

## Noise Music History Paul Hegarty

Joseph Nechvatal's *Immersion Into Noise* investigates multiple aspects of cultural noise by applying our audio understanding of noise to the visual, architectural and cognitive domains. The author takes the reader through phenomenal aspects of the art of noise into algorithmic and network contexts, beginning in the Abside of the Grotte de Lascaux. This work was published by Saint Philip Street Press pursuant to a Creative Commons license permitting commercial use. All rights not granted by the work's license are retained by the author or authors.

*Blackstar Theory* takes a close look at David Bowie's ambitious last works: his surprise 'comeback' project *The Next Day* (2013), the off-Broadway musical *Lazarus* (2015) and the album that preceded the artist's death in 2016 by two days, *Blackstar*. The book explores the swirl of themes that orbit and entangle these projects from a starting point in musical analysis and features new interviews with key collaborators from the period: producer Tony Visconti, graphic designer Jonathan Barnbrook, musical director Henry Hey, saxophonist Donny McCaslin and assistant sound engineer Erin Tonkon. These works tackle the biggest of ideas: identity, creativity, chaos, transience and immortality. They enact a process of individuation for the Bowie meta-persona and invite us to consider what happens when a star dies. In our universe, dying stars do not disappear - they transform into new stellar objects, remnants and gravitational forces. The radical potential of the *Blackstar* is demonstrated in the rock star supernova that creates a singularity resulting in cultural iconicity. It is how a man approaching his own death can create art that illuminates the immortal potential of all matter in the known universe.

The first book devoted to power electronics, written by artists, fans, and critics. Power electronics is a genre of industrial or 'noise' music that utilises feedback and synthesizers to produce an intense, loud, challenging sound. *Fight Your Own War* is the first ever English-language book primarily devoted to power electronics, bringing together essays and reviews that explore the current state of the genre, from early development through to live performance, listener experience, artist motivation, gender and subcultures, such as 'Japanoise'.

*After Sound* considers contemporary art practices that reconceive music beyond the limitation of sound. This book is called *After Sound* because music and sound are, in Barrett's account, different entities. While musicology and sound art theory alike typically equate music with pure instrumental sound, or absolute music, Barrett posits music as an expanded field of artistic practice encompassing a range of different media and symbolic relationships. The works discussed in *After Sound* thus use performance, text scores, musical automata, video, social practice, and installation while they articulate a novel aesthetic space for a radically engaged musical practice. Coining the term "critical music," this book examines a diverse collection of art projects which intervene into specific political and philosophical conflicts by exploring music's unique historical forms. Through a series of intimate studies of artworks surveyed from the visual and performing arts of the past ten years-Pussy Riot, Ultra-red, Hong-Kai Wang, Peter Ablinger, Pauline Boudry and Renate Lorenz, and others-*After Sound* offers a significant revision to the way we think about music. The book as a whole offers a way out of one of the most vexing deadlocks of contemporary cultural criticism: the choice between a sound art effectively divorced from the formal-historical coordinates of musical practice and the hermetic music that dominates new music circles today.

Sound, Music, Affect

The Music and Sound of Experimental Film

Theory and Method in Historical Ethnomusicology

Global Citizen

A Cultural History

The Sound of Malfunction

Beyond and Before

Sonic Writing explores how contemporary music technologies trace their ancestry to previous forms of instruments and media. It covers domains of instrument design, musical notation, and sound recording under the rubrics of material, symbolic, and signal-instrument. In the book, the author describes how these historical techniques of sonic writing are implemented in new digital music technologies. With examples from ancient Greek music theory, medieval notation, early modern scientific instrumentation to contemporary multimedia and artificial intelligence, it provides a theoretical grounding for further study and development of technologies of musical expression. The book's bespoke affinity and similarity between current musical practices and those from before the advent of notation and recording emphasize the importance of instrument design in the study of new music and projecting how new computational technologies, including machine learning, will transform our musical practices. Sonic Writing offers a richly illustrated study of contemporary musical media, where intelligent artificial intelligence, and networked devices disclose new possibilities for musical expression. Thor Magnusson provides a conceptual framework for the creation and analysis of this new musical work, arguing that contemporary sonic writing becomes a new form of material and symbolic design--one that is bound to be ephemeral, a system of fluid objects where technologies are continually redesigned in the spirit of innovation.

