

Vinyl Records And Analog Culture In The Digital Age Pressing Matters

Dieses Handbuch bietet einen Überblick über Sound in den Kultur-, Geistes- und Sozialwissenschaften. Ausgehend von der Beobachtung, dass Sound ein soziales und damit auch ein historisches Phänomen ist, greifen die Autorinnen und Autoren die Vielfalt von Sound in unterschiedlichen Erscheinungs- und Darstellungsformen auf und verfolgen ihre Spuren in Geschichte und Gegenwart. Sie skizzieren methodisch-theoretische Zugänge und Begriffe der Soundforschung und gehen auf disziplinäre Perspektiven und Traditionen ebenso ein wie auf einzelne akustische Phänomene. Dabei werden spezifische Räumlichkeiten genauso berücksichtigt wie die medialen und politischen Kontexte, in denen Sound produziert und erfasst, angeeignet und genutzt wird. Das Handbuch gibt damit nicht nur eine breite Übersicht über die aktuelle Diskussion zu Sound, sondern liefert auch vielfältige Anregungen für zukünftige Forschungen.

The Oxford Encyclopedia of American Cultural and Intellectual History brings together in one two-volume set the record of the nation's values, aspirations,

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anxieties, and beliefs as expressed in both everyday life and formal bodies of thought. Over the past twenty years, the field of cultural history has moved to the center of American historical studies, and has come to encompass the experiences of ordinary citizens in such arenas as reading and religious practice as well as the accomplishments of prominent artists and writers. Some of the most imaginative scholarship in recent years has emerged from this burgeoning field. The scope of the volume reflects that development: the encyclopedia incorporates popular entertainment ranging from minstrel shows to video games, middlebrow ventures like Chautauqua lectures and book clubs, and preoccupations such as "Perfectionism" and "Wellness" that have shaped Americans' behavior at various points in their past and that continue to influence attitudes in the present. The volumes also make available recent scholarly insights into the writings of political scientists, philosophers, feminist theorists, social reformers, and other thinkers whose works have furnished the underpinnings of Americans' civic activities and personal concerns. Anyone wishing to understand the hearts and minds of the inhabitants of the United States from the early days of

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settlement to the twenty-first century will find the encyclopedia invaluable. This book is available as open access through the Bloomsbury Open Access programme and is available on www.bloomsburycollections.com. Lawrence Lessig, the reigning authority on intellectual property in the Internet age, spotlights the newest and possibly the most harmful culture war—a war waged against our children and others who create and consume art. Copyright laws have ceased to perform their original, beneficial role: protecting artists' creations while allowing them to build on previous creative works. In fact, our system now criminalises those very actions. By embracing "read-write culture," which allows its users to create art as readily as they consume it, we can ensure that creators get the support—artistic, commercial, and ethical—that they deserve and need. Indeed, we can already see glimmers of a new hybrid economy that combines the profit motives of traditional business with the "sharing economy" evident in such websites as Wikipedia and YouTube. The hybrid economy will become ever more prominent in every creative realm—from news to music—and Lessig shows how we can and should use it

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to benefit those who make and consume culture. Remix is an urgent, eloquent plea to end a war that harms our children and other intrepid creative users of new technologies. It also offers an inspiring vision of the post-war world where enormous opportunities await those who view art as a resource to be shared openly rather than a commodity to be hoarded. One of Michiko Kakutani's (New York Times) top ten books of 2016 A funny thing happened on the way to the digital utopia. We've begun to fall back in love with the very analog goods and ideas the tech gurus insisted that we no longer needed. Businesses that once looked outdated, from film photography to brick-and-mortar retail, are now springing with new life. Notebooks, records, and stationery have become cool again. Behold the Revenge of Analog. David Sax has uncovered story after story of entrepreneurs, small business owners, and even big corporations who've found a market selling not apps or virtual solutions but real, tangible things. As e-books are supposedly remaking reading, independent bookstores have sprouted up across the country. As music allegedly migrates to the cloud, vinyl record sales have grown more than ten times over the past decade. Even the

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offices of tech giants like Google and Facebook increasingly rely on pen and paper to drive their brightest ideas. Sax's work reveals a deep truth about how humans shop, interact, and even think. Blending psychology and observant wit with first-rate reportage, Sax shows the limited appeal of the purely digital life—and the robust future of the real world outside it.

