

Strange Sounds

Music,
Technology
& Culture

TIMOTHY D. TAYLOR

Strange Sounds Music Technology And Culture

John Richardson



Strange Sounds Music Technology And Culture:

Strange Sounds Timothy Taylor, 2001-09 **Strange Sounds** Timothy Dean Taylor, 2001 First Published in 2002
Routledge is an imprint of Taylor Francis an informa company **Mankind - music - technology** Martin Flašar, 2024-01-01
Kniha je v sledkém trval ho zaujet autora pro hudbu 20 a po naj c ho 21 stolet a jeho celo ivotn ho z jmu o technologie Jak
artifici ln komponovanou hudbu posledn ch desetilet ovliv uje v voj techniky Jak se nov technologie prom taj do hudebn ho my
len skladatel Pr v na tyto ot zky p in kniha odpov di **Wired for Sound** Paul D. Greene, Thomas Porcello, 2012-01-01
Winner of the Society for Ethnomusicology s Klaus Wachsmann Award 2006 Wired for Sound is the first anthology to address
the role of sound engineering technologies in the shaping of contemporary global music Wired sound is at the basis of digital
audio editing multi track recording and other studio practices that have powerfully impacted the world s music Distinctions
between musicians and engineers increasingly blur making it possible for people around the globe to imagine new sounds
and construct new musical aesthetics This collection of 11 essays employs primarily ethnographical but also historical and
psychological approaches to examine a range of new technology intensive musics and musical practices such as fusions of
Indian film song rhythms heavy metal and gamelan in Jakarta urban Nepali pop which juxtaposes heavy metal Tibetan
Buddhist ritual chant rap and Himalayan folksongs collaborations between Australian aboriginals and sound engineers the
production of heaviness in heavy metal music and the production of the Austin sound This anthology is must reading for
anyone interested in the global character of contemporary music technology CONTRIBUTORS Harris M Berger Beverley
Diamond Cornelia Fales Ingemar Grandin Louise Meintjes Frederick J Moehn Karl Neunfeldt Timothy D Taylor Jeremy
Wallach *The Routledge Reader on the Sociology of Music* John Shepherd, Kyle Devine, 2015-03-24 The Routledge Reader
on the Sociology of Music offers the first collection of source readings and new essays on the latest thinking in the sociology
of music Interest in music sociology has increased dramatically over the past decade yet there is no anthology of essential
and introductory readings The volume includes a comprehensive survey of the field s history current state and future
research directions It offers six source readings thirteen popular contemporary essays and sixteen fresh new contributions
along with an extended Introduction by the editors The Routledge Reader on the Sociology of Music represents a broad
reference work that will be a resource for the current generation of sociologically inclined musicologists and musically
inclined sociologists whether researchers teachers or students **The Oxford Handbook of Sound Studies** Trevor
Pinch, Karin Bijsterveld, 2012-01-05 Written by the world s leading scholars and researchers in sound studies this handbook
offers new and engaging perspectives on the significance of sound in its material and cultural forms **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.

Listening in Action Rebecca M Rinsema, 2016-10-14 In an age when students come to class with more varied music listening preferences and experiences than ever before, music educators can find themselves at a loss for how to connect with their students. *Listening in Action* provides the beginnings of a solution to this problem by characterizing students' contemporary music listening experiences as they are mediated by digital technologies. Several components of contemporary music listening experiences are described, including the relationship between music listening experiences and listener engagements with other activities, listener agency in creating playlists and listening experiences as a whole, and the development of adolescent identities as related to the agency afforded by music listening devices. The book provides an accessible introduction to scholarship on music listening across the disciplines of musicology, ethnomusicology, sociology of music, psychology of music, and music education. By reading *Listening in Action*, music educators can gain an understanding of recent theories of music listening in everyday life and how those theories might be applied to bridge the gap between music pedagogies and students who encounter music in a heavily mediated postperformance world.