Listening to Noise and Silence engages with the emerging practice of sound art and the concurrent development of a discourse around sound. In this original and challenging work, Salomé Voegelin immerses the reader in concepts of listening to sound artwork and the acoustic environment, establishing an aesthetics and philosophy of sound and promoting the notion of a sonic sensibility. A number of works are discussed, by lesser known contemporary artists and composers (for example Curgenvén, Gasson and Federer), historical figures in the field (Artaud, Feldman and Cage), and that of contemporary canonic artists such as Janet Cardiff, Bill Fontana, Bernard Parmasar, and Merzbow. Informed by the ideas of Adorno, Merleau-Ponty and others, the book aims to come to a critique of sound art from a perspective rather than in relation to abstracted themes and pre-existing categories. Listening to Noise and Silence broadens the discussion of sound art and opens up the field for others to follow.

Noise Music A History Continuum

In twenty essays on subjects such as noise, acoustics, music, and silence, Keywords in Sound presents a definitive resource and a compelling argument for why studying sound matters. Each contributor details their keyword's intellectual history, outlines its cultural, social and political discourses, and suggests possibilities for further research. Keywords in Sound charts the philosophical and core problems in defining, classifying and conceptualizing sound, and sets new challenges for the development of sound.

Contributors. Andrew Eisenberg, Veit Erlmann, Patrick Feaster, Steven Feld, Daniel Fisher, Stefan Helmreich, Charles Hirschkind, Kapchan, Mara Mills, John Mowitt, David Novak, Ana Maria Ochoa Gautier, Thomas Porcello, Tom Rice, Tara Rodgers, Matt Sak, David Samuels, Mark M. Smith, Benjamin Steege, Jonathan Sterne, Amanda Weidman

Fragments of Listening

The Political Possibility of Sound

Annihilating Noise

Women's Music for the Screen

Noise

Technologies of Material, Symbolic, and Signal Inscriptions

Readings in Modern Music

***What is experimental music today? Recent attempts to define or identify examples of experimental music have been cautious and subjective, offering very little guidance to anyone with an interest in this field of activity. Is experimental music a historical event that refers only to John Cage and his influence, or does it have a greater spread and longevity? The development of this musical practice over the last 45 years merits a fresh definition and discussion. An experimental approach is not identifiable in specific sounds or techniques, and its scope would be drastically limited if it were judged on the basis of social or aesthetic groupings or self-identifications of composers.***

***Noise permeates our highly mediated and globalised cultures. Noise as art, music, cultural or digital practice is a way of intervening so that it can be harnessed for an aesthetic expression not caught within mainstream styles or distribution. This wide-ranging book examines the concept and practices of noise, treating noise not merely as a sonic phenomenon but as an essential component of all communication and information systems. The book opens with ideas of what noise is, and then works through ideas of how noise works in contemporary media, to conclude by showing potentials within noise for a continuing cultural renovation through experimentation. Considered in this way, noise is seen as an essential yet excluded element of contemporary culture that demands a rigorous engagement. Reverberations brings together a range of perspectives, case studies, critiques and suggestions as to how noise can mobilize thought and cultural activity through a heightening of critical creativity. Written by a strong, international line-up of scholars and artists, Reverberations looks to energize this field of study and initiate debates for years to come.***

*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. Earth Sound Earth Signal is a study of energies in aesthetics and the arts, from the birth of modern communications in the nineteenth century to the global transmissions of the present day. Grounded in the Aeolian sphere music that Henry David Thoreau heard blowing in telegraph lines and in the Aelectrosonic sounds of natural radio that Thomas Watson heard in telephone lines, the book moves through the histories of science, media, music, and the arts to the 1960s, when the composer Alvin Lucier worked with the ""natural electromagnetic sounds"" present from ""brainwaves to outer.*

*Sonic Cinema*

*Resonances*

*Blackstar Theory*

*Towards a Philosophy of Sound Art*

*Earth Sound Earth Signal*

*Listening through the Noise*

*Sonic Writing*

How the deliberate cracking and breaking of playback media has produced experimental music and sound by artists and musicians ranging from Nam June Paik and Christian Marclay to Yasunao Tone and Oval.

