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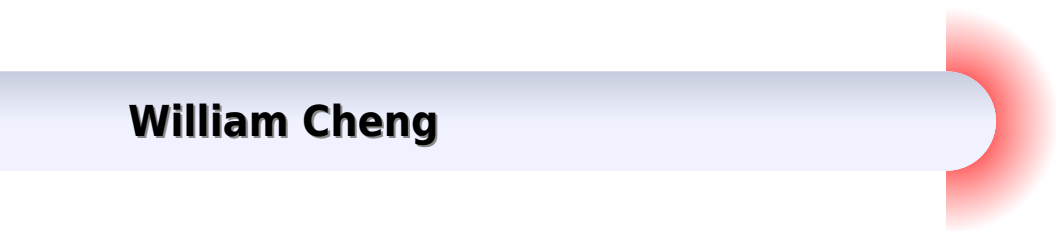
MAKING MUSIC/
CONSUMING TECHNOLOGY



Paul Théberge

Any Sound You Can Imagine Making Music Consuming Technology

William Cheng



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 Th berge 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 Th berge 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

Rethinking Music through Science and Technology Studies Antoine Hennion, Christophe Levaux, 2021-05-03 This volume seeks to offer a new approach to the study of music through the lens of recent works in science and technology studies STS which propose that facts are neither absolute truths nor completely relative but emerge from an intensely collective process of construction Applied to the study of music this approach enables us to reconcile the human social factual and technological aspects of the musical world and opens the prospect of new areas of inquiry in musicology and sound studies Rethinking Music through Science and Technology Studies draws together a wide range of both leading and emerging scholars to offer a critical survey of STS applications to music studies considering topics ranging from classical music instrument making to the ethos of DIY in punk music The book s four sections focus on key areas of music study that are impacted by STS organology sound studies music history and epistemology Raising crucial methodological and epistemological questions about the study of music this book will be relevant to scholars studying the interactions between music culture and technology from many disciplinary perspectives

A Philosophy of Ambient Sound Ulrik Schmidt, 2023-06-13 This book presents the first book length study of ambient sound as a key issue in sound studies and sonic philosophy Taking a broad media philosophical approach it explores ambient sound as a basic dimension of the sonic environment sonic technologies sonic arts and the material staging of listening Through analyses of key concepts such as surroundability mediatization immanence synthezation and continuous variation the book elucidates how ambient aspects of sound influence our conceptions of what sound is and how it affects us by exposing sound s relation to basic categories such as space time environment medium and materiality It also illuminates how the strategic production of

ambient sound constitutes a leading aesthetic paradigm that has been a decisive factor in the shaping of the modern sonic environment from key developments in experimental and popular music sound art and cinematic sound design to the architectural technological construction of listening spaces in concert halls and theaters and in current streaming

infrastructures digital surround sound and the everyday aesthetics of headphone listening **Electronic Music School**

Will Kuhn, Ethan Hein, 2021-06-18 This book offers a new practical blueprint for teachers wanting to teach music technology to secondary age students Authors and veteran music educators Will Kuhn and Ethan Hein give readers all the practical tools they need to open their own electronic music programs **"The New Guitarscape in Critical Theory, Cultural Practice**

and Musical Performance " Kevin Dawe, 2017-07-05 In *The New Guitarscape* Kevin Dawe argues for a re assessment of guitar studies in the light of more recent musical social cultural and technological developments that have taken place around the instrument The author considers that a detailed study of the guitar in both contemporary and cross cultural perspectives is now absolutely essential and that such a study must also include discussion of a wide range of theoretical issues literature musical cultures and technologies as they come to bear upon the instrument Dawe presents a synthesis of previous work on the guitar but also expands the terms by which the guitar might be studied Moreover in order to understand the properties and potential of the guitar as an agent of music culture and society the author draws from studies in science and technology design theory material culture cognition sensual culture gender and sexuality power and agency ethnography real and virtual and globalization Dawe presents the guitar as an instrument of scientific investigation and part of the technology of globalization created and disseminated through corporate culture and cottage industry held close to the body but taken away from the body in cyberspace and involved in an enormous variety of cultural interactions and political exchanges in many different contexts around the world In an effort to understand the significance and meaning of the guitar in the lives of those who may be seen to be closest to it as well as providing a critically informed discussion of various approaches to guitar performance technologies and techniques the book includes discussion of the work of a wide range of guitarists including Robert Fripp Kamala Shankar Newton Faulkner Lionel Loueke Sharon Isbin Steve Vai Bob Brozman Kaki King Fred Frith John 5 Jennifer Batten Guthrie Govan Dominic Frasca I Wayan Balawan Vicki Genfan and Hasan Cihat ter

