

## **Vinyl Records And Analog Culture In The Digital Age: Pressing Matters**

*How does music manifest through time and, simultaneously, how does time manifest through music?*

*Recent years have seen not just a revival, but a rebirth of the analogue record. More than merely a nostalgic craze, vinyl has become a cultural icon. As music consumption migrated to digital and online, this seemingly obsolete medium became the fastest-growing format in music sales. Whilst vinyl never ceased to be the favorite amongst many music lovers and DJs, from the late 1980s the recording industry regarded it as an outdated relic, consigned to dusty domestic corners and obscure record shops. So why is vinyl now experiencing a 'rebirth of its cool'? Dominik Bartmanski and Ian Woodward explore this question by combining a cultural sociological approach with insights from material culture studies. Presenting vinyl as a multifaceted cultural object, they investigate the reasons behind its persistence within our technologically accelerated culture. Informed by media analysis, urban ethnography and the authors' interviews with musicians, DJs, sound engineers, record store owners, collectors and cutting-edge label chiefs from a range of metropolitan centres renowned for thriving music scenes including London, New York, Tokyo, Melbourne, and especially Berlin, what emerges is a story of a modern icon.*

*From Carolina Soul Records, one of the world's largest online record sellers, comes the definitive guide to every aspect of record collecting in the digital era. Any music fan knows that there's nothing like the tactile pleasure of a record. Even with access to a variety of streaming services, digital technology has paved the way for the analog revival; from multiplatinum megahits to ultra-obscure private presses, millions of records are available for purchase from all over the world. Vinyl Age is the ultimate post-internet guide to record collecting. Written by Max Brzezinski of Carolina Soul Records, one of the world's largest high-end record dealers, Vinyl Age combines an engaging narrative and incisive analysis to reveal the joys and explain the complexities of the contemporary vinyl scene. Brzezinski demystifies the record game and imparts the skills essential to modern record digging -- how to research, find, buy, evaluate, and understand vinyl in the twenty-first century. The reigning authority on intellectual property in the Internet age, Lawrence Lessig spotlights the newest and possibly the most harmful culture — a war waged against those who create and consume art. America's copyright laws have ceased to perform their original, beneficial role: protecting artists' creations while allowing them to build on previous creative works. In fact, our system now criminalizes those very actions. Remix is an urgent, eloquent plea to end a war that harms every intrepid, creative user of new technologies. It also offers an inspiring vision of the postwar world where enormous opportunities await those who view art as a resource to be shared openly rather than a commodity to be hoarded.*

*This is Not a Remix*

*Listen to Classic Rock! Exploring a Musical Genre*

*Technology, Culture, and the Art of Studio Recording from Edison to the LP*

*Nostalgic Generations and Media*

*The Political Ecology of Music*

*Power, Technology, and Social Change in Electronic Dance Music*

*Subscription Platforms And The Unending Consumption Of Culture*

***How the Super Nintendo Entertainment System embodied Nintendo's resistance to innovation and took the company from industry leadership to the margins of videogaming. This is a book about the Super Nintendo Entertainment System that***

*is not celebratory or self-congratulatory. Most other accounts declare the Super NES the undisputed victor of the "16-bit console wars" of 1989-1995. In this book, Dominic Arsenault reminds us that although the SNES was a strong platform filled with high-quality games, it was also the product of a short-sighted corporate vision focused on maintaining Nintendo's market share and business model. This led the firm to fall from a dominant position during its golden age (dubbed by Arsenault the "ReNESSance") with the NES to the margins of the industry with the Nintendo 64 and GameCube consoles. Arsenault argues that Nintendo's conservative business strategies and resistance to innovation during the SNES years explain its market defeat by Sony's PlayStation. Extending the notion of "platform" to include the marketing forces that shape and constrain creative work, Arsenault draws not only on game studies and histories but on game magazines, boxes, manuals, and advertisements to identify the technological discourses and business models that formed Nintendo's Super Power. He also describes the cultural changes in video games during the 1990s that slowly eroded the love of gamer enthusiasts for the SNES as the Nintendo generation matured. Finally, he chronicles the many technological changes that occurred through the SNES's lifetime, including full-motion video, CD-ROM storage, and the shift to 3D graphics. Because of the SNES platform's architecture, Arsenault explains, Nintendo resisted these changes and continued to focus on traditional gameplay genres.*