Drawing on more than a decade of research in Japan and the United States, David Novak traces the "cultural feedback" that generates and sustains Noise, an underground music genre combining distortion and electronic effects.

Women's Music for the Screen: Diverse Narratives in Sound shines a long-overdue light on the works and lives of female-identifying screen composers. Bringing together composer profiles, exclusive interview excerpts, and industry case studies, this volume showcases their achievements and reflects on the systemic gender biases women have faced in an industry that has long excluded them. Across 16 essays, an international array of contributors present a wealth of research data, biographical content, and musical analysis of film, television, and video game scores to understand how the industry excludes women, the consequences of these deficits, and why such inequities persist, and to document women's rich contributions to screen music in diverse styles and genres. The chapters amplify the voices of women

composers including Bebe Barron, Delia Derbyshire, Wendy Carlos, Anne Dudley, Rachel Portman, Hildur Guðnadóttir, Mica Levi, Winifred Phillips, and more. From the mid-twentieth century to the present, and from classic Hollywood scores to pioneering electronic music, these are the stories and achievements of the women who have managed to forge successful careers in a male-dominated arena. Suitable for researchers, educators, and students alike, *Women's Music for the Screen* urges the screen music industry to consider these sounds and stories in a way it hasn't before: as voices that more accurately reflect the world we all share.

*Noise/Music* looks at the phenomenon of noise in music, from experimental music of the early 20th century to the Japanese noise music and glitch electronica of today. It situates different musics in their cultural and historical context, and analyses them in terms of cultural and political theory. Paul Hegarty argues that noise is a judgement about sound, that what was noise can become acceptable as music, and that in many ways the idea of noise is similar to the idea of the avant-garde. While it provides an excellent historical overview, the book's main concern is with noise music that has emerged since the mid 1970s, whether through industrial music, punk, free jazz, or the purer noise of someone like Merzbow. The book progresses seamlessly from discussions of John Cage, Erik Satie, and Pauline Oliveros through to bands like Throbbing Gristle and the Boredoms. Sharp and erudite, and underpinned throughout by the ideas of thinkers like Adorno and Deleuze, *Noise/Music* is the perfect primer for anyone interested in the louder side of experimental music.

After Sound

Philippe Grandrieux

An Epistemology of Noise

Listening to Noise and Silence

Negative Ecstasies

A History of Brazilian Sound Art

Gallery Sound

*Resonances* is a compelling collection of new essays by scholars, writers and musicians, all seeking to explore and enlighten this field of study. Noise seems to stand for a lack of aesthetic grace, to alienate or distract rather than enrapture. And yet the drones of psychedelia, the racket of garage rock and punk, the thudding of rave, the feedback of shoegaze and post-rock, the bombast of thrash and metal, the clatter of jungle and the stuttering of electronica, together with notable examples of avant-garde noise art, have all found a place in the history of contemporary musics, and are recognised as representing key evolutionary moments. Noise therefore is the untold story of contemporary popular music, and in a critical exploration of noise lies the possibility of a new narrative: one that is wide-ranging, connects the popular to the underground and avant-garde, fully posits the studio as a musical instrument, and demands new critical and theoretical paradigms of those seeking to write about music. *Boring Formless Nonsense* intervenes in an aesthetics of failure that has largely been delimited by the visual arts and its avant-garde legacies. It focuses on contemporary experimental composition in which failure rubs elbows with the categories of chance, noise, and obscurity. In these works we hear failure anew. We hear boredom, formlessness, and nonsense in a way that gives new purchase to aesthetic,

philosophical, and ethical questions that falter in their negative capability. Reshaping current debates on failure as an aesthetic category, eldritch Priest shows failure to be a duplicitous concept that traffics in paradox and sustains the conditions for magical thinking and hyperstition. Framing recent experimental composition as a deviant kind of sound art, Priest explores how the affective and formal elements of post-Cagean music couples with contemporary culture's themes of depression, distraction, and disinformation to create an esoteric reality composed of counterfactuals and pseudonymous beings. Ambitious in content and experimental in its approach, Boring Formless Nonsense will challenge and fracture your views on failure, creativity, and experimental music.

