

UNOFFICIAL RELEASE



SELF-RELEASED AND HANDMADE AUDIO
IN POST-INDUSTRIAL SOCIETY

THOMAS BEY WILLIAM BAILEY



Unofficial Release Self Released And Handmade Audio In Post Industrial Society

**Barbara Ellison, Thomas Bey William
Bailey**



Unofficial Release Self Released And Handmade Audio In Post Industrial Society:

Unofficial Release Thomas Bey William Bailey,2012-03-01 The culture of self released music and sound art is one of the most vital yet most overlooked phenomena resulting from the 20th century revolution in communications technology In this volume Thomas Bailey surveys a fascinating realm of creative activity and identifies the key individuals and developments responsible for its continued relevance in the present age From the networked mail art of the 1970s to the home taping boom to the establishment of music labels dealing solely in digital sound files this culture provides valuable insight into the evolution of the official art market and the artists who bypass it Along the way we are introduced to a world where networks are artworks in themselves where blank tapes and recordable CDs are fashioned into elaborate art objects and where relative freedom from creative supervision leads to both colorful innovations and violent aesthetic extremes *Unofficial Release* features material on mail art cassette culture industrial music handmade packaging releasing addiction anti promotion net labels digital file sharing circumventing censorship extremist metal sound poetry imaginary music outsider art tape nostalgia and much more

Making It Heard Rui Chaves,Fernando Iazzetta,2019-12-12 From the mid 20th century to present the Brazilian art literature and music scene have been witness to a wealth of creative approaches involving sound This is the backdrop for *Making It Heard A History of Brazilian Sound Art* a volume that offers an overview of local artists working with performance experimental vinyl production sound installation sculpture mail art field recording and sound mapping It criticizes universal approaches to art and music historiography that fail to recognize local idiosyncrasies and creates a local rationale and discourse Through this approach Chaves and Iazzetta enable students researchers and artists to discover and acknowledge work produced outside of a standard Anglo European framework

Preserving Popular Music Heritage Sarah Baker,2015-05-01 There is a growing awareness around the world of the pressing need to archive the material remnants of popular music so as to safeguard the national and local histories of this cultural form Current research suggests that in the past 20 or so years there has been an expansion of DIY heritage practice with the founding of numerous DIY popular music institutions archives and museums around the world This edited collection seeks to explore the role of DIY or Pro Am Professional Amateur practitioners of popular music archiving and preservation It looks critically at ideas around DIY preservationism self authorised and unauthorised heritage practice and the DIY institution while also unpacking the potentialities of bottom up community based interventions into the archiving and preservation of popular music s material history With an international scope and an interdisciplinary approach this is an important reference for scholars of popular music heritage studies and cultural studies

We're Not Here to Entertain Kevin Mattson,2020-05-14 Many remember the 1980s as the era of Ronald Reagan a conservative decade populated by preppies and yuppies dancing to a soundtrack of electronic synth pop music In some ways it was the MTV generation However the decade also produced some of the most creative works of punk culture from the music of bands like the Minutemen and the Dead Kennedys to avant garde visual arts

literature poetry and film In *We're Not Here to Entertain* Kevin Mattson documents what Kurt Cobain once called a punk rock world the all encompassing hardcore indie culture that incubated his own talent Mattson shows just how widespread the movement became ranging across the nation from D C through Ohio and Minnesota to LA and how democratic it was due to its commitment to Do It Yourself DIY tactics Throughout Mattson puts the movement into a wider context locating it in a culture war that pitted a blossoming punk scene against the new president Reagan's talk about end days and nuclear warfare generated panic his tax cuts for the rich and simultaneous slashing of school lunch program funding made punks who saw themselves as underdogs seethe at his meanness The anger went deep since punks saw Reagan as the country's entertainer in chief his career from radio to Hollywood and television synched to the very world punks rejected Through deep archival research Mattson reignites the heated debates that punk's opposition generated in that era about everything from straight edge ethics to anarchism to the art of dissent By reconstructing the world of punk Mattson demonstrates that it was more than just a style of purple hair and torn jeans In so doing he reminds readers of punk's importance and its challenge to simplistic assumptions about the 1980s as a one dimensional conservative epoch

DIY Cultures and Underground Music Scenes Andy Bennett, Paula Guerra, 2018-12-07 This volume examines the global influence and impact of DIY cultural practice as this informs the production performance and consumption of underground music in different parts of the world The book brings together a series of original studies of DIY musical activities in Europe North and South America Asia and Oceania The chapters combine insights from established academic writers with the work of younger scholars some of whom are directly engaged in contemporary underground music scenes The book begins by revisiting and re evaluating key themes and issues that have been used in studying the cultural meaning of alternative and underground music scenes notably aspects of space place and identity and the political economy of DIY cultural practice The book then explores how the DIY cultural practices that characterize alternative and underground music scenes have been impacted and influenced by technological change notably the emergence of digital media Finally in acknowledging the over 40 year history of DIY cultural practice in punk and post punk contexts the book considers how DIY cultures have become embedded in cultural memory and the emotional geographies of place Through combining high quality data and fresh conceptual insights in the context of an international body of work spanning the disciplines of popular music studies cultural and media studies and sociology the book offers a series of innovative new directions in the study of DIY cultures and underground alternative music scenes This volume will be of particular interest to undergraduate students in the above mentioned fields of study as well as an invaluable resource for established academics and researchers working in these and related fields

