



WIRED FOR SOUND

Engineering and Technologies in Sonic Cultures

Paul D. Greene and Thomas Porcello, Editors

Wired For Sound Engineering And Technologies In Sonic Cultures Music Or Culture

Christopher A. Scales



Wired For Sound Engineering And Technologies In Sonic Cultures Music Or Culture:

Wired for Sound Paul D. Greene, Thomas Porcello, 2005 Ethnographically grounded studies of technology in global music

The SAGE International Encyclopedia of Music and Culture Janet Sturman, 2019-02-26 The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology its methods concerns and its contributions to knowledge and understanding of the world's musical cultures styles and practices The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity Combined the multiplicity of topics and approaches are presented in an easy to search A Z format and offer a fresh perspective on the field and the subject of music in culture Key features include Approximately 730 signed articles authored by prominent scholars are arranged A to Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research journals books and associations an appendix listing notable archives libraries and museums and a detailed Index The Index Reader's Guide themes and Cross References combine for thorough search and browse capabilities in the electronic edition

Global Metal Music and Culture Andy R. Brown, Karl Spracklen, Keith Kahn-Harris, Niall Scott, 2016-03-22 This book defines the key ideas scholarly debates and research activities that have contributed to the formation of the international and interdisciplinary field of Metal Studies Drawing on insights from a wide range of disciplines including popular music cultural studies sociology anthropology philosophy and ethics this volume offers new and innovative research on metal musicology global local scenes studies fandom gender and metal identity metal media and commerce Offering a wide ranging focus on bands scenes periods and sounds contributors explore topics such as the riff based song writing of classic heavy metal bands and their modern equivalents and the musical aesthetics of Grindcore Doom metal Death metal and Progressive metal They interrogate production technologies sound engineering album artwork and band promotion logos and merchandising t shirt and jewellery design and fan communities that define the global metal music economy and subcultural scene The volume explores how the new academic discipline of metal studies was formed also looking forward to the future of metal music and its relationship to metal scholarship and fandom With an international range of contributors this volume will appeal to scholars of popular music cultural studies and sociology as well as those interested in metal communities around the world

The Bloomsbury Handbook of Music Production Simon Zagorski-Thomas, Andrew Bourbon, 2020-02-06 The Bloomsbury Handbook of Music Production provides a detailed overview of current research on the production of mono and stereo recorded music The handbook consists of 33 chapters each written by leaders in the field of music production Examining the technologies and places of music production as well the broad range of practices organization recording desktop production post production and distribution this edited collection looks at production as it

has developed around the world In addition rather than isolating issues such as gender race and sexuality in separate chapters these points are threaded throughout the entire text

Recording Culture Christopher A. Scales, 2012-11-12 Drawing on his ethnographic research at powwow grounds and in recording studios Christopher A Scales examines the ways that powwow drum groups have utilized recording technology in the late twentieth and early twenty first centuries the unique aesthetic principles of recorded powwow music and the relationships between drum groups and the Native music labels and recording studios

Contemporary Musical Expressions in Canada Anna Hoefnagels, Judith Klassen, Sherry Johnson, 2020-01-16 Music and dance in Canada today are diverse and expansive reflecting histories of travel exchange and interpretation and challenging conceptions of expressive culture that are bounded and static Reflecting current trends in ethnomusicology Contemporary Musical Expressions in Canada examines cultural continuity disjuncture intersection and interplay in music and dance across the country Essays reconsider conceptual frameworks through which cultural forms are viewed critique policies meant to encourage crosscultural sharing and address ways in which traditional forms of expression have changed to reflect new contexts and audiences From North Indian kathak dance Chinese lion dance early Toronto hip hop and contemporary cantor practices within the Byzantine Ukrainian Church in Canada to folk music performances in twentieth century Quebec Gaelic milling songs in Cape Breton and Mennonite songs in rural Manitoba this collection offers detailed portraits of contemporary music practices and how they engage with diverse cultural expressions and identities At a historical moment when identity politics multiculturalism diversity immigration and border crossings are debated around the world Contemporary Musical Expressions in Canada demonstrates the many ways that music and dance practices in Canada engage with these broader global processes Contributors include Rebecca Draisey Collishaw Queen s University Meghan Forsyth Memorial University of Newfoundland Monique Giroux University of Lethbridge Ian Hayes Memorial University of Newfoundland Anna Hoefnagels Carleton University Judith Klassen Canadian Museum of History Chris McDonald Cape Breton University Colin McGuire University College Cork Marcia Ostashewski Cape Breton University Laura Risk McGill University Neil Scobie University Western Ontario Gordon Smith Queen s University Heather Sparling Cape Breton University Jesse Stewart Carleton University Janice Esther Tulk Cape Breton University Margaret Walker Queen s University and Louise Wrazen York University

