

## Haunted Weather Music Silence And Memory Five Star Paperback

Fado, often described as ‘urban folk music’, emerged from the streets of Lisbon in the mid-nineteenth century and went on to become Portugal’s ‘national’ music during the twentieth. It is known for its strong emphasis on loss, memory and nostalgia within its song texts, which often refer to absent people and places. One of the main lyrical themes of fado is the city itself. Fado music has played a significant role in the interlacing of mythology, history, memory and regionalism in Portugal in the second half of the twentieth century. Richard Elliott considers the ways in which fado songs bear witness to the city of Lisbon, in relation to the construction and maintenance of the local. Elliott explores the ways in which fado acts as a cultural product reaffirming local identity via recourse to social memory and an imagined community, while also providing a distinctive cultural export for the dissemination of a ‘remembered Portugal’ on the global stage.

David Toop has become one of our most significant touchstones of contemporary music writing and reporting. Employing interrelated studies into World Music in relation to popular (as well as marginalized) contemporary trends, Toop has created one of the most distinctive publishing histories of modern music thinking for our times. Flutter Echo is his memoir of a life enchanted with all aspects of music both composed and abstract. Toop’s personal growth as a practicing musician, visual artist, and witness to some of the most significant events in modern music history is a completely fascinating view into a world of considered thought and random access. From Brian Eno’s Obscure Records imprint in 1975 to co-publishing the radical music magazine Music and Collusion to releasing recordings he personally made of Yanomami Shaman rituals to working with artists such as creative pop icon Björk and composer Prince Far I, Toop has experienced one of the most interesting and dynamic timelines in the dynamic world of our contemporary sound world. Player, listener, scholar, reporter, communityman, parent, iconoclast - David Toop brings his own life in music to focus in a remarkable, wonder-filled, engaging and thought-provoking work. The study of religion and popular culture is an increasingly significant area of scholarly inquiry. Surprisingly, however, Christopher Partridge’s The Lyre of Orpheus is the first general introduction to the subject of religion and popular music. His aim in this book is to introduce a range of theoretical and methodological perspectives to be used in the study of religion and popular music and popular music subcultures. He addresses a range of issues from postcolonialism to postmodernism, from sex to drugs, from violence to the demonic, and from misogyny to misanthropy. Part One provides a general overview of the history of popular music scholarship and the key approaches that have been taken. Part Two looks at approaches from the perspectives of theology and religious studies, examining key themes relating to particular genres and subcultures. Part Three narrows the focus and examines key artists and bands mentioned in Part Two, including Elvis, Bob Dylan, Madonna and Björk. Written to be accessible to the undergraduate, The Lyre of Orpheus will also appeal to general readers interested in the role of religion in our culture.

The essential elements of a dry Japanese garden are few: rocks, gravel, moss. Simultaneously a sensual matrix, a symbolic form, and a memory theater, these gardens exhibit beautiful miniaturization and precise craftsmanship. But their apparent minimalism belies a true complexity. In Zen Landscapes, Allen S. Weiss takes readers on an exciting journey through these exquisite sites, explaining how Japanese gardens must be approached according to the play of scale, surroundings, and seasons, as well as in relation to other arts—revealing them as living landscapes rather than abstract designs. Weiss shows that these gardens are inspired by the Zen aesthetics of the tea ceremony, manifested in poetry, painting, calligraphy, architecture, cuisine, and ceramics. Japanese art favors suggestion and allusion, valuing the threshold between the distinct and the inchoate, between figuration and abstraction, and he argues that ceramics play a crucial role here, relating as much to the site-specificity of landscape as the ritualized codes of the tea ceremony and the everyday gestures of the culinary table. With more than one hundred stunning color photographs, Zen Landscapes is the first in-depth study in the West to examine the correspondences between gardens and ceramics. A fascinating look at landscape art and its relation to the customs and craftsmanship of the Japanese arts, it will appeal to readers interested in landscape design and Japan’ s art and culture.

