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Beyond Subculture A&C Black

To what extent can music be employed to shape one culture's understanding of another? In the American imagination, Japan has represented the "most alien" nation for over 150 years. This perceived difference has inspired fantasies--of both desire and repulsion--through which Japanese culture has profoundly impacted the arts and industry of the U.S. While the influence of Japan on American and European painting, architecture, design, theater, and literature has been celebrated in numerous books and exhibitions, the role of music has been virtually ignored until now. W. Anthony Sheppard's *Extreme Exoticism* offers a detailed documentation and wide-ranging investigation of music's role in shaping American perceptions of the Japanese, the influence of Japanese music on American composers, and the place of Japanese Americans in American musical life. Presenting numerous American encounters with and representations of Japanese music and Japan, this book reveals how music functions in exotic representation across a variety of genres and media, and how Japanese music has at various times served as a sign of modernist experimentation, a sounding board for defining American music, and a tool for reshaping conceptions of race and gender. From the Tin Pan Alley songs of the Russo-Japanese war period to Weezer's Pinkerton album, music has continued to inscribe Japan as the land of extreme exoticism.

Sinister Resonance Wesleyan University Press

A major new work from one of the world's most erudite, intellectual, and influential thinkers and writers about sound and music. >

The Sound Handbook Routledge

Sonic Wilderness accesses the critical value of unusual vinyl records that concern our relationship with nature. These wild records reveal unconventional perspectives on the entanglements of human life with animals, gardens and plants. They form a lyrical unconscious exposing the conventions and ideologies of popular music, their warped perspectives and acoustic radioactivity comprising a resistance to enduring social, psychological and political conditions.

Courageous Research Oxford University Press

In *Strange Sounds*, Timothy D. Taylor explains the wonder and anxiety provoked by a technological revolution that began in the 1940s and gathers steam daily. Taylor discusses the cultural role of technology, its use in making music, and the inevitable concerns about "authenticity" that arise from electronic music. Informative and highly entertaining for both music fans and scholars, *Strange Sounds* is a provocative look at how we perform, listen to, and understand music today.

Kraftwerk John Wiley & Sons

The Routledge Companion to Popular Music History and Heritage examines the social, cultural, political and economic value of popular music as history and heritage. Taking a cross-disciplinary approach, the volume explores the relationship between popular music and the past, and how interpretations of the changing nature of the past in post-industrial societies play out in the field of popular music. In-depth chapters cover key themes around historiography, heritage, memory and institutions, alongside case studies from around the world, including the UK, Australia, South Africa and India, exploring popular music's connection to culture both past and present. Wide-ranging in scope, the book is an excellent introduction for students and scholars working in musicology, ethnomusicology, popular music studies, critical heritage studies, cultural studies, memory studies and other related fields.

Sounds of the Future Routledge

Nothing As We Need It: A Chimera imagines and writes a composite and impure form of criticism that embodies the writing of research as recursive, entangled, and many-voiced. Shaped by

encounters with literature not translated in English, by the polyphonies, artifices, and concealments of a bilingual self, and by the sense of speechlessness and haunting when writing of works that cannot be instantly quoted, this book's subtitle derives from the mythological Chimera: a monstrous creature made of three different parts, impossible in theory but real in the imagination and in the reading of the myth. Similarly the book is written in different styles, some of which may seem impossible, monstrous, and disturbing. It manifests critical writing as enmeshment and conversation with its subject matters; favours impurity rather than detachment; embraces exaggeration, repetition, laughter, and self-parody as legitimate forms of knowledge. Yet a chimera also designates the object of a yearning deemed unattainable: this book exists in the space of such yearning, in the tension between words and what exceeds them, their overtones. The critic is exhausted by yearning, rather than the owner of exhaustive knowledge. A Menippean satire for critical writing, *Nothing As We Need It* sustains its argument for composite and impure writing in its form. It demands ways of reading equally varied, and wildly imaginative. Listening to literature beyond the limits of textual analysis, it dismisses the visual implications of reflection, which assumes detachment and polished surfaces, in favour of an aural method of resonance, allowing enmeshment and interference. This book unsettles language, welcomes uninhibited exaggeration and wordplay, and manifests possibilities for working with citation beyond the boundaries of inverted commas. Daniela Cascella is an Italian-British writer, working with forms and transformations of critical writing that inhabit, echo, and are haunted by their subjects: literature, voices, concealments of the self. Writing in English as a second language, writing as a stranger in a language, she is drawn toward unstable and uncomfortable forms of writing-as-sounding, and toward the transmissions and interferences of knowledge across cultures. Her books include: *Chimeras: A Deranged Essay*, *An Imaginary Conversation*, *A Transculation* (Sublunary Editions, 2022), *Singed. Muted Voice-Transmissions*, *After The Fire* (Equus Press, 2017), *F.M.R.L. Footnotes, Mirages, Refrains and Leftovers of Writing Sound* (Zer0 Books, 2015), and *En Abîme: Listening, Reading, Writing. An Archival Fiction* (Zer0 Books, 2012). Cascella is Programme Tutor in the Art Writing MLitt at the Glasgow School of Art, Associate Lecturer in the Sound Arts MA at London College of Communication, and Commissioning Editor at MAP Magazine. She publishes and lectures internationally, and often works with artists, writers, and musicians on collaborative projects and performative readings.

