

## Vinyl Records And Analog Culture In The Digital Age Pressing Matters

Popular music has come to play a significant role in the political and cultural history of the Nordic countries. Research on the region's culture has largely followed national narratives created by political and economic institutions, even as cultural life in the region--which spans a large area of northern Europe and the North Atlantic--displays more complex geographies and evolving global dynamics. As the first of its kind, *The Oxford Handbook of Popular Music in the Nordic Countries* offers a series of exemplary studies of music in these transnational dynamics in the specific context of the region's cultures and natural environments, written by the foremost experts in the field. Chapters highlight and challenge music's place in exotic images of the North and in transnational environmentalism, tourism, racism, and media industries. The Handbook illustrates how transnational dynamics evolve and shape musical life and the institutional spheres of policy, education, and research.

The eighteenth century has generally been understood as the Age of Print, when the new medium revolutionized the literary world and rendered manuscript culture obsolete. *After Print*, however, reveals that the story isn't so simple. Manuscript remained a vital, effective, and even preferred forum for professional and amateur authors working across fields such as literature, science, politics, religion, and business through the Romantic period. The contributors to this book offer a survey of the manuscript culture of the time, discussing handwritten culinary recipes, the poetry of John Keats, Benjamin Franklin's letters about his electrical experiments, and more. Collectively, the essays demonstrate that what has often been seen as the amateur, feminine, and aristocratic world of handwritten exchange thrived despite the spread of the printed word. In so doing, they undermine the standard print-manuscript binary and advocate for a critical stance that better understands the important relationship between the media. Bringing together work from literary scholars, librarians, and digital humanists, the diverse essays in *After Print* offer a new model for archival research, pulling from an exciting variety of fields to demonstrate that manuscript culture did not die out but, rather, may have been revitalized by the advent of printing. Contributors: Leith Davis, Simon Fraser University \* Margaret J. M. Ezell, Texas A&M University \* Emily C. Friedman, Auburn University \* Kathryn R. King, University of Montevallo \* Michelle Levy, Simon Fraser University \* Marissa Nicosia, Penn State Abington \* Philip S. Palmer, Morgan Library and Museum \* Colin T. Ramsey, Appalachian State University \* Brian Rejack, Illinois State University \* Beth Fowkes Tobin, University of Georgia \* Andrew O. Winckles, Adrian College

Recent years have seen not just a revival, but a rebirth of the analogue record. More than merely a nostalgic craze, vinyl has become a cultural icon. As music consumption migrated to digital and online, this seemingly obsolete medium became the fastest-growing format in music sales. Whilst vinyl never ceased to be the favorite amongst many music lovers and DJs, from the late 1980s the recording industry regarded it as an outdated relic, consigned to dusty domestic corners and obscure record shops. So why is vinyl now experiencing a 'rebirth of its cool'? Dominik Bartmanski and Ian Woodward explore this question by combining a cultural sociological approach with insights from material culture studies. Presenting vinyl as a multifaceted cultural object, they investigate the reasons behind its persistence within our technologically accelerated culture. Informed by media analysis, urban ethnography and the authors' interviews with musicians, DJs, sound engineers, record store owners, collectors and cutting-edge label chiefs from a range of metropolitan centres renowned for thriving music scenes including London, New York, Tokyo, Melbourne, and especially Berlin, what emerges is a story of a modern icon.

This ground-breaking case study examines record production as ethnographic work. Since its

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founding in 2003, Seattle-based record label Sublime Frequencies has produced world music recordings that have been received as radical, sometimes problematic critiques of the practices of sound ethnography. Founded by punk rocker brothers Alan and Richard Bishop, along with filmmaker Hisham Mayet, the label's releases encompass collageist sound travelogues; individual artist compilations; national, regional and genre surveys; and DVDs—all designed in a distinctive graphic style recalling the DIY aesthetic of punk and indie rock. Sublime Frequencies' producers position themselves as heirs to canonical ethnographic labels such as Folkways, Nonesuch, and Musique du Monde, but their aesthetic and philosophical roots in punk, indie rock, and experimental music effectively distinguish their work from more conventional ethnographic norms. Situated at the intersection of ethnomusicology, sound studies, cultural anthropology, and popular music studies, the essays in this volume explore the issues surrounding the label—including appropriation and intellectual property—while providing critical commentary and charting the impact of the label through listener interviews. Winner of the 2015 PMIG Outstanding Publication Award from the Society of Music Theory