From Highway 61 to Saved

Songbooks

Fabricated Soundscapes in a Real World

The Mediumship of the Listener

Popular Music and the Awareness of Death

Infinite Music

Perspectives on Japanese Gardens and Ceramics

**Drawing on recent ideas that explore new environments and the changing situations of composition and performance, Simon Emmerson provides a significant contribution to the study of contemporary music, bridging history, aesthetics and the ideas behind evolving performance practices. Whether created in a studio or performed on stage, how does electronic music reflect what is live and living? What is it to perform ‘live’ in the age of the laptop? Many performer-composers draw upon a ‘library’ of materials, some created beforehand in a studio, some coded ‘on the fly’, others ‘plundered’ from the widest possible range of sources. But others refuse to abandon traditionally ‘created and structured’ electroacoustic work. Lying behind this maelstrom of activity is the perennial relationship to ‘theory’, that is, ideas, principles and practices that somehow lie behind composers’ and performers’ actions. Some composers claim they just ‘respond’ to sound and compose ‘with their ears’, while others use models and analogies of previously ‘non-musical’ processes. It is evident that in such new musical practices the human body has a new relationship to the sound. There is a historical dimension to this, for since the earliest electroacoustic experiments in 1948 the body has been celebrated or sublimated in a strange ‘dance’ of forces in which it has never quite gone away but rarely been overtly present. The relationship of the body performing to the spaces around has also undergone a revolution as the source of sound production has shifted to the loudspeaker. Emmerson considers these issues in the framework of our increasingly ‘acousmatic’ world in which we cannot see the source of the sounds we hear.**

**It’s Silence, Soudly, It’s Nothing, Seriously and It’s Absence. Presently, continue The ‘I’ Series published by Matador since The Book of It (2010). They constitute another stage in an artistic journey exploring the visual and auidial dialectic of mark, word and image that began over 25 years ago. In their aesthetic form the books are a decentred trilogy united together in a new concept The Bibliograph. All three present this new aesthetic object, which transcends the narrow limits of the academic bibliography. The alphabetical works also share a tripartite structure and identical length. The Bibliograph itself is characterised by its strategic place within each book as a whole as well as by the complex variations in meaning of the dominant motifs – nothing/ness, absence and silence – which recur throughout the alphabetical entries that constitute the elements of each text. It’s Nothing, Seriously, for example, addresses the amusing paradox that so much continues to be written today about – nothing! The aleatory character of the entries in the texts encourage the modern reader to reflect on each theme and to read them in a new way. The reader is invited as well to examine their various inter-textual relations across given conventional boundaries in the arts and sciences at several levels of physical, psychical & social reproduction.**

**The Routledge Handbook of Language and Creativity provides an introduction to and survey of a wide range of perspectives on the relationship between language and creativity. Defining this complex and multifaceted field, this book introduces a conceptual framework through which the various definitions of language and creativity can be explored. Divided into four parts, it covers: different aspects of language and creativity, including dialogue, metaphor and humour literary creativity, including narrative and poetry multimodal and multimedia creativity, in areas such as music, graffiti and the internet creativity in language teaching and learning. With over 30 chapters written by a group of leading academics from around the world, The Routledge Handbook of Language and Creativity will serve as an important reference for students and scholars in the fields of English language studies, applied linguistics, education, and communication studies.**

**‘Tim Crook has written an important and much-needed book, and its arrival on our shelves has come at a highly appropriate time.’ Professor Sean Street, Bournemouth University The Sound Handbook maps theoretical and practical connections between the creation and study of sound across the multi-media spectrum of film, radio, music, sound art, websites, animation and computer games entertainment, and stage theatre. Using an interdisciplinary approach Tim Crook explores the technologies, philosophies and cultural issues involved in making and experiencing sound, investigating soundscapes, debates and providing both intellectual and creative production information. The book covers the history, theory and practice of sound and includes practical production projects and a glossary of key terms. The Sound Handbook is supported by a companion website, signposted throughout the book, with further practical and theoretical resources dedicated to bridging the creation and study of sound across professional platforms and academic disciplines.**