Heavy Metal Generations , 2020-04-14 This volume was first published by Inter Disciplinary Press in 2012 Heavy Metal Generations is the fourth volume in the series of papers drawn from the 2012 Music Metal and Politics international conference which attracted scholars from around the globe working within a diverse range of academic disciplines to converge in Prague Czech Republic for three days of panel presentations debate and conjecture about the past present and future of metal music studies The flavour of diversity synchronicity and inter disciplinarity that characterised the event can be gauged from the selection of chapters presented in this volume We hope this collection contributes to the rising tide of academic work that serves to broaden and deepen heavy metal music studies intellectual and

aesthetic grounds critical agenda and political value by undermining old certainties and suggesting new horizons in the context of current social conditions politics and society

The Cultural Study of Music Martin Clayton, Trevor Herbert, Richard Middleton, 2012-03-12 What is the relationship between music and culture The first edition of *The Cultural Study of Music A Critical Introduction* explored this question with groundbreaking rigor and breadth Now this second edition refines that original analysis while examining the ways the field has developed in the years since the book's initial publication Including contributions from scholars of music cultural studies anthropology sociology and psychology this anthology provides a comprehensive introduction to the study of music and culture It includes both pioneering theoretical essays and exhaustively researched case studies on particular issues in world musics For the second edition the original essays have been revised and nine new chapters have been added covering themes such as race religion geography technology and the politics of music With an even broader scope and a larger roster of world renowned contributors *The Cultural Study of Music* is certain to remain a canonical text in the field of cultural musicology

Dub Michael Veal, 2013-08-15 Winner of the ARSC's Award for Best Research History in Folk Ethnic or World Music 2008 When Jamaican recording engineers Osbourne King Tubby Ruddock Errol Thompson and Lee Scratch Perry began crafting dub music in the early 1970s they were initiating a musical revolution that continues to have worldwide influence Dub is a sub genre of Jamaican reggae that flourished during reggae's golden age of the late 1960s through the early 1980s Dub involves remixing existing recordings electronically improvising sound effects and altering vocal tracks to create its unique sound Just as hip hop turned phonograph turntables into musical instruments dub turned the mixing and sound processing technologies of the recording studio into instruments of composition and real time improvisation In addition to chronicling dub's development and offering the first thorough analysis of the music itself author Michael Veal examines dub's social significance in Jamaican culture He further explores the dub revolution that has crossed musical and cultural boundaries for over thirty years influencing a wide variety of musical genres around the globe Ebook Edition Note Seven of the 25 illustrations have been redacted

Keywords in Sound David Novak, Matt Sakakeeny, 2015-05-09 In twenty essays on subjects such as noise acoustics music and silence *Keywords in Sound* presents a definitive resource for sound studies and a compelling argument for why studying sound matters Each contributor details their keyword's intellectual history outlines its role in cultural social and political discourses and suggests possibilities for further research *Keywords in Sound* charts the philosophical debates and core problems in defining classifying and conceptualizing sound and sets new challenges for the development of sound studies Contributors Andrew Eisenberg Veit Erlmann Patrick Feaster Steven Feld Daniel Fisher Stefan Helmreich Charles Hirschkind Deborah Kapchan Mara Mills John Mowitt David Novak Ana Maria Ochoa Gautier Thomas Porcello Tom Rice Tara Rodgers Matt Sakakeeny David Samuels Mark M Smith Benjamin Steege Jonathan Sterne Amanda Weidman

