

Sound Moves Ipod Culture And Urban Experience International Library Of Sociology

What if history had a sound track? What would it tell us about ourselves? Based on a thirty-part BBC Radio series and podcast, *Noise* explores the human dramas that have revolved around sound at various points in the last 100,000 years, allowing us to think in fresh ways about the meaning of our collective past. Though we might see ourselves inhabiting a visual world, our lives have always been hugely influenced by our need to hear and be heard. To tell the story of sound—music and speech, but also echoes, chanting, drumbeats, bells, thunder, gunfire, the noise of crowds, the rumbles of the human body, laughter, silence, conversations, mechanical sounds, noisy neighbors, musical recordings, and radio—is to explain how we learned to overcome our fears about the natural world, perhaps even to control it; how we learned to communicate with, understand, and live alongside our fellow beings; how we've fought with one another for dominance; how we've sought to find privacy in an increasingly noisy world; and how we've struggled with our emotions and our sanity. Oratory in ancient Rome was important not just for the words spoken but for the sounds made—the tone, the cadence, the pitch of the voice—how that voice

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might have been transformed by the environment in which it was heard and how the audience might have responded to it. For the Native American tribes first encountering the European colonists, to lose one's voice was to lose oneself. In order to dominate the Native Americans, European colonists went to great effort to silence them, to replace their "demonic" "roars" with the more familiar "bugles, speaking trumpets, and gongs." Breaking up the history of sound into prehistoric noise, the age of oratory, the sounds of religion, the sounds of power and revolt, the rise of machines, and what he calls our "amplified age," Hendy teases out continuities and breaches in our long relationship with sound in order to bring new meaning to the human story.

"Eleven-year-old Alex Petroski, along with his dog, Carl Sagan, makes big discoveries about his family on a road trip and he records it all on a golden iPod he intends to launch into space"--

A collection of original articles that explore social aspects of the phenomenon of icon. Having experienced the benefits and realized the limitations of so called 'linguistic turn', sociology has recently acknowledged a need to further expand its horizons. From Attali's "cold social silence" to Baudrillard's hallucinatory reality, reproduced music has long been the target of critical attack. In Bytes and Backbeats, however, Steve Savage deploys an innovative combination of designed recording

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projects, ethnographic studies of contemporary music practice, and critical analysis to challenge many of these traditional attitudes about the creation and reception of music. Savage adopts the notion of "repurposing" as central to understanding how every aspect of musical activity, from creation to reception, has been transformed, arguing that the tension within production between a naturalizing "art" and a self-conscious "artifice" reflects and feeds into our evolving notions of creativity, authenticity, and community. At the core of the book are three original audio projects, drawing from rock & roll, jazz, and traditional African music, through which Savage is able to target areas of contemporary practice that are particularly significant in the cultural evolution of the musical experience. Each audio project includes a studio study providing context for the social and cultural analysis that follows. This work stems from Savage's experience as a professional recording engineer and record producer.

Rebecca Tuhus-Dubrow investigates the Walkman's influence on public space, our relationship to electronic personal devices, and the fears and exhilaration induced by new technologies (as well as the nostalgia attached to old ones).

In recent decades, the importance of sound for remembering the past and for creating a sense of belonging has been increasingly acknowledged. We keep "sound souvenirs" such as cassette tapes and

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long play albums in our attics because we want to be able to recreate the music and everyday sounds we once cherished. Artists and ordinary listeners deploy the newest digital audio technologies to recycle past sounds into present tunes. Sound and memory are inextricably intertwined, not just through the commercially exploited nostalgia on oldies radio stations, but through the exchange of valued songs by means of pristine recordings and cultural practices such as collecting, archiving and listing. This book explores several types of cultural practices involving the remembrance and restoration of past sounds. At the same time, it theorizes the cultural meaning of collecting, recycling, reciting, and remembering sound and music.

The perfect music gift from one of the most trusted names in continuing education. Learn how to better appreciate music in this guide that will unlock the knowledge you need to understand “the most abstract and sublime of all the arts.” Whether you're listening in a concert hall or on your iPod, concert music has the power to move you. The right knowledge can deepen the ability of this music to edify, enlighten, and stir the soul. In *How to Listen to Great Music*, Professor Robert Greenberg, a composer and music historian, presents a comprehensive, accessible guide to how music has mirrored Western history, that will transform the experience of listening for novice and long-time

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listeners alike. You will learn how to listen for key elements in different genres of music—from madrigals to minuets and from sonatas to symphonies—along with the enthralling history of great music from ancient Greece to the 20th century. You'll get answers to such questions as Why was Beethoven so important? How did the Enlightenment change music? And what's so great about opera anyway? How to Listen to Great Music will let you finally hear what you've been missing.

