



Second Edition

**BACKGROUND NOISE**  
PERSPECTIVES ON SOUND ART

Brandon LaBelle

B L O O M S B U R Y

# Background Noise Second Edition Perspectives On Sound Art

**Brandon LaBelle**



## **Background Noise Second Edition Perspectives On Sound Art:**

Background Noise, Second Edition Brandon LaBelle, 2015-01-29 Follows the development of sound as an artistic medium and illustrates how sound is put to use within modes of composition installation and performance      **Background Noise** Brandon LaBelle, 2006-01-01 The rise of a prominent auditory culture reveals the degree to which sound art is lending definition to the 21st Century And yet sound art still lacks related literature to compliment and expand the realm of practice Background Noise sets out an historical overview while at the same time shaping that history according to what sound art reveals the dynamics of art to operate spatially through media of reproduction and broadcast and in relation to the intensities of communication and its contextual framework      **Sonic Sculpture and the Performative Impulse** Melissa Christine Warak, 2025-03-28 This study considers the performativity of sound producing sculptures made in the twenty first century through a cultural history of certain works A subfield of the sound art medium sonic sculpture presents new possibilities in sensory engagement with the viewer creating a mediated experience for eye and ear Contextualized within three linking nodes of sonic engagement sonic sculpture as a socially engaged art listening to history and the use of the human body as the material of sonic sculpture itself each chapter interrogates one or two works by a contemporary artist These in depth analyses of the works serve as lenses to the artists larger practices and engagements with things that sound Artists covered include Nick Cave Kara Walker Janet Cardiff George Bures Miller and Ragnar Kjartansson The book will be of interest to scholars working in art history sound studies musicology and cultural studies      **Acoustic Territories, Second Edition** Brandon LaBelle, 2019-10-17 The revised edition of Acoustic Territories Sound Culture and Everyday Life offers an expansive reading of auditory life It provides a careful consideration of the performative dynamics inherent to sounding and listening and discusses how sound studies may illuminate understandings of contemporary society Combining research on urbanism popular culture street life and sonic technologies Acoustic Territories opens up a range of critical perspectives it challenges debates surrounding noise pollution and charts an acoustic politics of space by engaging auditory experience as found within particular cultural histories and related ideologies Brandon LaBelle traces sound culture through a topographic structure from underground territories to the home and further into the rhythms and vibrations of streets and neighborhoods and finally to the sky itself as an arena of transmitted imaginaries The new edition includes an additional global territory of the relational positioning acoustics as a range of everyday practices that rework dominant tonalities Questions of orientation and emplacement are critically raised reframing listening as multi modal and intrinsic to resistant socialities and what the author terms acts of compositioning The book is fully updated to include new relevant research and references surfacing since 2010 as well as a new preface to the second edition Acoustic Territories continues to uncover the embedded tensions and potentialities inherent to sound as it exists in the everyday spaces around us      *A short history of electronic music* Johann Merrich, 2021-07-20 T00:00:00+02:00 The majority of books covering the birth and development of electroacoustic and

electronic music do seem to only give us a partial overview of this peculiar aspect of contemporary cultural production essays and monographs provide an androcentric view on the subject rarely mentioning the contribution of inventresses female composers and theorists The young age of electronic music together with the traditional privilege granted by historians to the productions of North America and some European countries contribute in obstructing the drafting of a paritary diagonal and comprehensive view of this topic This book aims to open a new perspective on electronic music history If we want to write a new more inclusive and equitable future we will have to look at the facts by training a curious gaze stripped of mechanically reiterated certainties From the birth of the Theremin to the first commercial software intended for the production of computer music from Japan to Russia passing through Europe and the American Continent each chapter of this book deals with a specific moment of the history of electronic music narrated through the compositions and experiences of women composers Addressed to lovers of electronic music scholars and non experts A Short History of Electronic Music and its Women Protagonists discloses a new and vibrating universe of untold stories

**Envisioning Networked Urban Mobilities** Aslak Aamot Kjaerulff, Sven Kesselring, Peter Peters, Kevin Hannam, 2017-10-20 Envisioning Networked Urban Mobilities brings together scientific reflections on the relations of art and urban mobilities and artistic research on the topic The editors open the book by setting out the concept grounded in the exhibition curated by Aslak Aamot Kj rulff and refers to earlier work on mobilities and art generated by the Cosmobilities Network This third volume has two sections both consisting of short papers and illustrations The first section is based on artists who were part of the conferences art exhibition and the second part is based on theoretical reflections on art and artists

**Sound and Music Computing** Tapio Lokki, Stefania Serafin, Meinard Müller, Vesa Välimäki, 2018-06-26 This book is a printed edition of the Special Issue Sound and Music Computing that was published in Applied Sciences

**From Music to Sound** Makis Solomos, 2019-10-28 From Music to Sound is an examination of the six musical histories whose convergence produces the emergence of sound offering a plural original history of new music and showing how music had begun a change of paradigm moving from a culture centred on the note to a culture of sound Each chapter follows a chronological progression and is illustrated with numerous musical examples The chapters are composed of six parallel histories timbre which became a central category for musical composition noise and the exploration of its musical potential listening the awareness of which opens to the generality of sound deeper and deeper immersion in sound the substitution of composing the sound for composing with sounds and space which is progressively viewed as composable The book proposes a global overview one of the first of its kind since its ambition is to systematically delimit the emergence of sound Both well known and lesser known works and composers are analysed in detail from Debussy to contemporary music in the early twenty first century from rock to electronica from the sound objects of the earliest musique concr te to current electroacoustic music from the Po me lectronique of Le Corbusier Var se Xenakis to the most recent inter arts attempts Covering theory analysis and aesthetics From Music to Sound will be of

great interest to scholars professionals and students of Music Musicology Sound Studies and Sonic Arts Supporting musical examples can be accessed via the online Routledge Music Research Portal      **Half Sound, Half Philosophy** Jing

