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# Ocean Of Sound Aether Talk Ambient And Imaginary Worlds David Toop

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Turn On, Tune In,  
Drift Off Ocean of  
Sound"Ocean of  
Sound" begins in 1889  
at the Paris Exposition  
when Debussy first  
heard Javanese music  
performed. A culture  
absorbed in perfume,  
light and ambient  
sound developed in  
response to the  
intangibility of 20th  
century  
communications.  
David Toop traces the

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evolution of this culture, through Erik Satie to the Velvet Underground; Miles Davis to Jimi Hendrix. David Toop, who lives in London, is a writer, musician and recording artist. His other books are "Rap Attack 3 "and "Exotica," Exotica \*Nominated for the International Association for the Study of Popular Music Book Prize\* Partly because they are the objects of such intense adulation by fans popular musicians remain strangely enigmatic figures, shrouded in mythology. This book looks beyond the myth and examines the diverse roles music makers have had to adopt in order to go about their work: designer, ventriloquist, star, delegate of the

people. The musician is a divided subject and jack of all trades. However the story does not end here. Arguing against that strand in cultural studies which deconstructs all claims for authorship by the individual artist, Jason Toynbee suggests that creativity should be reconceived rather than abandoned. He argues that what is needed is a sense of 'the radius of creativity' within which musicians work, an approach that takes into account both the embedded collectivism of popular music practice and the institutional power of the music industries. Drawing on a wide range of theoretical positions, as well as examining musical texts from across the history of twentieth-

century pop, this groundbreaking book develops a powerful case for the importance of production in contemporary culture. Students of cultural and media studies, music and the performing arts will find this book an invaluable resource. The Hum of the World Routledge Merging anecdote and biography, autobiography and interviews, fact and fiction and a characteristically eclectic selection of music, David Toop spirals us through the 20th century's guilty fascination with exotica. Notions of the exotic have long inspired musicians across the musical spectrum, from classical to ?easy listening? to rap - from Stravinsky to

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the Boo-Yah  
T.R.I.B.E. Exotica  
takes a look at some of  
the world's most witty,  
experimental and  
adventurous sound  
recordings while  
taking in the work of  
Les Baxter, the  
meaning of Carmen  
Miranda, leopard skin  
leotards, pink fluffy  
cubicles, elevator  
music, and more...  
Painstakingly  
researched and  
brilliantly insightful,  
Exotica includes  
interviews with Burt  
Bacharach, Ornette  
Coleman, Bill Laswell,  
YMO's Haroumi  
Hosono, Nusrat Fateh  
Ali Khan and The  
Boo-Yah Tribe.  
Avant Rock  
Routledge  
Examines Eno's work  
as a musician,  
theoretician, and  
collaborator.

**Focus On: 100**

**Most Popular**  
**American Sing**  
**er-**  
**songwriters**  
Bloomsbury  
Publishing  
The  
contributors  
to Sounds of  
Vacation  
examine the c  
ommodification  
of music  
and sound at  
popular  
vacation  
destinations  
throughout  
the Caribbean  
in order to  
tease out the  
relationships  
between  
political  
economy,  
hospitality,  
and the  
legacies of  
slavery and  
colonialism.

Drawing on  
case studies  
from  
Barbados, the  
Bahamas,  
Guadeloupe,  
Saint Martin,  
and Saint  
Lucia, the  
contributors  
point to the  
myriad ways  
live  
performances,  
programmed  
music, and  
the sonic  
environment  
heighten  
tourists'  
pleasurable  
vacation  
experience.  
They explore,  
among other  
topics,  
issues of  
authenticity  
in Bahamian  
music;

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efforts to give tourists in Barbados peace and quiet at a former site of colonial violence; and how resort soundscapes extend beyond music to encompass the speech accents of local residents. Through interviews with resort managers, musicians, and hospitality workers, the contributors also outline the social, political, and economic

pressures and interests that affect musical labor and the social encounters of musical production. In so doing, they prompt a rethinking of how to account for music and sound's resonances in postcolonial spaces. Contributors. Jerome Camal, Steven Feld, Francio Guadeloupe, Jocelyne Guilbault, Jordi Halfman, Susan Harewood,

Percy C. Hintzen, Timothy Rommen  
**Audio Culture, Revised Edition**  
A&C Black  
The first work to propose a comprehensive musicological framework to study sound-based music, a rapidly developing body of work that includes electroacoustic art music, turntable composition, and acoustic and digital sound installations. The art of sound organization, also known as electroacoustic music, uses sounds not available to

