

Sound Ideas

Adrian
Evans

Music, Machines, and Experience

T. OF BOUNDS

Sound Ideas Music Machines And Experience

Marko Aho



Sound Ideas Music Machines And Experience:

Sound Ideas Aden Evens, A highly original approach to the philosophy of musical experience **Creative Resilience and COVID-19** Irene Gammel, Jason Wang, 2022-03-20 Creative Resilience and COVID 19 examines arts culture and everyday life as a way of navigating through and past COVID 19 Drawing together the voices of international experts and emerging scholars this volume explores themes of creativity and resilience in relation to the crisis trauma cultural alterity and social change wrought by the pandemic The cultural social and political concerns that have arisen due to COVID 19 are inextricably intertwined with the ways the pandemic has been discussed represented and visualized in global media The essays included in this volume are concerned with how artists writers and advocates uncover the hope plasticity and empowerment evident in periods of worldwide loss and struggle factors which are critical to both overcoming the COVID 19 pandemic and fashioning the post COVID 19 era Elaborating on concepts of the everyday and the outbreak narrative Creative Resilience and COVID 19 explores diverse themes including coping with the crisis through digital distractions diary writing and sounds the unequal vulnerabilities of gender ethnicity and age the role of visibility and creativity including comics and community theatre and the hopeful vision for the future through urban placemaking nighttime sociability and cinema The book fills an important scholarly gap providing foundational knowledge from the frontlines of the COVID 19 pandemic through a consideration of the arts humanities and social sciences In doing so Creative Resilience and COVID 19 expands non medical COVID 19 studies at the intersection of media and communication studies cultural criticism and the pandemic New Perspectives on Music and Gesture Elaine King, Anthony Gritten, 2016-04-29 Building on the insights of the first volume on Music and Gesture Gritten and King Ashgate 2006 the rationale for this sequel volume is twofold first to clarify the way in which the subject is continuing to take shape by highlighting both central and developing trends as well as popular and less frequent areas of investigation second to provide alternative and complementary insights into the particular areas of the subject articulated in the first volume The thirteen chapters are structured in a broad narrative trajectory moving from theory to practice embracing Western and non Western practices real and virtual gestures live and recorded performances physical and acoustic gestures visual and auditory perception among other themes of topical interest The main areas of enquiry include psychobiology perception and cognition philosophy and semiotics conducting ensemble work and solo piano playing The volume is intended to promote and stimulate further research in Musical Gesture Studies **The Cambridge Companion to Film Music** Mervyn Cooke, Fiona Ford, 2016-12-08 This wide ranging and thought provoking collection of specially commissioned essays provides a uniquely comprehensive overview of the many and various ways in which music functions in film soundtracks Citing examples from a variety of historical periods genres and film industries including those of the USA UK France Italy India and Japan the book's contributors are all leading scholars and practitioners in the field They engage sometimes provocatively with numerous stimulating aspects of the history theory and practice of film music in a series of

lively discussions which will appeal as much to newcomers to this fascinating subject as to seasoned film music aficionados Innovative research and fresh interpretative perspectives are offered alongside practice based accounts of the film composer's distinctive art with examples cited from genres as contrasting as animation the screen musical film noir Hollywood melodrama the pop music and jazz film documentary period drama horror science fiction and the Western [Ink on the Tracks](#) Adrian Grafe, Andrew McKeown, 2024-08-22 This book embraces the multiplicity of forms of writing inspired by rock and roll Exploring a diverse range of formats including rock autobiography and gender race and class in American rock journalism rock obituaries rock literature and spirituality rock writing and promotion packaging and more this book identifies and prioritizes writing forms often excluded from the categorization of rock music writing Vitally the volume places rock and roll writing within a wider cultural frame often overlooked by studies of traditional white male led music journalism