Homo pictor

Media Now: Understanding Media, Culture, and Technology

Making Art and Commerce Thrive in the Hybrid Economy

The Dialectic of Digital Culture

The Analogue Record in the Digital Age

A Companion to American Indie Film

Musical Listening in the Age of Technological Reproduction

Nostalgic Generations and Media: Perception of Time and Available Meaning argues that the cultural rise in nostalgic media has the multi-generational impact of making the subjective experience of time speed up for those who are nostalgic, as well as create a surrogate nostalgic identity for younger generations by continually feeding them the content of their elders. This book is recommended for scholars interested in communication, media studies, and memory/nostalgia studies.

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The DJ stands at a juncture of technology, performance and culture in the increasingly uncertain climate of the popular music industry, functioning both as pioneer of musical taste and gatekeeper of the music industry. Together with promoters, producers, video jockeys (VJs) and other professionals in dance music scenes, DJs have pushed forward music techniques and technological developments in last few decades, from mashups and remixes to digital systems for emulating vinyl performance modes. This book is the outcome of international collaboration among academics in the study of electronic dance music. Mixing established and upcoming researchers from the US, Canada, the UK, Germany, Austria, Sweden, Australia and Brazil, the collection offers critical insights into DJ activities in a range of global dance music contexts. In particular, chapters address digitization and performativity, as well as issues surrounding the gender dynamics and political economies of DJ cultures and practices.

Analog Culture in the Digital Age: Pressing Matters examines the resurgence of vinyl record technologies in the twenty-first century and their place in the history of analog sound and the recording industry. It seeks to answer the questions: why has this supposedly outmoded format made a comeback in a digital culture into which it might appear to be unwelcome? Why, in an era of

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disembodied pleasures afforded to us in this age of cloud computing would listeners seek out this remnant of the late nineteenth century and bring it seemingly back from the grave? Why do many listeners believe vinyl, with its obvious drawbacks, to be a superior format for conveying music to the relatively noiseless CD or digital file? This book looks at the ways in which music technologies are both inflected by and inflect human interactions, creating discourses, practices, disciplines, and communities.

(Book). Step behind the wheels of steel and into the world of professional DJs. *The World of DJs and the Turntable Culture* is the only book that clearly and thoroughly teaches the tools, technologies and techniques of contemporary DJing. It also goes further, exploring the culture, history and aesthetics of hip-hop, dance music and turntablism. Souvignier traces the turntable's evolution from consumer playback device into a professional musical instrument, right up to the latest CD scratching decks. He also traces the evolution of the DJ from selector and record announcer to producer/performer. This book features exclusive interviews with GrandWizzard Theodore (the inventor of scratching) and other superstars including DJ Qbert, Rob Swift (X-ecutioners), Armand Van Helden and mash-up maven The Freelance Hellraiser. The wide ranging topics

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covered include a mechanical history of turntables and a DJ technology roundup; Alan Freed, Dick Clark and payola; John Cage's Cartridge Music; Grandmaster Flash; Jamaican sound systems; the rise and fall of disco; house, techno and garage music; a dictionary of scratches; and developing DJ skills. The World of DJs and the Turntable Culture includes hands-on chapters that explain the basic tools DJs use, teaches the fundamental techniques, and explores the creative possibilities for DJs. There is a special focus on state-of-the-art gear, spotlighting the most exciting, cutting-edge features. The Oxford Encyclopedia of American Cultural and Intellectual History

Readings in Modern Music

The Oxford Handbook of Mobile Music Studies

Perception of Time and Available Meaning

The Revenge of Analog

History, Materiality, and the Digital Age

Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and Stories that Shaped our Culture [4 volumes]

Ist Rock die Erlösung? Gibt es einen Weg, in Würde alt zu werden? Als junger Journalist erhält Rich Cohen in den Neunzigern einen Auftrag, der alles verändert. Er bekommt die einmalige Chance, die Rolling Stones auf ihren US-Touren zu begleiten. Unterwegs mit der

