

Vinyl Records And Analog Culture In The Digital Age Pressing Matters

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Vinyl Records and 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.

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

Vinyl Records and Analog Culture in the Digital Age: Pressing Matters. By Paul E. Winters . Lexington Books, 2016. 208 pp. ISBN 978-1-4985-1007-3. - Volume 36 Issue 2 - Karlyn King

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A review of Paul Winter's book on vinyl culture, published in Popular Music journal May 2017.

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

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Vinyl Records And Analog Culture In The Digital Age ...

Vinyl Records and Analog Culture in the Digital Age examines music technologies from a popular culture studies perspective, taking into consideration the ways in which human beings bring these technologies into their lives and the discursive practices they create.

Vinyl Records And Analog Culture In The Digital Age ...

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Vinyl Records And Analog Culture In The Digital Age ...

vinyl records and analog culture in the digital age pressing matters moreover it is not directly done you could agree to the persistence of the analogue record in the digital age offers a track record of a medium that refused to go despite being marginalized and that therefore gives us a fresh angle on the vinyl the analogue record in the digital age aug 18 records and analog culture in the digital age

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To answer that question is to dive into the great digital and analog debate. Analog itself is a copy, vibrations etched into the grooves of a vinyl record that “analogs” to the original sound waves created from musical instruments and vocal cords. The needle vibrates and re-creates those sound waves.

Vinyl Vibes: Why some bin-divers choose physical media ...

Vinyl Records | Music | Analog Culture #02-10, Esplanade Mall, 8 Raffles Avenue, Singapore 039802 Open 1pm – 9pm Daily hello@theanalogvault.com | +65 9026 5215 The Analog Vault, established in 2015, is an online + offline retail establishment offering a wide and tightly curated mix of vinyl records + other music &

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 infect human interactions, creating discourses, practices, disciplines, and communities.

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.

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.

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.

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.

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.

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.

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.

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.

Is the Internet the key to a reinvigorated public life? Or will it fragment society by enabling citizens to associate only with like-minded others? Online community has provided social researchers with insights into our evolving social life. As suburbanization and the breakdown of the extended family and neighborhood isolate individuals more and more, the Internet appears as a possible source for reconnection. Are virtual communities ‘real’ enough to support the kind of personal commitment and growth we associate with community life, or are they fragile and ultimately unsatisfying substitutes for human interaction? Community in the Digital Age features the latest, most challenging work in an important and fast-changing field, providing a forum for some of the leading North American social scientists and philosophers concerned with the social and political implications of this new technology. Their provocative arguments touch on all sides of the debate surrounding the Internet, community, and democracy.

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