

FROM TIN FOIL TO STEREO

EVOLUTION OF THE PHONOGRAPH

by OLIVER READ
and WALTER L. WELCH

FIRST EDITION



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From Tin Foil To Stereo

Steve Jones



From Tin Foil To Stereo:

From Tin Foil to Stereo Oliver Read, Walter Leslie Welch, 1959 From Tin Foil to Stereo. Evolution on the Phonograph, Etc. [With Illustrations.] Oliver READ (and WELCH (Walter Leslie)), Walter Leslie WELCH, 1959 **From Tinfoil to Stereo** Walter Leslie Welch, Stenzel Burt, Leah Brodbeck, Leah Brodbeck Stenzel Burt, 1994 Since its first publication in 1959 *From Tinfoil to Stereo* has been regarded as the bible of record and phonograph collectors. It investigates the individuals, the companies, and the legal machinations that led to virtually every major development in the talking machine industry up to the installation of sound on Hollywood stages and in movie theaters across the country. This edition contains many new photographs most taken between 1888 and 1912 that have never appeared in any publication. **Living Stereo** Paul Théberge, Kyle Devine, Tom Everett, 2015-01-29 Stereo is everywhere. The whole culture and industry of music and sound became organized around the principle of stereophony during the twentieth century. But nothing about this, not the invention or acceptance or ubiquity of stereo, was inevitable. Nor did the aesthetic conventions, technological objects, and listening practices required to make sense of stereo emerge fully formed out of the blue. This groundbreaking book uncovers the vast amount of work that has been required to make stereo seem natural and which has been necessary to maintain stereo's place as a dominant mode of sound reproduction for over half a century. The essays contained within this book are thematically grouped under Audio Positions, Listening Cultures, and Multichannel Sound, and Screen Media. The cumulative effect is to advance research in music, sound, and media studies and to build new bridges between the fields. With contributions from leading scholars across several disciplines, *Living Stereo* retells the history of twentieth-century aural and musical culture through the lens of stereophonic sound. **The Relentless Pursuit of Tone** Robert Fink, Melinda Latour, Zachary Wallmark, 2018-09-18 *The Relentless Pursuit of Tone* Timbre in Popular Music assembles a broad spectrum of contemporary perspectives on how sound functions in an equally wide array of popular music. Ranging from the twang of country banjos and the sheen of hip hop strings to the crunch of amplified guitars and the thump of subwoofers on the dance floor, this volume bridges the gap between timbre, our name for the purely acoustic characteristics of sound waves, and tone, an emergent musical construct that straddles the borderline between the perceptual and the political. Essays engage with the entire history of popular music as recorded sound from the 1930s to the present day under four large categories: Genre asks how sonic signatures define musical identities and publics; Voice considers the most naturalized musical instrument, the human voice, as racial and gendered signifier, as property or likeness, and as raw material for algorithmic perfection through software; Instrument tells stories of the way some iconic pop music machines—guitars, strings, synthesizers—got or lost their distinctive sounds; Production then puts it all together, asking structural questions about what happens in a recording studio, what is produced, sonic cartoons, rockist authenticity, empty space, and what it all might mean. **Sound Writing** Shelley Trower, 2023 *Sound Writing* examines how oral histories are co-created by speakers, the authors who

mediate them and readers. It offers a thorough review of the varying arguments about editing for transcription and publication and reflects on how digital technologies enable a much wider access to oral data. As an interdisciplinary study, it considers how literary genres and oral history have long influenced each other and have informed our understandings of authorship and reading.

The Oxford Companion to the History of Modern Science John L. Heilbron, 2003-02-14
Containing 609 encyclopedic articles written by more than 200 prominent scholars, *The Oxford Companion to the History of Modern Science* presents an unparalleled history of the field invaluable to anyone with an interest in the technology, ideas, discoveries, and learned institutions that have shaped our world over the past five centuries. Focusing on the period from the Renaissance to the early twenty-first century, the articles cover all disciplines: Biology, Alchemy, Behaviorism, historical periods, the Scientific Revolution, World War II, the Cold War, concepts, Hypothesis, Space and Time, Ether, and methodologies and philosophies. Observation and Experiment, Darwinism. Coverage is international, tracing the spread of science from its traditional centers and explaining how the prevailing knowledge of non-Western societies has modified or contributed to the dominant global science as it is currently understood. Revealing the interplay between science and the wider culture, the Companion includes entries on topics such as minority groups, art, religion, and science's practical applications. One hundred biographies of the most iconic historic figures, chosen for their contributions to science and the interest of their lives, are also included. Above all, *The Oxford Companion to the History of Modern Science* is a companion to world history, modern in coverage, generous in breadth, and cosmopolitan in scope. The volume's utility is enhanced by a thematic outline of the entire contents, a thorough system of cross-referencing, and a detailed index that enables the reader to follow a specific line of inquiry along various threads from multiple starting points. Each essay has numerous suggestions for further reading, all of which favor literature that is accessible to the general reader, and a bibliographical essay provides a general overview of the scholarship in the field. Lastly, as a contribution to the visual appeal of the Companion, over 100 black and white illustrations and an eight-page color section capture the eye and spark the imagination.