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Band, verfällt er rasch ihrer einzigartigen Faszination. Wird Teil des Epos »Rolling Stones«. Und schneller, als er sich umschaauen kann, zum Insider, eingeweiht in die typischen Witze, die Kameradschaft, die bisweilen bissigen Umgangsformen, das harte Leben der größten Rockband aller Zeiten. Doch neben all den Drogen und Affären, den Auseinandersetzungen und zahllosen Wiedervereinigungen ist es die Musik, die bleibt. Dieses Buch ist der rigorose Blick eines Mannes, der ganz nah dran war und noch immer ist an der legendären Band, die Generationen prägte. Und zugleich eine bahnbrechende Kulturgeschichte. Ein Buch, so gut, so frech, so elegant – so anders, dass es sich liest wie ein Roman.

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

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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, Gayl 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.

*The hidden material histories of music. Music is seen as the most immaterial of the arts, and recorded music as a progress of dematerialization—an evolution from physical discs to invisible digits. In *Decomposed*, Kyle Devine offers another perspective. He*

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shows that recorded music has always been a significant exploiter of both natural and human resources, and that its reliance on these resources is more problematic today than ever before. Devine uncovers the hidden history of recorded music—what recordings are made of and what happens to them when they are disposed of. Devine's story focuses on three forms of materiality. Before 1950, 78 rpm records were made of shellac, a bug-based resin. Between 1950 and 2000, formats such as LPs, cassettes, and CDs were all made of petroleum-based plastic. Today, recordings exist as data-based audio files. Devine describes the people who harvest and process these materials, from women and children in the Global South to scientists and industrialists in the Global North. He reminds us that vinyl records are oil products, and that the so-called vinyl revival is part of petrocapi-talism. The supposed immateriality of music as data is belied by the energy required to power the internet and the devices required to access music online. We tend to think of the recordings we buy as

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finished products. Devine offers an essential backstory. He reveals how a range of apparently peripheral people and processes are actually central to what music is, how it works, and why it matters.

Listen to Classic Rock! Exploring a Musical Genre provides an overview of this diverse and complex musical genre for scholars of classic rock and curious novices alike, with a focus on 50 must-hear musicians, songwriters, bands, and albums. • Explains classic rock composition and songwriting techniques as well as studio production values • Considers the vast array of classic rock styles as well the diversity of artists who recorded classic rock • Includes often overlooked contributors to classic rock such as Jim Croce, Marvin Gaye, Tina Turner, and The Ventures as well as overlooked subgenres such as soft rock • Covers rock and roll's precursors that helped give rise to classic rock as well as how classic rock has continued as a popular music genre from the late 1970s into the present • Offers historical context of the

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development of classic rock, discussing its lasting impact on popular culture and its legacy

Plattform-Kapitalismus

Making Independent Music

Labels

Culture Collide: Travel with Purpose

Selling Digital Music, Formatting Culture

Power, Technology, and Social Change in Electronic Dance Music

Streaming Culture

Empowering you to think critically about the media and its impact, **MEDIA NOW: UNDERSTANDING MEDIA, CULTURE, AND TECHNOLOGY**, 10th Edition, thoroughly illustrates how media technologies develop, operate, converge, and affect society. It provides a comprehensive introduction to today's global media environment and the ongoing developments in technology, culture, and critical theory that continue to transform this rapidly evolving industry -- and touch your everyday life. Cutting-edge coverage of the essential history, theories, concepts, and technical knowledge prepares you for a career in the expanding fields of the Internet, interactive media, and traditional media. In addition to captivating infographics and illustrations, the exciting new Tenth Edition includes the latest developments and trends in new media,

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mobile media consumption, policy changes for Internet governance and the international approach to media governance, online privacy protection, media ethics, and much more. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

A fascinating exploration of the relationship between American culture and music as defined by musicians, scholars, and critics from around the world.

