

# Brief Audio History



1870s-1880s: Early sound recording and playback technologies are developed.



1900-1910s: Discs begin to supplant cylinders and become an increasingly popular format for years to come.



1940s-1950s: Metal wire recordings are a popular format. Magnetic tape is introduced in the US and becomes popular because of its flexibility.



1980s-1990s: The Compact Disc (CD) is introduced. Digital Audio Tapes (DAT) enjoy a brief popularity through the mid-2000s. Analog audio cassettes still popular.



1880s-1890s: Cylinder recordings become commercially available.



1900s-1930s: Magnetic recording technology is developed in Germany. Discs continue to be a popular commercial format.



1940s-1970s: Cassettes are introduced as an alternative to open-reel tape. Originally designed for voice dictation, cassettes become one of the more widely used formats for pre-recorded music.



2000s-present: Digital audio files prevail as a means of listening to and recording audio.



# Off The Record The Technology And Culture Of Sound Recording In America

**Susan C. Cook, Sherril Dodds**



## **Off The Record The Technology And Culture Of Sound Recording In America:**

**Off the Record** David Morton, 2000 A cultural and economic history of sound recording technology *Off the Record* David Morton, 2000 David Morton examines the process of invention innovation and diffusion of communications technology using the history of sound recording as the focus Recording culture in America emerged Morton writes not through the dictates of the technology alone but in complex ways that were contingent upon the actions of users *Off the record. The technology and culture of sound recording in America* David Morton, 1964 Off the Record David Morton, 2000-02-01 Morton research historian for the IEEE History Center at Rutgers U examines the process of invention innovation and diffusion of communications technology in the development of the phonograph record recording for radio the dictation machine the telephone answering machine and home taping The Soundscape of Modernity Emily Thompson, 2004-09-17 A vibrant history of acoustical technology and aural culture in early twentieth century America In this history of aural culture in early twentieth century America Emily Thompson charts dramatic transformations in what people heard and how they listened What they heard was a new kind of sound that was the product of modern technology They listened as newly critical consumers of aural commodities By examining the technologies that produced this sound as well as the culture that enthusiastically consumed it Thompson recovers a lost dimension of the Machine Age and deepens our understanding of the experience of change that characterized the era Reverberation equations sound meters microphones and acoustical tiles were deployed in places as varied as Boston s Symphony Hall New York s office skyscrapers and the soundstages of Hollywood The control provided by these technologies however was applied in ways that denied the particularity of place and the diverse spaces of modern America began to sound alike as a universal new sound predominated Although this sound clear direct efficient and nonreverberant had little to say about the physical spaces in which it was produced it speaks volumes about the culture that created it By listening to it Thompson constructs a compelling new account of the experience of modernity in America *The Sound Studies Reader* Jonathan Sterne, 2012-11-12 The Sound Studies Reader blends recent work that self consciously describes itself as sound studies along with earlier and lesser known scholarship on sound from across the humanities and social sciences The Sound Studies Reader touches on key themes like noise and silence architecture acoustics and space media and reproducibility listening voices and disability culture community power and difference and shifts in the form and meaning of sound across cultures contexts and centuries Writers reflect on crucial historical moments difficult definitions and competing accounts of the role of sound in culture and everyday life Across the essays readers will gain a sense of the range and history of key debates and discussions in sound studies The collection begins with an introduction to welcome novice readers to the field and acquaint them the main issues in sound studies Individual section introductions give readers further background on the essays and an extensive up to date bibliography for further reading in sound studies make this an original and accessible guide to the field Contributors Rick Altman Jacques