*Widespread distribution of recorded music via digital networks affects more than just business models and marketing strategies; it also alters the way we understand recordings, scenes and histories of popular music culture. This Is Not a Remix uncovers the analog roots of digital practices and brings the long history of copies and piracy into contact with contemporary controversies about the reproduction, use and circulation of recordings on the internet. Borschke examines the innovations that have sprung from the use of recording formats in grassroots music scenes, from the vinyl, tape and acetate that early disco DJs used to create remixes to the mp3 blogs and vinyl revivalists of the 21st century. This Is Not A Remix challenges claims that 'remix culture' is a substantially new set of innovations and highlights the continuities and contradictions of the Internet era. Through an historical focus on copy as a property and practice, This Is Not a Remix focuses on questions about the materiality of media, its use and the aesthetic dimensions of reproduction and circulation in digital networks. Through a close look at sometimes illicit forms of composition-including remixes, edits, mashup, bootlegs and playlists-Borschke ponders how and why ideals of authenticity persist in networked cultures where copies and copying are ubiquitous and seemingly at odds with romantic constructions of authorship. By teasing out unspoken assumptions about media and culture, this book offers fresh perspectives on the cultural politics of intellectual property in the digital era and poses questions about the promises, possibilities and challenges of network visibility and mobility.*

*One of Michiko Kakutani's (New York Times) top ten books of 2016 A funny thing happened on the way to the digital utopia. We've begun to fall back in love with the very analog goods and ideas the tech gurus insisted that we no longer needed. Businesses that once looked outdated, from film photography to brick-and-mortar retail, are now springing with new life. Notebooks, records, and stationery have become cool again. Behold the Revenge of Analog. David Sax has uncovered story after story of entrepreneurs, small business owners, and even big corporations*

*who've found a market selling not apps or virtual solutions but real, tangible things. As e-books are supposedly remaking reading, independent bookstores have sprouted up across the country. As music allegedly migrates to the cloud, vinyl record sales have grown more than ten times over the past decade. Even the offices of tech giants like Google and Facebook increasingly rely on pen and paper to drive their brightest ideas. Sax's work reveals a deep truth about how humans shop, interact, and even think. Blending psychology and observant wit with first-rate reportage, Sax shows the limited appeal of the purely digital life-and the robust future of the real world outside it.*

*Labels reveals the complexity of the current independent record label landscape in an industry that is bigger than ever but more fragmented, and dominated by just a few major corporate labels. As music genres multiply rapidly, and with unprecedented numbers of people engaging in music production and distribution, what significance do traditional record labels still have? Dominik Bartmanski and Ian Woodward show how, in a digitally (over)saturated market, labels act as specialised filters, taste-makers and identity markers - making their curatorial and scene-making roles more pronounced than ever. Concentrating on labels within independent electronic music, the authors reconstruct the aesthetics and ethics of various styles, drawing on over 40 interviews with key players from cutting-edge music scenes in Europe, Australia, Latin America, and the USA. They focus both on established and new imprints, showing how they are embedded in local urban communities as well as trans-national networks, for example Ninja Tune in London, Ostgut Ton in Berlin, Argot in Chicago, 100% Silk in Los Angeles, or Goma Gringa in Sao Paulo. Written by the authors of Vinyl, this book is essential reading for music lovers, music professionals and researchers and students with an interest in contemporary recording industry, independent music, material culture, anthropology, sociology, media and cultural studies.*

*DJ Culture in the Mix*

*Why We Need Real People, Places, and Things in the Digital Age*

*Cracked Media*

*An Aural History of Recorded Music*

*Vinyl Age*

*Analog Church*

*Songbooks*

*From Chinese Brand Culture to Global Brands* examines branding from the Chinese perspective, and predicts that China's greatest brands are poised for global dominance.

Encouraging us to look beyond the seemingly limitless supply of multimedia content, David Arditi calls attention to the underlying dynamics of instant viewing - in which our access to our favourite binge-worthy show, blockbuster movie or hot new album release depends on any given service's willingness, and ability, to license it.