Judaic Technologies of the Word argues that Judaism does not exist in an abstract space of reflection. Rather, it exists both in artifacts of the material world - such as texts - and in the bodies, brains, hearts, and minds of individual people. More than this, Judaic bodies and texts, both oral and written, connect and feed back on one another. Judaic Technologies of the Word examines how technologies of literacy interact with bodies and minds over time. The emergence of literacy is now understood to be a decisive factor in religious history, and is central to the transformations that took place in the ancient Near East in the first millennium BCE. This study employs insights from the cognitive sciences to pursue a deep history of Judaism, one in which the distinctions between biology and culture begin to disappear.

Pieces of the Musical World: Sounds and Cultures is

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a fieldwork-based ethnomusicology textbook that introduces a series of musical worlds each through a single "piece." It focuses on a musical sound or object that provides a springboard from which to tell a story about a particular geographic region, introducing key aspects of the cultures in which it is embedded, contexts of performance, the musicians who create or perform it, the journeys it has travelled, and its changing meanings. A collaborative venture by staff and research ethnomusicologists associated with the Department of Music at SOAS, University of London, *Pieces of the Musical World* is organized thematically. Three broad themes: "Place", "Spirituality" and "Movement" help teachers to connect contemporary issues in ethnomusicology, including soundscape studies, music and the environment, the politics of identity, diaspora and globalization, and music and the body. Each of the book's fourteen chapters highlights a single musical "piece" broadly defined, spanning the range of "traditional," "popular", "classical" and "contemporary" musics, and even sounds which might be considered "not music." Primary sources and a web site hosting recordings with interactive listening guides, a glossary of musical terms and interviews all help to create a unique and dynamic learning experience of our musical world.

Pieces of the Musical World: Sounds and Cultures Decomposed

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Ein Leben im Schatten der größten Rockband der Welt

Songbooks

The Political Ecology of Music

DJ Culture in the Mix

Vinyl Records and Analog Culture in the Digital Age

Was vereint Google, Facebook, Apple, Microsoft, Monsanto, Uber und Airbnb? Sie alle sind Unternehmen, die Hardware und Software für andere bereitstellen, mit dem Ziel, möglichst geschlossene sozio-ökonomische Tech-Systeme zu schaffen. Google kontrolliert die Recherche, Facebook regiert Social Media und Amazon ist führend beim E-Commerce. Doch nicht nur Technologie-Unternehmen bauen Plattformen auf, auch Traditionsfirmen wie Siemens entwickeln ein cloudbasiertes Produktionssystem. Plattformen sind in der Lage, immense Daten zu gewinnen, zu nutzen und zu verkaufen – Monopolisierungstendenzen sind die "natürliche" Folge. Sind wir auf dem Weg in einen digitalen Monopolkapitalismus? Diese Streitschrift ist unerlässlich für alle, die verstehen wollen, wie die mächtigsten technologischen Unternehmen unserer Zeit die globale Ökonomie verändern.

It is undeniable that technology has made a tangible impact on the nature of musical listening. The new media have changed our relationship with music in a myriad of ways, not least because the experience of listening can now be prolonged at will and repeated at any time and in any space. Moreover, among the more striking social phenomena ushered in by the technological revolution,

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one cannot fail to mention music's current status as a commodity and popular music's unprecedented global reach. In response to these new social and perceptual conditions, the act of listening has diversified into a wide range of patterns of behaviour which seem to resist any attempt at unification. Concentrated listening, the form of musical reception fostered by Western art music, now appears to be but one of the many ways in which audiences respond to organized sound. Cinema, for example, has developed specific ways of combining images and sounds; and, more recently, digital technology has redefined the standard forms of mass communication. Information is aestheticized, and music in turn is incorporated into pre-existing symbolic fields. This volume - the first in the series *Musical Cultures of the Twentieth Century* - offers a wide-ranging exploration of the relations between sound, technology and listening practices, considered from the complementary perspectives of art music and popular music, music theatre and multimedia, composition and performance, ethnographic and anthropological research. The music industry is dominated today by three companies. Outside of it, thousands of small independent record labels have developed despite the fact that digitalization made record sales barely profitable. How can those outsiders not only survive, but thrive within mass music markets? What makes them meaningful, and to whom? Dominik Bartmanski and Ian Woodward show how labels act as taste-makers and scene-markers that not only curate music, but project cultural values which challenge the mainstream capitalist

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music industry. Focusing mostly on labels that entered independent electronic music after 2000, the authors reconstruct their aesthetics and ethics. The book draws on multiple interviews with labels such as Ostgut Ton in Berlin, Argot in Chicago, 100% Silk in Los Angeles, Ninja Tune in London, and Goma Gringa in Sao Paulo. Written by the authors of *Vinyl*, this book is essential reading for anyone with an interest in the contemporary recording industry, independent music, material culture, anthropology, sociology, and cultural studies.