Modern Noise, Fluid Genres Jeremy Wallach, 2008-12-15 What happens to local sound when globalization exposes musicians and audiences to cultural influences

from around the world Jeremy Wallach explores this question as it plays out in the eclectic evolving world of Indonesian music after the fall of the repressive Soeharto regime Against the backdrop of Indonesia s chaotic and momentous transition to democracy Wallach takes us to recording studios music stores concert venues university campuses video shoots and urban neighborhoods

Powerful Voices Joshua S Duchan,2012-04-04 The first scholarly account of the music and culture of collegiate a cappella

Ubiquitous Musics Marta García Quiñones,Anahid Kassabian,Elena Boschi,2016-02-17 Ubiquitous Musics offers a multidisciplinary approach to the pervasive presence of music in everyday life The essays address a variety of situations in which music is present alongside other activities and does not demand focused attention from sometimes involuntary listeners The contributors present different theoretical perspectives on the increasing ubiquity of music and its implications for the experience of listening The collection consists of nine essays divided into three sections Histories Technologies and Spaces The first section addresses the historical origins of functional music and the debates on how reproduced music including a wide range of styles and genres spread so quickly across so many environments The second section focuses on more contemporary sound technologies including mobile phones in India the role of visible playback technology in film and listening to portable digital players The final section reflects on settings such as malls stores gyms offices and cars in which ubiquitous musics are often present but rarely thought about This last section and ultimately the whole collection seeks to foster a wider understanding of listening practices by lending a fresh critical ear

How Music Empowers Steven Gamble,2021-03-14 *How Music Empowers* argues that empowerment is the key to unlocking the long standing mystery of how music moves us Drawing upon cutting edge research in embodied cognitive science psychology and cultural studies the book provides a new way of understanding how music affects listeners The argument develops from our latest conceptions of what it is to be human investigating experiences of listening to popular music in everyday life Through listening individuals have the potential to redefine themselves gain resilience connect with other people and make a difference in society Applying a groundbreaking theoretical framework to postmillennial rap and metal the book uncovers why vast numbers of listeners engage with music typically regarded as social problems or dismissed as extreme In the first ever comparative analytical treatment of rap and metal music twenty songs are analysed as case studies that reveal the empowering potential of listening The book details how individuals interact with rap and metal communities in a self perpetuating process which keeps these thriving music cultures and the listeners themselves alive and well Can music really change the world *How Music Empowers* answers yes because it changes us *How Music Empowers* will interest scholars and researchers of popular music ethnomusicology music psychology music therapy and music education

Metal Rules the Globe Jeremy Wallach,Harris M. Berger,Paul D. Greene,2011-12-27 Heavy metal might not have been the most likely popular music genre to become global but it has This collection brings together cultural studies and pop music accounts of metal around the world including Indonesia Malaysia Singapore Nepal Brazil Malta Slovenia China Japan Norway Israel Easter

Island and more **Music in the Social and Behavioral Sciences** William Forde Thompson, 2014-07-18 This first definitive reference resource to take a broad interdisciplinary approach to the nexus between music and the social and behavioral sciences examines how music affects human beings and their interactions in and with the world The interdisciplinary nature of the work provides a starting place for students to situate the status of music within the social sciences in fields such as anthropology communications psychology linguistics sociology sports political science and economics as well as biology and the health sciences Features Approximately 450 articles arranged in A to Z fashion and richly illustrated with photographs provide the social and behavioral context for examining the importance of music in society Entries are authored and signed by experts in the field and conclude with references and further readings as well as cross references to related entries A Reader's Guide groups related entries by broad topic areas and themes making it easy for readers to quickly identify related entries A Chronology of Music places material into historical context a Glossary defines key terms from the field and a Resource Guide provides lists of books academic journals websites and cross references The multimedia digital edition is enhanced with video and audio clips and features strong search and browse capabilities through the electronic Reader's Guide detailed index and cross references Music in the Social and Behavioral Sciences available in both multimedia digital and print formats is a must have reference for music and social science library collections