Sound Reproduction Floyd E. Toole, 2008
Covering designing listening experiences, acoustics, and psychoacoustics, this book shows how to design the best possible listening experience for recording control rooms and home entertainment systems.

Rock Formation Steve Jones, 1992-05-06
On rock music and the history of sound recording. *Sound Reproduction* Floyd Toole, 2009-10-28
First published in 2007, Routledge is an imprint of Taylor & Francis, an information company.

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 The Audio Dictionary Glenn D. White, Gary J Louie, 2005 This substantially enlarged edition of the classic reference includes hundreds of new entries from AAC Advanced Audio Coding to Zoom Microphone as well as revised and new articles on acoustics and computer technology Bootleg! The Rise And Fall Of The Secret Recording Industry Clinton Heylin, 2010-03-04 An absorbing account of the record industry s worst nightmare In the summer of 1969 Great White Wonder a collection of unreleased Bob Dylan recordings appeared in Los Angeles It was the first rock bootleg and it spawned an entire industry dedicated to making unofficial recordings available to true fans Bootleg tells the whole fascinating saga from its underground infancy through the CD protection gap era when its legal status threatened the major labels monopoly to the explosion of trading via Napster and Gnutella on MP 3 files Clinton Heylin provides a highly readable account of the busts the defeats and victories in court the personalities many interviewed for the first time for this book This classic history has now been updated and revised to include today s digital era and the emergence of a whole new bootleg culture

Bootleg Clinton Heylin, 1996-06-15 Heylin s secret history of the covert culture of bootlegging digs into many previously uncovered areas of this complex and completely underground music industry An unholy mix of consumerism conspiracy fetishism and felony David Dalton that methodically punctures each and every record industry argument against bootlegging while acknowledging that bootleggers themselves are often without the purest motives Los Angeles Reader Illustrations

Electric Sounds Steve J. Wurtzler, 2007-01-30 Electric Sounds brings to vivid life an era when innovations in the production recording and transmission of sound revolutionized a number of different media especially the radio the phonograph and the cinema The 1920s and 1930s marked some of the most important developments in the history of the American mass media the film industry s conversion to synchronous sound the rise of radio networks and advertising supported broadcasting the establishment of a federal regulatory framework on which U S communications policy continues

to be based the development of several powerful media conglomerates and the birth of a new acoustic commodity in which a single story song or other product was made available to consumers in multiple media forms and formats But what role would this new media play in society Celebrants saw an opportunity for educational and cultural uplift critics feared the degradation of the standards of public taste Some believed acoustic media would fulfill the promise of participatory democracy by better informing the public while others saw an opportunity for manipulation The innovations of this period prompted not only a restructuring and consolidation of corporate mass media interests and a shift in the conventions and patterns of media consumption but also a renegotiation of the social functions assigned to mass media forms Steve J Wurtzler's impeccably researched history adds a new dimension to the study of sound media proving that the ultimate form technology takes is never predetermined Rather it is shaped by conflicting visions of technological possibility in economic cultural and political realms *Electric Sounds* also illustrates the process through which technologies become media and the ways in which media are integrated into American life

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

Popular Music Culture Roy Shuker, 2022-03-22 Now in its fifth edition this popular A Z student reference book provides a comprehensive survey of key ideas and concepts in popular music culture examining the social and cultural aspects of popular music Fully revised with extended coverage of the music industries sociological concepts and additional references to reading listening and viewing throughout the new edition expands on the foundations of popular music culture tracing the impact of digital technology and changes in the way in which music is created manufactured marketed and consumed The concept of metagenres remains a central part of the book these are historically socially and geographically situated umbrella musical categories each embracing a wide range of associated genres and subgenres New or expanded entries include Charts Digital music culture Country music Education Ethnicity Race Gender Grime Heritage History Indie Synth pop Policy

Punk rock and Streaming Popular Music Culture The Key Concepts is an essential reference tool for students studying the social and cultural dimensions of popular music **Chasing Sound** Susan Schmidt Horning,2013-12-15 The recording studio she argues is at the center of musical culture in the twentieth century Emily Thompson Princeton University Science

Capturing Sound Mark Katz,2010-10-07 There is more to sound recording than just recording sound Far from being simply a tool for the preservation of music the technology is a catalyst In this award winning text Mark Katz provides a wide ranging deeply informative consistently entertaining history of recording s profound impact on the musical life of the past century from Edison to the Internet Fully revised and updated this new edition adds coverage of mashups and Auto Tune explores recent developments in file sharing and includes an expanded conclusion and bibliography Illustrative sound and film clips can be found on the Media tab of the [www.ucpress.edu](http://www.ucpress.edu/product) product page **The Audible Past** Jonathan Sterne,2003-03-13 Table of contents

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