Attali Roland Barthes Jody Berland Karin Bijsterveld Barry Blesser Georgina Born Michael Bull Adriana Cavarero Michel Chion Kate Crawford Richard Cullen Rath Jacques Derrida Mladen Dolar John Durham Peters Kodwo Eshun Frantz Fanon Lisa Gitelman Gerard Goggin Steve Goodman Stefan Helmreich Michelle Hilmes Charles Hirschkind Shuhei Hosokawa Don Ihde Douglas Kahn Friedrich Kittler Brandon LaBelle James Lastra Richard Leppert Mich le Martin Louise Meintjes Mara Mills John Mowitt R Murray Schafer Ana Mar a Ochoa Gautier John Picker Benjamin Piekut Trevor Pinch Tara Rodgers Linda Ruth Salter Jacob Smith Jason Stanyek Jonathan Sterne Emily Thompson Frank Trocco Michael Veal Alexander Weheliye

*Musicking in Twentieth-Century Europe* Klaus Nathaus, Martin Rempe, 2020-12-16 Music has gained the increasing attention of historians Research has branched out to explore music related topics including creative labor economic histories of music production the social and political uses of music and musical globalization This handbook both covers the history of music in Europe and probes its role for the making of Europe during a long twentieth century It offers concise guidance to key historical trends as well as the most important research on central topics within the field Communication and Technology Lorenzo Cantoni, James A. Danowski, 2015-08-31 The primary goal of the Communication and Technology volume 5th within the series Handbooks of Communication Science is to provide the reader with a comprehensive compilation of key scholarly literature identifying theoretical issues emerging concepts current research specialized methods and directions for future investigations The internet and web have become the backbone of many new communication technologies often transforming older communication media through digitization to make them compatible with the net Accordingly this volume focuses on internet web technologies The essays cover various infrastructure technologies ranging from different kinds of hard wired elements to a range of wireless technologies such as WiFi mobile telephony and satellite technologies Audio visual communication is discussed with reference to large format motion pictures medium sized television and video formats and the small screen mobile smartphone There is also coverage of audio only media such as radio music and voice telephony text media in such venues as online newspapers blogs discussion forums and mobile texting and multi media technologies such as games and virtual reality **Convergence Media History** Janet Staiger, Sabine Hake, 2009-07 Convergence Media History explores the ways that digital convergence has radically changed the field of media history Writing media history is no longer a matter of charting the historical development of an individual medium such as film or television Instead now that various media from blockbuster films to everyday computer use intersect regularly via convergence scholars must find new ways to write media history across multiple media formats This collection of eighteen new essays by leading media historians and scholars examines the issues today in writing media history and histories Each essay addresses a single medium including film television advertising sound recording new media and more and connects that specific medium s history to larger issues for the field in writing multi media or convergent histories Among the volume s topics are new media technologies and their impact on traditional approaches to media history alternative accounts of film production and

exhibition with a special emphasis on film across multiple media platforms the changing relationships between audiences fans and consumers within media culture and the globalization of our media culture

**Listening Devices** Jens Gerrit Papenburg, 2023-05-04 From 1940 to 1990 new machines and devices radically changed listening to music Small and large single records new kinds of jukeboxes and loudspeaker systems not only made it possible to playback music in a different way they also evidence a fundamental transformation of music and listening itself Taking the media and machines through which listening took place during this period *Listening Devices* develops a new history of listening Although these devices were and often still are easily accessible up to now we have no concept of them To address this gap this volume proposes the term listening device In conjunction with this concept the book develops an original and fruitful method for exploring listening as a historical subject that has been increasingly organized in relation to technology Case studies of four listening devices are the points of departure for the analysis which leads the reader down unfamiliar paths traversing the popular sound worlds of 1950s rock n roll culture and the disco and club culture of the 1970s and 1980s Despite all the characteristics specific to the different listening devices they can nevertheless be compared because of the fundamental similarities they share they model and manage listening they actively mediate between the listener and the music heard and it is this mediation that brings both listener and the music listened to into being Ultimately however the intention is that the listening devices themselves should not be heard so that the music they playback can be heard Thus they take the history of listening to its very limits and confront it with its other a history of non listening The book proposes listening device as a key concept for sound studies popular music studies musicology and media studies With this conceptual key a new productive understanding of past music and sound cultures of the pre digital era can be unlocked and not least of the listening culture of the digital present