**Critical Approaches to the Production of Music and Sound**

**Imagining the Next Millennium of Human Music-Making**

**Aether Talk, Ambient Sound and Imaginary Worlds**

**Living Within Sound**

**Dylan Redeemed**

**The Cambridge Companion to Electronic Music**

**Music Semiotics: A Network of Significations**

**A exploration of what ‘world music’ actually means and an introduction to global sounds.**

**In the last few decades, new technologies have brought composers and listeners to the brink of an era of limitless musical possibility. They stand before a vast ocean of creative potential, in which any sounds imaginable can be synthesised and pieced together into radical new styles and forms of music-making. But are musicians taking advantage of this potential? How could we go about creating and listening to new music, and why should we? Bringing the Ideas of twentieth-century avant-garde composers Arnold Schoenberg and John Cage to their ultimate conclusion, Infinite Music proposes a system for imagining music based on its capacity for variation, redefining musical modernism and music itself in the process. It reveals the restrictive categories traditionally imposed on music-making, replaces them with a new vocabulary and offers new approaches to organising musical creativity. By detailing not just how music is composed but crucially how it’s perceived, Infinite Music maps the future of music and the many paths towards it.**

**Music and Sound: Aesthetics and Semiotics? As the production of sound and music in the 21st Century converges with multimedia, these questions are critically addressed in this new edited collection by Samantha Bennett and Eliot Bates. Critical Approaches to the Production of Music and Sound features 16 brand new articles by leading thinkers from the fields of music, audio engineering, anthropology and media. Innovative and timely, this collection represents scholars from around the world, revisiting established themes such as record production and the construction of genre with new perspectives, as well as exploring issues in cultural and virtual production.**

**This volume brings together practitioners and theorists of music and sonic art. Contributions explore a wide range of historical, artistic, pedagogical and critical issues from multiple perspectives, emphasizing the continuities and links along a broad spectrum of hearing and listening practices and art-making that use sound.**

**Occult Aesthetics**

**Ocean of Sound**

**In Honour and Memory of Raymond Monelle**

**Haunted Weather**

**Flutter Echo**

**Living Electronic Music**

**Experimental Music Since 1970**

*Micro Bionic is an exciting survey of electronic music and sound art from cultural critic and mixed-media artist Thomas Bey William Bailey. This superior revised edition includes all of the original supplements neglected by the publishers of the first edition, including a full index, bibliography, additional notes / commentary and an updated discography. As the title suggests, the unifying theme of the book is that of musicians and sound artists taking bold leaps forward in spite of (or sometimes because of) their financial, technological, and social restrictions. Some symptoms of this condition include the gigantic discography amassed by the one-man project Merzbow, the drama of silence enacted by onkyo and New Berlin Minimalism, the annihilating noise transmitted from the humble laptop computers of Russell Haswell and Peter Rehberg and much more besides. Although the journey begins in the Industrial 1980s, in order to trace how the innovations of that period have gained greater currency in the present, it surveys a wide array of artists breaking ground in the 21st century with radical attitudes and techniques. A healthy amount of global travel and concentrated listening have combined to make this a sophisticated yet accessible document, unafraid to explore both the transgressive extremes of this culture and the more delfty concealed interstices thereof. Part historical document, part survival manual for the marginalized electronic musician, part sociological investigation, Micro Bionic is a number of different things, and as such will likely generate a variety of reactions from inspiration to offense. Numerous exclusive interviews with leading lights of the field were also conducted for this book. William Bennett (Whitehouse), Peter Christopherson (r.l.p., Throbbing Gristle / Coil), Peter Rehberg, John Duncan, Francisco Lopez, Carl Michael von Hausswolff, Bob Ostertag, Zdzisław Karkowski and many others weigh in with a diversity of thoughts and opinions that underscore the incredible diversity to be found within new electronic music itself.*

*Sinister Resonance begins with the premise that sound is a haunting, a ghost, a presence whose location is ambiguous and whose existence is transitory. The intangibility of sound is uncanny – a phenomenal presence in the head, at its point of source and all around. The close listener is like a medium who draws out substance from that which is not entirely there. The history of listening must be constructed from the narratives of myth and fiction, ‘silent’ arts such as painting, the resonance of architecture, auditory artefacts and nature. In such contexts, sound often functions as a metaphor for mystical revelation, forbidden desires, formlessness, the unknown, and the unconscious. As if reading a map of hitherto unexplored territory, Sinister Resonance deciphers sounds and silences buried within the ghostly horrors of Arthur Machen, Shirley Jackson, Charles Dickens, M.R. James and Edgar Allan Poe. Dutch genre painting from Rembrandt to Vermeer, artists as diverse as Francis Bacon and Juan Munoz, and the writing of many modernist authors including Virginia Woolf, Samuel Beckett, and James Joyce.*

