

## Sound Moves: iPod Culture And Urban Experience (International Library Of Sociology)

*This book traces the full history of noise in and around cars, shows how we created auditory privacy in our cars. It is about the sounds of car engines, tires, wipers, blinkers, warning signals, in-car audio systems and, ultimately, about how we became used to listen while driving.*

*A bespectacled fiddle-playing cow and a pig twirling a sheep are featured in a barnyard dance. On board pages with a die-cut cover.*

*How do we think about the emotion that we feel? Is it the emotion that users of information and communication technologies (ICTs) feel when using or not using different devices. Through ICTs emotion is amplified, shaped, stereotyped and re-invented but at the same time sacrificed. This book addresses a number of questions such as: What does electronic emotion actually mean? How does emotion change when mediated by information and communication technologies? How are the production and the consumption of electronic and mediated emotion articulated? What emotional investment do people express in ICTs? The editors have brought together a distinctive group of scholars from multiple disciplines including social sciences, linguistics and information sciences to discuss and provide some answers to these questions.*

*The first edition of The Auditory Culture Reader offered an introduction to both classical and recent work on auditory culture, laying the foundations for new academic research in sound studies. Today, interest and research on sound thrives across disciplines such as music, anthropology, geography, sociology and cultural studies as well as within the new interdisciplinary sphere of sound studies itself. This second edition reflects on the changes to the field since the first edition and offers a vast amount of new content, a user-friendly organization which highlights key themes and concepts, and a methodologies section which addresses practical questions for students setting out on auditory explorations. All essays are accessible to non-experts and encompass scholarship from leading figures in the field, discussing issues relating to sound and listening from the broadest set of interdisciplinary perspectives. Inspiring students and researchers attentive to sound in their work, newly-commissioned and classical excerpts bring urban research and ethnography alive with sensory case studies that open up a world beyond the visual. This book is core reading for all courses that cover the role of sound in culture, within sound studies, anthropology, sociology, cultural studies, history, media studies and urban geography.*

*A world-renowned scholar and musician helps Christians respond with theological discernment to music.*

*Reading Sounds*

*Audio Culture, Revised Edition*

*Sound and Safe*

*The Oxford Handbook of Its Own Past*

*Pop Culture's Addition to Its Own Past*

*Listening to War*

*Remapping Sound Studies*

From the creator of the popular rock 'n' roll true crime podcast, DISGRACELAND comes an off-killer, hysterical, at times macabre book of stories from the highly entertaining underbelly of music history. You may know Jerry Lee Lewis married his thirteen-year-old cousin but did you know he shot his bass player in the chest with a shotgun or that a couple of his wives died under extremely mysterious circumstances? Or that Sam Cooke was shot dead in a seedy motel after hugging into the manager's office naked to attack her? Maybe not. Would it change your rock stars to be bad. We know the music industry is full of demons, ones that drove Elvis Presley, Phil Spector, Sid Vicious and that consumed the Norwegian Black Metal scene. We want to believe in the myths because they're so damn entertaining. DISGRACELAND is a collection of the best of these stories about some of the music world's most beloved stars and their crimes. It will mix all-new, untold stories with expanded stories from the first two seasons of the Disgraceland podcast. Using figures we already recognize, DISGRACELAND shines a light into the dark corners of their fame revealing the fine line that separates heroes and villains as well as the danger Americans seek out in their news cycles, tabloids, reality shows and soap operas. At the center of this collection of stories is the ever-fascinating music industry—a glittery stage populated by gangsters, drug dealers, pimps, groupies with violence, scandal and pure unadulterated rock 'n' roll entertainment.

This book shows how music is central to the construction and regulation of everyday life.

Sound Targets explores the role of music in American military culture, focusing on the experiences of soldiers returning from active service in Iraq. Pleslak describes how American soldiers hear, share, use & produce music, both on & off duty.