The DJs and laptop performers of electronic dance music use preexistent elements such as vinyl records and digital samples to create fluid, dynamic performances. These performances are also largely improvised, evolving in response to the demands of a particular situation through interaction with a dancing audience. Within performance, musicians make numerous spontaneous decisions about variables such as which sounds they will play, when they will play them, and how they will be combined with other sounds. Yet the elements that constitute these improvisations are also fixed in certain fundamental ways: performances are fashioned from patterns or tracks recorded beforehand, and in the case of DJ sets, these elements are also physical objects (vinyl records). In *Playing with Something That Runs*, author Mark J. Butler explores these improvised performances, revealing the ways in which musicians utilize seemingly invariable prerecorded elements to create novel improvisations. Based on extensive interviews with musicians in their studios, as well as in-depth studies of particular mediums of performance, including both DJ and laptop sets, Butler illustrates the ways in which technologies, both material and musical, are used in performance and improvisation in order to make these transformations possible. An illuminating look at the world of popular electronic-music performance, *Playing with Something that Runs* is an indispensable resource for electronic dance musicians and fans as well as scholars and students of popular music. Through an experimental interpretation of digital art, Sage Elwell offers a critical reflection on how digital technology is changing us and the world we live in at a level of religious significance. Employing a theological aesthetic of digital art, this book seeks to understand how the advent of digital technology as a revolutionary cultural medium is transforming the ways we think about God, the soul, and morality.

The Twelfth Edition of this powerhouse best-selling text maintains its tradition as the most comprehensive, up-to-date guide to the music industry in all of its diversity. Readers new to the music business and seasoned professionals alike will find David Baskerville and Tim Baskerville's handbook the go-to source, regardless of their specialty within the music field. *Music Business Handbook and Career Guide* is ideal for introductory courses such as Introduction to the Music Business, Music and Media, and other survey courses as well as more specialized courses such as the record industry, music careers, artist management, and more. The fully updated Twelfth Edition includes a comprehensive discussion of the streaming revolution and its impact on all parts of the value chain, including composers, performing artists, publishers, and labels. The book also analyzes shifts in the competing platforms of consumption ranging from fast-shrinking physical formats and broadcasting to downloads and subscription services. This edition offers more vignettes than ever, illustrating how individuals in different industry roles advanced their careers, as well as how they've adjusted to the intertwining influences of technology, law, and culture.

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Judaic Technologies of the Word argues that Judaism does not exist in an abstract space of reflection. Rather, it exists both in artifacts of the material world - such as texts - and in the bodies, brains, hearts, and minds of individual people. More than this, Judaic bodies and texts, both oral and written, connect and feed back on one another. Judaic Technologies of the Word examines how technologies of literacy interact with bodies and minds over time. The emergence of literacy is now understood to be a decisive factor in religious history, and is central to the transformations that took place in the ancient Near East in the first millennium BCE. This study employs insights from the cognitive sciences to pursue a deep history of Judaism, one in which the distinctions between biology and culture begin to disappear.

Electric Dreams turns to the past to trace the cultural history of computers. Ted Friedman charts the struggles to define the meanings of these powerful machines over more than a century, from the failure of Charles Babbage's "difference engine" in the nineteenth century to contemporary struggles over file swapping, open source software, and the future of online journalism. To reveal the hopes and fears inspired by computers, Electric Dreams examines a wide range of texts, including films, advertisements, novels, magazines, computer games, blogs, and even operating systems. Electric Dreams argues that the debates over computers are critically important because they are how Americans talk about the future. In a society that in so many ways has given up on imagining anything better than multinational capitalism, cyberculture offers room to dream of different kinds of tomorrow.

The music industry is dominated today by three companies. Outside of it, thousands of small independent record labels have developed despite the fact that digitalization made record sales barely profitable. How can those outsiders not only survive, but thrive within mass music markets? What makes them meaningful, and to whom?