*Has the virtual invaded the realm of the real, or has the real expanded its definition to include what once was characterized as virtual? With the continual evolution of digital technology, this distinction grows increasingly hazy. But perhaps the distinction has become obsolete; perhaps it is time to pay attention to the intersections, mutations, and transmutations of the virtual and the real. Certainly it is lime to reinterpret the practice and study of music. The Oxford Handbook of Music and Virtuality, edited by Shella Whiteley and Shara Rambarran, is the first book to offer a kaleidoscope of interdisciplinary perspectives from scholars around the globe on the way in which virtuality mediates the dissemination, acquisition, performance, creation, and reimagining of music. The Oxford Handbook of Music and Virtuality addresses eight themes that often overlap and interact with one another. Questions of the role of the audience, artistic agency, individual and communal identity, subjectivity, and spatially repeatedly arise. Authors specifically explore phenomena including holographic musicians and virtual bands, and the benefits and detriments surrounding the free circulation of music on the internet. In addition, the book investigates the way in which fans and musicians negotiate gender identities as well as the dynamics of audience participation and community building in a virtual environment. The handbook rehistoricizes the virtual by tracing its progression from cartoons in the 1950s to current industry innovations and changes in practice. Well-grounded and wide-reaching, this is a book that students of any number of disciplines, from Music to Cultural Studies, have awaited.*

*Gestures of Music Theater explores examples of Song and Dance as performative gestures that entertain and affect audiences. The chapters interact to reveal the complex energies of performativity. In experiencing these energies, music theatre is revealed as a dynamic accretion of active, complex and dialogical experiences.*

*Music and Sonic Art*

*The No-Nonsense Guide to World Music*

*The Routledge Companion to Sounding Art*

*Grounding the Groove*

*Zen Landscapes*

*‘Loss, Memory and the City’*

*The Oxford Handbook of Music and Virtuality*

Digital technology has changed the ways in which music is perceived, stored, distributed, mediated and created. The world of music is now a vast and complex jungle, teeming with CDs, MP3s, concerts, clubs, festivals, conferences, exhibitions, installations, websites, software programmes, scenes, ideas and competing theories. In the eye of the storm stands David Toop, shedding light on the most interesting music now being made ? on laptops, in downtown bars in Tokyo, wherever finds it. Haunted Weather is part personal memoir and part travel journal, as well as an intensive survey of recent developments in digital technology, sonic theory and musical practice. Along the way Toop probes into the meaning of sound (and silence), offering fascinating insights into how computers can be used for improvisation. His wealth of musical knowledge provides inspiration for anyone interested in music.

Digital interactive audio is the future of audio in media - not notably video games, but also web pages, theme parks, museums, art installations and theatrical events. Despite its importance to contemporary multi-media, this is the first book that provides a framework for understanding the history, issues and theories surrounding interactive audio. Karen Collins presents the work of academics, composers and sound programmers to introduce the topic from a variety of angles in provide a supplementary text for music and multimedia courses. The contributors cover practical and theoretical approaches, including historical perspectives, emerging theories, socio-cultural approaches to fandom, reception theory and case study analyses. The book offers a fresh perspective on media music, one that will complement film studies, but which will show the necessity of a unique approach when considering games music.

This new series aims to explore the area of ‘&quot;screen music&quot;: Volume topics will include multimedia music, music and television, Hollywood film music, and the music of Bollywood 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 technology. 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 art presentation, and production and consumption - and addresses the centrality of such aural concerns within our everyday experiences. Charting historical developments, 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.

Musicians are always quick to adopt and explore new technologies. The fast-paced changes wrought by electrification, from the microphone via the analogue synthesiser to the laptop computer, have led to a wide range of new musical styles and techniques. Electronic music has grown to a broad field of investigation, taking in historical movements such as musique concrète and elektronische Musik, and contemporary trends such as electronic dance music and electronica. The first of this book won the 2009 Nicolas Bessaraboff Prize as it brought together researchers at the forefront of the sonic explorations empowered by electronic technology to provide accessible and insightful overviews of core topics and uncover some hitherto less publicised corners of worldwide movements. This updated and expanded second edition includes four entirely new chapters, as well as new original statements from globally renowned artists of the electronic music scene, celebrates a diverse array of technologies, practices and music.