This is a timely companion to the sound studies movement. It will be of interest to anyone who is looking for new directions for research in the field. Experts from a variety of disciplines within sound studies cover such diverse topics as politics, gender, media, race, literature and sport. Individual sections that consider the importance of sound in an increasingly mediated world; the role that sound media play in the construction of experience; and the ways in which sound has been theorized to produce a distinctive sensory contribution to knowledge. This wide-ranging and vibrant collection provides a rich resource for scholars and students of media and culture.

"Noise/Music" looks at the phenomenon of noise in music, from experimental music at the early 20th century to the Japanese noise, music and glitch electronics of today. ... While it provides an excellent historical overview, the book's main concern is in the noise/music that has emerged since the mid 1970s, whether through industrial music, punk, free jazz or the purer noise of Merzbow. The book progresses seamlessly from discussions of John Cage, Erik Satie and Pauline Oliveros through to bands like Trobbing Gristle and the Boredoms. The author also examines the concept of noise from a philosophical perspective. Underpinned throughout by the ideas of Adorno, Deleuze and others, the author's writing is sharp and erudite. -- Summarized from back cover.

How Bloghouse United the Internet and the Dancefloor

Sound Souvenirs

Consuming Music Together

How People Learn II

Sound and Script in Chinese Diaspora

Resounding Truth

The Bloomsbury Handbook of the Anthropology of Sound

**There are many reasons to be curious about the way people learn, and the past several decades have seen an explosion of research that has important implications for individual learning, schooling, workforce training, and policy. In 2000, How People Learn: Brain, Mind, Experience, and School: Expanded Edition was published and its influence has been wide and deep. The report summarized insights on the nature of learning in school-aged children; describale principles for the design of effective learning environments; and provided examples of how that could be implemented in the classroom. Since then, researchers have continued to investigate the nature of learning and have generated new findings related to the neurological processes involved in learning, individual and cultural variability related to learning, and educational technologies. In addition to expanding scientific understanding of the mechanisms of learning and how the brain adapts throughout the lifespan, there have been important discoveries about influences on learning, particularly sociocultural factors and the structure of learning environments. How People Learn II: Learners, Contexts, and Cultures provides a much-needed update incorporating insights gained from this research over the past decade. The book expands on the foundation laid out in the 2000 report and takes an in-depth look at the constellation of influences that affect individual learning. How People Learn II will become an indispensable resource to understand learning throughout the lifespan for educators of students and adults.**

**A cultural history of the last forty years, The Age of American Unreason focuses on the convergence of social forces—usually treated as separate entities—that has created a perfect storm of anti-rationalism. These include the upsurge of religious fundamentalism, with more political power today than ever before; the failure of public education to create an informed citizenry; and the triumph of video over print culture. Sparring neither the right nor the left, Jacoby asserts that Americans today have embraced a universe of “junk thought” that makes almost no effort to separate fact from opinion.**

**This book interrogates the meeting point between Afrofuturism and Black Sound Studies. Whereas Afrofuturism is often understood primarily in relation to science fiction and speculative fiction, it can also be examined from a sonic perspective. The sounds of Afrofuturism are deeply embedded in the speculative - demonstrated in mythmaking - in frameworks for songs and compositions, in the persons of the artists, and in how the sounds are produced. In highlighting the place of music within the lived experiences of African Americans, the author analyses how the perspectives of Black Sound Studies complement and overlap with the discussion of sonic Afrofuturism. Focusing upon blackness, technology, and sound, this unique text offers key insights in how music partakes in imagining and constructing the future. This innovative volume will appeal to students and scholars of sound studies, musicology and African American studies.**