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

The definitive guide to electronic music. In *FUTURE SOUNDS*, David Stubbs charts the evolution of electronic music from the earliest mechanical experiments in the late nineteenth century to the pre-World War I inventions of the Futurist Luigi Russolo, author of the "Art Of Noises" manifesto. He takes us through the musique concrète of radical composers such as Edgard Varèse, Pierre Schaeffer, and Karlheinz Stockhausen, to the gradual absorption of electronic instrumentation into the mainstream: be it through the BBC Radiophonic Workshop and the work of pioneers like Delia Derbyshire, grandiose prog rock, or the more DIY approach of electronica, house, and techno. It's a tale of mavericks and future dreamers overcoming Luddite resistance, malfunctioning devices, and sonic mayhem. Its beginnings are in the world of avant-classical composition, but the book also encompasses the cosmic funk of Stevie Wonder, Giorgio Moroder, and unforgettable 80s electronic pop from the likes of Depeche Mode, Pet Shop Boys, and Laurie Anderson - right up to present day innovators on the underground scene. But above all, it's an essential story of authenticity: is this music? Is it legitimate? What drew its creators to make it? Where does it stand, in relation to rock and pop, classical and jazz music, to the modern society that generated it? And why does it resonate more strongly than ever in our own postmodern, seemingly post-futurist times? *FUTURE SOUNDS* is the definitive account that answers these questions.

Out of Time

Music and the Making of Modernity

Jean Baudrillard: Live Theory

The Story of Electronic Music

The Philosophy, Aesthetics and Politics of Noise

Progressive Rock since the 1960s

Reverberations

**Philippe Grandrieux is one of cinema's only living true radicals and feted as one of the most innovative and**

important film makers of his generation. His consistently controversial work remains, however, relatively unknown outside of the international art film festival circuit. In this volume, the first book-length study of the work of Grandrieux in any language, Greg Hainge provides an overview and critical analysis of Grandrieux's entire career during which he has produced works for television, video installations, photography, performance pieces, documentary films, short films and prize-winning feature films. As well as providing an overview, the book argues that a critical appraisal of his work necessarily leads us to problematize many of the critical orthodoxies that have been formed in recent times, to reject the concept of a haptic cinema and to supplant this instead with the idea of a sonic cinema.

What do we understand 'noise' to be? The term 'noise' no longer suggests only aesthetic judgement, as in acoustic or visual noise, and is now relevant to domains as varied as communication theory, physics and biology. This trans-disciplinary usage leads to confusion and complication, and reveals that the question of noise is a properly philosophical problem. Presenting an analysis of the rising interest in the notion of noise, this book investigates if there can be a coherent understanding of what it is, that can be effectively shared among the natural and human sciences, technology and the arts. Drawing the philosophical consequences of noise for the theory of knowledge, Malaspina undertakes a philosophical reevaluation of Shannon and Weaver's theory of 'information entropy'; this forms the basis upon which to challenge the common idea that noise can be reduced to notions of error, disorder or disorganization. The wider consequences of this analysis relate the technological and scientific aspect of noise, with its cultural and psycho-social aspects. At the heart of Malaspina's argument is the contestation of the ground upon which we judge and distinguish noise from information and finally the exploration of its emancipatory potential.

Jean Baudrillard's work on how contemporary society is dominated by the mass media has become extraordinarily influential. He is notorious for arguing that there is no real world, only simulations which have altered what events mean, and that only violent symbolic exchange can prevent the world becoming a total simulation. An ideal introduction to this most singular cultural critic and philosopher, Jean Baudrillard: live theory offers a comprehensive, critical account of Baudrillard's unsettling, visionary and often prescient work. Baudrillard's relation to a range of theorists as diverse as Nietzsche, Marx, McLuhan, Foucault and Lyotard is explained, and the impact of his thought on contemporary politics, popular culture and art is analyzed. Finally, in the new interview included here, Baudrillard outlines his own position and responds to his critics.