Dominik Bartmanski and Ian Woodward show how labels act as taste-makers and scene-markers that not only curate music, but project cultural values which challenge the mainstream capitalist music industry. Focusing mostly on labels that entered independent electronic music after 2000, the authors reconstruct their aesthetics and ethics. The book draws on multiple interviews with labels such as Ostgut Ton in Berlin, Argot in Chicago, 100% Silk in Los Angeles, Ninja Tune in London, and Goma Gringa in Sao Paulo. Written by the authors of Vinyl, this book is essential reading for anyone with an interest in the contemporary recording industry, independent music, material culture, anthropology, sociology, and cultural studies.

It is undeniable that technology has made a tangible impact on the nature of musical listening. The new media have changed our relationship with music in a myriad of ways, not least because the experience of listening can now be prolonged at will and repeated at any time and in any space. Moreover, among the more striking social phenomena ushered in by the technological revolution, one cannot fail to mention music's current status as a commodity and popular music's unprecedented global reach. In response to these new social and perceptual conditions, the act of listening has diversified into a wide range of patterns of behaviour which seem to resist any attempt at unification.

Concentrated listening, the form of musical reception fostered by Western art music, now appears to be but one of the many ways in which audiences respond to organized sound. Cinema, for example, has developed specific ways of combining images and sounds; and, more recently, digital technology has redefined the standard forms of mass communication. Information is aestheticized, and music in turn is incorporated into pre-existing symbolic fields. This volume - the first in the series Musical Cultures of

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the Twentieth Century - offers a wide-ranging exploration of the relations between sound, technology and listening practices, considered from the complementary perspectives of art music and popular music, music theatre and multimedia, composition and performance, ethnographic and anthropological research.

The reigning authority on intellectual property in the Internet age, Lawrence Lessig spotlights the newest and possibly the most harmful culture — a war waged against those who create and consume art. America's copyright laws have ceased to perform their original, beneficial role: protecting artists' creations while allowing them to build on previous creative works. In fact, our system now criminalizes those very actions. Remix is an urgent, eloquent plea to end a war that harms every intrepid, creative user of new technologies. It also offers an inspiring vision of the postwar world where enormous opportunities await those who view art as a resource to be shared openly rather than a commodity to be hoarded.

A bold challenge to our obsession with efficiency—and a new understanding of how to benefit from the powerful potential of serendipity. Algorithms, multitasking, the sharing economy, life hacks: our culture can't get enough of efficiency. One of the great promises of the Internet and big data revolutions is the idea that we can improve the processes and routines of our work and personal lives to get more done in less time than we ever have before. There is no doubt that we're performing at higher levels and moving at unprecedented speed, but what if we're headed in the wrong direction? Melding the long-term history of technology with the latest headlines and findings of computer science and social science, *The Efficiency Paradox* questions our ingrained assumptions about efficiency, persuasively showing how relying on the algorithms of digital platforms can in fact lead to wasted efforts, missed opportunities, and, above all, an inability to break out of established patterns. Edward Tenner offers a smarter way of thinking about efficiency, revealing what we and our institutions, when equipped with an astute combination of artificial intelligence and trained intuition, can learn from the random and unexpected.

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The contributors to *Assembly Codes* examine how media and logistics set the conditions for the circulation of information and culture. They document how logistics—the techniques of organizing and coordinating the movement of materials, bodies, and information—has substantially impacted the production, distribution, and consumption of media. At the same time, physical media, such as paperwork, along with media technologies ranging from phone systems to software are central to the operations of logistics. The contributors interrogate topics ranging from the logistics of film production and the construction of internet infrastructure to the environmental impact of the creation, distribution, and sale of vinyl records. They also reveal how logistical technologies have generated new aesthetic and performative practices. In charting the specific points of contact, dependence, and friction between media and logistics, *Assembly Codes* demonstrates that media and logistics are co-constitutive and that one cannot be understood apart from the other. Contributors Ebony Coletu, Kay Dickinson, Stefano Harney, Matthew Hockenberry, Tung-Hui Hu, Shannon Mattern, Fred Moten, Michael Palm, Ned Rossiter, Nicole Starosielski, Liam Cole Young, Susan Zieger