The Globalization of Musics in Transit Simone Krüger, Ruxandra Trandafoiu, 2013-12-04 This book traces the particularities of music migration and tourism in different global settings and provides current, even new perspectives for ethnomusicological research on globalizing musics in transit. The dual focus on tourism and migration is central to debates on globalization, and their examination separately or combined offers a useful lens on many key questions about where globalization is taking us: questions about identity and heritage, commoditization, historical and cultural representation, hybridity, authenticity, and ownership, neoliberalism, inequality, diasporization, the relocation of allegiances, and more. Moreover, for the first time, these two key phenomena, tourism and migration, are studied conjointly as well as interdisciplinary in order to derive both parallels and contrasts. While taking diverse perspectives in embracing the contemporary musical landscape, the collection offers a range of research methods and theoretical approaches from ethnomusicology, anthropology, cultural geography, sociology, popular music studies, and media and communication. In so doing, *Musics in Transit* provides a rich exemplification of the ways that all forms of musical culture are becoming transnational under post-global conditions, sustained by both global markets and musics in transit, and to which both tourists and diasporic cosmopolitans make an important contribution.

Understanding Society through Popular Music Joseph A. Kotarba, 2013-04-02 Written for Introductory Sociology and Sociology of Popular Music courses, the second edition of *Understanding Society through Popular Music* uses popular music to illustrate fundamental social institutions, theories, sociological concepts, and processes. The

authors use music a social phenomenon of great interest to draw students in and bring life to their study of sociology The new edition has been updated with cutting edge thinking on and current examples of subcultures politics and technology

The Local Scenes and Global Culture of Psytrance Graham St John, 2010-06-10 This lively textual symposium offers a collection of formative research on the culture of global psytrance psychedelic trance As the first book to address the diverse transnationalism of this contemporary electronic dance music phenomenon the collection hosts interdisciplinary research addressing psytrance as a product of intersecting local and global trajectories Contributing to theories of globalization postmodernism counterculture youth subcultures neotribes the carnivalesque music scenes and technologies dance ritual and spirituality chapters introduce psytrance in Goa the UK Israel Japan the US Italy Czech Republic Portugal and Australia As a global occurrence indebted to 1960s psychedelia sharing music production technologies and DJ techniques with electronic dance music scenes and harnessing the communication capabilities of the Internet psytrance and its cultural implications are thoroughly discussed in this first scholarly volume of its kind **Popscrip: Graduate Research In**

Popular Music Studies Simone Krüger (ed.), Ron Moy (ed.), 2014-05-07 This book provides a collection of graduate students writings in popular music studies **An Eye for Music** John Richardson, 2011-11-14 The music we hear is always inhabited

by voices of previous performances Because listening is now so often accompanied by moving images this process is more complex than ever Music videos television and film music interactive video games and social media are now part of the contemporary listening experience In *An Eye for Music* author John Richardson navigates key areas of current thought from music theory to film theory to cultural theory to explore what it means that the experience of music is now cinematic spatial and visual as much as it is auditory Richardson maps out the terrain of recent audiovisual production over a wide array of styles and practices and sketches out a set of common structures that inform how we experience sound and vision Whether examining Philip Glass or The Gorillaz Richard Linklater's *Waking Life* or Michel Gondry's *Be Kind Rewind* Richardson's arguments are both fascinating and provocative *Spotification of Popular Culture in the Field of Popular Communication*

Patrick Burkart, 2020-09-10 This edited collection considers various meanings of the Spotification of music and other media Specifically it replies to the editor's call to address the changes in media cultures and industries accompanying the transition to streaming media and media services Streaming media services have become part of daily life all over the world with Spotify in particular inheriting and reconfiguring characteristics of older ways of publishing distributing and consuming media The contributors look to the broader community of music media and cultural researchers to spell out some of the implications of the Spotification of music and popular culture These include changes in personal media consumption and production educational processes and the work of media industries Interdisciplinary scholarship on commercial digital distribution is needed more than ever to illuminate the qualitative changes to production distribution and consumption accompanying streaming music and television This book represents the latest research and theory on the conversion of mass

markets for recorded music to streaming services Critical Approaches to the Production of Music and Sound Samantha Bennett, Eliot Bates, 2018-01-11 Who produces sound and music And in what spaces localities and contexts As the production of sound and music in the 21st Century converges with multimedia these questions are critically addressed in this new edited collection by Samantha Bennett and Eliot Bates *Critical Approaches to the Production of Music and Sound* features 16 brand new articles by leading thinkers from the fields of music audio engineering anthropology and media Innovative and timely this collection represents scholars from around the world revisiting established themes such as record production and the construction of genre with new perspectives as well as exploring issues in cultural and virtual production *We are the Champions: The Politics of Sports and Popular Music* Ken McLeod, 2016-02-11 Sports and popular music are synergistic agents in the construction of identity and community They are often interconnected through common cross marketing tactics and through influence on each other s performative strategies and stylistic content Typically only studied as separate entities popular music and sport cultures mutually play off each other in exchanges of style ideologies and forms Posing unique challenges to notions of mind body dualities nationalism class gender and racial codes and sexual orientation Dr Ken McLeod illuminates the paradoxical and often conflicting relationships associated with these modes of leisure and entertainment and demonstrates that they are not culturally or ideologically distinct but are interconnected modes of contemporary social practice Examples include how music is used to enhance sporting events such as anthems chants cheers and intermission entertainment music that is used as an active part of the athletic event and music that has been written about or that is associated with sports There are also connections in the use of music in sports movies television and video games and important though critically under acknowledged similarities regarding spectatorship practice and performance Despite the scope of such confluences the extraordinary impact of the interrelationship of music and sports on popular culture has remained little recognized McLeod ties together several influential threads of popular culture and fills a significant void in our understanding of the construction and communication of identity in the late twentieth and early twenty first centuries