**The work of writing closed captions for television and DVD is not simply transcribing dialogue, as one might assume at first, but consists largely of making rhetorical choices. For Sean Zdenek, when captioners describe a sound they are interpreting and creating contexts, they are assigning significance, they are creating meaning that doesn't exist in the original audio or the script. And in nine chapters he analyzes the numerous complex rhetorical choices captioners make, from abbreviating dialogue so it will fit on the screen and keep pace with the editing, to whether and how to describe background sounds, accents, or slurred speech, to nonlinguistic forms of sound communication such as sighing, screaming, or laughing, to describing music, captioned silences (as when a continuous noise suddenly stops), and sarcasm, surprise, and other forms of meaning associated with vocal tone. Throughout, he also looks at closed captioning style manuals and draws on interviews with professional captioners and hearing-impaired viewers. Threading through all this is the novel argument that closed captions can be viewed as texts worthy of rhetorical analysis and that this analysis can lead the entertainment industry to better standards and practices for closed captioning, thereby better serve the needs of hearing-impaired viewers. The author also looks ahead to the work yet to be done in bringing better captioning practices to videos on the Internet, where captioning can take on additional functions such as enhancing searchability. While scholarly work has been done on captioning from a legal perspective, from a historical perspective, and from a technical perspective, no one has ever done what Zdenek does here, and the original analytical models he offers are richly interdisciplinary, drawing on work from the fields of technical communication, rhetoric, media studies, and disability studies."**

**A collection of original articles that explore social aspects of the phenomenon of icon. Having experienced the benefits and realized the limitations of so called 'linguistic turn', sociology has recently acknowledged a need to further expand its horizons.**

The Sound Studies Reader

Closed-Captioned Media and Popular Culture

A History of Listening Behind the Wheel

The Age of American Unreason

Sounds, Screens, Speakers

Pop Music, Pop Culture

Never Be Alone Again

How pervasive digital devices—smartphones, iPods, GPS navigation systems, and their networks—us formulate a sense of place and refine social relationships How do pervasive digital devices—smartphones, iPods, GPS navigation systems, and cameras, among others—influence the way we use spaces? In The Tuning of Place, Richard Coyne argues that these ubiquitous devices and the networks that support them become the means of making incremental adjustments within spaces—of tuning place. Pervasive media help us formulate a sense of place, writes Coyne, through their capacity to introduce small changes, in the same way that tuning a musical instrument invokes the subtle process of recalibration. Places are inhabited spaces, populated by people, their concerns, memories, stories, conversations, encounters, and artifacts. The tuning of place—whereby people use their devices in their interactions with one another—is also a tuning of social relations. The range of ubiquity is vast—from the familiar phones and hand-held devices through RFID tags, smart badges, dynamic signage, microprocessors in cars and kitchen appliances, wearable computing, and prosthetics, to devices still in development. Rather than catalog achievements and predictions, Coyne offers a theoretical framework for discussing pervasive media that can inform developers, designers, and users as they contemplate interventions into the environment. Processes of tuning can lead to consideration of themes highly relevant to pervasive computing: intervention, calibration, wedges, habits, rhythm, tags, taps, tactics, thresholds, aggregation, noise, and interference.

The digital music revolution and the rise of piracy cultures has transformed the music world as we knew it. Digital Music Distribution aims to go beyond the polarized and reductive perception of 'piracy wars' to offer a broader and richer understanding of the paradoxes inherent in new forms of distribution. Covering both production and consumption perspectives, Spilker analyses the changes and regulatory issues through original case studies, looking at how digital music distribution has both changed and been changed by the cultural practices and politicking of ordinary youth, their parents, music counter cultures, artists and bands, record companies, technology developers, mass media and regulatory authorities. Exploring the fundamental change in distribution, Spilker investigates paradoxes such as: The criminalization of file-sharing leading not to conflicts, but to increased collaboration between youths and their parents; Why the circulation of cultural content, extremely damaging for its producers, has instead been advantageous for the manufacturers of recording equipment; Why more artists are recording in professional sound studios, despite the proliferation of good quality equipment for home recording; Why mass media, hit by many of the same challenges as the music industry, has been so critical of the way it has tackled these challenges. A rare and timely volume looking at the changes induced by the digitalization of music distribution, Digital Music Distribution will appeal to undergraduate students and policy makers interested in fields such as Media Studies, Digital Media, Music Business, Sociology and Cultural Studies.