The essay is the perfect format for a crisis. Its porous and contingent nature forgives a lack of formality, while its neglect of perfection and virtuosity releases the potential for the incomplete and the unrealizable. These seven essays on The Political Possibility of Sound present a perfectly incomplete form for a discussion on the

**possibility of the political that includes creativity and invention, and articulates a politics that imagines transformation and the desire to embrace a connected and collaborative world. The themes of these essays emerge from and deepen discussions started in Voegelin's previous books, *Listening to Noise and Silence* and *Sonic Possible Worlds*. Continuing the methodological juxtaposition of phenomenology and logic and writing from close sonic encounters each represents a fragment of listening to a variety of sound works, to music, the acoustic environment and to poetry, to hear their possibilities and develop words for what appears impossible. As fragments of writing they respond to ideas on geography and migration, bring into play formless subjectivities and trans-objective identities, and practice collectivity and a sonic cosmopolitanism through the hearing of shared volumes. They involve the unheard and the in-between to contribute to current discussions on new materialism, and perform vertical readings to reach the depth of sound.**

### **Music at the Edge of Circulation**

### **Diverse Narratives in Sound**

#### **Mars by 1980**

#### **Theorizing Sonic Experience**

#### **Energies and Earth Magnitude in the Arts**

#### **A History**

Despite Georges Bataille's acknowledged influence on major poststructuralist thinkers—including Foucault, Derrida, Kristeva, Lacan, Baudrillard, and Barthes—and his prominence in literary, cultural, and social theory, rarely has he been taken up by scholars of religion, even as issues of the sacred were central to his thinking. Bringing together established scholars and emerging voices, *Negative Ecstasies* engages Bataille from the perspective of religious studies and theology, forging links with feminist and queer theory, economics, secularism, psychoanalysis, fat studies, and ethics. As these essays demonstrate, Bataille's work bears significance to contemporary questions in the academy and vital issues in the world. We continue to ignore him at our peril.

Sound is an integral part of contemporary art. Once understood to be a marginal practice, increasingly we encounter sound in art exhibitions through an array of sound making works in various art forms, at times played to very high audio levels. However, works of art are far from the only thing one might hear: music performances, floor talks, exhibition openings and the noisy background sounds that emanate from the gallery café fill contemporary exhibition environments. Far from being hallowed spaces of quiet reflection, what this means is that galleries have swiftly become very noisy places. As such, a straightforward consideration of artworks alone can then no longer account for our experiences of art galleries and museums. To date there has been minimal scholarship directed towards the intricacies of our experiences of sound that occur within the bounds of this purportedly 'visual' art space. Kelly addresses this gap in knowledge through the examination of historical and contemporary sound in gallery environments, broadening our understanding of artists who work with sound, the institutions that exhibit these works, and the audiences that visit them. *Gallery Sound* argues for the importance of all of the sounds to be heard within the walls of art spaces, and in doing so listens not only to the deliberate inclusion of sound within the art gallery in the form of

artworks, performances, and music, but also to its incidental sounds, such as their ambient sounds and the noise generated by audiences. More than this, however, Gallery Sound turns its attention to the ways in which the acoustic characteristics specific to gallery spaces have been mined by artists for creative outputs, ushering in entirely new art forms.

This book is a lively, comprehensive and timely reader on the music video, capitalising on cross-disciplinary research expertise, which represents a substantial academic engagement with the music video, a mediated form and practice that still remains relatively under-explored in a 21st century context. The music video has remained suspended between two distinct poles. On the one hand, the music video as the visual sheen of late capitalism, at the intersection of celebrity studies and postmodernism. On the other hand, the music video as art, looking to a prehistory of avant-garde film-making while perpetually pushing forward the digital frontier with a taste for anarchy, controversy, and the integration of special effects into a form designed to be disseminated across digital platforms. In this way, the music video virally re-engenders debates about high art and low culture. This collection presents a comprehensive account of the music video from a contemporary 21st century perspective. This entails revisiting key moments in the canonical history of the music video, exploring its articulations of sexuality and gender, examining its functioning as a form of artistic expression between music, film and video art, and following the music video's dissemination into the digital domain, considering how digital media and social media have come to re-invent the forms and functions of the music video, well beyond the limits of "music television"?

Listening - Sacrificing - Representing - Repeating - Composing - The politics of silence and sound, by Susan McClary.