Sonic Technologies Robert Strachan, 2017-01-12 Awarded a Certificate of Merit at the ARSC Awards for Excellence 2018 In the past two decades digital technologies have fundamentally changed the way we think about make and use popular music From the production of multimillion selling pop records to the ubiquitous remix that has become a marker of Web 2.0 the emergence of new music production technologies have had a transformative effect upon 21st Century digital culture *Sonic Technologies* examines these issues with a specific focus upon the impact of digitization upon creativity that is what musicians cultural producers and prosumers do For many music production has moved out of the professional recording studio and into the home Using a broad range of examples ranging from experimental electronic music to more mainstream

genres the book examines how contemporary creative practice is shaped by the visual and sonic look and feel of recording technologies such as Digital Audio Workstations

An Introduction to Music Technology Dan Hosken, 2014-08-01 An Introduction to Music Technology Second Edition provides a clear overview of the essential elements of music technology for today's musician. This book focuses on the topics that underlie the hardware and software in use today: Sound, Audio, MIDI, Computer Notation, and Computer Assisted Instruction. Appendices cover necessary computer hardware and software concepts. Written for both music technology majors and non-majors, this textbook introduces fundamental principles and practices so students can learn to work with a wide range of software programs, adapt to new music technologies, and apply music technology in their performance, composition, teaching, and analysis.

Features: Thorough explanations of key topics in music technology. Content applicable to all software and hardware, not linked to just one piece of software or gear. In-depth discussion of digital audio topics such as sampling rates, resolutions, and file formats. Explanations of standard audio plug-ins including dynamics processors, EQs, and delay-based effects. Coverage of synthesis and sampling in software instruments. Pedagogical features including Further Reading sections that allow the student to delve deeper into topics of interest. Suggested Activities that can be carried out with a variety of different programs. Key Terms at the end of each chapter. What Do I Need? Chapters covering the types of hardware and software needed in order to put together Audio and MIDI systems. A companion website with links to audio examples that demonstrate various concepts, step-by-step tutorials, relevant hardware, software, and additional audio and video resources. The new edition has been fully updated to cover new technologies that have emerged since the first edition, including iOS and mobile platforms, online notation software, alternate controllers, and Open Sound Control (OSC).

Sound Play William Cheng, 2014 Video games open portals into fantastical worlds where imaginative play prevails. The virtual medium seemingly provides us with ample opportunities to behave and act out with relative safety and impunity. Or does it? Sound Play explores the aesthetic, ethical, and sociopolitical stakes of our engagements with gaming's audio phenomena, from sonic violence to synthesized operas, from democratic music making to vocal sexual harassment. Author William Cheng shows how the simulated environments of games empower designers, composers, players, and scholars to test and tinker with music, noise, speech, and silence in ways that might not be prudent or possible in the real world. In negotiating utopian and alarmist stereotypes of video games, Sound Play synthesizes insights from across musicology, sociology, anthropology, communications, literary theory, and philosophy. With case studies that span Final Fantasy VI, Silent Hill, Fallout 3, The Lord of the Rings Online, and Team Fortress 2, this book insists that what we do in there, in the safe sound spaces of games, can ultimately teach us a great deal about who we are and what we value musically, culturally, humanly out here.

Appropriating Technology Ron Eglash, 2004 From the vernacular engineering of Latino car design to environmental analysis among rural women to the production of indigenous herbal cures, groups outside the centers of scientific power persistently defy the notion that they are merely passive recipients of technological products and scientific

knowledge This is the first study of how such outsiders reinvent consumer products often in ways that embody critique resistance or outright revolt Contributors Richard M Benjamin Miami U Hank Bromley SUNY Buffalo Massimiano Bucchi U of Trento Italy Carmen M Concepcin U of Puerto Rico Virginia Eubanks Rensselaer Polytechnic Institute Lisa Gitelman Catholic U David Albert Mhadi Goldberg California College of Arts and Crafts Samuel M Hampton Michael K Heiman Dickinson College Linda Price King Valerie Kuletz Lisa Jean Moore College of Staten Island CUNY Brian Martin Murphy Niagra U Paul Rosen U of York Michael Scarce Peter Taylor U of Massachusetts Boston Turtle Heart Ron Eglash is assistant professor at Rensselaer Polytechnic Institute Jennifer Croissant is associate professor at the University of California Giovanna Di Chiro is assistant professor at Allegheny College Rayvon Fouch is assistant professor at Rensselaer Polytechnic Institute

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