This innovative study opens up a new area in sociological and urban studies: the aural experience of the social, mediated through mobile technologies of communication. Whilst we live in a world dominated by visual epistemologies of urban experience, Michael Bull argues that it is not surprising that the Apple iPod, a sound based technology, is the first consumer cultural icon of the twenty-first century. This book, in using the example of the Apple iPod, investigates the way in which we use sound to construct key areas of our daily lives. The author argues that the Apple iPod acts as an urban Sherpa for many of its users and in doing so joins the mobile army of technologies that many of us habitually use to accompany our daily lives. Through our use of such mobile and largely sound based devices, the book demonstrates how and why the spaces of the city are being transformed right in front of our ears.

Written by the world's leading scholars and researchers in the emerging field of sound studies, The Oxford Handbook of Sound Studies offers new and fully engaging perspectives on the significance of sound in its material and cultural forms. The book considers sounds and music as experienced in such diverse settings as shop floors, laboratories, clinics, design studios, homes, and clubs, across an impressively broad range of historical periods and national and cultural contexts.Science has traditionally been understood as a visual matter, a study which has historically been undertaken with optical technologies such as slides, graphs, and telescopes. This book questions that notion powerfully by showing how listening has contributed to scientific practice. Sounds have always been a part of human experience, shaping and transforming the world in which we live in ways that often go unnoticed. Sounds and music, the authors argue, are embedded in the fabric of everyday life, art, commerce, and politics in ways which impact our perception of the world. Through an extraordinarily diverse set of case studies, authors illustrate how sounds -- from the sounds of industrialization, to the sounds of automobiles, to sounds in underwater music and hip-hop, to the sounds of nanotechnology - give rise to new forms listening practices. In addition, the book discusses the rise of new public problems such as noise pollution, hearing loss, and the "end" of the amateur musician that stem from the spread and appropriation of new sound- and music-related technologies, analog and digital, in many domains of life.Rich in vivid and detailed examples and compelling case studies, and featuring a companion website of listening samples, this remarkable volume boldly challenges readers to rethink the way they hear and understand the world.

A wide-ranging collection of essays combining sound studies with affect studies, from an international and interdisciplinary cast of scholars.

Retromania

The Sociology of Online Music Streams

Critical Theory and the Digital

From the Live to the Virtual

Disgraceland

An Introduction to Music and Media

Audio Technologies, Memory and Cultural Practices

Listening to, buying and sharing music is an immensely important part of everyday life. Yet recent technological developments are increasingly changing how we use and consume music. This book collects together the most recent studies of music consumption, and new developments in music technology. It combines the perspectives of both social scientists and technology designers, uncovering how new music technologies are actually being used, along with discussions of new music technologies still in development. With a specific focus on the social nature of music, the book breaks new ground in bringing together discussions of both the social and technological aspects of music use. Chapters cover topics such as the use of the iPod, music technologies which encourage social interaction in public places, and music sharing on the internet. A valuable collection for anyone concerned with the future of music technology, this book will be of particular interest to those designing new music technologies, those working in the music industry, along with students of music and new technology.

The contributors to current trends and practices in sound studies by reorienting the field toward the global South. Attending to disparate aspects of sound in Africa, South and Southeast Asia, Latin America, the Middle East, Micronesia, and a Southern outpost in the global North, this volume broadens the scope of sound studies and challenges some of the field's central presuppositions. The contributors show how approaches to and uses of technology across the global South complicate narratives of technological modernity and how sound-making and listening in diverse global settings unsettle familiar binaries of sacred/secular, private/public, human/nonhuman, male/female, and nature/culture. Exploring a wide range of sonic phenomena and practices, from birdsong in the Marshall Islands to Zulu ululation, the contributors offer diverse ways to remap and decolonize modes of thinking about and listening to sound. Contributors Tripta Chandaola, Michele Friedner, Louise Meintjes, Jairo Moreno, Ana Maria Ochoa Gautier, Michael Birenbaum Quintero, Jeff Roy, Jessica Schwartz, Shayna Silverstein, Gavin Steingo, Jim Sykes, Benjamin Tausig, Hervé Tchumkam