This edited collection analyzes dialectically the role of digital technology in contemporary society. The contributors identify the cultural logics and oppressive forces reproduced in the digital era and challenge celebratory readings of digital technology.

Geschichte – Begriffe – Ansätze

From the Beat Revolution to the Bit Generation

The Oxford Handbook of Music and Virtuality

How Facebook, Google, and Amazon Cornered Culture and Undermined Democracy

Pop Music, Media, and Youth Cultures

The Logistics of Media

DIE SONNE, DER MOND & DIE ROLLING STONES

A Companion to American Indie Film features a comprehensive collection of newly commissioned essays that represent a state-of-the-art resource for understanding key aspects of the field of indie films produced in the United States. Takes a comprehensive and fresh new look at the topic of American indie film Features newly commissioned essays from top film experts and emerging

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scholars that represent the state-of-the-art reference to the indie film field Topics covered include: indie film culture; key historical moments and movements in indie film history; relationships between indie film and other indie media; and issues including class, gender, regional identity and stardom in in the indie field Includes studies of many types of indie films and film genres, along with various filmmakers and performers that have come to define the field

In a society that awaits 'the new' in every medium, what happens to last year's new? From player pianos to vinyl records, and from the typewriter to the telephone, 'Residual Media' is an innovative approach to the aging of culture and reveals that, ultimately, new cultural phenomena rely on encounters with the old.

The International Encyclopedia of Communication Theory and Philosophy is the definitive single-source reference work on the subject, with state-of-the-art and in-depth scholarly reflection on key issues from leading international experts. It is available both online and in print. A state-of-the-art and in-depth scholarly reflection on the key issues raised by communication, covering the history, systematics, and practical potential of communication theory Articles by leading experts offer an unprecedented level of accuracy and balance Provides comprehensive, clear entries which are both cross-national and cross-disciplinary in nature The Encyclopedia presents a

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*truly international perspective with authors and positions representing not just Europe and North America, but also Latin America and Asia
Published both online and in print Part of The Wiley Blackwell-ICA International Encyclopedias of Communication series, published in conjunction with the International Communication Association 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.*

*Listen to Classic Rock! Exploring a Musical Genre
Audio Culture*

Real Things and Why They Matter

*A Cognitive Analysis of Jewish Cultural Formation
Cultures of Obsolescence*

Vinyl

The SAGE International Encyclopedia of Music and Culture

Recent years have seen not just a revival, but a rebirth of the analogue record. More than merely a nostalgic craze, vinyl has become a cultural icon. As music consumption migrated to digital and online, this seemingly obsolete medium became the fastest-growing format in music sales. Whilst vinyl never ceased to be the favorite amongst many music lovers and DJs, from the late 1980s the recording industry regarded it as an outdated relic, consigned to dusty domestic corners and obscure record shops. So why is vinyl now experiencing a 'rebirth of its cool'? Dominik Bartmanski and Ian Woodward explore this question by combining a cultural sociological approach with insights from material culture studies. Presenting vinyl as a multifaceted cultural object, they investigate

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the reasons behind its persistence within our technologically accelerated culture. Informed by media analysis, urban ethnography and the authors' interviews with musicians, DJs, sound engineers, record store owners, collectors and cutting-edge label chiefs from a range of metropolitan centres renowned for thriving music scenes including London, New York, Tokyo, Melbourne, and especially Berlin, what emerges is a story of a modern icon.

