

Sound Moves Ipod Culture And Urban Experience International Library Of Sociology

The contributors to *Remapping Sound Studies* intervene in 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 Chandola, Michele Friedner, Louise Meintjes, Jairo Moreno, Ana María Ochoa Gautier, Michael Birenbaum Quintero, Jeff Roy, Jessica Schwartz, Shayna Silverstein, Gavin Steingo, Jim Sykes, Benjamin Tausig, Hervé Tchumkam

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.

Author Stuart A. Kallen takes readers on a fun exploration of the iPod and other audio / video players. Readers will learn about the digital media explosion, previous frenzies over file-sharing, and the evolution of podcasts, vodcasts, and audiobooks. Readers will also consider the future of this technology.

In 1915, Thomas Edison proclaimed that he could record a live performance and reproduce it perfectly, shocking audiences who found themselves unable to tell whether what they were hearing was an Edison Diamond Disc or a flesh-and-blood musician. Today, the equation is reversed. Whereas Edison proposed that a real performance could be rebuilt with absolute perfection, Pro Tools and digital samplers now allow musicians and engineers to create the illusion of performances that never were. In between lies a century of sonic exploration into the balance between the real and the represented. Tracing the contours of this history, Greg Milner takes us through the major breakthroughs and glorious failures in the art and science of recording. An American soldier monitoring Nazi radio transmissions stumbles onto the open yet revolutionary secret of magnetic tape. Japanese and Dutch researchers build a first-generation digital audio format and watch as their "compact disc" is marketed by the music industry as the second coming of Edison yet derided as heretical by analog loyalists. The music world becomes addicted to volume in the nineties and fights a self-defeating "loudness war" to get its fix. From Les Paul to Phil Spector to King Tubby, from vinyl to pirated CDs to iPods, Milner's *Perfecting Sound Forever* pulls apart musical history to answer a crucial question: Should a recording document reality as faithfully as possible, or should it improve upon or somehow transcend the music it records? The answers he uncovers will change the very way we think about music.

Afrofuturism and Black Sound Studies

The Sound Studies Reader

A History of Listening Behind the Wheel

The Science of a Human Obsession

Materiality and Meaning in Social Life

Critical Theory and the Digital

The Bloomsbury Handbook of the Anthropology of Sound

Written by the world's leading scholars and researchers in sound studies, this handbook offers new and engaging perspectives on the significance of sound in its material and cultural forms.

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.

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

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

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.

The Meaning of a Format

The Mediation of Emotion via Information and Communication Technologies

Resounding Truth

Beyond the Roof of the World

Remapping Sound Studies

The Routledge Companion to British Media History

New Media

While Western medicine has conventionally separated music, science, and religion into distinct entities, traditional cultures throughout the world have always viewed music as a bridge that connects the physical with the spiritual. Now, as people in even the most technologically advanced nations across the globe struggle with obtaining affordable and reliable healthcare coverage, more and more people are turning to these ancient cultural practices of ICAM healing (integrative, complementary, and alternative medicine). With *Beyond the Roof of the World*, Dr. Benjamin D. Koen unearths the Western separation of healing from spiritual and musical practices as a culturally determined phenomenon, and proves the relevance of medical ethnomusicology in light of the globally spreading ICAM healing practices. Using the culture found within the towering Pamir Mountains of Badakhshan Tajikistan, in a place poetically known as the Roof of the World, as the paradigm of ICAM healing, Koen shows spirituality and musicality to be intimately intertwined with one's physical life, health and healing. For the first time, Koen bridges the widespread gap between ethnomusicology and music therapy. Koen's extensive research and emersion into the Badakhstan culture provides the reader with an "insider" perspective while maintaining an "observer's" view, as he infuses the text with relevant scholarship.