Kiki Nichols might not survive music camp. She's put her TV-loving, nerdy side aside for one summer to prove she's got what it takes: she can be cool enough to make friends, she can earn that music scholarship, and she can get into Krause University's music program. Except camp has rigid conduct rules—which means her

thrilling late-night jam session with the hot, equally geeky drummer can't happen again, even though they love all the same shows, and fifteen minutes making music with him meant more than every aria she's ever sung. But when someone starts reporting singers who break conduct rules, music camp turns survival of the fittest into a game of hide-and-seek out. If Kiki's going to get that scholarship, her chance to make true friends—and her first real chance at something more—might cost her the future she wants more than anything.

In this original and interdisciplinary work, Jing Tsu advances the notion of 'literary governance' as a way of understanding literary dynamics and production on multiple scales: local, national, global. 'Literary governance,' like political governance, is an exercise of power, but in a 'softer' way - it begins with language, rather than governments. In a globalizing world characterized by many diasporas competing for recognition, the global Chinese community has increasingly come to feel the necessity of a 'national language,' standardized and privileging its native speakers. As the national language gains power within the diasporic community, members of the diaspora become aware of themselves as a community. Eventually, they move from the internal state of awakened identity to being recognized as a community, and finally exercising power as a community. But this hegemony of the 'national language' is constantly being challenged by different, nonstandard language uses, including various Chinese dialects, multiple registers, contested alphabet usage, and Chinese men and women who write in foreign languages. 'Literary governance' reflects both the consensus-building power and the inherent divisiveness of these debates about language and is useful as a comparative model for thinking about not only Sinoophone, Anglophone, Francophone, Lusophone, and Hispanophone literatures, but also any literary field that is currently expanding beyond the national.

Volume topics will include multimedia music, music and television, Hollywood film music, and the music of Bollywood and cinema.Music and other sound effects have been central to a whole host of media forms throughout the twentieth century, either as background, accompaniment, or main driving force. Such interactions will continue to mutate in new directions, with the widespread growth of digital technologies. Despite the expansion of research into the use of music and sound in film, the investigation of sonic interactions with other media forms has been a largely under-researched area. Music, Sound and Multimedia provides a unique study of how music and other sounds play a central part in our understandings and uses of a variety of communications media. It focuses on four areas of sound and music within broader multimedia forms - music videos, video game music, performance and presentation, and production and consumption - and addresses the centrality of such audio concerns within our everyday experiences. Charting historical traditions, mapping contemporary patterns, and speculating on future possibilities, this book is essential for courses on sound and media within media and communications studies, cultural studies and popular music studies.Key features\* Charts a number of key developments in music and multimedia interactions\* Provides both historical overviews and theoretical analyses\* Features a number of in-depth case studies of important issues.

Music in Everyday Life

Afrofuturism and Black Sound Studies

The Sound of Us

The One Device

Music, Sound and Multimedia

Culture, Technology, and Things to Come

A History

*The Bloomsbury Handbook of the Anthropology of Sound presents the key subjects and approaches of anthropological research into sound cultures. What are the common characteristics as well as the inconsistencies of living with and around sound in everyday life? This question drives research in this interdisciplinary area of sound studies: it propels each main chapter of this handbook into a thoroughly different world of listening, experiencing, receiving, sensing, dreaming, naming, desiring, and crafting sound. This handbook is composed of six sections: sonic artifacts; sounds and the body; habitat and sound; sonic desires; sounds and machines; and overarching sensologies. The individual chapters explore exemplary research objects and put them in the context of methodological approaches, historical predecessors, research practices, and contemporary research gaps. This volume offers therefore one of the broadest, most detailed, and instructive overviews on current research in this area of sensory anthropology.*