Between Air and Electricity Cathy van Eck, 2017-02-09 Composers and sound artists have explored for decades how to transform microphones and loudspeakers from inaudible technology into genuinely new musical instruments While the sound reproduction industry had claimed perfect high fidelity already at the beginning of the twentieth century these artists found surprising ways of use for instance tweaking microphones swinging loudspeakers furiously around ditching microphones in all kinds of vessels or strapping loudspeakers to body parts of the audience Between air and electricity traces their quest and sets forward a new theoretical framework providing historic background on technological and artistic development and diagrams of concert and performance set ups From popular noise musician Merzbow to minimalist classic Alvin Lucier cult instrument inventor Hugh Davies or contemporary visual artist Lynn Pook they all aimed to make audible what was supposed to remain silent *The Tangible in Music* Marko Aho, 2016-05-26 In the age of digital music it seems striking that so many of us still want to produce music concretely with our bodies through the movement of our limbs lungs and fingers in contact with those materials and objects which are capable of producing sounds The huge sales figures of musical instruments in the global market and the amount of time and effort people of all ages invest in mastering the tools of music make it clear that playing musical instruments is an important phenomenon in human life By combining the findings made in music psychology and performative ethnomusicology Marko Aho shows how playing a musical instrument and the pleasure musicians get from it emerges from an intimate dialogue between the personally felt body and the sounding instrument An introduction to the general aspects of the tactile resources of musical instruments musical style and the musician is followed by an analysis of the learning process of the regional kantele style of the Perho river valley in Finnish Central Ostrobothnia **The Player Piano and the Edwardian Novel** Cecilia Björken-Nyberg, 2016-03-03 In her study of music making in the Edwardian novel Cecilia Björken-Nyberg argues that the invention and development of the player piano had a significant effect on the perception performance and appreciation of music during the period In contrast to existing devices for producing music mechanically such as the phonograph and gramophone the player piano granted its operator freedom of individual

expression by permitting the performer to modify the tempo Because the traditional piano was the undisputed altar of domestic and highly gendered music making Björk n Nyberg suggests the potential for intervention by the mechanical piano s operator had a subversive effect on traditional notions about the status of the musical work itself and about the people who were variously defined by their relationship to it She examines works by Dorothy Richardson E M Forster Henry Handel Richardson Max Beerbohm and Compton Mackenzie among others contending that Edwardian fiction with music as a subject undermined the prevalent antithesis expressed in contemporary music literature between a nineteenth century conception of music as a means of transcendence and the increasing mechanisation of music as represented by the player piano Her timely survey of the player piano in the context of Edwardian commercial and technical discourse draws on a rich array of archival materials to shed new light on the historically conditioned activity of music making in early twentieth century fiction

Geosonics Joshua Dittrich, 2024-08-08 How do we listen to the earth That is the central question posed in *Geosonics* Listening Through Earth s Soundscapes Working across sound studies media theory and environmental media studies Joshua Dittrich explores the material and metaphorical geology of the sonic environment In an epoch of climate crisis environment is no longer a neutral background site or simple surrounding environment is immanently implicated in the chains of mediation that make up the material and imaginative infrastructure of our lives The analytical task of *Geosonics* is to tune into that infrastructure through sound Drawing on influential work in sound studies around the concept of transduction this book explores how listening does not take place in a pre-existing soundscape but rather makes place by etching out a mediated mutually constitutive set of relations between listeners media and environments **Absolute Music, Mechanical**

Reproduction Arved Ashby, 2010-06-07 Recordings are now the primary way we hear classical music especially the more abstract styles of absolute instrumental music In this original provocative book Arved Ashby argues that recording technology has transformed our understanding of art music Contesting the laments of nostalgic critics Ashby sees recordings as socially progressive and instruments of a musical vernacular but also finds that recording and absolute music actually involve similar notions of removing sound from context He takes stock of technology s impact on classical music addressing the questions at the heart of the issue This erudite yet concise study reveals how mechanical reproduction has transformed classical musical culture and the very act of listening breaking down aesthetic and generational barriers and mixing classical music into the soundtrack of everyday life Popular Viennese Electronic Music, 1990–2015 Ewa Mazierska, 2018-06-27 The

author presents a cultural history of popular Viennese electronic music from 1990 to 2015 from the perspectives of production scene and national and international reception To illustrate this history in depth a number of case studies of the most successful and distinguished musicians are explored such as Kruder and Dorfmeister Patrick Pulsinger Tosca Electric Indigo and Sofa Surfers The author draws on research about electronic music the relationship between music and the urban environment the history of Austria and Vienna music scenes and fandom the digital shift stardom in popular music especially

electronic music as well as theories of postmodernism Chapters 4 and 8 of this book are freely available as downloadable Open Access PDFs at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

