Sound Unbound Sampling Digital Music And Culture Paul D Miller

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Sound Unbound
Rhythm Science Cut `n` Mix The Oxford Handbook of Sound and Image in Digital Media Hypnerotomachia Poliphili

Sound Unbound

This work digs deep into sampling practices across audio-visual media, from found footage filmmaking to Internet 'memes' that repurpose music videos, trailers and news broadcasts. The book extends the conceptual boundaries of sampling by emphasizing its inter-medial dimensions, exploring its politics, and examining its historical and global scope.

Rhythm Science

The art of the mix creates a new language of creativity. “Once you get into the flow of things, you’re always haunted by the way that things could have turned out. This outcome, that conclusion. You get my drift. The uncertainty is what holds the story together, and that’s what I’m going to talk about.” —Rhythm Science The conceptual artist Paul Miller, also known as Dj Spooky that Subliminal Kid, delivers a manifesto for rhythm science—the creation of art from the flow of patterns in sound and culture, “the changing same.” Taking the Dj’s mix as template, he describes how the artist, navigating the innumerable ways to arrange the mix of cultural ideas and objects that bombard us, uses technology and art to create something new and expressive and endlessly variable. Technology provides the method and model; information on the web, like the elements of a mix, doesn’t stay in one place. And technology is the medium, bridging the artist’s consciousness and the outside world. Miller constructed his Dj Spooky persona (“spooky” from the eerie sounds of hip-hop, techno, ambient, and the other music that he plays) as a conceptual art project, but then came to see it as the opportunity for “coding a generative syntax for new languages of creativity.” For example: “Start with the inspiration of George Herriman’s Krazy Kat comic strip. Make a track invoking his absurd landscapes What do tons and tons of air pressure moving in the atmosphere sound like? Make music that acts a metaphor for that kind of immersion or density.” Or, for an online “remix” of two works by Marcel Duchamp: “I took a lot of his material written on music and flipped it into a DJ mix of his visual material—with him rhyming!” Tracing the genealogy of rhythm science, Miller cites sources and influences as varied as Ralph Waldo Emerson (“all minds quote”), Granmaster Flash, W. E. B Dubois, James Joyce, and Eminem. “The story unfolds while the fragments coalesce,” he writes. Miller’s textual provocations are designed for maximum visual and tactile seduction by the international studio COMA (Cornelia Blatter and Marcel Hermans). They sustain the book’s motifs of recontextualizing and relayering, texts and images bleed through from page to page, creating what amount to 2.5 dimensional vectors. From its remarkable velvet flesh cover, to the die cut hole through the center of the book, which reveals the colored nub holding in place the included audio CD, Rhythm Science: Excerpts and Allegories from the Sub Rosa Archives, this pamphlet truly lives up to Editorial Director Peter Lunenfeld’s claim that the Mediawork Pamphlets are “theoretical fetish objects’zines for grown-ups.”

Cut `n` Mix

In October 1934, the Chinese Communist Army found itself facing annihilation, surrounded by hundreds of thousands of Nationalist soldiers. Rather than surrender, 86,000 Communists embarked on an epic flight to safety. Only thirty were women. Their trek would eventually cover 4,000 miles over 370 days. Under enemy fire they crossed highland awamps, climbed Tibetan peaks, scrambled over chain bridges, and trudged through the sands of the western deserts. Fewer than 10,000 of them would survive, but remarkably all of the women would live to tell the tale. Unbound is an amazing story of love, friendship, and survival written by a new master of adventure narrative.

The Oxford Handbook of Sound and Image in Digital Media

Waltzing Australia was born out of a dream-and a journey. After walking away from her corporate career, Cynthia Clampitt headed to Australia, to start over, to write, and to test the limits of what she could do. Waltzing Australia recounts that joyous adventure. It is a story about change and about making dreams come true. But more than that, it is about Australia: the history, legends and art, both European and Aboriginal; the beauty, the challenge, the people, the land. From Sydney to Perth, Tasmania to Darwin, tropics to desert, city to wilderness, Clampitt carries the reader along on an exhilarating grand tour of a fascinating country. With a writing style reminiscent of Annie Dillard, she captures the essence of the land Down Under and invites others to fall in love with Australia.