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traditional music making, including prerecorded, synthesized, and processed sounds. The body of work of such sound-based music (which includes electroacoustic art music, turntable composition, computer games, and acoustic and digital sound installations) has developed more rapidly than its musicology. Understanding the Art of Sound Organization proposes the first general foundational framework for the study of the art of sound organization,

defining terms, discussing relevant forms of music, categorizing works, and setting sound-based music in interdisciplinary contexts. Leigh Landy's goal in this book is not only to create a theoretical framework but also to make the work more accessible—to suggest a way to understand sound-based music, to give a listener what he terms “something to hold on to,” for example, by connecting elements in a work to everyday experience. Landy

considers the difficulties of categorizing works and discusses such types of works as sonic art and electroacoustic music, pointing out where they overlap and how they are distinctive. He proposes a “sound-based music paradigm” that transcends such traditional categories as art and pop music. Landy defines patterns that suggest a general framework and places the studies of sound-based music into interdisciplinary contexts, from acoustics to

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semiotics, proposing a holistic research approach that considers the inter connectedness of a given work's history, theory, technological aspects, and social impact. The author's ElectroAcoustic Resource Site (EARS, [www.ears.dmu.ac.uk](http://www.ears.dmu.ac.uk)), the architecture of which parallels this book's structure, offers updated bibliographic resource abstracts and related information.

**Modern Records, Maverick Methods**  
punctum books

Rap is bigger than ever and now very much part of the mainstream. Sounds of Vacation Open Court Vibe Merchants offers an insider's perspective on the development of Jamaican Popular Music, researched and analysed by a thirty-year veteran with a wide range of experience in performance, production and academic study. This rare perspective, derived from interviews and ethnographic methodologies, focuses on the actual details of music-making practice, rationalized in the context of the

economic and creative forces that locally drive music production. By focusing on the work of audio engineers and musicians, recording studios and recording models, Ray Hitchins highlights a music creation methodology that has been acknowledged as being different to that of Europe and North America. The book leads to a broadening of our understanding of how Jamaican Popular Music emerged, developed and functions, thus providing an engaging example of the important relationship between music, technology and

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culture that will appeal to a wide range of scholars. *Rap Attack 3* Bloomsbury Publishing In Songbooks, critic and scholar Eric Weisbard offers a critical guide to books on American popular music from William Billings's 1770 New-England Psalm-Singer to Jay-Z's 2010 memoir *Decoded*. Drawing on his background editing the Village Voice music section, coediting the Journal of Popular Music Studies, and organizing the Pop Conference, Weisbard connects American music writing from memoirs, biographies, and song compilations to blues novels,

magazine essays, and academic studies. The authors of these works are as diverse as the music itself: women, people of color, queer writers, self-educated scholars, poets, musicians, and elites discarding their social norms. Whether analyzing books on Louis Armstrong, the Beatles, and Madonna; the novels of Theodore Dreiser, Gayl Jones, and Jennifer Egan; or varying takes on blackface minstrelsy, Weisbard charts an alternative history of American music as told through its writing. As Weisbard demonstrates, the most enduring work

pursues questions that linger across time period and genre—cultural studies in the form of notes on the fly, on sounds that never cease to change meaning. **Western Music and Its Others** Oxford University Press *The Relentless Pursuit of Tone: Timbre in Popular Music* assembles a broad spectrum of contemporary perspectives on how "sound" functions in an equally wide array of popular music. Ranging from the twang of country banjoes and the

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sheen of hip-hop to the present guitars, strings, strings to the day, under four synthesizers-got crunch of large categories. (or lost) their amplified guitars "Genre" asks distinctive and the thump of how sonic sounds; subwoofers on signatures define "Production" then the dance floor, musical identities puts it all this volume and publics; together, asking bridges the gap "Voice" structural questions about between timbre, considers the what happens in our name for the most naturalized a recording purely acoustic musical instrument, the studio, what is characteristics of human voice, as produced (sonic sound waves, racial and cartoons? rockist and tone, an gendered authenticity? emergent musical construct signifier, as empty space?) that straddles the property or and what it all borderline likeness, and as might mean. between the raw material for **The Spectre of perceptual and algorithmic Sound** Bloomsbury the political. perfection Publishing USA Essays engage through software; Beautifully with the entire "Instrument" tells designed A-Z of the history of popular stories of the totality of music as way some iconic revolutionary recorded sound, pop music politics. This brand from the 1930s machines- book is the action



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guide - the direct action guide. From affinity groups to wheatpasting, coalition building, hijacking events, mental health, pie-throwing, shoplifting, stenciling, supporting survivors of domestic violence, surviving a felony trial, torches, and whole bunch more. Incredible design, and lots of graphics give it that hip situ feel. Loads to read, to think about, and to do. At 650 pages, you could always throw the damn book at a suitable target. What are you waiting for?