GLOBAL AMERICANS speaks to an increasingly diverse population of students who

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seek to understand the place of the United States in a shifting global, social, cultural, and political landscape. America's national experience and collective history have always been subject to transnational forces and affected by global events and conditions. In recognition of this reality, this insightful new text presents a history of North America and then the United States in which world events and processes are central rather than colorful sidelights. The narrative recovers the global aspects of America's past and helps students understand the origins of the interconnected world in which they live. By weaving together stories, analysis, interpretation, visual imagery, and primary sources from across time and place, this book presents a revised history that reflects America's -- and Americans' -- relationship to events and peoples across the continent and beyond. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version. Analog Culture in the Digital Age: Pressing Matters examines the resurgence of vinyl record technologies in the twenty-first century and their place in the history of analog sound and the recording industry. It seeks to answer the questions: why has this supposedly outmoded format made a comeback in a digital culture into which it might appear to be unwelcome? Why, in an era of disembodied pleasures afforded to us in this age of cloud computing would listeners seek out this remnant of the late nineteenth century and bring it seemingly back from the grave? Why do many listeners believe vinyl, with its obvious drawbacks, to be a superior format for conveying music to the relatively noiseless CD or digital file? This book looks at the ways in which music technologies are both inflected by and inflect human interactions, creating discourses, practices, disciplines, and communities.

Most historians rely principally on written sources. Yet there are other traces of the past available to historians: the material things that people have chosen, made, and used. This book examines how material culture can enhance historians' understanding of the past, both worldwide and across time. The successful use of material culture in history depends on treating material things of many kinds not as illustrations, but as primary evidence. Each kind of material thing-and there are many-requires the application of interpretive skills appropriate to it. These skills overlap with those acquired by scholars in disciplines that may abut history but are often relatively unfamiliar to historians, including anthropology, archaeology, and art history. Creative historians can adapt and apply the same skills they honed while studying more traditional text-based documents even as they borrow methods from these fields. They can think through familiar historical problems in new ways. They can also deploy material culture to discover the pasts of constituencies who have left few or no traces in written records. The authors of this volume contribute case studies arranged thematically in six sections that respectively address the relationship of history and material culture to cognition, technology, the symbolic, social distinction, and memory. They range across time and space, from Paleolithic to Punk.

In a remarkably short period of time the Internet and associated digital communication technologies have deeply changed the way millions of people around the globe live their lives. But what is the nature of that impact? In chapters examining a broad range of issues—including sexuality, politics, education, race, gender relations, the environment, and social protest movements—Digitized Lives seeks answers to these central questions: What is truly new about so-called "new media," and what is just hype? How have our lives been made better or worse by digital communication technologies? In what ways can these devices and practices contribute to a richer cultural landscape and a more sustainable society? Cutting through the vast—and often contradictory—literature on these topics, Reed avoids both techno-hype and techno-pessimism, offering instead succinct, witty and insightful discussions of how digital communication is impacting our lives and reshaping the major social issues of our era. The

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book argues that making sense of digitized culture means looking past the glossy surface of techno gear to ask deeper questions about how we can utilize technology to create a more socially, politically, and economically just world. Companion website available at: [culturalpolitics.net/digital\\_cultures](http://culturalpolitics.net/digital_cultures)

In 2001 Jace Clayton was an unknown DJ who recorded a three-turntable, sixty-minute mix and put it online to share with friends. Within weeks, Gold Teeth Thief became an international calling card, whisking Clayton away to play a nightclub in Zagreb, a gallery in Osaka, a former brothel in Sao Paulo, and the American Museum of Natural History. Just as the music world made its fitful, uncertain transition from analog to digital, Clayton found himself on the front lines of creative upheavals of art production in the twenty-first century globalized world. *Uproot* is a guided tour of this newly-opened cultural space. With humor, insight, and expertise, Clayton illuminates the connections between a Congolese hotel band and the indie-rock scene, Mexican rodeo teens and Israeli techno, and Whitney Houston and the robotic voices is rural Moroccan song, and offers an unparalleled understanding of music in the digital age.