For at least two millennia before the advent of the Spaniards in 1519, there was a flourishing civilization in central Mexico. During that long span of time a cultural evolution took place which saw a high development of the arts and literature, the formulation of complex religious doctrines, systems of education, and diverse political and social organization. The rich documentation concerning these people, commonly called Aztecs, includes, in addition to a few codices written before the Conquest, thousands of folios in the Nahuatl or Aztec language written by natives after the Conquest. Adapting the Latin alphabet, which they had been taught by the missionary friars, to their native tongue, they recorded poems, chronicles, and traditions. The fundamental concepts of ancient Mexico presented and examined in this book have been taken from more than ninety original Aztec documents. They concern the origin of the universe and of life, conjectures on the mystery of God, the possibility of comprehending things beyond the realm of experience, life after death, and the meaning of education, history, and art. The philosophy of the Nahuatl wise men, which probably stemmed from the ancient doctrines and traditions of the Teotihuacans and Toltecs, quite often reveals profound intuition and in some instances is remarkably "modern." This English edition is not a direct translation of the original Spanish, but an adaptation and rewriting of the text for the English-speaking reader.

"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"--

Do you enjoy listening to music while driving? Do you find radio traffic information indispensable? Do you appreciate the moments of your drive in which you can listen to or sing along with whatever you like? This book shows how we created auditory privacy in cars, making them feel sound and safe, even though automobiles were highly noisy things at the beginning of the twentieth century. It explains how engineers in the automotive industry found pride in making car engines quieter once they realized that noise stood for inefficiency. It follows them as they struggle against sounds audible within the car after the automobile had become a closed vehicle. It tells how noise-induced fatigue became an issue once the car became a mass means for touring across the country. It unravels the initial societal concerns about the dangers of car radio and what it did to drivers' attention span. It explores how car drivers listened to their cars' engines to diagnose car problems, and appreciated radio traffic information for avoiding traffic jams. And it suggests that their disdain for the ever-expanding number of roadside noise barriers made them long for new forms of in-car audio entertainment. This book also allows you to peep behind the scenes of international standardization committees and automotive test benches.

What did and does the automotive industry do to secure the sounds characteristic for their makes? Drawing on archives, interviews, beautiful automotive ads, and literature from the fields of cultural history, science and technology studies, sound and sensory studies, this book unveils the history of an everyday phenomenon. 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.

Sound as Popular Culture

Sound Souvenirs

Perfecting Sound Forever

Keywords in Sound

The Routledge Companion to Sound Studies

Retromania

Sociable Spaces and Pervasive Digital Media

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.

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 personas 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 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 lines of connection between recent musical production and earlier moments 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 concrète, 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.

Electronic emotion is the emotion lived, relived or discovered through machines. It is 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 Oxford Handbook of Sound Studies

Pictures at a Revolution

Aztec Thought and Culture

The One Device

Ways of Hearing

An Aural History of Recorded Music

Iconic Power

What if history had a sound track? What would it tell us about ourselves? Based on a thirty-part BBC Radio series and podcast, Noise explores the human dramas that have revolved around sound at various points in the last 100,000 years, allowing us to think in fresh ways about the meaning of our collective past. Though we might see ourselves inhabiting a visual world, our lives have always been hugely influenced by our need to hear and be heard. To tell the story of sound—music and speech, but also echoes, chanting, drumbeats, bells, thunder, gunfire, the noise of crowds, the rumbles of the human body, laughter, silence, conversations, mechanical sounds, noisy neighbors, musical

recordings, and radio—is to explain how we learned to overcome our fears about the natural world, perhaps even to control it; how we learned to communicate with, understand, and live alongside our fellow beings; how we've fought with one another for dominance; how we've sought to find privacy in an increasingly noisy world; and how we've struggled with our emotions and our sanity. Oratory in ancient Rome was important not just for the words spoken but for the sounds made—the tone, the cadence, the pitch of the voice—how that voice might have been transformed by the environment in which it was heard and how the audience might have responded to it. For the Native American tribes first encountering the European colonists, to lose one's voice was to lose oneself. In order to dominate the Native Americans, European colonists went to great effort to silence them, to replace their "demonic" "roars" with the more familiar "bugles, speaking trumpets, and gongs." Breaking up the history of sound into prehistoric noise, the age of oratory, the sounds of religion, the sounds of power and revolt, the rise of machines, and what he calls our "amplified age," Hendy teases out continuities and breaches in our long relationship with sound in order to bring new meaning to the human story.