**Repetition,  
Recurrence,  
Returns**

Bloomsbury  
Publishing USA

"The Sound Studies Reader is a groundbreaking anthology blending recent work that self-consciously describes itself as 'sound studies' with earlier and lesser known scholarship on sound. The collection begins with an introduction to welcome novice readers to the field and acquaint them with key themes and concepts in sound studies. Individual section introductions give readers

further background on the essays and an extensive up to date bibliography for further reading in 'sound studies' make this an original and accessible guide to the field"--

*The Popular Music Studies Reader* e-artnow sro

This study of the subtlety, complexity, and variety of modes of hearing maps out a "sonorous archipelago"—a heterogeneous set of shifting sonic territories shaped by the vicissitudes of

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desire and discourse. Profoundly intimate yet immediately giving onto distant spaces, both an “organ of fear” and an echo chamber of anticipated pleasures, an uncontrollable flow subject to unconscious selection and augmentation, the subtlety, complexity, and variety of modes of hearing has meant that sound has rarely received the same philosophical attention as the visual. In The

Order of Sounds, François J. Bonnet makes a compelling case for the irreducible heterogeneity of “sound,” navigating between the physical models constructed by psychophysics and refined through recording technologies, and the synthetic production of what is heard. From primitive vigilance and sonic mythologies to digital sampling and sound installations, he examines the ways in which we

make sound speak to us, in an analysis of listening as a plurivocal phenomenon drawing on Foucault, Deleuze and Guattari, Barthes, Nancy, Adorno, and de Certeau, and experimental pioneers such as Tesla, Bell, and Raudive. Stringent critiques of the “soundscape” and “reduced listening” demonstrate that univocal ontologies of sound are always partial and politicized;

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for listening is always a selective fetishism, a hallucination of sound filtered by desire and convention, territorialized by discourse and its authorities. Bonnet proposes neither a disciplined listening that targets sound “itself,” nor an “ocean of sound” in which we might lose ourselves, but instead maps out a sonorous archipelago—a heterogeneous set of shifting sonic territories shaped and

aggregated by the vicissitudes of desire and discourse.

**The Order of Sounds** A-R Editions, Inc. Until his death aged thirty-three in 1982, Lester Bangs wrote wired, rock 'n' roll pieces on Iggy Pop, The Clash, John Lennon, Kraftwerk, Lou Reed. As a rock critic, he had an eagle-eye for distinguishing the pre-packaged imitation from the real thing; written in a conversational, wisecracking, erotically charged style, his hallucinatory hagiographies and excoriating take-downs reveal an iconoclast unafraid to tell it like it is. To

his journalism he brought the talent of a great a renegade Beat poet, and his essays, reviews and scattered notes convey the electric thrill of a music junky indulging the habit of a lifetime. As Greil Marcus writes in his introduction, 'What this book demands from a reader is a willingness to accept that the best writer in America could write almost nothing but record reviews.'

**Making Popular Music** e-artnow sro

The Hum of the World is an invitation to contemplate what would happen if we heard the world

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as attentively as we see it. Balancing big ideas, playful wit and lyrical prose, this imaginative volume identifies the role of sound in Western experience as the primary medium in which the presence and persistence of life acquires tangible form. The positive experience of aliveness is not merely in accord with sound, but inaccessible, even inconceivable, without it. Lawrence Kramer's poetic book roves freely

over music, media, language, philosophy, and science from the ancient world to the present, along the way revealing how life is apprehended through sounds ranging from pandemonium to the faint background hum of the world. This warm meditation on auditory culture uncovers the knowledge and pleasure waiting when we learn that the world is alive with sound. The Lyre of Orpheus Univ of California Press Hyperimprovisati

on is the first book to focus on the unique potential of computer-interactive sound improvisation. Instrumental improvisation, through the intermediacy of computers, allows musicians to create and modify large scale and long term structures at a highly polyphonic level, yet still in real-time. Computers also allow the construction of hyperinstruments, with many levels of explicit control of sound generation and

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transformation. Further, networked improvisation allows mutual—or competitive!—adaptation of the performing interfaces and mechanisms by several performers, again, in real-time. The achievements and future possibilities of the “hyperimprovisation” which is released by computer technology are explored in this book.