The Oxford Handbook of Sound Art Jane Grant, John Matthias, David Prior, 2021 The Oxford Handbook of Sound Art surveys the practices, politics, and emerging frameworks of thought that now define the artistic practice of sound art

Kinematic Rhetoric Joddy Murray, 2020-04-24 Joddy Murray in *Kinematic Rhetoric* puts forward a theory of rhetoric that adds the elements of movement, sound, image, affect, and duration to traditional accounts of digital, visual, and multimodal rhetorics. His concept of time-affect images provides a complex and nuanced theory for composing that builds upon his earlier concept of nondiscursive texts. By turning to Deleuze's work on cinema, Murray presents the time-affect image which generates and amplifies affectivity through duration and motion and is the key concept in this rhetorical theory. Motion, he argues, creates meaning that is independent of the content and like all images carries with it the potential for persuasion through the affective domain

Listening in the Afterlife of Data David Cecchetto, 2021-12-27 In *Listening in the Afterlife of Data*, David Cecchetto theorizes sound, communication, and data by analyzing them in the contexts of the practical workings of specific technologies, situations, and artworks. In a time he calls the afterlife of data, the cultural context in which data's hegemony persists even in the absence of any belief in its validity. Cecchetto shows how data is repositioned as the latest in a long line of concepts that are at once constitutive of communication and suggestive of its limits. Cecchetto points to the failures and excesses of communication by focusing on the power of listening, whether through wearable technology, internet-based artwork, or the ways in which computers process sound to pragmatically comprehend the representational excesses that data produces. Writing at a cultural moment in which data has never been more ubiquitous or less convincing, Cecchetto elucidates the paradoxes that are constitutive of computation and communication, more broadly demonstrating that data is never quite what it seems

Dawn of the DAW Adam Patrick Bell, 2018-02-08 *Dawn of the DAW* tells the story of how the dividing line between the traditional roles of musicians and recording studio personnel—producers, recording engineers, mixing engineers, technicians, etc.—has eroded throughout the latter half of the twentieth century to the present. Whereas those equally adept in music and technology such as Raymond Scott and Les Paul were exceptions to their eras, the millennial music maker is ensconced in a world in which the symbiosis of music and technology is commonplace. As audio production skills such as recording, editing, and mixing are increasingly co-opted by musicians teaching themselves in their do-it-yourself (DIY) recording studios, conventions of how music production is taught and practiced are remixed to reflect this reality. *Dawn of the DAW* first examines DIY recording practices within the context of recording history from the late nineteenth century to the present. Second, *Dawn of the DAW* discusses the concept of the studio as musical instrument and the role of the producer, detailing how these constructs have evolved throughout the history of recorded music in tandem. Third, *Dawn of the DAW* details current practices of DIY recording, how recording technologies are incorporated into music

making and how they are learned by DIY studio users in the musically chic borough of Brooklyn Finally Dawn of the DAW examines the broader trends heard throughout summarizing the different models of learning and approaches to music making Dawn of the DAW concludes by discussing the ramifications of these new directions for the field of music education

Gothic Music Isabella Van Elferen, 2012-07-15 Gothic Music The Sounds of the Uncanny traces sonic Gothic from the echoing footsteps in Gothic novels to the dark soundscapes of Goth club nights This broad perspective importantly widens the scope of Gothic music from Goth subculture to literature film television and video games This book also provides the musical and theoretical definition of Gothic music that lacks in current scholarship Whether voicing the spectral beings of early cinema announcing virtual terrors in video games or intensifying the nocturnal rituals of Goth Gothic music represents the sounds of the uncanny