Travel With Purpose is a collection of stories from the road, travel tips, and ephemera from our favorite artists all over the globe. This is a travel guide like no other. Inside our premier issue bands such as Twin Shadow, El Perro Del Mar, The Black Lips, Angel Olsen, Chromeo, and Man Man (we're dying to share this one) clue you in on hidden gems and tried-and-trues in their own 'hoods. Gain insight into the hottest destinations (Seoul, Korea; Reykjavik, Iceland; Calgary, Canada) from a music perspective. See the world — and hear its sounds. CultureCollide.com

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

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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.

Everyone knows what noise is. Or do they? Can we in fact say that one man's noise is another teenager's music? Is noise in fact only an auditory phenomenon or does it extend far beyond this realm? If our common definitions of noise are necessarily subjective and noise is not just unpleasant sound, then it merits a closer look (or listen). Greg Hainge sets out to define noise in this way, to find within it a series of operations common across its multiple manifestations that allow us to apprehend it as something other than a highly subjective term that tells us very little. Examining a wide range of texts, including Sartre's novel Nausea and David Lynch's iconic films Eraserhead and Inland Empire, Hainge investigates some of the Twentieth Century's most infamous noisemongers to suggest that they're not that noisy after all; and it finds true noise in some surprising places. The result is a thrilling and illuminating study of sound and culture.

Subscription Platforms And The Unending Consumption Of Culture

An Encyclopedia of the Songs, Styles, Stars, and Stories That Shaped Our Culture

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Handbuch Sound

Assembly Codes

Towards an Ontology of Noise

The International Encyclopedia of Communication Theory and Philosophy, 4 Volume Set

The Oxford Handbook of Sound Studies

Encouraging us to look beyond the seemingly limitless supply of multimedia content, David Arditi calls attention to the underlying dynamics of instant viewing - in which our access to our favourite binge-worthy show, blockbuster movie or hot new album release depends on any given service's willingness, and ability, to license it.

Obsolescence is fundamental to the experience of modernity, not simply one dimension of an economic system. The contributors to this book investigate obsolescence as a historical phenomenon, an aesthetic practice, and an affective mode.

Die Colloquia Raurica werden alle zwei Jahre vom Collegium Rauricum veranstaltet. Sie finden auf Castelen, dem Landgut der Römer-Stiftung Dr. René Clavel in Augst (Augusta Raurica) bei Basel, statt. Jedes Colloquium behandelt eine aktuelle

geisteswissenschaftliche Frage von allgemeinem Interesse aus der Perspektive verschiedener Disziplinen. Einen Schwerpunkt bilden dabei Beiträge aus dem Bereich der Altertumswissenschaft. Um möglichst vielseitig abgestützte Erkenntnisse zu gewinnen, erörtern die eingeladenen Fachvertreter das

Tagungsthema im gemeinsamen
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Gespräch. Die Ergebnisse des Colloquium werden in der Schriftenreihe Colloquia Raurica publiziert.

Written by the world's leading scholars and researchers in the emerging field of sound studies, *The Oxford Handbook of Sound Studies* offers new and fully engaging perspectives on the significance of sound in its material and cultural forms. The book considers sounds and music as experienced in such diverse settings as shop floors, laboratories, clinics, design studios, homes, and clubs, across an impressively broad range of historical periods and national and cultural contexts. Science has traditionally been understood as a visual matter, a study which has historically been undertaken with optical technologies such as slides, graphs, and telescopes. This book questions that notion powerfully by showing how listening has contributed to scientific practice. Sounds have always been a part of human experience, shaping and transforming the world in which we live in ways that often go unnoticed. Sounds and music, the authors argue, are embedded in the fabric of everyday life, art, commerce, and politics in ways which impact our perception of the world. Through an extraordinarily diverse set of case studies, authors illustrate how sounds -- from the sounds of industrialization, to the sounds of automobiles, to sounds in underwater music and hip-hop, to the sounds of nanotechnology -- give rise to new forms listening

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practices. In addition, the book discusses the rise of new public problems such as noise pollution, hearing loss, and the "end" of the amateur musician that stem from the spread and appropriation of new sound- and music-related technologies, analog and digital, in many domains of life. Rich in vivid and detailed examples and compelling case studies, and featuring a companion website of listening samples, this remarkable volume boldly challenges readers to rethink the way they hear and understand the world.