In 1991, Snezana Zabic lost her homeland and most of her family's book and record collection during the Yugoslav Wars that had been sparked by Slobodan Milosevic's relentless pursuit of power. She became a teenage refugee, forced to flee Croatia and the atrocities of war that had leveled her hometown of Vukovar. She and her family remained refugees in Serbia until

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NATO bombed Belgrade in 1999. After witnessing the first nights of NATO's bombing, Zabic took flight again. She moved from country to country, city to city, finally settling in Chicago. She realized - reluctantly, because she didn't want to relive the past - that she had to write about what had happened, what she had left behind, and what she had lost. *Broken Records* is the story of this loss, told with unflinching honesty, free of sentimentality or sensationalism. For the very first time, we learn how it felt to be first a regular teenager during the breakup of Yugoslavia and the ensuing wars, and then a 30-something adult, perennially troubled by one's uprooted existence. *Broken Records* is not a neat narrative but a bit of everything - part bildungsroman, part memoir, part political poetry, part personal pop culture compendium. And while Zabic represents a Yugoslav diasporan subject, her book also belongs to an international generation whose formative years straddle the Cold War and the global reconfiguration of wealth and power, whose lives were spent shifting from the vinyl/analog era to the cyber/digital era. This generation knows that when they were told about history ending, they were told a lie.

In *Songbooks*, critic and scholar Eric Weisbard offers a critical guide to books on American popular music from William Billings's 1770 New-England Psalm-Singer to Jay-Z's 2010 memoir *Decoded*. Drawing on his background editing the *Village Voice* music section, coediting the *Journal of Popular Music Studies*, and organizing the Pop Conference, Weisbard connects American music writing from memoirs, biographies, and song compilations to blues novels, magazine essays, and academic studies. The authors of these works are as diverse as the music itself: women, people of color, queer writers, self-educated scholars, poets, musicians, and elites discarding their social norms. Whether analyzing books on Louis Armstrong, the Beatles, and Madonna; the novels of Theodore Dreiser, Gayl Jones, and Jennifer Egan; or varying takes on blackface minstrelsy, Weisbard charts an alternative history of American music as told through its writing. As Weisbard demonstrates, the most enduring work pursues questions that linger across time period and genre-cultural studies in the form of notes on the fly, on sounds that never cease to change meaning.

### Labels

Fifty of Southern California's Most Iconic and Legendary Record Stores

The Literature of American Popular Music

The New Analog

Streaming Culture

Super Power, Spooky Bards, and Silverware

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### The Logistics of Media

The recording studio, she argues, is at the center of musical culture in the twentieth century.

From the older to the newer generations of record stores in California, each owner shares facts, history, and distinctive points of view regarding patrons' styles of searching for, finding, and experiencing second-hand music.

This edited collection analyzes dialectically the role of digital technology in contemporary society. The contributors identify the cultural logics and oppressive forces reproduced in the digital era and challenge celebratory readings of digital technology.

**Analog Culture in the Digital Age: Pressing Matters** examines the resurgence of vinyl record technologies in the twenty-first century and their place in the history of analog sound and the recording industry. It seeks to answer the questions: why has this supposedly outmoded format made a comeback in a digital culture into which it might appear to be unwelcome? Why, in an era of disembodied pleasures afforded to us in this age of cloud computing would listeners seek out this remnant of the late nineteenth century and bring it seemingly back from the grave? Why do many listeners believe vinyl, with its obvious drawbacks, to be a superior format for conveying music to the relatively noiseless CD or digital file? This book looks at the ways in which music technologies are both inflected by and inflect human interactions, creating discourses, practices, disciplines, and communities.

### To Feel the Music

#### The Sound of Malfunction

#### Soundscapes and Shattered Songs in Jamaican Reggae Remix

#### Vinyl Records and Analog Culture in the Digital Age

#### Perfecting Sound Forever

#### The Oxford Handbook of Sound Studies

*In 1915, Thomas Edison proclaimed that he could record a live performance and reproduce it perfectly, shocking audiences who found themselves unable to tell whether what they were hearing was an Edison Diamond Disc or a flesh-and-blood musician. Today, the equation is reversed. Whereas Edison proposed that a real performance could be rebuilt with absolute perfection, Pro Tools and digital samplers now allow musicians and engineers to create the illusion of performances that never were. In between lies a century of sonic exploration into the balance between the real and the represented. Tracing the contours of this history, Greg Milner takes us through the major breakthroughs and glorious failures in the art and science of recording. An American soldier monitoring Nazi radio transmissions stumbles onto the open yet revolutionary secret of magnetic tape. Japanese and Dutch researchers build a first-generation digital audio format and watch as their "compact disc" is marketed by the music industry as the second coming of Edison yet derided as heretical by analog loyalists. The music world becomes addicted to volume in the nineties and fights a self-defeating "loudness war" to get its fix. From Les Paul to Phil Spector to King Tubby, from vinyl to pirated CDs to iPods, Milner's **Perfecting Sound Forever***