How pervasive digital devices—smartphones, iPods, GPS navigation systems, and their networks—us formulate a sense of place and refine social relationships How do pervasive digital devices—smartphones, iPods, GPS navigation systems, and cameras, among others—influence the way we use spaces? In *The Tuning of Place*, Richard Coyne argues that these ubiquitous devices and the networks that support them become the means of making incremental adjustments within spaces—of tuning place. Pervasive media help us formulate a sense of place, writes Coyne, through their capacity to introduce small changes, in the same way that tuning a musical instrument invokes the subtle process of recalibration. Places are inhabited spaces, populated by people, their concerns, memories, stories, conversations, encounters, and artifacts. The tuning of place—whereby people use their devices in their

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interactions with one another—is also a tuning of social relations. The range of ubiquity is vast—from the familiar phones and hand-held devices through RFID tags, smart badges, dynamic signage, microprocessors in cars and kitchen appliances, wearable computing, and prosthetics, to devices still in development. Rather than catalog achievements and predictions, Coyne offers a theoretical framework for discussing pervasive media that can inform developers, designers, and users as they contemplate interventions into the environment. Processes of tuning can lead to consideration of themes highly relevant to pervasive computing: intervention, calibration, wedges, habits, rhythm, tags, taps, tactics, thresholds, aggregation, noise, and interference.

Sound Moves iPod Culture and Urban Experience Routledge Media forms and genres are proliferating as never before, from movies, computer games and iPods to video games and wireless phones. This essay collection by recognized scholars, practitioners and non-academic writers opens discussion in exciting new directions.

For at least two millennia before the advent of the Spaniards in 1519, there was a flourishing civilization in central Mexico. During that long span of time a cultural evolution took place which saw a high development of the arts and literature, the formulation of complex religious doctrines, systems of education, and diverse political and social organization. The rich documentation concerning these people, commonly called Aztecs, includes, in addition to a few codices written before the Conquest, thousands of folios in the Nahuatl or

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Aztec language written by natives after the Conquest. Adapting the Latin alphabet, which they had been taught by the missionary friars, to their native tongue, they recorded poems, chronicles, and traditions. The fundamental concepts of ancient Mexico presented and examined in this book have been taken from more than ninety original Aztec documents. They concern the origin of the universe and of life, conjectures on the mystery of God, the possibility of comprehending things beyond the realm of experience, life after death, and the meaning of education, history, and art. The philosophy of the Nahuatl wise men, which probably stemmed from the ancient doctrines and traditions of the Teotihuacans and Toltecs, quite often reveals profound intuition and in some instances is remarkably "modern." This English edition is not a direct translation of the original Spanish, but an adaptation and rewriting of the text for the English-speaking reader.

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 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

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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.

Electronic emotion is the emotion lived, relived or discovered through machines. It is the emotion that users of information and communication technologies (ICTs) feel when using or not using different devices. Through ICTs emotion is amplified, shaped, stereotyped and re-invented but at the same time sacrificed. This book addresses a number of questions such as: What does electronic emotion actually mean? How does emotion change when mediated by information and communication technologies? How are the production and the consumption of electronic and mediated emotion articulated? What emotional investment do people express in ICTs? The editors have brought together a distinctive group of scholars from multiple disciplines including social sciences, linguistics and information sciences to discuss and provide some answers to these questions. This book shows how music is central to the construction and regulation of everyday life.

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The digital music revolution and the rise of piracy cultures has

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transformed the music world as we knew it. Digital Music Distribution aims to go beyond the polarized and reductive perception of 'piracy wars' to offer a broader and richer understanding of the paradoxes inherent in new forms of distribution. Covering both production and consumption perspectives, Spilker analyses the changes and regulatory issues through original case studies, looking at how digital music distribution has both changed and been changed by the cultural practices and politicking of ordinary youth, their parents, music counter cultures, artists and bands, record companies, technology developers, mass media and regulatory authorities. Exploring the fundamental change in distribution, Spilker investigates paradoxes such as: The criminalization of file-sharing leading not to conflicts, but to increased collaboration between youths and their parents; Why the circulation of cultural content, extremely damaging for its producers, has instead been advantageous for the manufacturers of recording equipment; Why more artists are recording in professional sound studios, despite the proliferation of good quality equipment for home recording; Why mass media, hit by many of the same challenges as the music industry, has been so critical of the way it has tackled these challenges. A rare and timely volume looking at the changes induced by the digitalization of music distribution, Digital Music Distribution will appeal to undergraduate students and policy makers interested in fields such as Media Studies, Digital Media, Music Business, Sociology and Cultural Studies.