The World of DJs and the Turntable Culture

The Literature of American Popular Music

Remix

Pressing Matters

Judaic Technologies of the Word

Noise Matters

Move Fast and Break Things

The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology, its methods, concerns, and its contributions to knowledge and understanding of the world's musical cultures, styles, and practices. The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity. Combined, the multiplicity of topics and approaches are presented in an easy-to-search A-Z format and offer a fresh perspective on the field and the subject of music in

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culture. Key features include: Approximately 730 signed articles, authored by prominent scholars, are arranged A-to-Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research (journals, books, and associations), an appendix listing notable archives, libraries, and museums, and a detailed Index The Index, Reader's Guide themes, and Cross References combine for thorough search-and-browse capabilities in the electronic edition This work, edited by Sheila Whiteley and Shara Rambarran, brings together a multidisciplinary group of scholars who address issues such as artistic agency, the relationship between reality and illusion or simulation, and the construction of musical personae, subjectivities, and identities in a virtual world.

Popular music has come to play a significant role in the political and cultural history of the Nordic countries. Research on the region's culture has largely followed national narratives created by political and economic institutions, even as cultural life in the region--which spans a large area of northern Europe and the North Atlantic--displays more complex geographies and evolving global dynamics. As the first of

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its kind, *The Oxford Handbook of Popular Music in the Nordic Countries* offers a series of exemplary studies of music in these transnational dynamics in the specific context of the region's cultures and natural environments, written by the foremost experts in the field. Chapters highlight and challenge music's place in exotic images of the North and in transnational environmentalism, tourism, racism, and media industries. The Handbook illustrates how transnational dynamics evolve and shape musical life and the institutional spheres of policy, education, and research.

The book that started the Techlash. A stinging polemic that traces the destructive monopolization of the Internet by Google, Facebook and Amazon, and that proposes a new future for musicians, journalists, authors and filmmakers in the digital age. *Move Fast and Break Things* is the riveting account of a small group of libertarian entrepreneurs who in the 1990s began to hijack the original decentralized vision of the Internet, in the process creating three monopoly firms -- Facebook, Amazon, and Google -- that now determine the future of the music, film, television, publishing and news industries. Jonathan Taplin offers a succinct and powerful history of how online life began to be shaped around the values of the men who founded these companies, including Peter Thiel and Larry Page: overlooking piracy of books, music, and film while hiding behind

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opaque business practices and subordinating the privacy of individual users in order to create the surveillance-marketing monoculture in which we now live. The enormous profits that have come with this concentration of power tell their own story. Since 2001, newspaper and music revenues have fallen by 70 percent; book publishing, film, and television profits have also fallen dramatically. Revenues at Google in this same period grew from \$400 million to \$74.5 billion. Today, Google's YouTube controls 60 percent of all streaming-audio business but pay for only 11 percent of the total streaming-audio revenues artists receive. More creative content is being consumed than ever before, but less revenue is flowing to the creators and owners of that content. The stakes here go far beyond the livelihood of any one musician or journalist. As Taplin observes, the fact that more and more Americans receive their news, as well as music and other forms of entertainment, from a small group of companies poses a real threat to democracy. *Move Fast and Break Things* offers a vital, forward-thinking prescription for how artists can reclaim their audiences using knowledge of the past and a determination to work together. Using his own half-century career as a music and film producer and early pioneer of streaming video online, Taplin offers new ways to think about the design of the World Wide Web and specifically the way we live with the firms

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that dominate it.