*pulls apart musical history to answer a crucial question: Should a recording document reality as faithfully as possible, or should it improve upon or somehow transcend the music it records? The answers he uncovers will change the very way we think about music.*

*Winner of the ARSC's Award for Best Research (History) in Folk, Ethnic, or World Music (2008) When Jamaican recording engineers Osbourne "King Tubby" Ruddock, Errol Thompson, and Lee "Scratch" Perry began crafting "dub" music in the early 1970s, they were initiating a musical revolution that continues to have worldwide influence. Dub is a sub-genre of Jamaican reggae that flourished during reggae's "golden age" of the late 1960s through the early 1980s. Dub involves remixing existing recordings—electronically improvising sound effects and altering vocal tracks—to create its unique sound. Just as hip-hop turned phonograph turntables into musical instruments, dub turned the mixing and sound processing technologies of the recording studio into instruments of composition and real-time improvisation. In addition to chronicling dub's development and offering the first thorough analysis of the music itself, author Michael Veal examines dub's social significance in Jamaican culture. He further explores the "dub revolution" that has crossed musical and cultural boundaries for over thirty years, influencing a wide variety of musical genres around the globe. Ebook Edition Note: Seven of the 25 illustrations have been redacted. A meditation on what was lost—and on what is worth preserving—in the movement away from analog music and culture. Although digital media have created new possibilities for music making and sharing, they have also given rise to new concerns. What do we lose in embracing the digital? Do streaming services discourage us from listening closely? In this book, musician Damon Krukowski uses the sound engineer's distinction between signal and noise to examine what we have lost as a technological culture, and to identify what is worth preserving. Krukowski examines experiences from the production and consumption of music that have changed since the analog era—the disorientation of headphones, flattening of voice, silence of media, loudness of mastering, and manipulation of time—and employs them as a lens through which to consider digital culture. When music went digital through such streaming services as Napster and iTunes, it was reduced to signal only, stripped of its analog-era noise. But the analog and the digital need not exist in isolation from one another, Krukowski argue; noise can be as communicative as signal, conveying time, location, and space. The New Analog urges us to reconsider the role of noise in our increasingly digital lives, to appreciate its continued relevance, and to plug in without tuning out.*

*Written by the world's leading scholars and researchers in the emerging field of sound studies, The Oxford Handbook of Sound Studies offers new and fully engaging perspectives on the significance of sound in its material and cultural forms. The book considers sounds and music as experienced in such diverse settings as shop floors, laboratories, clinics, design studios, homes, and clubs, across an impressively broad range of historical periods and national and cultural contexts. Science has traditionally been understood as a visual matter, a study which has historically been undertaken with optical technologies such as*

***slides, graphs, and telescopes. This book questions that notion powerfully by showing how listening has contributed to scientific practice. Sounds have always been a part of human experience, shaping and transforming the world in which we live in ways that often go unnoticed. Sounds and music, the authors argue, are embedded in the fabric of everyday life, art, commerce, and politics in ways which impact our perception of the world. Through an extraordinarily diverse set of case studies, authors illustrate how sounds -- from the sounds of industrialization, to the sounds of automobiles, to sounds in underwater music and hip-hop, to the sounds of nanotechnology -- give rise to new forms listening practices. In addition, the book discusses the rise of new public problems such as noise pollution, hearing loss, and the "end" of the amateur musician that stem from the spread and appropriation of new sound- and music-related technologies, analog and digital, in many domains of life. Rich in vivid and detailed examples and compelling case studies, and featuring a companion website of listening samples, this remarkable volume boldly challenges readers to rethink the way they hear and understand the world.***