Listening Devices Jens Gerrit Papenburg, 2023-05-04 From 1940 to 1990 new machines and devices radically changed listening to music Small and large single records new kinds of jukeboxes and loudspeaker systems not only made it possible to playback music in a different way they also evidence a fundamental transformation of music and listening itself Taking the media and machines through which listening took place during this period Listening Devices develops a new history of listening Although these devices were and often still are easily accessible up to now we have no concept of them To address this gap this volume proposes the term listening device In conjunction with this concept the book develops an original and fruitful method for exploring listening as a historical subject that has been increasingly organized in relation to technology Case studies of four listening devices are the points of departure for the analysis which leads the reader down unfamiliar paths traversing the popular sound worlds of 1950s rock n roll culture and the disco and club culture of the 1970s and 1980s Despite all the characteristics specific to the different listening devices they can nevertheless be compared because of the fundamental similarities they share they model and manage listening they actively mediate between the listener and the music heard and it is this mediation that brings both listener and the music listened to into being Ultimately however the intention is that the listening devices themselves should not be heard so that the music they playback can be heard Thus they take the history of listening to its very limits and confront it with its other a history of non listening The book proposes listening device as a key concept for sound studies popular music studies musicology and media studies With this conceptual key a new productive understanding of past music and sound cultures of the pre digital era can be unlocked and not least of the listening culture of the digital present

Musical Listening in the Age of Technological Reproduction Gianmario Borio, 2016-04-29 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 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 Gift of Difference Chris K. Huebner, Tripp York, 2018-07-10. What I gather from the excellent essays in the current volume is that modern Mennonites would tend to say that they offer not the path of misguided purism, not the illusion of beautiful souls, but rather their own middle way between apoliticism and political compromise. This is because, as they rightly say, they see the Church itself as the true polity, and unlike most of the magisterial Reformation, they see the possibility of living beyond the law in terms of a new sort of social and political practice. John Milbank, University of Nottingham, from the Foreword. What hath the Radical Reformation to do with Anglo-Catholics, especially Anglicans, who have a lingering penchant for Christendom? The answer from this book, a lot more than you might expect. Huebner and York have staged a mutually critical interaction between Radical Orthodoxy and Mennonite theology, illuminating both as a result. James K. A. Smith, Calvin College, author of *Introducing Radical Orthodoxy*, editor of *Radical Orthodoxy and the Reformed Tradition*. This book is a breath of fresh air. Retrieving central themes of classical theology, it is both faithful to tradition and innovative, offering a third way between liberalism and conservatism, one which sees theology as critical for public life without privatizing Christianity, on the one hand, or slipping into Constantinianism, on the other. A. James Reimer, Conrad Grebel University College, author of *Mennonites and Classical Theology*. *Dogmatic Foundations for Christian Ethics: The Dogmatic Imagination: The Dynamics of Christian Belief* **Mattering Voices** Elisabeth Laasonen, Belgrano, Anne Tarvainen, Milla Tiainen, 2025-10-22. *Mattering Voices* advances mutually enriching relationships in between the transdisciplinary fields of voice studies and new materialisms. This is the first edited volume to explore how the theoretical, methodological, and analytical possibilities of both voice scholarship and new materialisms gain further depth and directions through their co-constitutive intra-active relationality. In this book, voice researchers from performance studies and philosophy, artistic research, musicology, ethnomusicology, sound studies, feminist and gender research, and educational studies develop new materialisms, influenced approaches to voice, and voice studies inspired adaptations of new materialisms in the empirical study of various kinds of voicing. The topics covered range from voice in artistic practices and contemporary academia to new notions of musicality and vocal atmospheres, as well as the significance of singing in gendered senses of self and interspecies relations. By experimenting with intra-actions of voice studies and new materialisms, the book proposes fresh

ways of researching and grasping how voices matter how they materialize as events and practices and acquire meanings As a polyphony of voices this volume invites readers into entangled conversations about how voice emerges creating modes of being knowing and co existing and what it might still become

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