Audio Culture, Revised Edition

The Oxford Handbook of Popular Music in the Nordic Countries

Residual Media

Issue #1

Nostalgic Generations and Media

In 2016, the Nobel Prize in Literature was awarded to the singer and songwriter Bob Dylan “ for having created new poetic expressions within the great American song tradition. ” This suggests how important pop music is in the contemporary society, and highlights how blurred are traditional boundaries across all forms of art. Pop music is strictly connected to mass media, mass culture, the youth universe, and its languages. Pop/rock music is the bearer of new trends, while getting influenced by social and cultural events. It is the soundtrack of entire generation, accompanying not only several forms of entertainment but also the social commitment, need to belong, desire for recognition and limelight. Rock reflects the world of youth, its rituals and legends, and it represents an important tool to socialise and get together. Popular culture is the turf where change happens. Pop music is never permanent, it is ever-changing. Starting from the main theories about the sociology of music, the aim of this book is to investigate social changes, youth cultures, media, and pop music. It is a journey from the Beat Revolution (which includes art and culture from the 50s onwards) to the Bit Generation, which is all about digital technologies and software culture.

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Selling Digital Music, Formatting Culture documents the transition of recorded music on CDs to music as digital files on computers. More than two decades after the first digital music files began circulating in online archives and playing through new software media players, we have yet to fully internalize the cultural and aesthetic consequences of these shifts. Tracing the emergence of what Jeremy Wade Morris calls the “digital music commodity,” Selling Digital Music, Formatting Culture considers how a conflicted assemblage of technologies, users, and industries helped reformat popular music’s meanings and uses. Through case studies of five key technologies—Winamp, metadata, Napster, iTunes, and cloud computing—this book explores how music listeners gradually came to understand computers and digital files as suitable replacements for their stereos and CD. Morris connects industrial production, popular culture, technology, and commerce in a narrative involving the aesthetics of music and computers, and the labor of producers and everyday users, as well as the value that listeners make and take from digital objects and cultural goods. Above all, Selling Digital Music, Formatting Culture is a sounding out of music’s encounters with the interfaces, metadata, and algorithms of digital culture and of why the shifting form of the music commodity matters for the music and other media we love.

The contributors to Assembly Codes examine how media and logistics set the conditions for the circulation of information and culture. They document how logistics—the techniques of organizing and coordinating

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the movement of materials, bodies, and information—has substantially impacted the production, distribution, and consumption of media. At the same time, physical media, such as paperwork, along with media technologies ranging from phone systems to software are central to the operations of logistics. The contributors interrogate topics ranging from the logistics of film production and the construction of internet infrastructure to the environmental impact of the creation, distribution, and sale of vinyl records. They also reveal how logistical technologies have generated new aesthetic and performative practices. In charting the specific points of contact, dependence, and friction between media and logistics, *Assembly Codes* demonstrates that media and logistics are co-constitutive and that one cannot be understood apart from the other. Contributors Ebony Coletu, Kay Dickinson, Stefano Harney, Matthew Hockenberry, Tung-Hui Hu, Shannon Mattern, Fred Moten, Michael Palm, Ned Rossiter, Nicole Starosielski, Liam Cole Young, Susan Zieger

The two volumes of *The Oxford Handbook of Mobile Music Studies* consolidate an area of scholarly inquiry that addresses how mechanical, electrical, and digital technologies and their corresponding economies of scale have rendered music and sound increasingly mobile-portable, fungible, and ubiquitous. At once a marketing term, a common mode of everyday-life performance, and an instigator of experimental aesthetics, "mobile music" opens up a space for studying the momentous transformations in the production, distribution, consumption, and experience of music and sound that

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took place between the late nineteenth and the early twenty-first centuries. Taken together, the two volumes cover a large swath of the world-the US, the UK, Japan, Brazil, Germany, Turkey, Mexico, France, China, Jamaica, Iraq, the Philippines, India, Sweden-and a similarly broad array of the musical and nonmusical sounds suffusing the soundscapes of mobility. Volume 2 investigates the ramifications of mobile music technologies on musical/sonic performance and aesthetics. Two core arguments are that "mobility" is not the same thing as actual "movement" and that artistic production cannot be absolutely sundered from the performances of quotidian life. The volume's chapters investigate the mobilization of frequency range by sirens and miniature speakers; sound vehicles such as boom cars, ice cream trucks, and trains; the gestural choreographies of soundwalk pieces and mundane interactions with digital media; dance music practices in laptop and iPod DJing; the imagery of iPod commercials; production practices in Turkish political music and black popular music; the aesthetics of handheld video games and chiptune music; and the mobile device as a new musical instrument and resource for musical ensembles.