***A History of the Free and Open Source Software Revolution***

***A Songwriter's Mission to Save High-Quality Audio***

***The Super Nintendo Entertainment System***

***Dub***

***Do Not Sell At Any Price***

***Stacks of Wax***

***The Analogue Record in the Digital Age***

Listen to Classic Rock! Exploring a Musical Genre provides an overview of this diverse and complex musical genre for scholars of classic rock and curious novices alike, with a focus on 50 must-hear musicians, songwriters, bands, and albums. □ Explains classic rock composition and songwriting techniques as well as studio production values □ Considers the vast array of classic rock styles as well the diversity of artists who recorded classic rock □ Includes often overlooked contributors to classic rock such as Jim Croce, Marvin Gaye, Tina Turner, and The Ventures as well as overlooked subgenres such as soft rock □ Covers rock and roll's precursors that helped give rise to classic rock as well as how classic rock has continued as a popular music genre from the late 1970s into the present □ Offers historical context of the development of classic rock, discussing its lasting impact on popular culture and its legacy

From the co-authors of the classic *Last Night a DJ Saved My Life: A fascinating oral history of record spinning told by the groundbreaking DJs themselves*. Acclaimed authors and music historians Bill Brewster and Frank Broughton have spent years traveling across the world to interview the revolutionary and outrageous DJs who shaped the last half-century of pop music. *The Record Players* is the fun and revealing result—a collection of firsthand accounts from the obsessives, the playboys, and the eccentrics that dominated the music scene and contributed to the evolution of DJ culture. In the sixties, radio tastemakers brought their sound to the masses, while early trendsetters birthed the role of the club DJ at temples of hip like the Peppermint Lounge. By the seventies, DJs were changing the course of popular music; and in the eighties, young innovators wore out their cross-faders developing techniques that turned their craft into its own form of music. With discographies, favorite songs, and amazing photos of all the DJs as young

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firebrands, *The Record Players* offers an unparalleled music education: from records to synthesizers, from disco to techno, and from influential cliques to arenas packed with thousands of dancing fans.

The free and open source software movement, from its origins in hacker culture, through the development of GNU and Linux, to its commercial use today. In the 1980s, there was a revolution with far-reaching consequences—a revolution to restore software freedom. In the early 1980s, after decades of making source code available with programs, most programmers ceased sharing code freely. A band of revolutionaries, self-described “hackers,” challenged this new norm by building operating systems with source code that could be freely shared. In *For Fun and Profit*, Christopher Tozzi offers an account of the free and open source software (FOSS) revolution, from its origins as an obscure, marginal effort by a small group of programmers to the widespread commercial use of open source software today. Tozzi explains FOSS's historical trajectory, shaped by eccentric personalities—including Richard Stallman and Linus Torvalds—and driven both by ideology and pragmatism, by fun and profit. Tozzi examines hacker culture and its influence on the Unix operating system, the reaction to Unix's commercialization, and the history of early Linux development. He describes the commercial boom that followed, when companies invested billions of dollars in products using FOSS operating systems; the subsequent tensions within the FOSS movement; and the battles with closed source software companies (especially Microsoft) that saw FOSS as a threat. Finally, Tozzi describes FOSS's current dominance in embedded computing, mobile devices, and the cloud, as well as its cultural and intellectual influence.

*Vinyl: A History of the Analogue Record* is the first in-depth study of the vinyl record. Richard Osborne traces the evolution of the recording format from its roots in the first sound recording experiments to its survival in the world of digital technologies. This book addresses the record's relationship with music: the analogue record was shaped by, and helped to shape, the music of the twentieth century. It also looks at the cult of vinyl records. Why are users so passionate about this format? Why has it become the subject of artworks and advertisements? Why are vinyl records still being produced? This book explores its subject using a distinctive approach: the author takes the vinyl record apart and historicizes its construction. Each chapter explores a different element: the groove, the disc shape, the label, vinyl itself, the album, the single, the b-side and the 12" single, and the sleeve. By anatomizing vinyl in this manner, the author shines new light on its impact and appeal.