Music/Video

Boring Formless Nonsense

Cracked Media

From Music to Sound

The Cambridge Companion to Film Music

Histories, Aesthetics, Media

The Aesthetics of Experimental Electronic Music

**Mazierska presents a cultural history of popular Viennese electronic music from 1990 to 2015, from the perspectives of production, scene and national and international reception. To illustrate this history in depth, a number of case studies of the most successful and distinguished musicians are explored, such as Kruder and Dorfmeister, Patrick Pulsinger, Tosca, Electric Indigo and Sofa Surfers. The author draws on research about electronic music, the relationship between music and the urban environment, the history of Austria and Vienna, music scenes and fandom, the digital shift, stardom in popular music (especially electronic music), as well as theories of postmodernism.**

**"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 electronica 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.**

**Peter Gabriel is one of contemporary music's great experimenters. From his work in the progressive group Genesis, through his pioneering solo albums, to his enthusiastic embrace of world music and new technologies, Gabriel has remained steadfast in his commitment to redefining music's**

**boundaries and influence—geographical, virtual, and thematic. Peter Gabriel offers nuanced and trenchant insight into this enigmatic, questing musician and his works, into an artist whose constant traveling—through identities, influences, and media—defines him as one of modern culture’s truly global citizens. At the heart of Paul Hegarty’s analysis is the idea of locatedness: what it means to be in a specific place at a given time, and to reflect on that time and the changes which inevitably occur. Gabriel’s work, Hegarty argues, can be understood as a series of reflections on the “where” of being—a facet of existence that spans everything from politics to psychology, philosophy, psychogeography, and inward reflection. Contributions : Brian Eno, John Cage, Jacques Attali, Umberto Eco, Christian Marclay, Simon Reynolds, Pierre Schaeffer, Marshall McLuhan, Derek Bailey, Pauline Oliveros, Tony Conrad, David Toop... etc.**

**The Last Works of David Bowie**

**Immersion Into Noise**

**The Emergence of Sound in 20th- and 21st-Century Music**

**Noise and Contemporary Music**

**Toward a Critical Music**

**Peter Gabriel**

**Power Electronics and Noise Culture**

The experimentalist phenomenon of 'noise' as constituting 'art' in much twentieth-century music (paradoxically) reached its zenith in Cage's ('silent' piece) 4'33". But much post-1970s musical endeavour with an experimentalist telos, collectively known as 'sound art', has displayed a postmodern need to 'load' modernism's 'degree zero'. After contextualizing experimentalism from its inception in the early twentieth century, Dr Linda Kouvaras's *Loading the Silence: Australian Sound Art in the Post-Digital Age* explores the ways in which selected sound art works demonstrate creatively how sound is embedded within local, national, gendered and historical environments. Taking Australian music as its primary - but not sole - focus, the book not only covers discussions of technological advancement, but also engages with aesthetic standpoints, through numerous interviews, theoretical developments, analysis and cultural milieux for a contemporary Australian, and wider postmodern, context. Developing new methodologies for synergies between musicology and cultural studies, the book uncovers a new post-postmodern aesthetic trajectory, which Kouvaras locates as developing over the past two decades - the altermodern. Australian sound art is here put firmly on the map of international debates about contemporary music, providing a standard reference and valuable resource for practitioners in the artform, music critics, scholars and educators.

What does music have to say about modernity? How can this apparently unworldly art tell us anything about modern life? In *Out of Time*, author Julian Johnson begins from the idea that it can, arguing that music renders an account of modernity from the inside, a history not of events but of sensibility, an archaeology of experience. If music is better understood from this broad perspective, our idea of modernity itself is also enriched by the specific insights of music. The result is a rehearing of modernity and a rethinking of music - an account that challenges ideas of linear progress and reconsiders the common concerns of music, old and new. If all music since 1600 is modern music, the similarities between Monteverdi and Schoenberg, Bach and

Stravinsky, or Beethoven and Boulez, become far more significant than their obvious differences. Johnson elaborates this idea in relation to three related areas of experience - temporality, history and memory; space, place and technology; language, the body, and sound. Criss-crossing four centuries of Western culture, he moves between close readings of diverse musical examples (from the madrigal to electronic music) and drawing on the history of science and technology, literature, art, philosophy, and geography. Against the grain of chronology and the usual divisions of music history, Johnson proposes profound connections between musical works from quite different times and places. The multiple lines of the resulting map, similar to those of the London Underground, produce a bewildering network of plural connections, joining Stockhausen to Galileo, music printing to sound recording, the industrial revolution to motivic development, steam trains to waltzes. A significant and groundbreaking work, *Out of Time* is essential reading for anyone interested in the history of music and modernity.