*Focus On: 100 Most Popular American Male Guitarists* Oxford

University Press  
"[Western Music and Its Others] will be taken as an important book signalling a new turn within the field. It takes the best features of traditional, rigorous scholarship and brings these to bear upon contemporary, more speculative questions. The level of theoretical sophistication is high. The studies within it are polemical and timely and of lasting scholarly value."—Will Straw, co-editor of *Theory Rules: Art as Theory/ Theory and Art* "The great value of this

collection lies in the wealth of questions that it raises--questions that together crystallize the recent concerns of musicology with force and clarity. But it also lies in the authors' resistance to the easy 'postmodernist' answers that threaten to turn new musicology prematurely grey. The editors' comprehensive, intellectually adventurous introduction exemplifies the sort of eager yet properly skeptical receptivity to scholarly innovation that fosters lasting

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disciplinary reform. place: the study of ownership in  
 It alone is worth music and its today's World  
 the price of the political meanings. Music, the authors  
 book." —Richard Western Music in this collection  
 Taruskin, author of and Its Others greatly advance  
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 Russian leading knowledge of  
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 Biography of the nomusicologists, studies and our  
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 triggered a storm drawn on or music studies to  
 of polemics that identified the next level."  
 sometimes themselves in —Susan McClary,  
 overshadowed the tension with the author of  
 important issues musical practices Conventional  
 being raised. As of Others. In a Wisdom: The  
 the canon wars series of essays Content of Musical  
 recede, however, ranging from Form (2000) "This  
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 to focus on the of early 20th- model for using  
 concerns that led century theory to  
 them to cultural Modernists to the interrogate music  
 criticism in the first tangled claims for and music to

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interrogate theory. The essays both take up and challenge the dominance of notions of representation in cultural theory as they explore the relevance of the concepts of hybridity and otherness for contemporary art music. Sophisticated theory, erudite scholarship and a very real appreciation for the specificities of music make this a powerful and important addition to our understanding of both culture and music."  
—Lawrence Grossberg, author

of *Dancing in Spite of Myself* *Sounding the Limits of Life* *Serpents Tail* *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

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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



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transmissions and interferences of knowledge across cultures. Her books include: *Chimeras: A Deranged Essay, An Imaginary Conversation, A Transcelation* (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 SAGE International Encyclopedia of Music and Culture** MIT Press *Turn On, Tune In, Drift Off: Ambient*

Music's Psychedelic Past rethinks the history and socioaesthetics of ambient music as a popular genre with roots in the psychedelic countercultures of the late twentieth century. Victor Szabo reveals how anglophone audio producers and DJs between the mid-1960s and century's end commodified drone- and loop-based records as "ambient audio": slow, spare, spacious audio sold as artful personal media for creating atmosphere, fostering contemplation,

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transforming awareness, and stilling the body. The book takes a trip through landmark ambient audio productions and related discourses, including marketing rhetoric, artist manifestos and interviews, and music criticism, that during this time plotted the conventions of what became known as ambient music. These productions include nature sounds records, experimental avant-garde pieces, "space music" radio, psychedelic and cosmic rock

albums, electronic dance music compilations, and of course, explicitly "ambient" music, all of which popularized ambient audio through vivid atmospheric concepts. In paying special attention to the sound of ambient audio; to ambient audio's relationship with the psychedelic, New Age, and rave countercultures of the US and UK; and to the coincident evolution of therapeutic audio and "head music" across alternative media and independent

music markets, this history resituates ambient music as a hip highbrow framing and stylization of ongoing practices in crafting audio to alter consciousness, comportment, and mood. In so doing, *Turn On, Tune In, Drift Off* illuminates the social and aesthetic rifts and alliances informing one of today's most popular musical experimentalisms. *Nothing As We Need It* Bloomsbury Publishing USA Ubiquitous Musics offers a multidisciplinary approach to the

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pervasive presence of music in everyday life. The essays address a variety of situations in which music is present 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 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.

Strange Sounds  
Routledge  
A groundbreaking approach to sound in sci-fi films offers new ways of construing both sonic innovation and science fiction cinema. Including original readings of classics like *The Day the Earth*

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Stood Still, 2001: A movies, and Space Odyssey, Star Wars, and Blade Runner, The Sound of Things to Come delivers a comprehensive history of sound in science fiction cinema. Approaching movies as sound objects that combine cinematic apparatus and consciousness, Trace Reddell presents a new theory of sonic innovation in the science fiction film. Reddell assembles a staggering array of movies from sixty years of film history—including classics, blockbusters, B-

documentaries from the United States, Britain, France, Germany, Japan, and the Soviet Union—all in service to his powerful conception of sound making as a speculative activity in its own right. Reddell recasts debates about noise and music, while arguing that sound in the science fiction film provides a medium for alien, unknown, and posthuman sound objects that transform what and how we hear. Avoiding genre criticism's tendency to

obsess over utopias, The Sound of Things to Come draws on film theory, sound studies, and philosophies of technology to advance conversations about the avant-garde, while also opening up opportunities to examine cinematic sounds beyond the screen.