Creativity in the Recording Studio Paul Thompson, 2018-12-29 Paul Thompson offers an alternative take on the romanticized and mythologized process of record making Side A illustrates how creativity arises out of a system in action and introduces the history culture traditions and institutions that contribute to the process of commercial record production Side B demonstrates this system in action during the central tasks of songwriting performing engineering and producing Using examples from John Lennon David Bowie Tupac Shakur Björk Marta Salogni Sylvia Massy and Rick Rubin each chapter takes the reader inside a different part of the commercial record production process and uncovers the interactive and interrelated multitude of factors involved in each creative task

Code Musicology Denis Crowdy, 2022-06-15 Software mediates a great deal of human musical activity The writing running and maintenance of code lies at the heart of such software Code Musicology From Hardwired to Software argues why it is time for a code musicology then outlines what that should entail A code musicology opens a conduit between musicology and software studies providing insights into both of these now interlinked fields along the way It extends an ethnomusicology of technoculture from the world of hardware and the hardwired to software code and algorithms For popular music studies it helps direct attention to a newly relevant industrial focus IT and software centered transnational commerce as a result of sectorial transformation Denis Crowdy demonstrates how analysis from software studies critical code studies and the digital humanities offers insights into power relations diversity and commerce in music Crowdy weaves readings of code and application programming interfaces APIs into the discussion as well as ethnomusicological fieldwork exploring music and mobile phones from the Global South Analysis of the

author's own music apps and associated distribution infrastructure provides unique insights into the machinations of music application

The Routledge Handbook to Metal Music Composition Lori Burns, 2025-06-13 The Routledge Handbook to Metal Music Composition Evolution of Structure Expression and Production examines metal music composition as a distinct practice that combines a complex array of formal musical expressive and technological elements Reaching beyond the limitations of applying common practice theories of tonality to metal this volume brings together a wide range of established and emerging scholars to address the building blocks of metal composition in the context of metal's subgenres and evolution over time Together the chapters provide a holistic theoretical framework for understanding the distinctive compositional features of metal With contributions from an international group of experts the handbook is organized into four parts around major themes Structures including form riff harmony rhythm and meter Expressions and Techniques Instruments Expressions and Techniques Voices Productions addressing the role of gear capturing processing and mixing technologies The contributors examine and discuss these elements with the goal of building an understanding of metal music composition that can also function as a manual for composing metal music Providing a comprehensive overview of the unique musical elements of metal this handbook is an essential resource for scholars and students across popular music studies musicology creative music performance and composition songwriting and production studies as well as for anyone interested in understanding metal from the perspective of composition

[The Sound Studies Reader](#) Jonathan Sterne, 2012-11-12 The Sound Studies Reader blends recent work that self consciously describes itself as sound studies along with earlier and lesser known scholarship on sound from across the humanities and social sciences The Sound Studies Reader touches on key themes like noise and silence architecture acoustics and space media and reproducibility listening voices and disability culture community power and difference and shifts in the form and meaning of sound across cultures contexts and centuries Writers reflect on crucial historical moments difficult definitions and competing accounts of the role of sound in culture and everyday life Across the essays readers will gain a sense of the range and history of key debates and discussions in sound studies The collection begins with an introduction to welcome novice readers to the field and acquaint them the main issues in sound studies Individual section introductions give readers further background on the essays and an extensive up to date bibliography for further reading in sound studies make this an original and accessible guide to the field Contributors Rick Altman Jacques Attali Roland Barthes Jody Berland Karin Bijsterveld Barry Blesser Georgina Born Michael Bull Adriana Cavarero Michel Chion Kate Crawford Richard Cullen Rath Jacques Derrida Mladen Dolar John Durham Peters Kodwo Eshun Frantz Fanon Lisa Gitelman Gerard Goggin Steve Goodman Stefan Helmreich Michelle Hilmes Charles Hirschkind Shuhei Hosokawa Don Ihde Douglas Kahn Friedrich Kittler Brandon LaBelle James Lastra Richard Leppert Michelle Martin Louise Meintjes Mara Mills John Mowitt R Murray Schafer Ana María Ochoa Gautier John Picker Benjamin Piekut Trevor Pinch Tara Rodgers Linda Ruth Salter Jacob Smith Jason Stanyek Jonathan Sterne Emily Thompson Frank Trocco

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