The Routledge Companion to Popular Music History and Heritage Dorian MacDougall

This collection brings together philosophers, sociologists, musicologists and students of culture who theorize music through cultural practices as diverse as opera and classical music, jazz and pop, avant-garde and DIY musical cultures, music festivals and isolated listening through the iPod, rock in urban heritage and the piano in East Asia.

Philosophical and Cultural Theories of Music Routledge

This volume seeks to offer a new approach to the study of music through the lens of recent works in science and technology studies (STS), which propose that facts are neither absolute truths, nor completely relative, but emerge from an intensely collective process of construction. Applied to the study of music, this approach enables us to reconcile the human, social, factual, and technological aspects of the musical world, and opens the prospect of new areas of inquiry in musicology and sound studies. *Rethinking Music through Science and Technology Studies* draws together a wide range of both leading and emerging scholars to offer a critical survey of STS applications to music studies, considering topics ranging from classical music instrument-making to the ethos of DIY in punk music. The book's four sections focus on key areas of music study that are impacted by STS: organology, sound studies, music history, and epistemology. Raising crucial methodological and epistemological questions about the study of music, this book will be relevant to scholars studying the interactions between music, culture, and technology from many disciplinary perspectives.

The Book of Music and Nature Bloomsbury Publishing USA

When they were creating and releasing their most influential albums in the mid to late 1970s, Kraftwerk were far from the musical mainstream - and yet it is impossible now to imagine the history of popular music without them. Today, Kraftwerk are considered to be an essential part of pop's DNA, alongside artists like the Beatles, the Velvet Underground, and Little Richard. Kraftwerk's immediate influence might have been on a generation of synth-based bands (Orchestral Manoeuvres in the Dark, the Human League, Depeche Mode, Yello, et al), but their influence on the emerging dance culture in urban America has proved longer lasting and more decisive. This collection of original essays looks at Kraftwerk - their legacy and influence - from a variety of angles, and demonstrates persuasively and coherently that however you choose to define their art, it's impossible to underestimate the ways in which it predicted and shaped the future.

F.M.R.L. A&C Black

Collection of papers that resulted from a symposium held at Victoria University in 2002 to promote research undertaken by postgraduate students which in one way or another could be seen as both scholarly and courageous for the risks taken in terms of subject focus and the sometimes audacious methodology.

Musical Creativities in Practice McFarland

This book explores the social and the cultural contexts in which creativity in music occurs. It considers what constitutes creativity, taking a cross cultural view of music, and investigating creative processes far beyond just the classical music genre - including electronic media, popular music, and improvised music.