You can quote lines from Sixteen Candles ("Last night at the dancemy little brother paid a buck to see your underwear"), your iPod playlist includes more than one song by the Psychedelic Furs and Simple Minds, you watch The Breakfast Club every time it comes on cable, and you still wish that Andie had ended up with Duckie in Pretty in Pink. You're a bonafide Brat Pack devotee—and you're not alone. The films of the Brat Pack—from Sixteen Candles to Say Anything—are some of the most watched, bestselling DVDs of all time. The landscape that the Brat Pack memorialized—where outcasts and prom queens fall in love, preppies and burn-outs become buds, and frosted lip gloss, skinny ties, and exuberant optimism made us feel invincible—is rich with cultural themes and significance, and has influenced an entire generation who still believe that life always turns out the way it is supposed to. You Couldn't Ignore Me If You Tried takes us back to that era, interviewing key players, such as Molly Ringwald, Anthony Michael Hall, Ally Sheedy, Judd Nelson, Andrew McCarthy, and John Cusack, and mines all the material from the movies to the music to the way the films were made to show how they helped shape our visions for romance, friendship, society, and success.

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.

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.

Barnyard Dance!

iPod and MP3 Players

Digital Music Distribution

The Secret History of the iPhone

Sound and Safe

Music, Prayer, and Healing in the Pamir Mountains

Electronic Emotion

In this groundbreaking union of art and science, rocker-turned-neuroscientist Daniel J. Levitin explores the connection between music—its performance, its composition, how we listen to it, why we enjoy it—and the human brain. Taking on prominent thinkers who argue that music is nothing more than an evolutionary accident, Levitin poses that music is fundamental to our species, perhaps even more so than language. Drawing on the latest research and on musical examples ranging from Mozart to Duke Ellington to Van Halen, he reveals: • How composers produce some of the most pleasurable effects of listening to music by exploiting the way our brains make sense of the world • Why we are so emotionally attached to the music we listened to as teenagers, whether it was Fleetwood Mac, U2, or Dr. Dre • That practice, rather than talent, is the driving force behind musical expertise • How those insidious little jingles (called earworms) get stuck in our head A Los Angeles Times Book Award finalist, This Is Your Brain on Music will attract readers of Oliver Sacks and David Byrne, as it is an unprecedented, eye-opening investigation into an obsession at the heart of human nature.

The Routledge Companion to British Media History provides a comprehensive exploration of how different media have evolved within social, regional and national contexts. The 50 chapters in this volume, written by an outstanding team of internationally respected scholars, bring together current debates and issues within media history in this era of rapid change, and also provide students and researchers with an essential collection of comparable media histories. The Routledge Companion to British Media History provides an essential guide to key ideas, issues, concepts and debates in the field. Chapter 40 of this book is freely available as a downloadable Open Access PDF under a Creative Commons Attribution-Non Commercial-No Derivatives 3.0 license.

<https://www.routledgehandbooks.com/doi/10.4324/9781315756202.ch40>

Documents the cultural revolution behind the making of 1967's five Best Picture-nominated films, including Guess Who's Coming to Dinner, The Graduate, Doctor Doolittle, In the Heat of the Night, and Bonnie and Clyde, in an account that discusses how the movies reflected period beliefs about race, violence, and identity. 40,000 first printing.

A writer-musician examines how the switch from analog to digital audio is changing our perceptions of time, space, love, money, and power. Our voices carry farther than ever before, thanks to digital media. But how are they being heard? In this book, Damon Krukowski examines how the switch from analog to digital audio is changing our perceptions of time, space, love, money, and power. In Ways of Hearing—modeled on Ways of Seeing, John Berger's influential 1972 book on visual

culture—Krukowski offers readers a set of tools for critical listening in the digital age. Just as Ways of Seeing began as a BBC television series, Ways of Hearing is based on a six-part podcast produced for the groundbreaking public radio podcast network Radiotopia. Inventive uses of text and design help bring the message beyond the range of earbuds. Each chapter of Ways of Hearing explores a different aspect of listening in the digital age: time, space, love, money, and power. Digital time, for example, is designed for machines. When we trade broadcast for podcast, or analog for digital in the recording studio, we give up the opportunity to perceive time together through our media. On the street, we experience public space privately, as our headphones allow us to avoid “ear contact” with the city. Heard on a cell phone, our loved ones' voices are compressed, stripped of context by digital technology. Music has been dematerialized, no longer an object to be bought and sold. With recommendation algorithms and playlists, digital corporations have created a media universe that adapts to us, eliminating the pleasures of brick-and-mortar browsing. Krukowski lays out a choice: do we want a world enriched by the messiness of noise, or one that strives toward the purity of signal only?