*Jonathan Sterne shows that understanding the historical meaning of the MP3, the world's most common format for recorded audio, involves rethinking the place of digital technologies in the broader universe of twentieth-century communication history.*

*The Social Theory and Contemporary Society volume re-examines critical theory in light of the challenges raised by today's digital revolution.*

*To witness war is in large part to hear it. And to survive it is, among other things, to have listened to it—and to have listened through it. Listening to War: Sound, Music, Trauma, and Survival in Wartime Iraq is a groundbreaking study of the centrality of listening to the experience of modern warfare. Based on years of ethnographic interviews with U.S. military service members and Iraqi civilians, as well as on direct observations of wartime Iraq, author J. Martin Daughtry reveals how these populations learned to extract valuable information from the ambient soundscape while struggling with the deleterious effects that it produced in their ears, throughout their bodies, and in their psyches. Daughtry examines the dual-edged nature of sound—its potency as a source of information and a source of trauma—within a sophisticated conceptual frame that highlights the affective power of sound and the vulnerability and agency of individual auditors. By theorizing violence through the prism of sound and sound through the prism of violence, Daughtry provides a productive new vantage point for examining these strangely conjoined phenomena. Two chapters dedicated to wartime music in Iraq and U.S. military contexts show how music was both an important*

*Instrument of the military campaign and the victim of a multitude of violent acts throughout the war. A landmark work within the study of conflict, sound studies, and ethnomusicology, Listening to War will expand your understanding of the experience of armed violence, and the experience of sound more generally. At the same time, it provides a discrete window into the lives of individual Iraqis and Americans struggling to orient themselves within the fog of war.*

*The influential rock critic and author of Rip It Up and Start Again traces society's obsession with retro music as reflected by reunion tours and expanded re-releases of classic albums, expressing his concern that our culture's disproportionate focus on past music eras is compromising the distinctiveness of today's sound. Original. 15,000 first printing.*

*Sociable Spaces and Pervasive Digital Media*

*Sound, Music, Trauma, and Survival in Wartime Iraq*

*Sound, Music, Affect*

*The Routledge Companion to Sound Studies*

*Learners, Contexts, and Cultures*

*Barnyard Dance!*

*Readings in Modern Music*

*Sound Moves!Pod Culture and Urban ExperienceRoutledge*

*The gripping untold story of the music piracy revolution and the man who almost singlehandedly brought down the industry How Music Got Free is the incredible true story of Dell Glover, a factory worker at a compact-disc manufacturing plant who brought the music industry to its knees. Working from a small town in North Carolina, Glover was the Patient Zero of music piracy, leaking thousands of albums from the plant over nearly a decade. If you've ever borrowed iGlover's hardwork is on your hard drive. But Glover couldn't do it alone. He needed the help of his smuggling confederates, who conducted a years-long campaign of infiltration into the music industry's global supply chain. He needed the help of the men who invented the mp3, a group of academics working in a forgotten audio laboratory in Germany. He needed the help of the torrenters, who, from dormitories and bedrooms across the planet, built distribution networks for his leaks. Most of all, he needed the unwitting assistance of the music industry itself, and the powerful music executive whose strategy of consolidation brought the biggest musical acts of the decade into Glover's reach. An irrefutable story of greed, cunning, brilliance, and deceit, How Music Got Free isn't just a story of the music industry;it's a must-read history of the Internet itself.*

*The secret history of the invention that changed everything and became the most profitable product in the world. NATIONAL BESTSELLERSShortlisted for the Financial Times Business Book of the Year Award One of the Best Business Books of 2016 - CNBC, Bloomberg, 1-800-CEO-Read "The One Device is a tour de force, with a fast-paced edge and heaps of analytical insight."*