Analysis of the meaning of Walkman use in the everyday life of users.

The contributors to Remapping Sound Studies intervene in current trends and practices in sound studies by reorienting the field toward the global

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South. Attending to disparate aspects of sound in Africa, South and Southeast Asia, Latin America, the Middle East, Micronesia, and a Southern outpost in the global North, this volume broadens the scope of sound studies and challenges some of the field's central presuppositions. The contributors show how approaches to and uses of technology across the global South complicate narratives of technological modernity and how sound-making and listening in diverse global settings unsettle familiar binaries of sacred/secular, private/public, human/nonhuman, male/female, and nature/culture. Exploring a wide range of sonic phenomena and practices, from birdsong in the Marshall Islands to Zulu ululation, the contributors offer diverse ways to remap and decolonize modes of thinking about and listening to sound. Contributors Tripta Chandola, Michele Friedner, Louise Meintjes, Jairo Moreno, Ana María Ochoa Gautier, Michael Birenbaum Quintero, Jeff Roy, Jessica Schwartz, Shayna Silverstein, Gavin Steingo, Jim Sykes, Benjamin Tausig, Hervé Tchumkam

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

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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

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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.

To witness war is, in large part, to hear it. And to survive it is, among other things, to have listened to it--and to have listened through it. *Listening to War: Sound, Music, Trauma, and Survival in Wartime Iraq* is a groundbreaking study of the centrality of listening to the experience of modern warfare. Based on years of ethnographic interviews with U.S. military service members and Iraqi civilians, as well as on direct observations of wartime Iraq, author J. Martin Daughtry reveals how these populations learned to extract valuable information from the ambient soundscape while struggling with the deleterious effects that it produced in their ears, throughout their bodies, and in their psyches. Daughtry examines the dual-edged nature of sound--its potency as a source of information and a source of trauma--within a sophisticated conceptual frame that highlights the affective power of sound and the vulnerability and agency of individual auditors. By theorizing violence through the prism of sound and sound through the prism of violence, Daughtry provides a productive new vantage point for examining these strangely conjoined phenomena. Two chapters dedicated to wartime music in Iraqi and U.S. military contexts show how music was both an important instrument

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of the military campaign and the victim of a multitude of violent acts throughout the war. A landmark work within the study of conflict, sound studies, and ethnomusicology, *Listening to War* will expand your understanding of the experience of armed violence, and the experience of sound more generally. At the same time, it provides a discrete window into the lives of individual Iraqis and Americans struggling to orient themselves within the fog of war.

Record culture - From cylinder to disc - 'Polyphymnia Patent' - Recording electrified - Enter the talkies - Of LPs, EPs, DJs, and Payola - The microphone and interpretation - The record and the mix - Global corporations and 'world music'.

The first edition of *The Auditory Culture Reader* offered an introduction to both classical and recent work on auditory culture, laying the foundations for new academic research in sound studies. Today, interest and research on sound thrives across disciplines such as music, anthropology, geography, sociology and cultural studies as well as within the new interdisciplinary sphere of sound studies itself. This second edition reflects on the changes to the field since the first edition and offers a vast amount of new content, a user-friendly organization which highlights key themes and concepts, and a methodologies section which addresses practical questions for students setting out on auditory explorations. All essays are accessible to non-

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experts and encompass scholarship from leading figures in the field, discussing issues relating to sound and listening from the broadest set of interdisciplinary perspectives. Inspiring students and researchers attentive to sound in their work, newly-commissioned and classical excerpts bring urban research and ethnography alive with sensory case studies that open up a world beyond the visual. This book is core reading for all courses that cover the role of sound in culture, within sound studies, anthropology, sociology, cultural studies, history, media studies and urban geography.

Jonathan Sterne shows that understanding the historical meaning of the MP3, the world's most common format for recorded audio, involves rethinking the place of digital technologies in the broader universe of twentieth-century communication history.

This book interrogates the meeting point between Afrofuturism and Black Sound Studies. Whereas Afrofuturism is often understood primarily in relation to science fiction and speculative fiction, it can also be examined from a sonic perspective. The sounds of Afrofuturism are deeply embedded in the speculative – demonstrated in mythmaking – in frameworks for songs and compositions, in the personas of the artists, and in how the sounds are produced. In highlighting the place of music within the lived experiences of African Americans, the

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author analyses how the perspectives of Black Sound Studies complement and overlap with the discussion of sonic Afrofuturism. Focusing upon blackness, technology, and sound, this unique text offers key insights in how music partakes in imagining and constructing the future. This innovative volume will appeal to students and scholars of sound studies, musicology and African American studies.