Wang,2021-01-14 From the late 1990s until today China's sound practice has been developing in an increasingly globalized socio political aesthetic milieu receiving attentions and investments from the art world music industry and cultural institutes with nevertheless its unique acoustic philosophy remaining silent This book traces the history of sound practice from contemporary Chinese visual art back in the 1980s to electronic music which was introduced as a target of critique in the 1950s to electronic instrument building fever in the late 1970s and early 1980s and to the origins of both academic and nonacademic electronic and experimental music activities This expansive tracing of sound in the arts resonates with another goal of this book to understand sound and its artistic practice through notions informed by Chinese qi cosmology and qi philosophy including notions of resonance shanshui mountains waters huanghu elusiveness and evasiveness and distributed monumentality and anti monumentality By turning back to deep history to learn about the meaning and function of sound and listening in ancient China the book offers a refreshing understanding of the British sinologist Joseph Needham's statement that Chinese acoustics is acoustics of qi and expands existing conceptualization of sound art and contemporary music at large

**Harry Smith's Anthology of American Folk Music** Ross Hair,Thomas Ruys Smith,2016-12-08 Released in 1952 The Anthology of American Folk Music was the singular vision of the enigmatic artist musicologist and collector Harry Smith 1923 1991 A collection of eighty four commercial recordings of American vernacular and folk music originally issued between 1927 and 1932 the Anthology featured an eclectic and idiosyncratic mixture of blues and hillbilly songs ballads old and new dance music gospel and numerous other performances less easy to classify Where previous collections of folk music both printed and recorded had privileged field recordings and oral transmission Smith purposefully shaped his collection from previously released commercial records pointedly blurring established racial boundaries in his selection and organisation of performances Indeed more than just a ground breaking collection of old recordings the Anthology was itself a kind of performance on the part of its creator Over the six decades of its existence however it has continued to exert considerable influence on generations of musicians artists and writers It has been credited with inspiring the North American folk revival The Anthology was our bible asserted Dave Van Ronk in 1991 We all knew every word of every song on it and with profoundly influencing Bob Dylan After its 1997 release on CD by Smithsonian Folkways it came to be closely associated with the so called Americana and Alt Country movements of the late 1990s and early 2000s Following its sixtieth birthday and now available as a digital download and rereleased on vinyl it is once again a prominent icon in numerous musical currents and popular culture more generally This is the first book devoted to such a vital piece of the large and complex story of American music and its enduring value in American life Reflecting the intrinsic interdisciplinarity of Smith's original project this collection contains a variety of new perspectives on all aspects of the Anthology

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## **Table of Contents Background Noise Second Edition Perspectives On Sound Art**

1. Understanding the eBook Background Noise Second Edition Perspectives On Sound Art
  - The Rise of Digital Reading Background Noise Second Edition Perspectives On Sound Art
  - Advantages of eBooks Over Traditional Books
2. Identifying Background Noise Second Edition Perspectives On Sound Art
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Background Noise Second Edition Perspectives On Sound Art
  - User-Friendly Interface
4. Exploring eBook Recommendations from Background Noise Second Edition Perspectives On Sound Art

- Personalized Recommendations
- Background Noise Second Edition Perspectives On Sound Art User Reviews and Ratings
- Background Noise Second Edition Perspectives On Sound Art and Bestseller Lists
- 5. Accessing Background Noise Second Edition Perspectives On Sound Art Free and Paid eBooks
  - Background Noise Second Edition Perspectives On Sound Art Public Domain eBooks
  - Background Noise Second Edition Perspectives On Sound Art eBook Subscription Services
  - Background Noise Second Edition Perspectives On Sound Art Budget-Friendly Options
- 6. Navigating Background Noise Second Edition Perspectives On Sound Art eBook Formats
  - ePub, PDF, MOBI, and More
  - Background Noise Second Edition Perspectives On Sound Art Compatibility with Devices
  - Background Noise Second Edition Perspectives On Sound Art Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Background Noise Second Edition Perspectives On Sound Art
  - Highlighting and Note-Taking Background Noise Second Edition Perspectives On Sound Art
  - Interactive Elements Background Noise Second Edition Perspectives On Sound Art
- 8. Staying Engaged with Background Noise Second Edition Perspectives On Sound Art
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Background Noise Second Edition Perspectives On Sound Art
- 9. Balancing eBooks and Physical Books Background Noise Second Edition Perspectives On Sound Art
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Background Noise Second Edition Perspectives On Sound Art
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Background Noise Second Edition Perspectives On Sound Art
  - Setting Reading Goals Background Noise Second Edition Perspectives On Sound Art
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Background Noise Second Edition Perspectives On Sound Art

- Fact-Checking eBook Content of Background Noise Second Edition Perspectives On Sound Art
- Distinguishing Credible Sources

### 13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

### 14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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