A Fabulous Creation

Vinyl

Residual Media

The Wild, Obsessive Hunt for the World's Rarest 78rpm Records

DJ Revolutionaries

Musical Listening in the Age of Technological Reproduction

Digital Signatures

***Nostalgic Generations and Media: Perception of Time and Available Meaning argues that the cultural rise in nostalgic media has the multi-generational impact of making the subjective experience of time speed up for those who are nostalgic, as well as create a surrogate nostalgic identity for younger generations by continually feeding them the content of their***

*elders. This book is recommended for scholars interested in communication, media studies, and memory/nostalgia studies. When considering the tapestry of popular-music history that has emerged in the last 40 or so years - a chronicle that shows no signs of abating - there have been critical and enthusiastic studies of not just performers, or the cities in which they arose in any number, but also of the recorded legacy of such cities, i.e. its record labels. Cincinnati, for all its decades of accomplishment in the recorded-music arena, has been heretofore perhaps underserved. Apart from real-time newspaper articles of the 1940s-'70s, a number of fine books have appeared, each of which provides a further tantalizing look at the vast offerings of the Queen City and the Ohio River Valley. This book is the complete document of the subject at hand, and is intended as a bedrock upon which to construct a (hopefully ongoing) library of Cincinnati's record companies, a library that encompasses the aforementioned volumes as well as encourages new efforts from fresh pens. The subject, owing to the stunning breadth and depth of the city's industry and drive, is probably inexhaustible. The book - its targeted collectors and enthusiasts aside - also seeks to advance understanding two specific communities who were substantial parts of the cultural, political and musical milieu of Cincinnati (and indeed, great swaths of the Midwest): African-Americans and Appalachians. The contributions and excitement consistently delivered by these populations greatly enriched the styles and ever-shifting forms of American popular music, especially in the fecund Postwar era, and here the book intends to shed some new light on their conditions, treatment and influence both then and now. Finally, the book is a fond meditation upon a city with strengths and flaws, successes and failures, all of which can be found writ small in the record business of the 20th century. In our accelerating, fraying culture, the analog world of this story is not a lesser place - far from it. That world was one of grit, risk and often-sweet rewards. As it recedes ever further into the past, hopefully the story of its many and varied musical lights will remain engaging and inspiring.*

*The DJ stands at a juncture of technology, performance and culture in the increasingly uncertain climate of the popular music industry, functioning both as pioneer of musical taste and gatekeeper of the music industry. Together with promoters, producers, video jockeys (VJs) and other professionals in dance music scenes, DJs have pushed forward music techniques and technological developments in last few decades, from mashups and remixes to digital systems for emulating vinyl performance modes. This book is the outcome of international collaboration among academics in the study of electronic dance music. Mixing established and upcoming researchers from the US, Canada, the UK, Germany, Austria, Sweden, Australia and Brazil, the collection offers critical insights into DJ*

**activities in a range of global dance music contexts. In particular, chapters address digitization and performativity, as well as issues surrounding the gender dynamics and political economies of DJ cultures and practices. A celebration of 78 rpm record subculture reveals the growing value of rare records and the determined efforts of their collectors and archivists, exploring the music of blues artists who have been lost to the modern world.**

**Making Independent Music**

**Making Art and Commerce Thrive in the Hybrid Economy**

**Insights from aesthetics, fashion and history**

**Dust & Grooves**

**Decomposed**

**Music and Time**

**Vinyl: A History of the Analogue Record**

*The contributors to Assembly Codes examine how media and logistics set the conditions for the circulation of information and culture. They document how logistics—the techniques of organizing and coordinating the movement of materials, bodies, and information—has substantially impacted the production, distribution, and consumption of media. At the same time, physical media, such as paperwork, along with media technologies ranging from phone systems to software are central to the operations of logistics. The contributors interrogate topics ranging from the logistics of film production and the construction of internet infrastructure to the environmental impact of the creation, distribution, and sale of vinyl records. They also reveal how logistical technologies have generated new aesthetic and performative practices. In charting the specific points of contact, dependence, and friction between media and logistics, Assembly Codes demonstrates that media and logistics are co-constitutive and that one cannot be understood apart from the other. Contributors Ebony Coletu, Kay Dickinson, Stefano Harney, Matthew Hockenberry, Tung-Hui Hu, Shannon Mattern, Fred Moten, Michael Palm, Ned Rossiter, Nicole Starosielski, Liam Cole Young, Susan Zieger*

*How the deliberate cracking and breaking of playback media has produced experimental music and sound by artists and musicians ranging from Nam June Paik and Christian Marclay to Yasunao Tone and Oval.*

*A photographic look into the world of vinyl record collectors—including Questlove—in the most intimate of environments—their record rooms. Compelling photographic essays from photographer Eilon Paz are paired with in-depth and insightful interviews to illustrate what motivates these collectors to keep digging for more records. The reader gets an up close and personal look at a variety of well-known vinyl champions, including Gilles Peterson and King Britt, as well as a glimpse into the collections of known and unknown DJs, producers, record dealers, and everyday enthusiasts. Driven by his love for vinyl records, Paz takes us on a five-year journey unearthing the very soul of the vinyl community.*

