Music has been radically transformed by the development of recording and playback technologies. The Oxford Handbook of Study offers now and fully engaging perspectives on the significance of sound in its material and cultural contexts. 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 affair, a study which has historically been undertaken with optical technologies such as slides, graphs, and charts. By contrast, we now have a new dimension of our experience of the world through sound. 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. Despite their importance, historical and current debates about the nature of sound and music are often disengaged from broader cultural, legal, and political contexts.

The Oxford Handbook of Mobile Music Studies takes a unique place in the literature by bringing together emerging insights and methodologies from the fields of music, digital media, law, and the arts. The volume considers the role of mobile technologies and their corresponding economies of scale in the transformation of music as a cultural and social practice. In its most common use, “music technology” tends to evoke images of twentieth and twenty-first century recording studio, how game technology relates to musical creation and expression, the use of technology to create and compose music. The volume’s chapters investigate the MP3, copyright law and transnational markets, sound recording and playback, broadcasting, and software; and much more. The Oxford Handbook of Mobile Music Studies takes an expansive and inclusive approach meant to broaden and challenge traditional views of music and technology. In its most common use, “music technology” tends to evoke images of twentieth and twenty-first century recording studio, how game technology relates to musical creation and expression, the use of technology to create and compose music. The volume’s chapters investigate the MP3, copyright law and transnational markets, sound recording and playback, broadcasting, and software; and much more.

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Music, Technology, and Education Andrew King 2016-06-10 The use of technology in music and education can no longer be ignored. It is in all stages of learning, whether this is early years education, or later life learning. The use of technology is now more easily and frequently to be found in music education than was ever seen. There are many new applications that have opened up a wealth of opportunities to students. This book will be of value to educators, practitioners, musicologists, composers and performers working within the field of music and education. The volume’s chapters investigate the role of mobile technologies and their corresponding economies of scale in the transformation of music as a cultural and social practice. In its most common use, “music technology” tends to evoke images of twentieth and twenty-first century recording studio, how game technology relates to musical creation and expression, the use of technology to create and compose music. The volume’s chapters investigate the MP3, copyright law and transnational markets, sound recording and playback, broadcasting, and software; and much more.

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developed dramatically over the last two decades involving a vast and dizzying array of work produced by those working in the areas of music production and recording studies. It has been useful to those who specialize in sound and by others who wish to include sound as an intrinsic and indispensable element in their research. This is the first resource to provide a wide ranging, cross-cultural and interdisciplinary investigation into the production of sound and music and places it within its historical, cultural, social, and political contexts. It represents a significant contribution to the study of sound's role and place in the world and presents a scholarly and authoritative overview of recent research. The book is divided into five sections, each containing 10 essays that engage in the theoretical and empirical investigation of specific aspects of sound production. Each section is introduced by a survey of the most significant research presented in that section and then goes on to present original chapters that work as provocative 'sonic methodological interventions' prefacing the 3 sections of essays on place, on technology, and on performance. The essay on place is divided into four parts: on the history and geography of place, on the production of music in the field, on the production of music in the recording studio, and on the production of music in the concert hall. The essay on technology is divided into four parts: on the history of sound technology, on the history of recording technology, on the history of performance technology, and on the history of music technology. The essay on performance is divided into four parts: on the history of performance, on the history of music performance, on the history of music performance in the concert hall, and on the history of music performance in the recording studio. The book is a valuable resource for anyone interested in the history and production of sound and music, and it is a must-read for anyone interested in the history and production of sound and music. It is a valuable resource for anyone interested in the history and production of sound and music, and it is a must-read for anyone interested in the history and production of sound and music. It is a valuable resource for anyone interested in the history and production of sound and music, and it is a must-read for anyone interested in the history and production of sound and music.
determination and the right to self-legislation have long been at the forefront of popular music's approach to human
movements, wars, and struggles. The right to imagine a collective will, the right to some form of self-
expression, and the right to control one's own fate have been at the heart of popular music's
approach to human rights. At a time of such uncertainty and confusion, with human rights currently being violated all over the world, a new and sustained examination of cultural responses to such issues is warranted. In this respect, music, which is always produced in a social context, is an extremely useful medium; in its immediacy music has a potency of expression whose reach is long and wide. Contributors to this significant volume cover artists and topics such as Billy Bragg, punk, Fun-da-Mental, Willie King and the Liberators, Hedwig and the Angry Inch, the Anti-Death Penalty movement, benefit concerts, benefit albums, Gil Scott-Heron, Bruce Springsteen, Wounded Knee and Native American political resistance, Tori Amos, Joni Mitchell, as well as human rights in relation to feminism. A second volume covers World Music.


effective "artifice" reflects and feeds into our evolving notions of creativity, authenticity, and community. At the core of the book are three original audio projects, drawn 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 music 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.


discussions of the archive, alongside other activities and does not demand focused attention from (sometimes involuntary) listeners. The contributors present different theoretical perspectives on the increasing ubiquity of music and its implications for the everyday experience of listening. The collection consists of nine essays divided into three sections: Histories, Technologies, and Spaces. The first section addresses the historical origins of functional music and the debates on how reproduced music, including a wide range of styles and genres, spread so quickly across so many environments. The second section focuses on more contemporary sound technologies, including mobile phones in India, the role of visible playback technology in film, and listening to portable digital players. The final section reflects on settings such as malls, stores, gyms, offices and cars in which ubiquitous musics are often present, but rarely thought about. This last section - and ultimately the whole collection - seeks to foster a wider understanding of listening practices by lending a fresh, critical ear.

Music, Dance and the Archive Amanda Harris 2022-11-01 Music, Dance and the Archive reimagines records of performance cultures from the archive through collaborative and creative research. In this edited volume, Amanda Harris, Linda Barwick and Jakelin Troy bring together performing artists, cultural leaders and interdisciplinary scholars to highlight the limits of archival records of music and dance. Through artistic methods drawn from Indigenous methodologies, dance studies and song practice, the contributors explore modes of re-embodiment archival records, renewing song practices, countering colonial narratives and re-presenting performance traditions. The book's nine chapters are written by song and dance practitioners, curators, music and dance historians, anthropologists, linguists and musicologists, who explore music and dance by Indigenous people from the West, far north and southeast of the Australian continent, and from Aotearoa New Zealand, Taiwan and Turtle Island (North America). Music, Dance and the Archive interrogates historical practices of access to archives by showing how Indigenous performing artists and community members and academic researchers (Indigenous and non-Indigenous) are collaborating to bring life to objects that have been stored in archives. It not only examines colonial archiving practices but also creative and provocative efforts to redefine the role of archives and to bring them into dialogue with contemporary creative work. Through varied contributions the book seeks to destabilise the very definition of "archives" and to imagine the different forms in which cultural knowledge can be held for current and future Indigenous stakeholders. Music, Dance and the Archive highlights the necessity of relationships, Country and creativity in practising song and dance, and in revitalising practices that have gone out of use.

Popular Music and Human Rights Ian Peddie 2016-04-22 Popular music has long understood that human rights, if attainable at all, involve a struggle without end. The right to imagine an individual will, the right to some form of self-determination and the right to self-legislation have long been at the forefront of popular music's approach to human