High Bias Marc Masters, 2023-09-14 The cassette tape was revolutionary Cheap portable and reusable this small plastic rectangle changed music history Make your own tapes Trade them with friends Tape over the ones you don't like The cassette tape upended pop culture creating movements and uniting communities This entertaining book charts the journey of the cassette from its

invention in the early 1960s to its Walkman led domination in the 1980s to decline at the birth of compact discs to resurgence among independent music makers Scorned by the record industry for killing music the cassette tape rippled through scenes corporations couldn't control For so many tapes meant freedom to create to invent to connect Marc Masters introduces readers to the tape artists who thrive underground concert tapers who trade bootlegs mixtape makers who send messages with cassettes tape hunters who rescue forgotten sounds and today's labels which reject streaming and sell music on cassette Their stories celebrate the cassette tape as dangerous vital and radical *Tomorrow on Cassette* Benjamin Duester, 2025-05-15 Growing sales numbers for cassette tapes in the Global North since the early 2010s have led mass media outlets to repeatedly proclaim a tape revival Yet the grassroots projects of devotees in niche punk noise and hip hop DIY music scenes have continuously upheld the unique material benefits of cassettes while wider society considered them a relic of bygone times Contrasting the popular notion of current cassette use being a mere side effect of the blazing interest in the vinyl record this book argues that the lasting embrace of tapes is based on complex cultural economic and material factors that shape cassettes as hybrid artefacts of music in the new media age Drawing on interviews with 85 experts active in DIY music cultures as independent record shop operators musicians event promoters fans and collectors across Japan Australia and the United States *Tomorrow on Cassette* presents a seminal exploration of how the cassette tape's significance as a tool for material expression creativity and sociality perseveres in the 21st century *Sonic Phantoms* Barbara Ellison, Thomas Bey William Bailey, 2020-05-14 In this book Barbara Ellison and Thomas B W Bailey lay out and explore the mystifying and evanescent musical territory of sonic phantoms auditory illusions within the musical material that convey a phantasmatic presence Structured around a large body of compositional work developed by Ellison over the past decade sonic phantoms are revealed and illustrated as they arise through a diverse array of musical sources materials techniques and compositional tools voices real and synthetic field recordings instrument manipulation object amplification improvisation and recording studio techniques Somehow inherent in all music and perhaps in all sound sonic phantoms lurk and stalk with the promise of mystery and elevation We just need to conjure them Let's historize it! Aline Maldener, Clemens Zimmermann, 2018-06-11 Die Historisierung von Jugendmedien steckt noch in den Kinderschuhen Nicht nur in der deutschen auch in der internationalen Geschichtswissenschaft werden Jugendmedien kaum als eigene Gattung wahrgenommen Der vorliegende Band hat es sich zur Aufgabe gemacht Jugendmedien des 20. Jahrhunderts erstmals in ihrer Historizität und Beschaffenheit als generative Kräfte als Akteure in den Blick zu nehmen Was sind Jugendmedien überhaupt Welche Inhalte und Funktionen haben sie Und vor allem Wie werden sie von ihren jugendlichen Nutzerinnen und Nutzern wahrgenommen und angeeignet Die einzelnen Beiträge betrachten gedruckte Medien wie Fanzines und jugendbewegte Kommunikationsorgane zudem audiovisuelle Formate wie spezifische Wort und Musikprogramme des Jugendfunks den legendären Beat Club von Radio Bremen aber auch jugendliche Hackersubkulturen und ihre Computernutzung **Bassa fedeltà** Marc Masters, 2024-06-03

UNA STORIA CHE CELEBRA L AUDIOCASSETTA COME MEZZO PERICOLOSO VITALE E RADICALE PER UN'INTERA GENERAZIONE Creare i propri nastri Scambiarli con gli amici Fare personalissime playlist da ascoltare nel Walkman e da regalare al partner del momento Economica portatile e riutilizzabile la musicassetta stata rivoluzionaria un piccolo rettangolo di plastica che ha saputo cambiare la storia della musica e ribaltare la cultura pop creando movimenti e mettendo in connessione comunit  diverse Questo divertente libro traccia il viaggio della cassetta dalla sua invenzione nei primi anni Sessanta alla sua ascesa come supporto all'epoca dei Walkman negli anni Ottanta fino al suo declino con la diffusione dei compact disc e alla rinascita recente attraverso i produttori di musica indipendente Disprezzata dall'industria discografica per aver ucciso la musica grazie alla facilit  di riproduzione la cassetta si propagata capillarmente nel tessuto sociale in modo incontrollabile dalle major Per un'intera generazione ha significato libert  creare inventare connettersi Marc Masters introduce i lettori agli artisti del nastro che prosperano nell'underground dai taper di concerti che commerciano bootleg ai produttori di mixtape che inviano messaggi dai cacciatori di nastri che recuperano suoni dimenticati alle etichette indipendenti di oggi che rifiutano lo streaming e vendono musica su cassetta Mashup in der Musik Fr d ric D hl, 2016-05-15 Sampling ein Dauerproblem f r  sthetik und Urheberrecht Am Beispiel des musikalischen Genres des Mashups geht Fr d ric D hl der Frage nach wann in auditiven digitalen Adaptionenkulturen  sthetische Selbstst ndigkeit entsteht Selbstst ndigkeit ist zugleich der Schl sselbegriff f r den Umgang mit Adaptionen im Urheberrecht Dem ungeachtet findet sich das Mashup insgesamt in der Illegalit t wieder Als Antwort hierauf refokussiert die Studie das Urheberrecht auf den  sthetischen Gehalt des Selbstst ndigkeitsbegriffs Dieser flexible L sungsansatz erm glicht es weithin als kulturell bedeutend rezipierte Arbeiten wie das Grey Album 2003 von Brian Burton au erhalb der Illegalit t zu positionieren in welche sich Sampling Praktiken wie das Mashup noch immer ohne Beachtung der kreativen Qualit t und kulturellen Relevanz des Einzelfalls gedr ngt sehen

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