*It is undeniable that technology has made a tangible impact on the nature of musical listening. The new media have changed our relationship with music in a myriad of ways, not least because the experience of listening can now be prolonged at will and repeated at any time and in any space. Moreover, among the more striking social phenomena ushered in by the technological revolution,*

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*one cannot fail to mention music's current status as a commodity and popular music's unprecedented global reach. In response to these new social and perceptual conditions, the act of listening has diversified into a wide range of patterns of behaviour which seem to resist any attempt at unification. Concentrated listening, the form of musical reception fostered by Western art music, now appears to be but one of the many ways in which audiences respond to organized sound. Cinema, for example, has developed specific ways of combining images and sounds; and, more recently, digital technology has redefined the standard forms of mass communication. Information is aestheticized, and music in turn is incorporated into pre-existing symbolic fields. This volume - the first in the series Musical Cultures of the Twentieth Century - offers a wide-ranging exploration of the relations between sound, technology and listening practices, considered from the complementary perspectives of art music and popular music, music theatre and multimedia, composition and performance, ethnographic and anthropological research.*

*The Impact of Digitization on Popular Music Sound*

*Chasing Sound*

*Adventures in Record Collecting*

*The Complete Story of the Record Labels of Cincinnati, Ohio*

*A Guide to Record Collecting Now*

*The Record Store Book*

*The Record Players*

As our culture begins to reckon with the limits of a digital world, it's time for the church to do the same. In our efforts to stay relevant in our digital age, have we begun to move away from transcendence? Pastor Jay Kim grapples with the ramifications of a digital church, from worship and Christian community to how we engage Scripture.

How sonically distinctive digital “signatures”—including reverb, glitches, and autotuning—affect the aesthetics of popular music, analyzed in works by Prince, Lady Gaga, and others. Is digital production killing the soul of music? Is Auto-Tune the nadir of creative expression? Digital technology has changed not only how music is produced, distributed, and consumed but also—equally important but not often considered—how music sounds. In this book, Ragnhild Brøvig-Hanssen and Anne Danielsen examine the impact of digitization on the aesthetics of popular music. They investigate sonically distinctive “digital signatures”—musical moments when the use of digital technology is revealed to the listener. The particular signatures of digital mediation they examine include digital reverb and delay, MIDI and sampling, digital silence, the virtual cut-and-paste tool, digital glitches, microrhythmic manipulation, and autotuning—all of which they analyze in specific works by popular artists. Combining technical and historical knowledge of music production with musical analyses, aesthetic interpretations, and theoretical discussions, Brøvig-Hanssen and Danielsen offer unique insights into how digitization has changed the sound of popular music and the listener's experience of it. For example, they show how digital reverb and delay have allowed experimentation with spatiality by analyzing Kate Bush's “Get Out of My House”; they examine the contrast between digital silence and the low-tech noises of tape

hiss or vinyl crackle in Portishead's "Stranger"; and they describe the development of Auto-Tune—at first a tool for pitch correction—into an artistic effect, citing work by various hip-hop artists, Bon Iver, and Lady Gaga.

The hidden material histories of music. Music is seen as the most immaterial of the arts, and recorded music as a progress of dematerialization—an evolution from physical discs to invisible digits. In *Decomposed*, Kyle Devine offers another perspective. He shows that recorded music has always been a significant exploiter of both natural and human resources, and that its reliance on these resources is more problematic today than ever before. Devine uncovers the hidden history of recorded music—what recordings are made of and what happens to them when they are disposed of. Devine's story focuses on three forms of materiality. Before 1950, 78 rpm records were made of shellac, a bug-based resin. Between 1950 and 2000, formats such as LPs, cassettes, and CDs were all made of petroleum-based plastic. Today, recordings exist as data-based audio files. Devine describes the people who harvest and process these materials, from women and children in the Global South to scientists and industrialists in the Global North. He reminds us that vinyl records are oil products, and that the so-called vinyl revival is part of petroculturalism. The supposed immateriality of music as data is belied by the energy required to power the internet and the devices required to access music online. We tend to think of the recordings we buy as finished products. Devine offers an essential backstory. He reveals how a range of apparently peripheral people and processes are actually central to what music is, how it works, and why it matters.