Audible Infrastructures Kyle Devine, Alexandrine Boudreault-Fournier, 2021 Our day to day musical enjoyment seems so simple so easy so automatic Songs instantly emanate from our computers and phones at any time of day The tools for playing and making music such as records and guitars wait for us in stores ready for purchase and use And when we no longer need them we can leave them at the curb where they disappear effortlessly and without a trace These casual engagements often conceal the complex infrastructures that make our musical cultures possible *Audible Infrastructures* takes readers to the sawmills mineshafts power grids telecoms networks transport systems and junk piles that seem peripheral to musical culture and shows that they are actually pivotal to what music is how it works and why it matters Organized into three parts dedicated to the main phases in the social life and death of musical commodities resources and production circulation and transmission failure and waste this book provides a concerted archaeology of music s media infrastructures As contributors

reveal the material environmental realities and political economic conditions of music and listening they open our eyes to the hidden dimensions of how music is made delivered and disposed of In rethinking our responsibilities as musicians and listeners this book calls for nothing less than a reconsideration of how music comes to sound **The Bloomsbury**

Handbook of Religion and Popular Music Christopher Partridge, Marcus Moberg, 2023-06-15 The second edition of The Bloomsbury Handbook of Religion and Popular Music provides an updated state of the art analysis of the most important themes and concepts in the field combining research in religious studies theology critical musicology cultural analysis and sociology It comprises 30 updated essays and six new chapters covering the following areas Popular Music Religion and Performance Musicological Perspectives Popular Music and Religious Syncretism Atheism and Popular Music Industrial Music and Noise K pop The Handbook continues to provide a guide to methodology key genres and popular music subcultures as well as an extensive updated bibliography It remains the essential tool for anyone with an interest in popular culture generally and religion and popular music in particular **Who's Who in Research: Performing Arts** Intellect

Books, 2013-01-01 Increasingly academic communities transcend national boundaries Collaboration between researchers across space is clearly increasing as well as being increasingly sought after noted the online magazine Inside Higher Ed in a recent article about research in the social sciences and humanities Even for those scholars who don't work directly with international colleagues staying up to date and relevant requires keeping up with international currents of thought in one's field But when one's colleagues span the globe it's not always easy to keep track of who's who or what kind of research they're conducting That's where Intellect's new series comes in A set of worldwide guides to leading academics and their work across the arts and humanities Who's Who in Research features comprehensive profiles of scholars in the areas of cultural studies film studies media studies performing arts and visual arts Who's Who in Research Performing Arts includes concise yet detailed listings include each academic's name institution biography and current research interests as well as bibliographic information and a list of articles published in Intellect journals The volumes in the Who's Who in Research series will be updated each year providing the most current information on the foremost thinkers in academia and making them an invaluable resource for scholars hiring committees academic libraries and would be collaborators across the arts and humanities *The Cambridge History of World Music* Philip V. Bohlman, 2013-12-12

Scholars have long known that world music was not merely the globalized product of modern media but rather that it connected religions cultures languages and nations throughout world history The chapters in this History take readers to foundational historical moments in Europe Oceania China India the Muslim world North and South America in search of the connections provided by a truly world music Historically world music emerged from ritual and religion labor and life cycles which occupy chapters on Native American musicians religious practices in India and Indonesia and nationalism in Argentina and Portugal The contributors critically examine music in cultural encounter and conflict and as the critical core of scientific theories from the Arabic Middle Ages

through the Enlightenment to postmodernism Overall the book contains the histories of the music of diverse cultures which increasingly become the folk popular and classical music of our own era

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