

ANY SOUND YOU CAN IMAGINE



MAKING MUSIC/
CONSUMING TECHNOLOGY



Paul Théberge

Any Sound You Can Imagine Making Music Consuming Technology

Samantha Bennett



Any Sound You Can Imagine Making Music Consuming Technology:

Any Sound You Can Imagine Paul Théberge, 1997-06-23 Describes digital musical instruments industries that supply and promote them and the meanings they have for musicians Winner of the International Association for the Study of Popular Music IASPM Book Award 1997 Recent innovations in musical instrument design are not simply a response to the needs of musicians writes Paul Théberge they also have become a driving force with which musicians must contend He argues that digital synthesizers samplers and sequencers in studio production and in the home have caused musicians to rely increasingly on manufacturers for both the instruments themselves as well as the very sounds and musical patterns that they use to make music Musical practices have thus become allied with a new type of consumer practice that is altogether different from earlier relationships between musicians and their instruments as a means of production Théberge places these developments within a broad social and historical perspective that examines the development of the musical instrument industry particularly the piano industry the economic and cultural role of musicians magazines and computer networks and the fundamental relationships between musical concepts styles and technology

Any Sound You Can Imagine Paul Théberge, 1997 Describes digital musical instruments industries that supply promote them the meanings they have for musicians

The Sound Studies Reader Jonathan Sterne, 2012-11-12 The Sound Studies Reader blends recent work that self consciously describes itself as sound studies along with earlier and lesser known scholarship on sound from across the humanities and social sciences The Sound Studies Reader touches on key themes like noise and silence architecture acoustics and space media and reproducibility listening voices and disability culture community power and difference and shifts in the form and meaning of sound across cultures contexts and centuries Writers reflect on crucial historical moments difficult definitions and competing accounts of the role of sound in culture and everyday life Across the essays readers will gain a sense of the range and history of key debates and discussions in sound studies The collection begins with an introduction to welcome novice readers to the field and acquaint them the main issues 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 Contributors Rick Altman Jacques Attali Roland Barthes Jody Berland Karin Bijsterveld Barry Blesser Georgina Born Michael Bull Adriana Cavarero Michel Chion Kate Crawford Richard Cullen Rath Jacques Derrida Mladen Dolar John Durham Peters Kodwo Eshun Frantz Fanon Lisa Gitelman Gerard Goggin Steve Goodman Stefan Helmreich Michelle Hilmes Charles Hirschkind Shuhei Hosokawa Don Ihde Douglas Kahn Friedrich Kittler Brandon LaBelle James Lastra Richard Leppert Michelle Le Martin Louise Meintjes Mara Mills John Mowitt R Murray Schafer Ana María Ochoa Gautier John Picker Benjamin Piekut Trevor Pinch Tara Rodgers Linda Ruth Salter Jacob Smith Jason Stanyek Jonathan Sterne Emily Thompson Frank Trocco Michael Veal Alexander Weheliye

The Ashgate Research Companion to Popular Musicology Derek B. Scott, 2016-03-23 The research presented in this volume is very

recent and the general approach is that of rethinking popular musicology its purpose its aims and its methods Contributors to the volume were asked to write something original and at the same time to provide an instructive example of a particular way of working and thinking The essays have been written with a view to helping graduate students with research methodology and the application of relevant theoretical models The team of contributors is an exceptionally strong one it contains many of the pre eminent academic figures involved in popular musicological research and there is a spread of European American Asian and Australasian scholars The volume covers seven main themes Film Video and Multimedia Technology and Studio Production Gender and Sexuality Identity and Ethnicity Performance and Gesture Reception and Scenes and The Music Industry and Globalization The Ashgate Research Companion is designed to offer scholars and graduate students a comprehensive and authoritative state of the art review of current research in a particular area The companion s editor brings together a team of respected and experienced experts to write chapters on the key issues in their speciality providing a comprehensive reference to the field