Continuum Encyclopedia of Popular Music of the World Volume 8 Bloomsbury Publishing USA

Performing Ethnomusicology is the first book to deal exclusively with creating, teaching, and contextualizing academic world music performing ensembles. Considering the formidable theoretical, ethical, and practical issues that confront ethnomusicologists who direct such ensembles, the sixteen essays in this volume discuss problems of public performance and the pragmatics of pedagogy and learning processes. Their perspectives, drawing upon expertise in Caribbean steelband, Indian, Balinese, Javanese, Philippine, Mexican, Central and West African, Japanese, Chinese, Middle Eastern, and Jewish klezmer ensembles, provide a uniquely informed and many-faceted view of this complicated and rapidly changing landscape. The authors examine the creative and pedagogical negotiations involved in intergenerational and intercultural transmission and explore topics such as reflexivity, representation, hegemony, and aesthetically determined interaction. Performing Ethnomusicology affords sophisticated insights into the structuring of ethnomusicologists' careers and methodologies. This book offers an unprecedented rich history and contemporary examination of academic world music performance in the West, especially in the United States. "Performing Ethnomusicology is an important book not only within the field of ethnomusicology itself, but for scholars in all disciplines engaged in aspects of performance—historical musicology, anthropology, folklore, and cultural studies. The individual articles offer a provocative and disparate array of threads and themes, which Solís skillfully weaves together in his introductory essay. A book of great importance and long overdue."—R. Anderson Sutton, author of *Calling Back the Spirit* Contributors: Gage Averill, Kelly Gross, David Harnish, Mantle Hood, David W. Hughes, Michelle Kisliuk, David Locke, Scott Marcus, Hankus Netsky, Ali Jihad Racy, Anne K. Rasmussen, Ted Solís, Hardja Susilo, Sumarsam, Ricardo D. Trimillos, Roger Vetter, J. Lawrence Witzleben

Can's Tago Mago Wesleyan University Press

In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Easy Listening and Film Scoring 1948-78 Columbia University Press

See:

Billboard BRILL

"World music" is an awkward phrase. Used to describe the hugely multifaceted nature of a range of typically non-English-language popular music from the world over, it's a tag that throws up as many problems as it does solutions. Louise Gray's *The No-Nonsense Guide to World Music* attempts to go behind the phrase to explore the reasons for the contemporary interest in world music, who listens to it, and why. Through chapters that focus on specific areas of music, such as rembetika, fado, trance music, and new folk, Gray explores the genres that have emerged from marginalized communities, music in conflict zones, and music as escapism. In this unique guide, which combines the seduction of sound with politics and social issues, the author makes the case for music as a powerful tool able to bring individuals together. Louise Gray is a writer and editor whose work on music and performing arts has appeared in the *New Internationalist*, *The Wire*, *The Independent on Sunday*, *the Guardian*, and *Art Review*. She co-edited *Sound and the City* (British Council, 2007), a book exploring the changing soundworld of China.

Extragalactic Globular Cluster Subpopulations and Galaxy Formation John Hunt Publishing

From the beginning of the American Occupation in 1945 to the post-bubble period of the early 1990s, popular music provided Japanese listeners with a much-needed release, channeling their desires, fears, and frustrations into a pleasurable and fluid art. Pop music allowed Japanese artists and audiences to assume various identities, reflecting the country's uncomfortable position under American hegemony and its uncertainty within ever-shifting geopolitical realities. In the first English-language study of this phenomenon, Michael K. Bourdaghs considers genres as diverse as boogie-woogie, rockabilly, enka, 1960s rock and roll, 1970s new music, folk, and techno-pop. Reading these forms and their cultural import through music, literary, and cultural theory, he introduces readers to the sensual moods and meanings of modern Japan. As he unpacks the complexities of popular music

production and consumption, Bourdaghs interprets Japan as it worked through (or tried to forget) its imperial past. These efforts grew even murkier as Japanese pop migrated to the nation's former colonies. In postwar Japan, pop music both accelerated and protested the commodification of everyday life, challenged and reproduced gender hierarchies, and insisted on the uniqueness of a national culture, even as it participated in an increasingly integrated global marketplace. Each chapter in *Sayonara Amerika, Sayonara Nippon* examines a single genre through a particular theoretical lens: the relation of music to liberation; the influence of cultural mapping on musical appreciation; the role of translation in transmitting musical genres around the globe; the place of noise in music and its relation to historical change; the tenuous connection between ideologies of authenticity and imitation; the link between commercial success and artistic integrity; and the function of melodrama. Bourdaghs concludes with a look at recent Japanese pop music culture.