For over two decades, *Television* has served as the foremost guide to television studies, offering readers an in-depth understanding of how television programs and commercials are made and how they function as producers of meaning. Author Jeremy G. Butler shows the ways in which camera style, lighting, set design, editing, and sound combine to produce meanings that viewers take away from their television experience. Highlights of the fifth edition include: An entirely new chapter by Amanda D. Lotz on television in the contemporary digital media environment. Discussions integrated throughout on the latest developments in screen culture during the on-demand era—including the impact of binge-watching and the proliferation of screens (smartphones, tablets, computer monitors, etc.). Updates on the effects of new digital technologies on TV style.

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. 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.

Updated with 100 pages of new content, this edition is better than ever. In the newest edition of his top-selling book, social media expert Dave Evans bypasses theory to provide you with practical, hands-on advice on developing, implementing, and measuring social media marketing campaigns. In what can be an overwhelming topic, he demystifies the jargon, dispels the

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myths, and helps you develop an effective, day-by-day plan. Revised and updated with more than 100 pages of new material on all the latest developments, Evans includes new and updated coverage on Facebook, Twitter, and Google+; the latest on listening and analytics platforms; how to incorporate mobile and location-based services like Foursquare and Gowalla into your plan; and more. Helps marketers, advertisers, and small business owners quickly develop effective, practical approaches to social media marketing campaigns. Highlights the latest you should know about Facebook, Twitter, and Google+; as well as mobile- and location-based services such as Foursquare and Gowalla. Shows you how to track and measure results and integrate that information into your overall marketing plan. Features case studies, step-by-step instructions, and hands-on tutorials. If you've been seeking ways to break down social media marketing into tasks you can handle and campaigns that deliver, this is the book you need.

This collection presents a contemporary evaluation of the changing structures of music delivery and enjoyment. Exploring the confluence of music consumption, burgeoning technology, and contemporary culture; this volume focuses on issues of musical communities and the politics of media.

The concept of 'live' has changed as a consequence of mediated culture. Interaction may occur in real time, but not necessarily in shared physical spaces with others. *The Digital Evolution of Live Music* considers notions of live music in time and space as influenced by digital technology. This book presents the argument that live music is a special case in digital experience due to its liminal status between mind and body, words and feelings, sight and sound, virtual and real. Digital live music occupies a multimodal role in a cultural contextual landscape shaped by technological innovation. The book consists of three sections. The first section looks at fan perspectives, digital technology and the *jouissance* of live music and music festival fans. The second section discusses music in popular culture, exploring YouTube and live music video culture and gaming soundtracks, followed by the concluding section which investigates the future of live music and digital culture. Gives perspectives on the function of live music in digital culture and the role of digital in live music focuses on the interaction between live and digital music. Takes the discussion of live music beyond economics and marketing, to the cultural and philosophical implications of digital culture for the art. Includes interviews with producers and players in the digital world of music production. Furthers debate by looking at access to digital music via social media, websites, and applications that recognise the impact of digital culture on the live music experience.

It's all about the scratch in *Groove Music*, award-winning music historian Mark Katz's groundbreaking book about the figure that defined hip-hop: the DJ. Today hip-hop is a global phenomenon, and the sight and sound of DJs mixing and scratching is familiar in every corner of the world. But hip-hop was born in the streets of New York in the 1970s when a handful of teenagers started experimenting with spinning vinyl records on turntables in new ways. Although rapping has become the face of hip-hop, for nearly 40 years the DJ has proven the backbone of the culture. In *Groove Music*, Katz (an amateur DJ himself) delves into the fascinating world of the DJ, tracing the art of the turntable from its

humble beginnings in the Bronx in the 1970s to its meteoric rise to global phenomenon today. Based on extensive interviews with practicing DJs, historical research, and his own personal experience, Katz presents a history of hip-hop from the point of view of the people who invented the genre. Here, DJs step up to discuss a wide range of topics, including the transformation of the turntable from a playback device to an instrument in its own right, the highly charged competitive DJ battles, the game-changing introduction of digital technology, and the complex politics of race and gender in the DJ scene. Exhaustively researched and written with all the verve and energy of hip-hop itself, *Groove Music* will delight experienced and aspiring DJs, hip-hop fans, and all students or scholars of popular music and culture.

