

# Noise Music History Paul Hegarty

Noise Music Cross-Cultural Influences between Japanese and American Pop Cultures The Dialectics of Liberation in Dark Times Noise Matters The Logic of Filtering Noise Thinks the Anthropocene History of Kossuth County, Iowa After Sound The Wire History of Linn County, Iowa Writing of the Formless Nottingham French Studies Radical Philosophy Catalog for ... Signal to Noise Noise Music Comptes Rendus Philosophiques A Football Compendium Catalog Irish University Review Paul Hegarty Kendra N. Sheehan Taylor Hines Greg Hainge Melle Jan Kromhout Aaron Zwintscher Benjamin F. Reed G Douglas Barrett Luther Albertus Brewer Jaime Rodríguez Matos University of Maine Paul Hegarty Peter J. Seddon University of Maine at Orono

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noise music looks at the phenomenon of noise in music from experimental music of the early 20th century to the japanese noise music and glitch electronica of today it situates different musics in their cultural and historical context and analyses them in terms of cultural aesthetics paul hegarty argues that noise is a judgement about sound that what was noise can become acceptable as music and that in many ways the idea of noise is similar to the idea of the avant garde 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 someone like merzbow the book progresses seamlessly from discussions of john cage erik satie and pauline oliveros through to bands like throbbing gristle and the boredoms sharp and erudite and underpinned throughout by the ideas of thinkers like adorno and deleuze noise music is the perfect primer for anyone interested in the louder side of experimental music

this collection features examinations of popular culture including manga music film cosplay and literature among other topics using interdisciplinary sources and analyses this collection adds to the global discussion and relevancy of japanese popular culture this collection serves to highlight the work of multidisciplinary scholars who offer fresh perspectives of ongoing cross cultural and cyclical influences that are commonly found between the us and japan notably this collection considers the relationships that have influenced japanese popular culture and how this has in turn influenced the western world

this book develops marcuse s critique of advanced industrial society and deploys it as a lens to critically analyze contemporary neoliberalism and its structural failures in the chapters marcuse scholars explore three related topics first marcuse s theory as it applies to the relationship between neoliberalism and authoritarianism including both the historical relationship between the two and the modern re emergence of authoritarianism and nationalism in neoliberal states today second a re examination of the relationship between neoliberal subjectivity and technological rationality that seeks to understand the stabilizing forces of neoliberal society and the way these forces register at the level of thought third and finally marcuse s conception of socialism in conversation with contemporary neoliberal rationality and ways in which alternatives to the status quo remain possible together this volume contributes to recent discussions of neoliberalism and contribute to the development of marcuse scholarship

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

the logic of filtering traces the profound impact of technical media on the sound of music asking how do media technologies shape sound how does this affect music and how did it change what we listen for in music since the invention of sound recording in the second half of the nineteenth century media that transmit record store and reproduce physical sound inspired dreams of perfect reproduction but were also confronted with the inevitable introduction of noise based on a wide range of historical technical and theoretical sources author melle jan kromhout explores this one hundred and forty year history of sound media and shows why noise should not be understood as unwanted by effect but instead plays a foundational role in shaping the sonic contours of recorded music the logic of filtering develops an extensive media archaeological analysis of the noise of sound media encompassing all the disturbances distortions and interferences that these media add to the sounds they reproduce it thereby stands to enrich our understanding of the way in which sound media changed and continue to change the sonorous qualities of music and offers new perspectives on the interaction between music media and listeners

in an increasingly technologized and connected world it seems as if noise must be increasing noise however is a complicated term with a complicated history noise can be traced through structures of power theories of knowledge communication and scientific practice as well as through questions of art sound and music thus rather than assume that it must be increasing this work has focused on better understanding the various ways that

noise is defined what that noise can do and how we can use noise as a strategically political tactic noise thinks the anthropocene is a textual experiment in noise poetics that uses the growing body of research into noise as source material it is an experiment in that it results from indeterminate means alternative grammar and experimental thinking the outcome was not predetermined it uses noise to explain elucidate and evoke akin to other poetic forms within the textual milieu in a manner that seeks to be less determinate and more improvisational than conventional writing noise thinks the anthropocene argues that noise poetics is a necessary form for addressing political inequality coexistence with the nonhuman other the ecological crisis and sustainability because it approaches these issues as a system of interconnected fragments and excesses and thus has the potential to reach or envision solutions in novel ways

after sound considers contemporary art practices that reconceive music beyond the limitation of sound this book is called after sound because music and sound are in barrett s account different entities while musicology and sound art theory alike typically equate music with pure instrumental sound or absolute music barrett posits music as an expanded field of artistic practice encompassing a range of different media and symbolic relationships the works discussed in after sound thus use performance text scores musical automata video social practice and installation while they articulate a novel aesthetic space for a radically engaged musical practice coining the term critical music this book examines a diverse collection of art projects which intervene into specific political and philosophical conflicts by exploring music s unique historical forms through a series of intimate studies of artworks surveyed from the visual and performing arts of the past ten years pussy riot ultra red hong kai wang peter ablinger pauline boudry and renate lorenz and others after sound offers a significant revision to the way we think about music the book as a whole offers a way out of one of the most vexing deadlocks of contemporary cultural criticism the choice between a sound art effectively divorced from the formal historical coordinates of musical practice and the hermetic music that dominates new music circles today

in this book jaime rodríguez matos proposes the formless as a point of departure in thinking through the relationship between politics and time thinking through both literary and political writings around the cuban revolution rodríguez matos explores the link between abstract symbolic procedures and various political experiments that have sought to give form to a principle of sovereignty based on the category of representation in doing so he proposes the formless as the limit of modern and contemporary reflections on the meaning of politics while exploring the philosophical consequences of a formless concept of temporality for the critique of metaphysics rodríguez matos takes the writing and thought of josé lezama lima as the guiding thread in exploring the possibility of a politicity in which time is imagined beyond the disciplining functions it has had throughout the metaphysical tradition a time of the absence of time in which the absence of time no longer means eternity

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this bibliography is an entertaining and knowledgeable tribute to the beautiful game the second edition features over 2000 new entries including greatly increased coverage of football films and music making over 7000 references to books and other items in total

a journal of irish studies

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