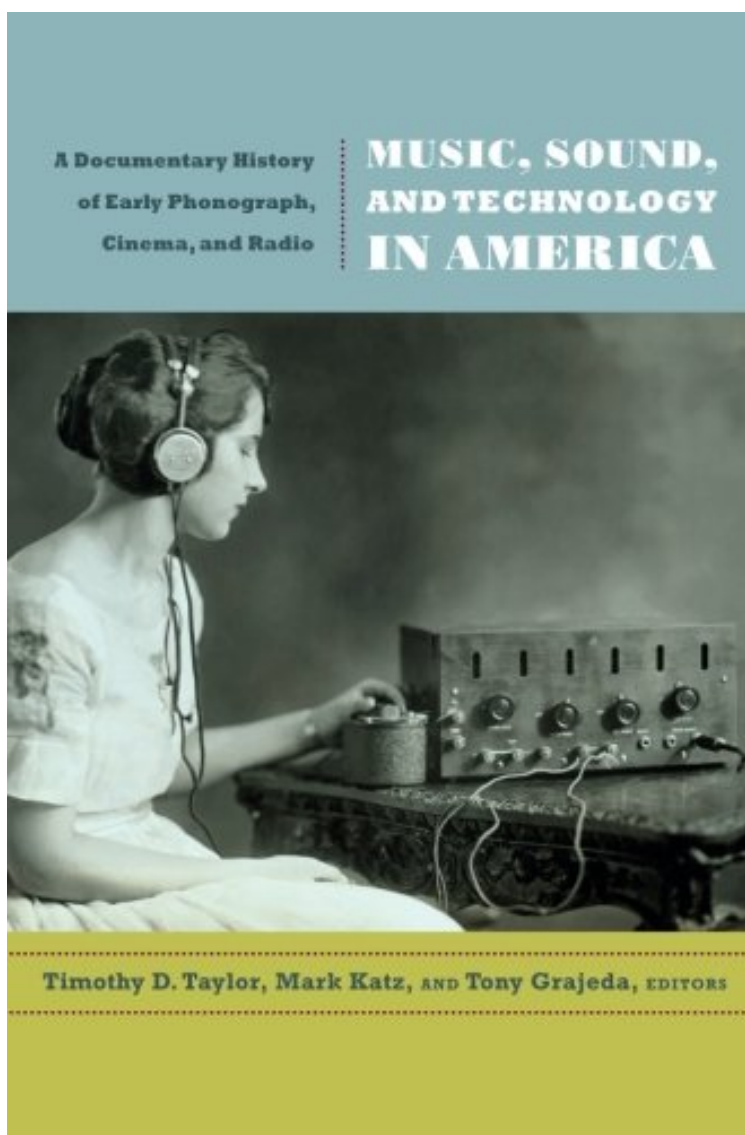


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From Duke University Press Books : **Music, Sound, and Technology in America: A Documentary History of Early Phonograph, Cinema, and Radio** before purchasing it in order to gage whether or not it would be worth my time, and all praised Music, Sound, and Technology in America: A Documentary History of Early Phonograph, Cinema, and Radio:

3 of 3 people found the following review helpful. Edited by an all-star team of scholars (Mark Katz - ...By Franklin Loeb Edited by an all-star team of scholars (Mark Katz - Capturing Sound; Timothy D. Taylor - Beyond Exoticism; and Tony Grajeda, Lowering the Boom: Critical Studies in Film Sound), this superb anthology collects primary source materials on the history of audio and music technology in the United States. Notable articles from this exemplary collection include "The Phonograph and Its Future" by Edison, Gladys M. Collin's "Women and the Phonograph," "Music of and for the Records" by the composer Henry Cowell, and John Philip Sousa's "The Menace of Mechanical Music." In addition, the book includes examples of advertisements and music industry advertorials along with vivid excerpts by Stravinsky, Helen Keller, Lee DeForest and many others writing on radio and film sound. Hard to read? Hardly. 2 of 2 people found the following review helpful. I enjoyed reading these short chapters from various sources. By Sairal enjoyed reading these short chapters from various sources. It was easy to read and I learned a lot about sound technology. 1 of 16 people found the following review helpful. Lots of information but not an easy read. By NA bit hard to read. Lots of information but not an easy read.

This unique anthology assembles primary documents chronicling the development of the phonograph, film sound, and the radio. These three sound technologies shaped Americans' relation to music from the late nineteenth century until the end of the Second World War, by which time the technologies were thoroughly integrated into everyday life. There are more than 120 selections between the collection's first piece, an article on the phonograph written by Thomas Edison in 1878, and its last, a column advising listeners "desirous of gaining more from music as presented by the radio." Among the selections are articles from popular and trade publications, advertisements, fan letters, corporate records, fiction, and sheet music. Taken together, the selections capture how the new sound technologies were shaped by developments such as urbanization, the increasing value placed on leisure time, and the rise of the advertising industry. Most importantly, they depict the ways that the new sound technologies were received by real people in particular places and moments in time.

Measuring the cultural importance and metaphysical weirdness of that change is part of the project of *Music, Sound, and Technology in America*, an anthology of fascinating artifacts whose prosaic title belies its insights into the early years of the recorded-sound era. . . . [T]he editors of *Music, Sound, and Technology in America* exhibit a canny ear for the electrifying echoes between then and now. - Andy Battaglia, *Wall Street Journal*