Westerners tend to equate political action with revolution and open criticism, leading to concerns that the less outspoken citizens of nonliberal societies are brainwashed, complicit, or paralyzed by fear. Jing Wang shatters this myth, showing how online activists in China are quietly building powerful coalitions for incremental social change.

In *Contemporary Collecting: Objects, Practices, and the Fate of Things*, Kevin M. Moist and David Banash have assembled several essays that examine collecting practices on both a personal and professional level. These essays situate collectors and collections in a contemporary context and also show how our changing world finds new meaning in the legacy of older collections. Arranged by such themes as “Collecting in a Virtual World,” “Changing Relationships with Things,” “Collecting and Identity—Personal and Political,” and “Collecting Practices and Cultural Hierarchies,” these essays help illuminate the role of objects in our lives.

Empowering you to think critically about the media and its impact, *MEDIA NOW: UNDERSTANDING MEDIA, CULTURE, AND TECHNOLOGY*, 10th Edition, thoroughly illustrates how media technologies develop, operate, converge, and affect society. It provides a comprehensive introduction to today's global media environment and the ongoing developments in technology, culture, and critical theory that continue to transform this rapidly evolving industry -- and touch your everyday life. Cutting-edge coverage of the essential history, theories, concepts, and technical knowledge prepares you for a career in the expanding fields of the Internet, interactive media, and traditional media. In addition to captivating infographics and illustrations, the exciting new Tenth Edition includes the latest developments and trends in new media, mobile media consumption, policy changes for Internet governance and the international approach to media governance, online privacy protection, media ethics, and much more. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Get rich slowly! Financial independence is a marathon, not a sprint. The financial crisis revealed the hazards of financial illiteracy. Governments desperately want citizens to become financially independent so theyll be less of a burden on them.

Findependence Day presents personal finance in a cant put down story format easily digested by young adults entering the work force and the world of money. Because money problems often cause marital breakups, it focuses on the financial journey of a young couple who experience the usual ups and downs of job loss, buying homes, raising children, investing and pensions, starting businesses, coping with stock market volatility and more. The secrets of financial independence are critical wherever you are in the financial life cycle: Newlyweds embarking on family formation will discover the importance of financial planning. Debt-plagued graduates will be motivated to embrace guerrilla frugality. Home-owners will learn the foundation of financial independence is a paid-for home. Those in their first jobs will embrace employer 401(k) plans, traditional IRAs and Roth IRAs. New parents will discover the need for life insurance and saving for childrens education. Mid-life investors will learn how to cut costs in their portfolios while benefiting from the expertise of financial planners. Those near retirement will learn about advanced concepts like annuities and Asset Dedication. Jonathan Chevreau is the editor of MoneySense magazine, former personal finance columnist for the Financial Post and author of nine financial books, including *The Wealthy Boomer: Life After Mutual Funds*. Hes active in social media and blogs at [www.findependenceday.com](http://www.findependenceday.com). Once in a blue moon, a financial book is written that should be required reading for all. Such is the case with *Findependence Day*. -- Peter Grandich, *The Grandich Letter* A tour de force: a personal-finance book that is hard to put down. Larry MacDonald, *CanadianBusiness.com* Having some fun while learning what's good for you is a double win -- particularly learning what we all need to know to live happier lives." Charles Ellis, author of *Winning the Losers Game* This revised all-American edition features end-of-chapter summaries of financial concepts learned, a glossary and bibliography of books that will boost your financial literacy or that of your kids.

*The Bloomsbury Handbook of Rock Music Research* is the first comprehensive academic survey of the field of rock music as it stands today. More than 50 years into its life and we still ask - what is rock music, why is it studied, and how does it work, both as music and as cultural activity? This volume draws together 37 of the leading academics working on rock to provide answers to these questions and many more. The text is divided into four major sections: practice of rock (analysis, performance, and recording); theories; business of rock; and social and culture issues. Each chapter combines two approaches, providing a summary of current knowledge of the area concerned as well as the consequences of that research and suggesting profitable subsequent directions to take. This text investigates and presents the field at a level of depth worthy of something which has had such a pervasive influence on the lives of millions.