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

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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 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.

What is happening to pop music and pop culture? Synthesizers, samplers and MIDI systems have allowed anyone with basic computing skills to make music. Exchange is now automatic and weightless with the result that the High Street record store is dying. MySpace, Twitter and YouTube are now more important publicity venues for new bands than the concert tour routine. Unauthorized consumption in the form of illegal downloading has created a financial crisis in the industry. The old postwar industrial planning model of pop, which centralized control in the hands of major record corporations, and divided the market into neat segments, is dissolving in front of our eyes. This book offers readers a comprehensive guide to understanding pop music today. It provides a clear survey of the field and a description of core concepts. The main theoretical approaches to the analysis of pop are described and

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critically assessed. The book includes a major investigation of the revolutionary changes in the production, exchange and consumption of pop music that are currently underway. Pop Music, Pop Culture is an accomplished, magnetically interesting guide to understanding pop music today.

The influential rock critic and author of Rip It Up and Start Again traces society's obsession with retro music as reflected by reunion tours and expanded re-releases of classic albums, expressing his concern that our culture's disproportionate focus on past music eras is compromising the distinctiveness of today's sound.

Original. 15,000 first printing.

"The Sound Studies Reader is a groundbreaking anthology blending recent work that self-consciously describes itself as 'sound studies' with earlier and lesser known scholarship on sound. The collection begins with an introduction to welcome novice readers to the field and acquaint them with key themes and concepts 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"--

This book traces the full history of noise in and around cars, shows how we created auditory privacy in our cars. It is about the sounds of car engines, tires, wipers, blinkers, warning signals, in-car audio systems and, ultimately, about how we became used to listen while driving.

In twenty essays on subjects such as noise, acoustics,

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music, and silence, *Keywords in Sound* presents a definitive resource for sound studies, and a compelling argument for why studying sound matters. Each contributor details their keyword's intellectual history, outlines its role in cultural, social and political discourses, and suggests possibilities for further research. *Keywords in Sound* charts the philosophical debates and core problems in defining, classifying and conceptualizing sound, and sets new challenges for the development of sound studies. Contributors: Andrew Eisenberg, Veit Erlmann, Patrick Feaster, Steven Feld, Daniel Fisher, Stefan Helmreich, Charles Hirschkind, Deborah Kapchan, Mara Mills, John Mowitt, David Novak, Ana Maria Ochoa Gautier, Thomas Porcello, Tom Rice, Tara Rodgers, Matt Sakakeeny, David Samuels, Mark M. Smith, Benjamin Steege, Jonathan Sterne, Amanda Weidman

This new series aims to explore the area of "screen music". Volume topics will include multimedia music, music and television, Hollywood film music, and the music of Bollywood cinema. Music and other sound effects have been central to a whole host of media forms throughout the twentieth century, either as background, accompaniment, or main driving force. Such interactions will continue to mutate in new directions, with the widespread growth of digital technologies. Despite the expansion of research into the use of music and sound in film, the investigation of sonic interactions with other media forms has been a largely under-researched area. *Music, Sound and Multimedia* provides a unique study of how music and other sounds play a

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central part in our understandings and uses of a variety of communications media. It focuses on four areas of sound and music within broader multimedia forms - music videos, video game music, performance and presentation, and production and consumption - and addresses the centrality of such aural concerns within our everyday experiences. Charting historical developments, mapping contemporary patterns, and speculating on future possibilities, this book is essential for courses on sound and media within media and communications studies, cultural studies and popular music studies. Key features* Charts a number of key developments in music and multimedia interactions* Provides both historical overviews and theoretical analyses* Features a number of in-depth case studies of important issues.

This innovative study opens up a new area in sociological and urban studies: the aural experience of the social, mediated through mobile technologies of communication. Whilst we live in a world dominated by visual epistemologies of urban experience, Michael Bull argues that it is not surprising that the Apple iPod, a sound based technology, is the first consumer cultural icon of the twenty-first century. This book, in using the example of the Apple iPod, investigates the way in which we use sound to construct key areas of our daily lives. The author argues that the Apple iPod acts as an urban Sherpa for many of its users and in doing so joins the mobile army of technologies that many of us habitually use to accompany our daily lives. Through our use of such mobile and largely sound based devices, the book

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demonstrates how and why the spaces of the city are being transformed right in front of our ears.

A history of sound recording from the nineteenth to the twenty first century, first published in 2006.

