

## Audio Culture Readings In Modern Music Christoph Cox

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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.

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Audio Culture: Readings in Modern Music attempts to map the aural and discursive terrain of vanguard musical culture today. Rather than offering a history of contemporary music, this book traces...

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The appearance of a revised edition of Christoph Cox and Daniel Warner ' s Audio Culture: Readings in Modern Music (the first revisions to appear since the volume's original appearance in 2004) is an opportunity to do just that, and to recommend a book that should be on your basic bookshelf if you don ' t have a copy already in the bargain.

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Find helpful customer reviews and review ratings for Audio Culture: Readings in Modern Music at Amazon.com. Read honest and unbiased product reviews from our users.

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The title says it all really 'Audio Culture: Readings in Modern Music' if this title interests you then the book will! It does exactly what it says on the tin! But don't get confused, this book describes 'modern music' (correctly) as changes that are of interest in audio culture that have appeared through the avant garde, jazz, noise and electronic age.

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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.

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Audio Culture: Readings in Modern Music attempts to map the aural and discursive terrain of vanguard

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musical culture today. Over the past few decades, a new audio culture has emerged, a culture of making and thinking about music and sound that disregards conventional categories and oppositions still operative in the academy and the mainstream music industry alike.

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\* Creative Loafing (of the first edition) \* Audio Culture: Readings in Modern Music is a cannily collected anthology of seminal music writing, your one-stop shopping destination for ear-opening essays on the nature and recent history of music. The obligatory pioneers and almost-pop icons are all there...

~~Audio Culture, Christoph Cox, Daniel Warner Häftad ...~~

Bloomberg delivers business and markets news, data, analysis, and video to the world, featuring stories from Businessweek and Bloomberg News on everything pertaining to technology

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.

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

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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.

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Music maps the aural and discursive terrain of vanguard music today, highlighting the various rewirings of musical composition and performance that have taken place over the past few decades. The book explores the interconnections among such forms as minimalism, indeterminacy, musique concr é te, free improvisation, experimental music, avant-rock, dub reggae, ambient music, hip hop, and techno via writings by philosophers, cultural theorists, and composers. This revised and expanded edition of *Audio Culture* contains twenty-five additional essays, including four newly-commissioned pieces. It 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 readers place essays within musical, historical, and conceptual contexts. The volume concludes with a glossary, a timeline, and an extensive discography--back cover.

From Edison ' s invention of the phonograph through contemporary field recording and sound installation, artists have become attracted to those domains against which music has always defined itself: noise, silence, and environmental sound. Christoph Cox argues that these developments in the sonic arts are not only aesthetically but also philosophically significant, revealing sound to be a continuous material flow to which human expressions contribute but which precedes and exceeds those expressions. Cox shows how, over the course of the twentieth and twenty-first

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centuries, philosophers and sonic artists have explored this “sonic flux.” Through the philosophical analysis of works by John Cage, Maryanne Amacher, Max Neuhaus, Christian Marclay, and many others, *Sonic Flux* contributes to the development of a materialist metaphysics and poses a challenge to the prevailing positions in cultural theory, proposing a realist and materialist aesthetics able to account not only for sonic art but for artistic production in general.

DVD, entitled *Wow and flutter*, contains recordings of concerts at the festival, held Oct. 1-2, 2004, RPI Playhouse, Rensselaer Polytechnic Institute, Troy, N.Y.

We live in an electronic world, saturated with electronic sounds. Yet, electronic sounds aren't a new phenomenon; they have long permeated our sonic landscape. What began as the otherworldly sounds of the film score for the 1956 film *Forbidden Planet* and the rarefied, new timbres of Stockhausen's *Kontakte* a few years later, is now a common soundscape in technology, media, and an array of musical genres and subgenres. More people than ever before can produce and listen to electronic music, from isolated experimenters, classical and jazz musicians, to rock musicians, sound recordists, and the newer generations of electronic musicians making hip-hop, house, techno, and ambient music. Increasingly we are listening to electronic sounds, finding new meanings in them, experimenting with them, and rehearsing them as listeners and makers. *Live Wires* explores how five key electronic technologies—the tape recorder, circuit,

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computer, microphone, and turntable—revolutionized musical thought. Featuring the work of major figures in electronic music—including everyone from Schaeffer, Varèse, Xenakis, Babbitt, and Oliveros to Eno, Keith Emerson, Grandmaster Flash, Juan Atkins, and Holly Herndon—Live Wires is an arresting discussion of the powerful musical ideas that are being recycled, rethought, and remixed by the most interesting electronic composers and musicians today.

The impact on women of the new developments of the Renaissance, and links with postmodernist femininity.

Noise is so often a 'stench in the ear' – an unpleasant disturbance or an unwelcome distraction. But there is much more to noise than what greets the ear as unwanted sound. *Beyond Unwanted Sound* is about noise and how we talk about it. Weaving together affect theory with cybernetics, media histories, acoustic ecology, geo-politics, sonic art practices and a range of noises, Marie Thompson critiques both the conservative politics of silence and transgressive poetics of noise music, each of which position noise as a negative phenomenon. *Beyond Unwanted Sound* instead aims to account for a broader spectrum of noise, ranging from the exceptional to the banal; the overwhelming to the inaudible; and the destructive to the generative. What connects these various and variable manifestations of noise is not negativity but affectivity. Building on the Spinozist assertion that to exist is to be affected, *Beyond Unwanted Sound* asserts that to exist is to be affected by noise.

Musicians imagine music by means of functional models

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which determine certain aspects of the music while leaving others open. This gap between image and the experience it models offers a source of compositional creativity; different musical cultures embody different ways of imagining sound as music. Drawing on psychological and philosophical materials as well as the analysis of specific musical examples, Cook here defines the difference between music theory and aesthetic criticism, and affirms the importance of the ordinary listener in musical culture.

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