The Oxford Handbook of Cinematic Listening

A Research Companion

Noise

This Is Your Brain on Music

Listening to War

The Tuning of Place

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.

The Oxford Handbook of Cinematic Listening explores the place of cinema in the history of listening. It looks at the ways in which listening to film is situated in textual, spatial, and social practices, and also studies how cinematic modes of listening have extended into other media and everyday experiences. Chapters are structured around six themes. Part I ("Genealogies and Beginnings") considers film sound in light of pre-existing practices such as opera and shadow theatre, and also explores changes in listening taking place at 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.

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

What is happening to pop music and pop culture? Synthesizers, samplers and MDI 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 publicity venues for new bands than the concert tour 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, Pop Culture is an accomplished, magnetically interesting guide to understanding pop music today.

Five Movies and the Birth of the New Hollywood

A Critical Introduction

Sound Moves

The Auditory Culture Reader

Music in Everyday Life

Reading Sounds

You Couldn't Ignore Me If You Tried

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

The Routledge Companion to Sound Studies is an extensive volume presenting a comparative and historically informed understanding of the workings of sound in culture, while also mapping potential 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 take up 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 contribution to knowledge. This wide-ranging and vibrant collection provides a rich resource for scholars and students of media and culture.

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.

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. The 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 new 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. The book addresses 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 classic essays 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, with studies, anthropology, sociology, cultural studies, history, media studies and urban geography.

Sound Moves iPod Culture and Urban Experience Routledge

Audio Technologies, Memory and Cultural Practices

A Human History of Sound and Listening

Sound and Script in Chinese Diaspora

iPod Culture and Urban Experience

MP3

Readings in Modern Music

A Study of the Ancient Nahuatl Mind

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

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.

Scholars consider sound and its concepts, taking as their premise the idea that popular culture can be analyzed in an innovative way through sound. The wide-ranging texts in this book take as their premise the idea that sound is a subject through which popular culture can be analyzed in an innovative way. From an infant's gurgles over a baby monitor to the roar of the crowd in a stadium to the sub-bass frequencies produced by sound systems in the disco era, sound—not necessarily aestheticized as music—is inextricably part of the many domains of popular culture. Expanding the view taken by many scholars of cultural studies, the contributors consider cultural practices concerning sound not merely as semiotic or signifying processes but as material, physical, perceptual, and sensory processes that integrate a multitude of cultural traditions and forms of knowledge. The chapters discuss conceptual issues as well as terminologies and research methods; analyze historical and contemporary case studies of listening in various sound cultures; and consider the ways contemporary practices of sound generation are applied in the diverse fields in which sounds are produced, mastered, distorted, processed, or enhanced. The chapters are not only about sound; they offer a study through sound—echoes from the past, resonances of the present, and the contradictions and discontinuities that suggest the future. Contributors Karin Bijsterveld, Susanne Binas-Preisendörfer, Carolyn Birdsall, Jochen Bonz, Michael Bull, Thomas Burkhalter, Mark J. Butler, Diedrich Diederichsen, Veit Erlmann, Franco Fabbri, Golo Föllmer, Marta García Quiñones, Mark Grimshaw, Rolf Großmann, Maria Haná?ek, Thomas Hecken, Anahid Kassabian, Carla J. Maier, Andrea Mihm, Bodo Mrozek, Carlo Nardi, Jens Gerrit Papenburg, Thomas Schopp, Holger Schulze, Toby Seay, Jacob Smith, Paul Théberge, Peter Wicke, Simon Zagorski-Thomas

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 necessarily exist in the soundtrack 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."

Sound, Music, Trauma, and Survival in Wartime Iraq

Closed-Captioned Media and Popular Culture

Audio Culture, Revised Edition

Pop Culture's Addiction to Its Own Past

Christian Wisdom in the World of Music

Pop Music, Pop Culture

Culture, Technology, and Things to Come

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 Sinophone, Anglophone, Francophone, Lusophone, and Hispanophone literatures, but also any literary field that is currently expanding beyond the national.

The secret history of the invention that changed everything-and became the most profitable product in the world. NATIONAL BESTSELLERShortlisted 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 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.

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.

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 Iraqi 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 Sociology of Online Music Streams

The Brat Pack, John Hughes, and Their Impact on a Generation