Improvising Music in a Complex Age

revised and expanded 2nd Edition

Musical Creativities in Practice

Ecology without Nature

Synchronization in Sound Film

The Performativity of Song and Dance

*It seems self-evident that music plays more than just an aesthetic role in contemporary society. In addition, music’s social, political, emancipatory, and economical functions have been the subject of much recent research. Given this, it is surprising that the subject of ethics has often been neglected in discussions about music. The various forms of engagement between music and ethics are more relevant than ever, and require sustained attention. Music and Ethics examines different ways in which music can be uniquely moral in itself - in a uniquely moral way - contributes to theoretical discussions about ethics as well as concrete moral behaviour. We consider music as process, and music-making as interaction. Fundamental to our understanding is music’s association with engagement, including contact with music through the act of listening, music as an immanent critical process that possesses profound cultural and historical significance, and as an art form that can be world-disclosive, formative of subjectivity, and contributive to intersubjective relations. Music and Ethics does not offer a general music-ethical theory, but explores ethics as a practical concept, and demonstrates through concrete examples that the relation between music and ethics has never been absent.*

**Media, Materiality and Memory: Grounding the Groove examines the entwinement of material music objects, technology and memory in relation to a range of independent record labels, including Sarah Records, Ghost Box and Finders Keepers. Moving from Edison’s phonograph to digital music files, from record collections to online archives, Roy argues that materiality plays a crucial role in constructing and understanding the territory of recorded sound. How do musical objects ‘write’ cultural narratives? How can we unearth and reactivate past histories by looking at yesterday’s media formats? What is the nature, and fate, of the physical archive in an increasingly dematerialized world? In what ways do physical and digital musical objects coexist and intersect? With its innovative theoretical approach, the book explores the implications of materialization in the fashioning of a musical world and its cultural transmission. A substantial contribution to the field of music and material culture studies, Media, Materiality and Memory also provides a nuanced and timely reflection on nostalgia and forgetting in the digital age.**

**The Routledge Companion to Sounding Art presents an overview of the issues, methods, and approaches crucial for the study of sound in artistic practice. Thirty-six essays cover a variety of interdisciplinary approaches to studying sounding art from the fields of musicology, cultural studies, sound design, auditory culture, art history, and philosophy. The companion website hosts sound examples and links to further resources. The collection is organized around six main themes: Sounding Art: The notion of sounding art, its relation to sound studies, and its evolution and possibilities. Acoustic Knowledge and Communication: How we approach, study, and analyze sound and the challenges of writing about sound. Listening and Memory: Listening from different perspectives, from the psychology of listening to embodied and technologically mediated listening. Acoustic Spaces, Identities and Communities: How humans arrange their sonic environments, how this relates to sonic identity, how music contributes to our environment, and the ethical and political implications of sound. Sonic Histories: How studying sounding art can contribute methodologically and epistemologically to historiography. Sound Technologies and Media: The impact of sonic technologies on contemporary culture, electroacoustic innovation, and how the way we make and access music has changed. With contributions from leading scholars and cutting-edge researchers, The Routledge Companion to Sounding Art is an essential resource for anyone studying the intersection of sound and art.**

**A major new work from one of the world’s most erudite, intellectual, and influential thinkers and writers about sound and music. >**

**Rethinking Environmental Aesthetics**

**Sinister Resonance**

**It’s Silence, Soudly**

**Fado and the Place of Longing**

**Music and Ethics**

**Popular Viennese Electronic Music, 1990-2015**

**Exotica**

Sun Ra, Brian Eno, Lee Perry, Kate Bush, Kraftwerk, Aphex Twin, Ryuichi Sakamoto and Brian Wilson are interviewed in this extraordinary work of sonic history. It travels from the rainforests of Amazonas to virtual Las Vegas; from David Lynch’s dream house high in the Hollywood Hills to the megalopolis of Tokyo. Ocean of Sound begins in 1889 at the Paris exposition when Debussy first heard Javanese music performed. An ethereal culture developed in response to the intangibility of 20th century communications. Author of Rap Attack 3 and Exotica, David Toop has in Ocean of Sound written an exhilarating, path-breaking account of ambient sound.

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.