Technology Matters David E. Nye, 2007-08-24 Discusses in nontechnical language ten central questions about technology that illuminate what technology is and why it matters *Technology matters* writes David Nye because it is inseparable from being human We have used tools for more than 100 000 years and their central purpose has not always been to provide necessities People excel at using old tools to solve new problems and at inventing new tools for more elegant solutions to old tasks Perhaps this is because we are intimate with devices and machines from an early age as children we play with technological toys trucks cars stoves telephones model railroads Playstations Through these machines we imagine ourselves into a creative relationship with the world As adults we retain this technological playfulness with gadgets and appliances Blackberries cell phones GPS navigation systems in our cars We use technology to shape our world yet we think little about the choices we are making In *Technology Matters* Nye tackles ten central questions about our relationship to technology integrating a half century of ideas about technology into ten cogent and concise chapters with wide ranging historical examples from many societies He asks Can we define technology Does technology shape us or do we shape it Is technology inevitable or unpredictable Why do experts often fail to get it right How do historians understand it Are we using modern

technology to create cultural uniformity or diversity To create abundance or an ecological crisis To destroy jobs or create new opportunities Should the market choose our technologies Do advanced technologies make us more secure or escalate dangers Does ubiquitous technology expand our mental horizons or encapsulate us in artifice These large questions may have no final answers yet but we need to wrestle with them to live them so that we may as Rilke puts it live along some distant day into the answers

*Sonic Synergies: Music, Technology, Community, Identity* Gerry Bloustien, 2017-07-05 Sonic Synergies Music Technology Community Identity focuses on the new and emerging synergies of music and digital technology within the new knowledge economies Eighteen scholars representing six international perspectives explore the global and local ramifications of rapidly changing new technologies on creative industries local communities music practitioners and consumers Diverse areas are considered such as production consumption historical and cultural context legislation globalization and the impact upon the individual Drawing on a range of musical genres from jazz heavy metal hip hop and trance and through several detailed case studies reflecting on the work of professional and local amateur artists this book offers an important discussion of the ways in which the face of music is changing Approaching these areas from a cultural studies perspective this text will be a valuable tool for anyone engaged in the study of popular culture music or digital technologies

**Studying Popular Music Culture** Tim Wall, 2013-02-28 That rare thing an academic study of music that seeks to tie together the strands of the musical text the industry that produces it and the audience that gives it meaning A vital read for anyone interested in the changing nature of popular music production and consumption Dr Nathan Wiseman Trowse The University of Northampton Popular music entertains inspires and even empowers but where did it come from how is it made what does it mean and how does it eventually reach our ears Tim Wall guides students through the many ways we can analyse music and the music industries highlighting crucial skills and useful research tips Taking into account recent changes and developments in the industry this book outlines the key concepts offers fresh perspectives and encourages readers to reflect on their own work Written with clarity flair and enthusiasm it covers Histories of popular music their traditions and cultural social economic and technical factors Industries and institutions production new technology and the entertainment media Musical form meaning and representation Audiences and consumption Students learning is consolidated through a set of insightful case studies engaging activities and helpful suggestions for further reading

[The Bloomsbury Handbook of Rock Music Research](#) Allan Moore, Paul Carr, 2020-07-09 The Bloomsbury Handbook of Rock Music Research is the first comprehensive academic survey of the field of rock music as it stands today More than 50 years into its life and we still ask what is rock music why is it studied and how does it work both as music and as cultural activity This volume draws together 37 of the leading academics working on rock to provide answers to these questions and many more The text is divided into four major sections practice of rock analysis performance and recording theories business of rock and social and culture issues Each chapter combines two approaches providing a summary of current knowledge of the area

concerned as well as the consequences of that research and suggesting profitable subsequent directions to take This text investigates and presents the field at a level of depth worthy of something which has had such a pervasive influence on the lives of millions