*-Ashlee Vance, New York Times bestselling author of Elon Musk "A stunning book. You will never look at your iPhone the same way again."*

*-Dan Lyons, New York Times bestselling author of Disrupted Odds are as that as you read this, an iPhone is within reach. But before Steve Jobs introduced us to "the one device," as he called it, a cell phone was merely what you used to make calls on the go. How did the iPhone transform our world and turn Apple into the most valuable company ever? Veteran technology journalist Brian Merchant reveals the inside story you won't hear from Cupertino-based on his exclusive interviews with the engineers, inventors, and developers who guided every stage of the iPhone's creation. This deep dive takes you from inside One Infinite Loop to 19th century France to WWII America, from the driest place on earth to a Kenyan pit of toxic e-waste, and even deep inside Shenzhen's notorious "suicide factories." It's a firsthand look at how the cutting-edge tech that makes the world work-touch screens, motion trackers, and even AI-made their way into our pockets. The One Device is a roadmap for design and engineering genius, an anthropology of the modern age, and an unprecedented view into one of the most secretive companies in history. This is the untold account, ten years in the making, of the device that changed everything.*

*In recent decades, the importance of sound for remembering the past and for creating a sense of belonging has been increasingly acknowledged. We keep "sound souvenirs" such as cassette tapes and long play albums in our attics because we want to be able to recreate the music and everyday sounds we once cherished. Artists and ordinary listeners deploy the newest digital audio technologies to recycle past sounds into present tunes. Sound and memory are inextricably intertwined, not just through the commercially exploited nostalgia on oldies radio stations, but through the exchange of valued songs by means of pristine recordings and cultural practices such as collecting, archiving and listing. This book explores several types of cultural practices involving the remembrance and restoration of past sounds. At the same time, it theorizes the cultural meaning of collecting, recycling, reciting, and remembering sound and music.*

*NEVER BE ALONE AGAIN: How Bloghouse United the Internet and the Dancefloor is the first book dedicated to the music and internet culture in the early 2000s known as bloghouse. With a foreword by DJ/producer A-Trak the book includes over 50 original interviews with musicians, bloggers, music industry professionals, and party people from around the world including Steve Aoki, The Bloody Beetroots, Girl Talk, The Cobra Snake, Chromeo, Flotrostradamus, The Cool Kids, MySpace Music, MSTRKRKT, and Simian Mobile Disco. NEVER BE ALONE AGAIN chronicles the rise of the DJ-slash-It Girl, roaming party photography, illegal Mp3 file sharing, canonical scene reports of bloghouse capitals Los Angeles and Paris, the overlooked impact of suburban Latino communities on nightlife, Kanye West's contribution to the movement, and the slow death of the blog itself.*