*From Music to Sound* is an examination of the six musical histories whose convergence produces the emergence of sound, offering a plural, original history of new music and showing how music had begun a change of paradigm, moving from a culture centred on the note to a culture of sound. Each chapter follows a chronological progression and is illustrated with numerous musical examples. The chapters are composed of six parallel histories: timbre, which became a central category for musical composition; noise and the exploration of its musical potential; listening, the awareness of which opens to the generality of sound; deeper and deeper immersion in sound; the substitution of composing the sound for composing with sounds; and space, which is progressively viewed as composable. The book proposes a global overview, one of the first of its kind, since its ambition is to systematically delimit the emergence of sound. Both well-known and lesser-known works and composers are analysed in detail; from Debussy to contemporary music in the early twenty-first century; from rock to electronica; from the sound objects of the earliest musique concrète to current electroacoustic music; from the *Poème électronique* of Le Corbusier-Varèse-Xenakis to the most recent inter-arts attempts. Covering theory, analysis and aesthetics, *From Music to Sound* will be of great interest to scholars, professionals and students of Music, Musicology, Sound Studies and Sonic Arts. Supporting musical examples can be accessed via the online Routledge Music Research Portal.

Contemporary electronic music has splintered into numerous genres and subgenres, all of which share a concern with whether sound, in itself, bears meaning. *Listening through the Noise* considers how the experience of listening to electronic music constitutes a departure from the expectations that have long governed music listening in the West.

Keywords in Sound

The Political Economy of Music

Popular Viennese Electronic Music, 1990–2015

Fight Your Own War

Japanoise

Noise/music

Loading the Silence: Australian Sound Art in the Post-Digital Age

***Theory and Method in Historical Ethnomusicology demonstrates various ways that new approaches to historiography—and the related application of new technologies—impact the work of ethnomusicologists who seek to meaningfully represent music traditions across barriers of both time and space.***

***This book explores music/sound-image relationships in non-mainstream screen repertoire from the earliest examples of experimental audiovisuality to the most recent forms of expanded and digital technology. It challenges presumptions of visual primacy in experimental cinema and rethinks screen music discourse in light of the aesthetics of non-commercial imperatives. Several themes run through the book, connecting with and significantly enlarging upon current critical discourse surrounding realism and audibility in the fiction film, the role of music in mainstream cinema, and the audiovisual strategies of experimental film. The contributors investigate repertoires and artists from Europe and the USA through the critical lenses of synchronicity and animated sound, interrelations of experimentation in image and sound, audiovisual synchresis and dissonance, experimental soundscape traditions, found-footage film, re-mediation of pre-existent music and sound, popular and queer sound cultures, and a diversity of radical technological, aesthetic, tropes in film media traversing the work of early pioneers such as Walther Ruttmann and Len Lye, through the mid-century innovations of Norman McLaren, Stan Brakhage, Lis Rhodes, Kenneth Anger, Andy Warhol, and studio collectives in Poland, to latter-day experimentalists John Smith and Bill Morrison, as well as the contemporary practices of Vjing.***

***A brilliant new survey and intelligent exploration of progressive rock, from its origins through to contemporary artists. Nicely illustrated, it includes rare photos of artists like Kate Bush and Genesis.***

***Noise has become a model of cultural and theoretical thinking over the last two decades. Following Hegarty's influential 2007 book, Noise/Music, Annihilating Noise discusses in sixteen essays how noise offers a way of thinking about critical resistance, disruptive creativity and a complex yet enticing way of understanding the unexpected, the dissonant, the unfamiliar. It presents noise as a negativity with no fixed identity that can only be defined in connection and opposition to meaning and order. This book reaches beyond experimental music and considers noise as an idea and practice within a wide range of frameworks including social, ecological, and philosophical perspectives. It introduces the ways in which the disruptive implications of noise impact our ways of thinking, acting, and organizing in the world, and applies it to 21st-century concerns and today's technological ecology.***

***Experimental Music and the Aesthetics of Failure***

***Experimental Music Since 1970***

***Audio Culture***

***Noise Music***

***Making It Heard***

***Georges Bataille and the Study of Religion***