



Recording Spaces

Daniela Niemeyer



Recording Spaces:

The Bloomsbury Handbook of Popular Music, Space and Place Geoff Stahl, J. Mark Percival, 2022-01-13 Popular music scholars have long been interested in the connection between place and music. This collection brings together a number of key scholars in order to introduce readers to concepts and theories used to explore the relationships between place and music. An interdisciplinary volume drawing from sociology, geography, ethnomusicology, media, cultural and communication studies, this book covers a wide range of topics germane to the production and consumption of place in popular music. Through considerations of changes in technology and the mediascape that have shaped the experience of popular music, vinyl, iPods, social media, the role of social difference and how it shapes sociomusical encounters, queer spaces, gendered and racialised spaces, as well as the construction and representations of place, musical tourism, city branding, urban mythologies, this is an up-to-the-moment overview of central discussions about place and music. The contributors explore a range of contexts moving from the studio to the stage, the city to the suburb, the bedroom to festival, from nightclub to museum, with each entry highlighting the diverse and complex ways in which music and place are mutually constitutive.

Official Gazette of the United States Patent and Trademark Office, 1993 Recording Spaces Philip Newell, 1998-01-15
Recording Spaces deals with the acoustics of rooms intended for musical performance of many styles. It discusses these spaces in terms of isolation, internal acoustics, possible techniques of use, and the way that these spaces will interact with the musicians, their instruments, and the microphones. It deals with the concepts of sound isolation, examines some of the principal processes at work, and provides drawings and descriptions of actual rooms and techniques. The book describes how the isolation requirements have their effect on the internal acoustics of the rooms and how the room treatments must be conceived with such interactions taken into consideration. Starting from the initial concepts to the measurements of the finished items, Recording Spaces discusses many different types of room, from vocal booths to orchestral rooms. There are many stories of how actual classical musical performances from rock to orchestral have been inspired or strongly influenced by the acoustics of their recording spaces. Philip Newell lives in Spain and travels extensively; he is currently designing a concert hall in the Ukraine. Philip began his career working with classic groups such as The Who, whilst at the same time recording brass bands, Welsh male voice choirs, Scottish pipes, church and fairground organs, musicals, and classical recitals. After setting up Virgin Records' first studio, he designed their Manor Mobile studio, produced the first recording with a 24-track mobile vehicle, and went on to design their Townhouse Studios in London. Philip has close links with the Institute of Sound and Vibration Research at Southampton University and has written articles for the major audio magazines. He is the author of *Studio Monitoring Design*, also published by Focal Press. *Scientific Canadian Mechanics' Magazine and Patent Office Record* Canada. Patent Office, 1903 *Factory*, 1917 Vols 24 no 3 v 34 no 3 include International industrial digest

The Canadian Patent Office Record and Register of Copyrights and Trade Marks, 1925 **Chemical Engineering**

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