The Routledge Companion to Sound Studies is an extensive volume presenting a comparative and historically informed understanding of the workings of sound in culture, while also mapping potential future directions for research in the field. Experts from a variety of disciplines within sound studies cover such diverse topics as politics, gender, media, race, literature and sport. Individual sections that consider the importance of sound in an increasingly mediated world; the role that sound media play in the construction of experience; and the ways in which sound has been theorized to produce a distinctive sensory contribution to knowledge. This wide-ranging and vibrant collection provides a rich resource for scholars and students of media and culture.

This Critical Theory and Contemporary Society volume re-examines critical theory in light of the challenges raised by today's digital revolution.

Introduction. The Noise of Sound Media -- The Myth of Perfect Fidelity -- The Logic of Noise Reduction -- Ideal and Technical Filters -- Time and Transience -- The Logic of Filtering -- Conclusion. The 'Other Music'

Listening to, buying and sharing music is an

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immensely important part of everyday life. Yet recent technological developments are increasingly changing how we use and consume music. This book collects together the most recent studies of music consumption, and new developments in music technology. It combines the perspectives of both social scientists and technology designers, uncovering how new music technologies are actually being used, along with discussions of new music technologies still in development. With a specific focus on the social nature of music, the book breaks new ground in bringing together discussions of both the social and technological aspects of music use. Chapters cover topics such as the use of the iPod, music technologies which encourage social interaction in public places, and music sharing on the internet. A valuable collection for anyone concerned with the future of music technology, this book will be of particular interest to those designing new music technologies, those working in the music industry, along with students of music and new technology. "Noise/Music" looks at the phenomenon of noise in music, from experimental music at the early 20th century to the Japanese noise, music and glitch electronica of today. ... While it provides an excellent historical overview, the book's main concern is in the noise/music that has emerged since the mid 1970s, whether through industrial music, punk, free jazz or the purer noise of Merzbow. The book progresses

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seamlessly from discussions of John Cage, Erik Satie and Pauline Oliveros through to bands like Trobbing Gristle and the Boredoms. The author also examines the concept of noise from a philosophical perspective. Underpinned throughout by the ideas of Adorno, Deleuze and others, the author's writing is sharp and erudite. -- Summarized from back cover.

On October 23, 2001, Apple Computer, a company known for its chic, cutting-edge technology -- if not necessarily for its dominant market share -- launched a product with an enticing promise: You can carry an entire music collection in your pocket. It was called the iPod. What happened next exceeded the company's wildest dreams. Over 50 million people have inserted the device's distinctive white buds into their ears, and the iPod has become a global obsession. *The Perfect Thing* is the definitive account, from design and marketing to startling impact, of Apple's iPod, the signature device of our young century. Besides being one of the most successful consumer products in decades, the iPod has changed our behavior and even our society. It has transformed Apple from a computer company into a consumer electronics giant. It has remolded the music business, altering not only the means of distribution but even the ways in which people enjoy and think about music. Its ubiquity and its universally acknowledged coolness have made it a symbol for the digital age itself, with commentators remarking

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on "the iPod generation." Now the iPod is beginning to transform the broadcast industry, too, as podcasting becomes a way to access radio and television programming. Meanwhile millions of Podheads obsess about their gizmo, reveling in the personal soundtrack it offers them, basking in the social cachet it lends them, even wondering whether the device itself has its own musical preferences. Steven Levy, the chief technology correspondent for Newsweek magazine and a longtime Apple watcher, is the ideal writer to tell the iPod's tale. He has had access to all the key players in the iPod story, including Steve Jobs, Apple's charismatic cofounder and CEO, whom Levy has known for over twenty years. Detailing for the first time the complete story of the creation of the iPod, Levy explains why Apple succeeded brilliantly with its version of the MP3 player when other companies didn't get it right, and how Jobs was able to convince the bosses at the big record labels to license their music for Apple's groundbreaking iTunes Store. (We even learn why the iPod is white.) Besides his inside view of Apple, Levy draws on his experiences covering Napster and attending Supreme Court arguments on copyright (as well as his own travels on the iPod's click wheel) to address all of the fascinating issues -- technical, legal, social, and musical -- that the iPod raises. Borrowing one of the definitive qualities of the iPod itself, *The Perfect Thing* shuffles the book format.

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Each chapter of this book was written to stand on its own, a deeply researched, wittily observed take on a different aspect of the iPod. The sequence of the chapters in the book has been shuffled in different copies, with only the opening and concluding sections excepted. "Shuffle" is a hallmark of the digital age -- and *The Perfect Thing*, via sharp, insightful reporting, is the perfect guide to the deceptively diminutive gadget embodying our era. *Timeline* explores Earth from the time of the Big Bang through to the threats of climate change.

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