

# NOISE MUSIC HISTORY PAUL HEGARTY

NOISE MUSIC HISTORY OF KOSUTH COUNTY, IOWA THE WIRE HISTORY OF LINN COUNTY, IOWA NOTTINGHAM FRENCH STUDIES NOISE MUSIC CATALOG FOR  
... SIGNAL TO NOISE IRISH UNIVERSITY REVIEW CATALOG AMERICAN BOOK PUBLISHING RECORD RADICAL PHILOSOPHY A FOOTBALL COMPENDIUM COMPTES RENDUS  
PHILOSOPHIQUES RECOVERING MEMORY THE CAMP BRITISH BOOK NEWS THE PHILOSOPHICAL REVIEW ELECTRONIC MUSICIAN ENCYCLOPEDIA OF SOCIAL THEORY  
PAUL HEGARTY BENJAMIN F. REED LUTHER ALBERTUS BREWER PAUL HEGARTY UNIVERSITY OF MAINE UNIVERSITY OF MAINE AT ORONO PETER J. SEDDON HEDDA  
FRIBERG COLMAN HOGAN BRITISH COUNCIL JACOB GOULD SCHURMAN GEORGE RITZER  
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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

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A JOURNAL OF IRISH STUDIES

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

VARIOUS WAYS OF COLLECTING STORING AND RECOVERING MEMORIES HAVE BEEN THE FOCUS OF THE MOST RECENT JOINT RESEARCH PROJECT CARRIED OUT BY A GROUP OF IRISH STUDIES SCHOLARS ALL BASED IN THE NORDIC COUNTRIES AND MEMBERS OF THE NORDIC IRISH STUDIES NETWORK NISN THE RESULT OF THE PROJECT RECOVERING MEMORY IRISH REPRESENTATIONS OF PAST AND PRESENT IS A COLLECTION OF ESSAYS WHICH EXAMINES THE THEME OF MEMORY IN IRISH LITERATURE AND CULTURE AGAINST THE THEORETICAL BACKGROUND OF THE PHILOSOPHICAL DISCOURSE OF MODERNITY OFFERING A WIDE RANGE OF PERSPECTIVES THIS VOLUME EXAMINES A PLURALITY OF REPRESENTATIONS<sup>2</sup> PAST AND PRESENT<sup>3</sup> OF MEMORY BOTH PUBLIC AND PRIVATE AND THE INTERSECTION BETWEEN COLLECTIVE MEMORY AND INDIVIDUAL IN MODERN IRELAND ALSO EXPLORED IS THE RELATION BETWEEN MEMORY AND IDENTITY<sup>4</sup> NATIONAL AND PRIVATE<sup>5</sup> AS WELL AS QUESTIONS OF SUBJECTIVITY AND THE CONSTRUCTION OF THE SELF GIVEN IRELAND<sup>6</sup> TM S TRAGIC PAST AND ITS LONG HISTORY OF COLONISATION IT IS INEVITABLE THAT VARIOUS ASPECTS OF MEMORY IN TERMS OF NATIONALITY POST COLONIALISM AND POLITICS ALSO HAVE BEARING ON THIS STUDY THE VOLUME IS DIVIDED INTO FIVE SECTIONS EACH OF WHICH EXAMINES ONE BROADLY DEFINED ASPECT OF MEMORY THE INTRODUCTORY SECTION FOCUSES ON MEMORY AND HISTORY AND IS FOLLOWED BY SECTIONS ON MEMORY AND AUTOBIOGRAPHY PLACE IDENTITY AND MEMORY IN THE WORK OF NOVELIST JOHN BANVILLE WITHIN EACH SECTION THE INDIVIDUAL WRITERS ENGAGE IN A FRUITFUL DIALOGUE WITH EACH OTHER AND WITH THE APPROACHES OF SUCH THEORISTS AS ARENDT HUSSERL MERLEAU PONTY RICOEUR AND BAUDRILLARD

THE CAMP IS NOTHING IF NOT DIVERSE IN KIND SCOPE AND PARTICULARITY IN SOCIOLOGICAL AND JURIDICAL CONFIGURATION IN TEXTURE ICONOGRAPHY AND POLITICAL IMPORT ADJECTIVES OF CAMP SPECIFICITY EMBRACE A SPECTRUM FROM EXTERMINATION AND CONCENTRATION TO DETENTION MIGRATION DEPORTATION AND REFUGEE CAMPS AND WHILE THE GEOGRAPHIC RANGE COVERED BY CONTRIBUTORS IS HARDLY GLOBAL IT IS BROAD CHILE RWANDA CANADA THE US CENTRAL EUROPE MOROCCO ALGERIA SOUTH AFRICA FRANCE AND SPAIN AND YET<sup>7</sup> IS TO SO CHARACTERIZE THE CAMP TO RUN THE RISK OF DIFFUSING WHAT IN ORIGIN IS A CONCENTRATION INTO A PARATACTICAL SERIES OF<sup>8</sup> IDENTITY PARTICULARISMS<sup>9</sup> WHILE THE CAMP DOES NOT SEEK TO ANTITHETICALLY PROMULGATE A UNIVERSALIST VISION IT DOES AIM TO EXPLORE THE IMBRICATION OF THE PARTICULAR AND THE UNIVERSAL TO ANALYZE THE STRUCTURE OF A CAMP OR CAMPS AND TO CALL ATTENTION THE ROLE OF THE LISTENER IN THE CONSTRUCTION OF THE TESTIMONY FOR BY NAMING WHAT CANNOT BE SAID IS NOT EVERY NARRATIVE OF INTERNMENT AND EXCLUSION A POTENTIAL SITE OF AGENCY ARTICULATING THE INNER SPLITTING OF LANGUAGE THAT GIORGIO AGAMBEN DEFINES AS THE LOCUS

OF TESTIMONY [P] OETO BEAR WITNESS IS TO PLACE ONESELF IN ONE[P] TM S OWN LANGUAGE IN THE POSITION OF THOSE WHO HAVE LOST IT TO ESTABLISH ONESELF IN A LIVING LANGUAGE AS IF IT WERE DEAD OR IN A DEAD LANGUAGE AS IF IT WERE LIVING [P]

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