Modern Records, Maverick Methods Samantha Bennett, 2018-12-27 From the Fairlight CMI through MIDI to the digital audio workstations at the turn of the millennium *Modern Records Maverick Methods* examines a critical period in commercial popular music record production the transformative digital age from the late 1970s until 2000 Drawing on a discography of more than 300 recordings across pop rock hip hop dance and alternative musics from artists such as the Beastie Boys Madonna U2 and Fatboy Slim and extensive and exclusive ethnographic work with many world renowned recordists *Modern Records* presents a fresh and insightful new perspective on one of the most significant eras in commercial music record production The book traces the development of significant music technologies through the 1980s and 1990s revealing how changing attitudes and innovative techniques of recording personnel reimagined recording processes and finally exemplifies the impact of these technologies and techniques via six comprehensive tech processual analyses This meticulously researched and timely book reveals the complexity of recordists responses to a technological landscape in flux

Playing and Making Music Juha Arrasvuori, 2006 *A Different Story* Karl-Olof Edström, 2008 This book examines how aesthetics have been used over several centuries in both popular and art music It draws upon a broad spectrum of original sources and incorporates the work of writers outside the mainstream of established aesthetics discourse

Sounding Salsa Christopher Washburne, 2008 This ethnographic journey into the New York salsa scene of the 1990s is the first of its kind Written by a musical insider and from the perspective of salsa musicians *Sounding Salsa* is a pioneering study that offers detailed accounts of these musicians grappling with intercultural tensions and commercial pressures Christopher Washburne himself an accomplished salsa musician examines the organizational structures recording processes rehearsing and gigging of salsa bands paying particular attention to how they created a sense of community privileged the people over artistic and commercial concerns and incited cultural pride during performances *Sounding Salsa* addresses a range of issues musical and social Musically Washburne examines sound structure salsa

aesthetics and performance practice along with the influences of Puerto Rican music Socially he considers the roles of the illicit drug trade gender and violence in shaping the salsa experience Highly readable Sounding Salsa offers a behind the scenes perspective on a musical movement that became a social phenomenon *Monde de la Musique* ,1998 International music studies Current Contents. Arts & Humanities Institute for Scientific Information, *Notes Music Library Association*,1998 Send in the Clones Georgina Gregory,2012 Although musical tributes play a role within contemporary culture little serious research has been published on the subject This book contributes to the understanding of the phenomenon of the tribute band by linking it to other types of imitative entertainment *It's NOT Not Music!* Christopher Walter Alberding,2000 The New Grove Dictionary of Music and Musicians: Pohlman to Recital Stanley Sadie,2001 Three Composers, Three Ways Jeffrey A. Smith (musician.),2001 Phonographies Alexander G. Weheliye,2005-05-20 Cultural study of the effects of sound technologies from the phonograph to the Walkman on African American literature art and music in the twentieth century **Dub** Michael E. Veal,2007 The first inside story of this Jamaican reggae style **Technology and Culture** ,2001 **Modern Noise, Fluid Genres** Jeremy Wallach,2008-10-22 CD ROM contains musical examples from the text *Current Contents* ,1998

Unveiling the Power of Verbal Beauty: An Mental Sojourn through **Any Sound You Can Imagine Making Music Consuming Technology**

In a world inundated with screens and the cacophony of quick interaction, the profound energy and emotional resonance of verbal art frequently disappear into obscurity, eclipsed by the continuous onslaught of noise and distractions. However, set within the lyrical pages of **Any Sound You Can Imagine Making Music Consuming Technology**, a captivating work of literary brilliance that impulses with natural feelings, lies an unique trip waiting to be embarked upon. Written by a virtuoso wordsmith, that mesmerizing opus books viewers on a psychological odyssey, gently exposing the latent possible and profound affect embedded within the delicate web of language. Within the heart-wrenching expanse of the evocative examination, we can embark upon an introspective exploration of the book is main themes, dissect their charming writing fashion, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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