

Group Three Oct 19th 2017 (no Monika, I think)

1. Warm-up in pairs - looking at pictures and talking about them.

(2. Did you have any further thoughts about the plough - the plow (US) - etc.?)

3. The gramophone - Text and Tabletalk

<https://books.google.de/books?id=QDTeDQAAQBAJ&pg=PT15&lpg=PT15&dq=Tim+Harford+The+gramophone&source=bl&ots=w2PKpRYuxZ&sig=K13ajM1cabeUXCajGz2xJVX7cS0&hl=en&sa=X&ved=0ahUKEwiD3qefo-jWAhUGIMAKHXhsDv84ChDoAQgtMAE#v=onepage&q=Tim%20Harford%20The%20gramophone&f=false>

Before we find out what is so special about the gramophone (apart from the fact that Stephan has just bought one) we must find out one or two other things.

1.

Talk to each other and then in the group about your listening (and watching?) habits: what do you listen to and is it more live or canned (*aus der Dose*)?

That would mean firstly do you listen to more music or more words?

Do you listen by chance or by intention? (Every day at the same time? Looking up programmes in a newspaper or similar? Turning on the gramophone/MP3 player/tape or whatever?)

Is there a difference between live by via an electronic means (eg news or a concert on the radio/tv) and live without electronic means? (Concert, lecture...)

Which other important aspects have I left out? If you listen to music do you listen to different kinds of music in different ways?

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2.

Then there is the financial side:

How much are you prepared to pay to listen to music live as opposed to listening to recordings? How much difference does it make to you?

How much would you pay for certain experiences? Bob Dylan, Helene Fischer? The experience of the *Elbphilharmonie*?

Would you pay more for theatre than for a concert?

What else have I forgotten?

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3.

Would you go to a concert or a theatre etc on spec? (On chance, just speculating that it might be good.) What (or who) decides your live viewing habits? How do you get to know new venues, performers etc.?

4. You have read Tim Harford's introduction to his talk about the gramophone. Why do you think that Elton John (born 1947) is worth so much more than Mrs Billington? (1768 London - 1818 in Venice)

Two words: Do you know the word: 'carbon copy'?

What is a 'decent' or a 'half-decent' singer? What does it contrast with?

Listening and talking:

a. We'll listen to a bit of Harford that you have already read. (0 - 2.34)

b. Then Harford goes on to explain which invention in the nineteenth century started to help top industrialists get rich very fast.

Which names do you know of people who became very rich in the nineteenth century?

Listen to Harford to find out which invention helped them top get rich: (2.34 - 3.3.19)

c. The economist Marhsall said that whereas the telegraph could reach people with information, the human voice couldn't, and that that was a reason voices (singers) only had limited earning power (!?) (3.19 - 3.38)

Logical?

d. Mrs Billington died in 1818. When were the first ways of recording invented and how did they develop?

e. Who invented the phonograph?

However, Harford records: "Nobody quite seemed to know what to do with the technology at first". (Somebody invented a machine that could record the human voice visually,) "But it does not seem to have occurred to Monsieur M that one might try to convert the recording back into sound again." (3.38 - 4.23)

f. However, "Soon enough the application of the new technology became clear. You could record the best singers in the world and sell the recordings."

But listen to the different ways they did it before it become really financially worthwhile. (4.23 - 5.18)

Listen 1) for the different recording methods

2) for the name of the first person able to become rich this way.

g. Harford says C.C. and Elton John can become rich using technology but 'but what about the journeyman singers'? Journeyman is qualified but not a master. Just a singer - in a chorus, in a music hall. (5.18 - 5.47)

Why pay to hear somebody not so good live, when you can have Maria Callas in your living room? We'll talk about that next week!

We can listen and read to the end but I suspect we won't have time - so please read or re-read these last two pages (18/19) of what Harford has to say about the gramophone for next week. You could, please, also consider whether you agree with him entirely.