The revised edition of Sync or Swarm promotes an ecological view of musicking, moving us from a subject-centered to a system-centered view of improvisation. It explores cycles of organismic self-regulation, cycles of sensorimotor coupling between organism and environment, and cycles of intersubjective interaction mediated via socio-technological networks. Chapters funnel outward, from the solo improviser (Evan Parker), to nonlinear group dynamics (Sam Rivers trio), to networks that comprise improvisational communities, to pedagogical dynamics that affect how individuals learn, completing the hermeneutic circle. Winner of the Society for Ethnomusicology’s Alan Merriam prize in its first edition, the revised edition features new sections that highlight electro-acoustic and transcultural improvisation, and concomitant issues of human-machine interaction and postcolonial studies.

United in their indebtedness to the scholarship of Raymond Monelle, an international group of contributors, including leading authorities on music and culture, come together in this state of the art volume to investigate different ways in which music signifies. Music semiotics asks what music signifies as well as how the signification process takes place. Looking at the nature of musical texts and music’s narrativity, a number of the essays in this collection delve into the relationship between music and philosophy, literature, poetry, folk traditions and the theatre, with opera a genre that particularly lends itself to this mode of investigation. Other contributions look at theories of musical marketness, metaphor and irony, using examples and specific musical texts to serve as case studies to validate their theoretical approaches. Musical works discussed include those by Haydn, Mozart, Beethoven, Schumann, Wagner, Stravinsky, BartXenakis, Kutavicius and John Adams, offering stimulating discussions of music that attest to its beauty as much as to its intellectual challenge. Taking Monelle’s writing as a model, the contributions adhere to a method of logical argumentation presented in a civilized and respectful way, even - and particularly - when controversial issues are at stake, keeping in mind that contemplating the significance of music is a way to contemplate life itself.

Media, Materiality and Memory

Mortality and Music

Gestures of Music Theater

MicroBionic: Radical Electronic Music and Sound Art in the 21st Century

From the Live to the Virtual

From Pac-Man to Pop Music

Sync or Swarm, Revised Edition

*Sonic Synergies: Music, Technology, Community, Identity focuses on the new and emerging synergies of music and digital technology within the new knowledge economies. Eighteen scholars representing six international perspectives explore the global and local ramifications of rapidly changing new technologies on creative industries, local communities, music practitioners and consumers. Diverse areas are considered, such as production, consumption, historical and cultural context, legislation, globalization and the impact upon the individual. Drawing on a range of musical genres from jazz, heavy metal, hip-hop and trance, and through several detailed case studies reflecting on the work of professional and local amateur artists, this book offers an important discussion of the ways in which the face of music is changing. Approaching these areas from a cultural studies perspective, this text will be a valuable tool for anyone engaged in the study of popular culture, music or digital technologies.*

*Occult Aesthetics: Synchronization in Sound Film opens up an often-overlooked aspect of audiovisual culture which is crucial to the medium’s powerful illusions. Author Kevin Donnelly contends that a film soundtrack’s musical qualities can unlock the occult psychology joining sound and image, an effect both esoteric and easily destroyed.*

*In Ecology without Nature, Timothy Morton argues that the chief stumbling block to environmental thinking is the image of nature itself. Ecological writers propose a new worldview, but their very zeal to preserve the natural world leads them away from the ‘nature’ they revere. The problem is a symptom of the ecological catastrophe in which we are living. Morton sets out a seeming paradox: to have a properly ecological view, we must relinquish the idea of nature once and for all. Ecology without Nature investigates our ecological assumptions in a way that is provocative and deeply engaging. Ranging widely in eighteenth-century through contemporary philosophy, culture, and history, he explores the value of art in imagining environmental projects for the future. Morton develops a fresh vocabulary for reading “environmentalism” in artistic form as well as content, and traces the contexts of ecological constructs through the history of capitalism. From John Clare to John Cage, from Kierkegaard to Kristeva, from The Lord of the Rings to electronic life forms, Ecology without Nature widens our view of ecological criticism, and deepens our understanding of ecology itself. Instead of trying to use an idea of nature to heal what society has damaged, Morton sets out a radical new form of ecological criticism: “dark ecology.”*

*This book explores the social and the cultural contexts in which creativity in music occurs. It considers what constitutes creativity, taking a cross cultural view of music, and investigating creative processes far beyond just the classical music genre - including electronic media, popular music, and improvised music.*