\_\_\_\_\_ 'Hepworth's knowledge and understanding of rock history is prodigious ... [a] hugely entertaining study of the LP's golden age' *The Times*

\_\_\_\_\_ The era of the LP began in 1967, with 'Sgt Pepper'; The Beatles didn't just collect together a bunch of songs, they Made An Album. Henceforth, everybody else wanted to Make An Album. The end came only fifteen years later, coinciding with the release of Michael Jackson's 'Thriller'. By then the Walkman had taken music out of the home and into the streets and the record business had begun trying to reverse-engineer the creative process in order to make big money. Nobody would play music or listen to it in quite the same way ever again. It was a short but transformative time. Musicians became 'artists' and we, the people, patrons of the arts. The LP itself had been a mark of sophistication, a measure of wealth, an instrument of education, a poster saying things you dare not say yourself, a means of attracting the opposite sex, and, for many, the single most desirable object in their lives. This is the story of that time; it takes us from recording studios where musicians were doing things that had never been done before to the sparsely furnished apartments where their efforts would be received like visitations from a higher power. This is the story of how LPs saved our lives.

The Revenge of Analog

Psychology, Philosophy, Practice

Pressing Matters

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## For Fun and Profit

## Real Things and Why They Matter

## Perception of Time and Available Meaning

## The Dialectic of Digital Culture

In a society that awaits 'the new' in every medium, what happens to last year's new? From pop to vinyl records, and from the typewriter to the telephone, 'Residual Media' is an innovative and thoughtful exploration of the aging of culture and reveals that, ultimately, new cultural phenomena rely on encounters with the old.

Neil Young took on the music industry so that fans could hear his music—all music—the way it was intended to be heard. Today, most of the music we hear is compressed to a fraction of its original sound. Analog masterpieces are turning to dust in record company vaults. As these recordings disappear, fans aren't just losing a collection of notes. We're losing spaciousness, breadth of the sound field, the ability to hear and feel a ping of a triangle or a pluck of a guitar string, each with its own resonance and harmonics that slowly trail off into silence. The result is music that is robbed of its original quality—muddy and flat in sound compared to the rich, warm sound artists hear in the studio. It has to be this way, but the record and technology companies have incorrectly assumed that listeners are satisfied with these low-quality tracks. Neil Young is challenging the assault on audio quality—and working to free music lovers from the flat and lifeless status quo. To Feel the Music is the true story of his quest to bring high-quality audio back to music lovers—the most important undertaking of his career. It's an unprecedented look inside the successes and setbacks of creating the Pono music player, the fights and negotiations with record companies to preserve masterpieces for the future, and Neil's unrelenting determination to make musical art available to everyone. It's a story that shows how much more there is to music than meets the ear. Neil's efforts to bring quality audio to his fans gained media attention when his Kickstarter campaign for his Pono player—a revolutionary music player that would combine the highest quality possible with the portability, simplicity and affordability music listeners crave—became the third-most successful Kickstarter campaign in the website's history, having raised more than \$6M in pledges in 40 days. Encouraged by the enthusiastic response, Neil set a long road ahead, and his Pono music player would not have the commercial success he'd imagined. But he remained committed to his mission, and faced with the rise of streaming services that use compressed quality audio, he was determined to rise to the challenge. An eye-opening read for all fans of music and all fans of great music, as well as readers interesting in going behind the scenes of product creation, To Feel the Music has an inspiring story at its heart: One determined artist with a groundbreaking vision and the absolute refusal to give up, despite setbacks, naysayers, and skepticism.

The International Encyclopedia of Communication Theory and Philosophy is the definitive single-volume reference work on the subject, with state-of-the-art and in-depth scholarly reflection on key issues by leading international experts. It is available both online and in print. A state-of-the-art and in-depth scholarly reflection on the key issues raised by communication, covering the history, systematic and practical potential of communication theory. Articles by leading experts offer an unprecedented accuracy and balance. Provides comprehensive, clear entries which are both cross-national and interdisciplinary in nature. The Encyclopedia presents a truly international perspective with authors from various positions representing not just Europe and North America, but also Latin America and Asia. Published both online and in print. Part of The Wiley Blackwell-ICA International Encyclopedias of Communication series, published in conjunction with the International Communication Association.

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