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

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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 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.

Along with its interrelated companion volume, *The Technology, Business, and Economics of Streaming Video*, this book examines the next generation of TV—online video. It reviews the elements that lead to online platforms and video clouds and analyzes the software and hardware elements of content creation and interaction, and how these elements lead to different styles of video content.

The electronic Bible is here to stay??packaged in software on personal computers, available as apps on tablets and cell phones. Increasingly, students look at glowing screens to consult the Bible in class, and congregants do the same in Bible study and worship. Jeffrey S. Siker asks, what difference does it make to our experience of Scripture if we no longer hold a book in our hands, if we again "scroll" through Scripture? How does the "flow" of electronic Scripture change our perception of the Bible's authority and significance? Siker discusses the difference made when early Christians adopted the codex rather than the scroll and Gutenberg began the mass production of printed Bibles. He also reviews the latest research on how the reading brain processes digital texts and how churches use digital Bibles, including American Bible Society research and his own surveys of church leaders. Siker asks, does the proliferation of electronic translations reduce the perceived seriousness of Scripture? Does it promote an individualistic response to the Bible? How does the change from a physical Bible affect liturgical practice? His synthesis of the advantages and risks of the digitized Bible merit serious reflection in classrooms and churches alike.

"An overview of how Cornelius's *Fantasma* album made J-pop a cult phenomonon worldwide."--

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Communication Technology Update and Fundamentals has set the standard as the single best resource for students and professionals looking to brush up on how communication technologies have developed, grown, and converged, as well as what's in store for the future. The 15th edition is completely updated, reflecting the changes that have swept the communication industries. The first five chapters offer the communication technology fundamentals, including the ecosystem, the history, and structure—then delves into each of about two dozen technologies, including mass media, computers, consumer electronics, and networking technologies. Each chapter is written by experts who provide snapshots of the state of each individual field. Together, these updates provide a broad overview of these industries, as well as the role communication technologies play in our everyday lives. In addition to substantial updates to each chapter, the 15th edition includes: First-ever chapters on Big Data and the Internet of Things Updated user data in every chapter Projections of what each technology will become by 2031 Suggestions on how to get a job working with the technologies discussed The companion website, [www.tfi.com/ctu](http://www.tfi.com/ctu), offers updated information on the technologies covered in this text, as well as links to other resources

Contrary to arguments by the Recording Industry Association of America, this book posits major record labels led the change to digital music to strengthen profits. This updated edition explores both the transitions to the download era and the streaming era for recorded music.--Michael Palm, University of North Carolina at Chapel Hill

Everyone knows what noise is. Or do they? Can we in fact say that one man's noise is another teenager's music? Is noise in fact only an auditory phenomenon or does it extend far beyond this realm? If our common definitions of noise are necessarily subjective and noise is not just unpleasant sound, then it merits a closer look (or listen). Greg Hainge sets out to define noise in this way, to find within it a series of operations common across its multiple manifestations that allow us to apprehend it as something other than a highly subjective term that tells us very little. Examining a wide range of texts, including Sartre's novel *Nausea* and David Lynch's iconic films *Eraserhead* and *Inland Empire*, Hainge investigates some of the Twentieth Century's most infamous noisemongers to suggest that they're not that noisy after all; and it finds true noise in some surprising places. The result is a thrilling and illuminating study of sound and culture.

Encouraging us to look beyond the seemingly limitless supply of multimedia content, David Arditi calls attention to the underlying dynamics of instant viewing - in which our access to our favourite binge-worthy show, blockbuster movie or hot new album release depends on any given service's willingness, and ability, to license it.

This book surveys the many ways of telling stories with digital technology, including blogging, gaming, social media, podcasts, and Web video. • Provides a

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bibliography listing sources consulted • Contains an index of key words and concepts from the text

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