**Moving Image Technology** Leo Douglas Graham Enticknap,2005 The author explains scientific technical and engineering concepts clearly and in a way that can be understood by non scientists He integrates a discussion of traditional film based technologies with the impact of emerging new media technologies such as digital video e cinema and the Internet

*A Most Valuable Medium* Richard Bauman,2023-03-14 Between 1895 and 1920 the United States saw a sharp increase in commercial sound recording the first mass medium of home entertainment As companies sought to discover what kinds of records would appeal to consumers they turned to performance forms already familiar to contemporary audiences sales pitches oratory sermons and stories In *A Most Valuable Medium* Richard Bauman explores the practical problems that producers and performers confronted when adapting familiar oral genres to this innovative medium of sound recording He also examines how audiences responded to these modified and commoditized presentations Featuring audio examples throughout and offering a novel look at the early history of sound recording *A Most Valuable Medium* reveals how this new technology effected monumental change in the ways we receive information

**Ishi in Three Centuries** Karl Kroeber,Clifton B. Kroeber,2003-01-01 *Ishi in Three Centuries* brings together a range of insightful and unsettling perspectives and the latest research to enrich and personalize our understanding of one of the most famous Native Americans of the modern era Ishi the last Yahi After decades of concealment from genocidal attacks on his people in California Ishi ca 1860 1916 came out of hiding in 1911 and lived the last five years of his life in the University of California Anthropological Museum in San Francisco Contributors to this volume illuminate Ishi the person his relationship to anthropologist A L Kroeber and others his Yahi world and his enduring and evolving legacy for the twenty first century *Ishi in Three Centuries* features recent analytic translations of Ishi s stories new information on his language craft skills and his personal life in San Francisco with reminiscences of those who knew him and A L Kroeber Multiple sides of the repatriation controversy are showcased and given equal weight Especially valuable are discussions by Native American writers and artists including Gerald Vizenor Louis Owens and Frank Tuttle of how Ishi continues to inspire the creative imagination of American Indians

**Bodies of Sound** Susan C. Cook,Sherril Dodds,2016-04-08 From the ragtime one step of the early twentieth century to the contemporary practices of youth club cultures popular dance and music are inextricably linked This collection reveals the intimate connections between the corporeal and the sonic in the creation transmission and reception of popular dance and music which is imagined here as bodies of sound The volume provokes a wide ranging interdisciplinary conversation that includes scholarship from Asia Europe and the United States which explores topics from the nineteenth century through to the present day and engages with practices at local national and transnational levels In Part I *Constructing the Popular* the authors explore how categories of popular music and dance are constructed and de stabilized

and their proclivity to appropriate and re imagine cultural forms and meanings In Part II Authenticity Revival and Reinvention the authors examine how popular forms produce and manipulate identities and meanings through their attraction to and departure from cultural traditions In Part III Re Framing Value the authors interrogate how values are inscribed silenced rearticulated and capitalized through popular music and dance And in Part IV Politics of the Popular the authors read the popular as a site of political negotiation and transformation

*Sound Recording* David Morton, 2006-03-10

How did one of the great inventions of the nineteenth century Thomas Edison s phonograph eventually lead to one of the most culturally and economically significant technologies of the twentieth and twenty first centuries *Sound Recording* traces the history of the business boom and the cultural revolution that Edison s invention made possible Recorded sound has pervaded nearly every facet of modern life not just popular music but also mundane office dictation machines radio and television programs and even telephone answering machines Just as styles of music have evolved so too have the formats through which sound has been captured from 78s to LPs LPs to cassette tapes tapes to CDs and on to electronic formats The quest for better sound has certainly driven technological change but according to David L Morton so have business strategies patent battles and a host of other factors

*With Amusement for All* LeRoy Ashby, 2006-05-12

*With Amusement for All* contextualizes what Americans have done for fun since 1830 showing the reciprocal nature of the relationships among social political economic and cultural forces and the ways in which the entertainment world has reflected changed or reinforced the values of American society

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