*Musicians Getting Away with Murder and Behaving Very Badly*

*Digital Music Distribution*

*MP3*

*The Secret History of the iPhone*

*Materiality and Meaning in Social Life*

*Iconic Power*

Sounds, Screens, Speakers provides a broadly comprehensive survey of the emerging field of music and media. Music has been present at the advent of nearly every new media form since the turn of the 20th century. Whether we look at the start of sound recording, film, television or the Internet, music has been a crucial participant in the social changes brought by these new tools for making and listening to music. This book examines such changes starting in the late 19th century to the present. From the introduction of the microphone all the way through to music in reality television, the purpose of each section is not simply to move chronologically towards the present, but to focus especially on the tangible social relationships created through specific forms of mediation. With readings at the end of most chapters, key questions to facilitate additional discovery and research, and direction to additional readings and resources on popular websites and news sources, this text serves as the ideal introduction to popular music and media. The groundbreaking Audio Culture: Readings in Modern Music (Continuum, September 2004; paperback original) maps the aural and discursive terrain of vanguard music today. Rather than offering a history of contemporary music, Audio Culture traces the genealogy of current musical practices and theoretical concerns, drawing on the most recent and earlier modes of sonic experimentation. It aims to foreground the various rewirings of musical composition and performance that have taken place in the past few decades and to provide a critical and theoretical language for this new audio culture. This new and expanded edition of the Audio Culture contains twenty-five additional essays, including four newly-commissioned pieces. Taken as a whole, the book explores the interconnections among such forms as minimalism, indeterminacy, musique concrete, free improvisation, experimental music, avant-rock, dub reggae, ambient music, hip hop, and techno via writings by philosophers, cultural theorists, and composers. Instead of focusing on some "crossover" between "high art" and "popular culture," Audio Culture takes all these musics as experimental practices on par with, and linked to, one another. While cultural studies has tended to look at music (primarily popular music) from a sociological perspective, the concern here is philosophical, musical, and historical. Audio Culture includes writing by some of the most important musical thinkers of the past half-century, among them John Cage, Brian Eno, Ornette Coleman, Pauline Oliveros, Maryanne Amacher, Glenn Gould, Umberto Eco, Jacques Attali, Simon Reynolds, Eliane Radigue, David Toop, John Zorn, Karlheinz Stockhausen, and many others. Each essay has its own short introduction, helping the reader to place the essay within musical, historical, and conceptual contexts, and the volume concludes with a glossary, a timeline, and an extensive discography. What is happening to pop music and pop culture? Synthesizers, samplers and MIDI systems have allowed anyone with basic computing skills to make music. Exchange is now automatic and weightless with the result that the High Street record store is dying. MySpace, Twitter and You Tube are now more important public venues for new bands than the concert to routine. Unauthorized consumption in the form of illegal downloading has created a financial crisis in the industry. The old postwar industrial planning model of pop, which centralized control in the hands of major record corporations, and divided the market into neat segments, is dissolving in front of our eyes. This book offers readers a comprehensive guide to understanding pop music today. It provides a clear survey of the field and a description of core concepts. The main theoretical approaches to the analysis of pop are described and critically assessed. The book includes a major investigation of the revolutionary changes in the production, exchange and consumption of pop music that are currently underway. Pop Music Today is an accomplished, magnetically interesting guide to understanding pop music today.

"The Sound Studies Reader is a groundbreaking anthology blending recent work that self-consciously describes itself as 'sound studies' with earlier and lesser known scholarship on sound. The collection begins with an introduction to welcome novice readers to the field and acquaint them with key themes and concepts 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"--

Rebecca Tuhs-Dubrow investigates the Walkman's influence on public space, our relationship to electronic personal devices, and the fears and exhilaration induced by new technologies (as well as the nostalgia attached to old ones).

Theorizing Sonic Experience

The Oxford Handbook of Cinematic Listening

The Meaning of a Format

The Mediation of Emotion via Information and Communication Technologies

The Auditory Culture Reader

Sound Moves

American Soldiers and Music in the Iraq War

The Oxford Handbook of Cinematic Listening

The groundbreaking Audio Culture: Readings in Modern Music and Blogging considers a film sound in light of the music and also explores other critical junctures in the early history of cinema. Part II ("Locations and Relocations") focuses on specific venues and presentational practices from roadshow movies to contemporary live-score screenings. Part III ("Representations and Re-Presentations") zooms into the formal properties of specific films, analyzing representations of listening on screen as well as the role of sound as a representational surplus. Part IV ("The Listening Body") focuses on the power of cinematic sound to engage the full body sensorium. Part V ("Listening Again") discusses a range of ways in which film sound is encountered and reinterpreted outside the cinema, whether through ancillary materials such as songs and soundtrack albums, or in experimental conditions and pedagogical contexts. Part VI ("Across Media") compares cinema with the listening protocols of TV series and music video, promenade theatre and personal stereos, video games and Virtual Reality.

The Tuning of Place

The End of an Industry, the Turn of the Century, and the Patient Zero of Piracy

How Music Got Free

Sound Targets

iPod Culture and Urban Experience

Noise/music

Personal Stereo