Wired For Sound Engineering And Technologies In Sonic Cultures

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Bytes and Backbeats

Steve Savage 2019-02-28 From Attali’s “cold social silence” to Bourdieu’s “reflected taste,” recording, in its various guises, has been a critical attack. In Bytes and Backbeats, however, Steve Savage deploys an unnerving combination of modernist and postmodernist approaches to engage contemporary music practice, and critical analysis to challenge many of these traditional attitudes about the creation and reception of music. Savage argues that the tension within production between a naturalizing “art” and a self-conscious “artifact” reflects on our present fascination with authenticity, and community. At the core of the book are three original audio projects, drawing from rock & roll, jazz, and traditional African music, through which Savage presents a reconfiguration of the artistic and political role of the music producer. This is a book of particular significance in the cultural evolution of the musical experience. Each audio project includes a studio study providing context for the social and cultural analysis. In his analysis of these projects and case studies he draws on his own work as a professional recording engineer and record producer.

The Cambridge Companion to Recorded Music

Miriama Young 2019-02-28 Business built on it; the impact of recording on performance styles; studio techniques of recording personnel reimagined recording processes and, finally, through the 1980s and 1990s, revealing how changing attitudes and innovative production. The book traces the development of significant music technologies and theorizes the cultural meaning of collecting, recycling, reciting, and remembering music and memory are inextricably intertwined, not just through the commercially

Made in Greece

Peddie 2011 Popular music’s approach to human rights. At a time of such uncertainty and confusion, with human rights currently being violated all over the world, a new and sustained examination of cultural responses to such issues is warranted. In this respect music, which is always producing a sound event, an extreme useful medium; in its immediacy music has a potency of expression that reaches far and

Wireless For Sound

Paul D. Greene 2005 Ethnographically-grounded studies of technology in global music.

The Cambridge Companion to Recorded Music

Nicholas Cook 2009-11-26 From the cylinder to the download, the practice of music has been radically transformed by the development of recording and playback technologies. This Companion provides a detailed overview of the transformation, encompassing both classical and popular musical topics. Covered include: the history of recording technology and the business model built on it; the impact of recording on performance styles, viewed from the perspectives of performer, producer and engineer; and
the late twentieth and early twenty-first centuries, the unique aesthetic principles of recorded pan-African music, and the relationships between true groups and the Native music labels and recording studios.

Music, Dance and the Archive Amanda Harris 2022-11-01 Music, Dance and the Archive reimagines records of performance cultures from the archive through collaborative and creative research. In this edited volume, Amanda Harris, Linda Barwick and Jakelin Troy bring together performing artists, cultural leaders and interdisciplinary scholars to highlight the limits of archival records of music and dance. Through artistic methods drawn from Indigenous methodologies, dance studies and song practices, the contributors explore modes of re-engaging archival records, renewing song practices, countering colonial narratives and representing performance traditions. The book’s nine chapters are written by song and dance practitioners, curators, music and dance historians, anthropologists, linguists and musicologists, who explore music and dance by Indigenous people from the West, far north and southeast of the Australian continent, and from Aotearoa New Zealand, Taiwan and Turtle Island (North America). Music, Dance and the Archive interrogates historical practices of access to archives by showing how Indigenous performing artists and community members and academic researchers (Indigenous and non-Indigenous) are collaborating to bring life to objects that have been stored in archives. It not only examines colonial archiving practices but also creative and provocative efforts to redefine the role of archives and to bring them into dialogue with contemporary creative work. Through varied contributions the book seeks to destabilize the very definition of “archives” and to imagine the different forms in which cultural knowledge can be held for current and future Indigenous stakeholders. Music, Dance and the Archive highlights the necessity of relationships, Country and creativity in practising song and dance, and in revitalizing practices that have gone out of use.

Music as Social Life Thomas Turino 2008-10-15 In 'Music as Social Life', Thomas Turino explores why it is that music and dance are so often at the centre of our most profound personal and social experiences. The Bloomsbury Handbook of Sonic Methodologies Michael Bull 2020-12-18 The field of Sound Studies has changed and developed dramatically over the last two decades involving a vast and dizzying array of work produced by those working in the arts, social sciences and sciences. The study of sound is inherently interdisciplinary and is undertaken both by those who specialize in sound and by others who wish to include sound as an intrinsic and indispensable element in their research. This is the first resource to provide a wide ranging, cross-cultural and interdisciplinary investigation and analysis of the ways in which researchers use a broad range of methodologies in order to pursue their sonic investigations. It brings together 49 specially commissioned chapters that ask a wide range of questions including: how can sound be used in current academic disciplines? Is sound as a methodological tool indispensable for Sound Studies and what can sound artists contribute to the discourse on methodology in Sound Studies? The editors also present 3 original chapters that work as provocative ‘sonic methodological interventions’ prefacing the 3 sections of the book.

Re-Making Sound Justin Pacht 2022-02-24 “The first authored textbook on sound studies; teaches students about sound in society through readings about and exercises in media making and sound editing”.

Critical Approaches to the Production of Music and Sound Samantha Bennett 2018-08-11 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.

Vibe: The Sound Creators of Jamaican Popular Music Ray Hitchins 2016-03-03 Vibe: The Sound Creators of Jamaican Popular Music, researched and analysed by a thirty-year veteran with a wide range of experience in music production, production and academic study. This rare perspective, derived from interviews and ethnographic methodologies, focuses on the actual details of music-making practice, rationalized in the context of the economic and creative forces that locally drive music production. By focusing on the work of studio engineers and musicians, recording studios and recording models, Ray Hitchins highlights a music creation methodology that has been acknowledged as being different to that of Europe and North America. The book leads to a broadening of our understanding of how Jamaican Popular Music emerged, developed and functions, thus providing an engaging example of the important relationship between music, technology and culture that will appeal to a wide range of scholars.

The Oxford Handbook of Country Music Travis D. Stuemling 2017-06-01 Now in its sixth decade, country music studies is a thriving field of inquiry involving scholars working in the fields of American history, folklore, sociology, anthropology, musicology, ethnomusicology, cultural studies, and geography, among many others. Covering issues of historiography and practice as well as the ways in which the genre interacts with media and social concerns such as class, gender, and sexuality, The Oxford Handbook of Country Music interrogates prevailing narratives, explores significant lacunae in the current literature, and provides guidance for future research. More than simply treating issues that have emerged within this subfield, The Oxford Handbook of Country Music works to connect to broader discourses within the various fields that inform country music studies in an effort to strengthen the area's interdisciplinarity. Drawing upon the expertise of leading and emerging scholars, this Handbook presents an introduction into the historiographical narratives and methodological issues that have emerged in country music studies’ first half century.

Music, Sound, and Technology in America Timothy D. Taylor 2012-06-19 This reader collects primary documents on the phonograph, cinema, and radio before World War II to show how Americans slowly came to grips with the idea of recorded and mediated sound. Through readings from advertisements, newspaper and magazine articles, popular fiction, correspondence, and sheet music, one gains an understanding of how early-20th-century Americans changed from music makers into consumers.

Acoustic Jurisprudence James E. K. Parker 2015 ‘Acoustic Jurisprudence’ provides a detailed study of the trial of Simon Bikindi, who was convicted by the International Criminal Tribunal for Rwanda of inciting genocide with his songs. Using Bikindi as a case study, this book develops the many relations between law and sound, and the importance of sound in legal practice more widely.

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