*A Cultural History*

*Liveness in Modern Music*

*Theories and Practices*

*The Lyre of Orpheus*

*The Routledge Handbook of Language and Creativity*

*Interactive Audio in Games and New Media*

*Popular Music, the Sacred, and the Profane*

*This study investigates the idea and practice of liveness in modern music. Understanding what makes music live in an ever-changing musical and technological terrain is one of the more complex and timely challenges facing scholars of current music, where liveness is typically understood to represent performance and to stand in opposition to recording, amplification, and other methods of electronically mediating music. The book argues that liveness itself emerges from dynamic tensions inherent in mediated musical contexts—tensions between music as an acoustic human utterance, and musical sound as something produced or altered by machines. Sanden analyzes liveness in mediated music (music for which electronic mediation plays an intrinsically defining role), exploring the role this concept plays in defining musical meaning. In discussions of music from both popular and classical traditions, Sanden analyzes how liveness is performed by acts of human expression in productive tension with the electronic machines involved in making this music, whether on stage or on recording. Liveness is not a fixed ontological state that exists in the absence of electronic mediation, but rather a dynamically performed assertion of human presence within a technological network of communication. This book provides new insights into how the ideas of performance and liveness continue to permeate the perception and reception of even highly mediated music within a society so deeply invested, on every level, with the use of electronic technologies.*

*The evidence of death and dying has been removed from the everyday lives of most Westerners. Yet we constantly live with the awareness of our vulnerability as mortals. Drawing on a range of genres, bands and artists, Mortality and Music examines the ways in which popular music has responded to our awareness of the inevitability of death and the anxiety it can evoke. Exploring bereavement, depression, suicide, violence, gore, and fans’ responses to the deaths of musicians, it argues for the social and cultural significance of popular music’s treatment of mortality and the apparent absurdity of existence.*

*Merging anecdote and biography, autobiography and interviews, fact and fiction and a characteristically eclectic selection of music, David Toop spirals us through the 20th century’s guilty fascination with exotica. Notions of the exotic have long inspired musicians across the musical spectrum, from classical to ‘easy listening’ to rap - from Stravinsky to the Boo-Yah T.R.I.B.E. Exotica takes a look at some of the world’s most witty, experimental and adventurous sound recordings while taking in the work of Les Baxter, the meaning of Carmen Miranda, leopard skin leotards, pink fluffy cubicles, elevator music, and more... Painstakingly researched and brilliantly insightful, Exotica includes interviews with Burt Bacharach, Ornette Coleman, Bill Laswell, YMO’s Haroumi Hosono, Nusrat Fateh Ali Khan and The Boo-Yah Tribe.*

*Webb re-evaluates Dylan’s early career in light of Dylan’s Christian period and shows that it was a normal development in his musical and spiritual journey.*

*Music, Silence, and Memory*

*Musicians, Technology, and the Perception of Performance*

*The Literature of American Popular Music*

*Music, Sound and Multimedia*

*Haunted Weather* Book/CD (USA/ROW)

*The Sound Handbook*

*Sonic Synergies: Music, Technology, Community, Identity*

*In Songbooks, critic and scholar Eric Weisbard offers a critical guide to books on American popular music from William Billings's 1770 New-England Psalm-Singer to Jay-Z's 2010 memoir Decoded. Drawing on his background editing the Village Voice music section, coediting the Journal of Popular Music Studies, and organizing the Pop Conference, Weisbard connects American music writing from memoirs, biographies, and song compilations to blues novels, magazine essays, and academic studies. The authors of these works are as diverse as the music itself: women, people of color, queer writers, self-educated scholars, poets, musicians, and elites discarding their social norms. Whether analyzing books on Louis Armstrong, the Beatles, and Madonna; the novels of Theodore Dreiser, Gail Jones, and Jennifer Egan; or varying takes on blackface minstrelsy, Weisbard charts an alternative history of American music as told through its writing. As Weisbard demonstrates, the most enduring work pursues questions that linger across time period and genre—cultural studies in the form of notes on the fly, on sounds that never cease to change meaning.*

*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.*

*Haunted Weather* *Music, Silence, and Memory* *Serpents Tail*