Exotica Oxford University Press

If given another chance to write for the series, which albums would 33 1/3 authors focus on the second time around? This anthology features compact essays from past 33 1/3 authors on albums that consume them, but about which they did not write. It explores often overlooked and underrated albums that may not have inspired their 33 1/3 books, but have played a large part in their own musical cultivation. Questions central to the essays include: How has this album influenced your worldview? How does this album intersect with your other creative and critical pursuits? How does this album index a particular moment in cultural history? In your own personal history? Why is the album perhaps under-the-radar, or a buried treasure? Why can't you stop listening to it? Bringing together 33 1/3's rich array of writers, critics, and scholars, this collection probes our taste in albums, our longing for certain tunes, and our desire to hit repeat--all while creating an expansive "must-listen" list for readers in search of unexplored musical territories.

Extreme Exoticism punctum books

In Tokyo in the early 1990s, an indie band called Flipper's Guitar was at the forefront of a new wave in Japanese popular music known as Shibuya-kei. The band's founder, Keigo Oyamada, would go on to produce, under the name Cornelius, a series of albums that are among the most innovative in Japanese popular music of the past two decades. Oyamada's third album under his Cornelius alter-ego, *Fantasma* (1997), played a key role in putting J-pop on the world map for Western music fans, and Oyamada himself is today one of the most respected figures in the Japanese music industry. This book tells the story of *Fantasma*'s emergence from the Shibuya-kei scene and considers the wider impact of Oyamada's work both internationally and on Japanese popular music today. 33 1/3 Global, a series related to but independent from 33 1/3, takes the format of the original series of short, music-based books and brings the focus to music throughout the world. With initial volumes focusing on Japanese and Brazilian music, the series will also include volumes on the popular music of Australia/Oceania, Europe, Africa, the Middle East, and more.

The No-Nonsense Guide to World Music Routledge

An exploration of what experimental cinema was, is, and might become *A Companion to Experimental Cinema* is a collection of original essays organized around both theoretical and historical issues of concern to film scholars, programmers, filmmakers, and viewers. Newly-commissioned essays written by specialists in the field, along with dialogues conducted with a diverse range of practitioners, focus on core subjects to present an international array of overlapping and contrasting perspectives. This unique text not only provides detailed accounts of particular films and filmmakers, but also discusses new approaches of understanding, characterizing, and shaping experimental cinema. The Companion offers readers an accessible point of entry to the material while seeking to contribute to scholarly debates. Essays explore a wide range of topics within the realm of experimental film, including the shift from traditional biography to broader contexts, the increased attention afforded to local and transnational circuits of exchange, and the deepening of theoretical considerations regarding cultural identity and cinematic aesthetics. Key themes and concepts are inter-woven throughout the text, offering fresh perspectives on experimental cinema's dialogues with other modes and practices of film and video, its interactions with the non-cinematic arts, its responses to changing technological landscapes, and more. An essential addition to the field, the Companion: Balances introductory summaries and scholarly dialogue with existing literature Explores how the study of experimental cinema can benefit from scholarship in other disciplines Includes numerous analyses of films that are readily available to view via digital media Discusses both canonical and obscure or neglected works Examines the effects of the growing diversification of experimental film scholarship *A Companion to Experimental Cinema* is a valuable resource for scholars of film studies and art history, curators and programmers, critics and bloggers, filmmakers and artists, and anyone interested in exploring experimental or avant-garde cinema.

Sayonara Amerika, Sayonara Nippon Taylor & Francis

From Revolution to Revelation offers a new paradigm for Cultural Studies. Tara Brabazon explores our understanding of our own past and the collective past we share with others through popular culture. She investigates Generation X, the 'post-youth' generation born between 1961 and 1981, and the popular cultural literacies that are the basis of this imagining community. She looks at the ways in which popular culture offers a vehicle for memory, providing the building blocks of identity - the politics and passion of life captured in an unforgettable song, an amazing nightclub, or an unexpected goal in extra time. For a fan, the joy and exhilaration is enough, but it is the task of cultural studies to understand why particular cultural forms survive the passage of time and space. Brabazon argues, with Lawrence Grossberg, that Cultural Studies is 'the Generation X of the academic world'. She tracks its journey away from Marxism and subcultural theory and looks at its future. In particular she explores the possibilities of popular memory studies in reclaiming and repairing the discipline of Cultural Studies - making it as relevant and as revelatory as in its revolutionary past.