Hypnerotomachia Poliphili

Sound Unbound

Intellectual property law in the United States does not work well and it needs to be reformed—but not for the reasons given by most critics. The issue is not that intellectual property rights are too easily obtained, too broad in scope, and too long in duration. Rather, the primary problem is overreaching by publishers, producers, artists, and others who abuse intellectual property law by claiming stronger rights than the law actually gives them. From copyfraud—like phony copyright notices attached to the U.S. Constitution—to lawsuits designed to prevent people from poking fun at Barbie, from controversies over digital sampling in hip-hop to Major League Baseball’s ubiquitous restriction on sharing any “accounts and descriptions of this game,” overreaching claims of intellectual
property rights are everywhere. Overreaching interferes with legitimate uses and reproduction of a wide variety of works, imposes enormous social and economic costs, and ultimately undermines creative endeavors. As this book reveals, the solution is not to change the scope or content of intellectual property rights, but to create mechanisms to prevent people asserting rights beyond those they legitimately possess. While there are many other books on intellectual property, this is the first to examine overreaching as a distinct problem and to show how to solve it. Jason Mazzone makes a series of timely proposals by which government, organizations, and ordinary people can stand up to creators and content providers when they seek to grab more than the law gives them.

Sound System Culture, Celebrating Huddersfield’s Sound Systems

The creative practice of remix is essential to contemporary culture, as the proliferation of song mashups, political remix videos, memes, and even streaming television shows like Stranger Things demonstrates. Yet remix is not an exclusively digital practice, nor is it even a new one, as there is evidence of remix in the speeches of classical Greek and Roman orators. Turntables and Tropes is the first book to address remix from a communicative perspective, examining its persuasive dimensions by locating its parallels with classical rhetoric. Through identifying, recontextualizing, mashing up, and applying rhetorical tropes to contemporary digital texts and practices, this groundbreaking book presents a new critical vocabulary that scholars and students can use to analyze remix. Building upon scholarship from classical thinkers such as Isocrates, Quintilian, N?g?r?jin, and Cicero and contemporary luminaries like Kenneth Burke, Richard Lanham, and Eduardo Navas, Scott Haden Church shows that an understanding of rhetoric offers innovative ways to make sense of remix culture.

Hip-Hop, Art, and Visual Culture

I began listening to Celtic music in the early 90’s when a friend introduced me to Fiona Ritchie’s NPR radio program, The Thistle and Shamrock. I’d already become aware of some session tunes through the pennywhistle primer my father had given me in the 80’s (when he was still a well, active musician and would play duets with me at family Christmas parties), but I had never before heard recordings of the masters of the whistle, fiddle, harp and uilleann pipes. Needless to say, it was a revelation. Shortly thereafter it seemed like the entire world was listening to the lilting jigs and high-stepping dance tunes in the wake of 1995’s Riverdance phenomenon. I loved most everything I heard in that period, from the very traditional, but incredibly virtuosic playing of The Chieftains to the dreamy Celtic-inspired pop of Enya, to the amazing blend of the two extremes by artists like Loreena McKennitt. Fast forward to 2010s . . . Ever since I started writing and arranging for the ukulele I’ve been planning this book; one that combines my love of traditional Celtic music with my love of the reentrant ukulele (gCEA), which sounds fantastic on solo dance tunes played in the campanella-style (where you try to avoid playing two consecutive notes on the same string to give the sonic illusion of playing on a harp). I’d like to acknowledge Alistair Wood for introducing me to this style of playing as well as three other inspiring arrangers of Celtic tunes for uke: Jonathan Lewis, Rob MacKillop and Wilfried Welti (though I’ve avoided their books while working on this title to avoid any unintentional borrowing). If you love this style, please check out their work as well! How were the ‘Top 25’ Celtic session tunes chosen out of the thousands of tunes and variations that are available? Quite simply, I went to the top two sites for traditional tunes and chose to arrange the 25 most bookmarked tunes. Hardly scientific, but a good measure of tune popularity nonetheless. I hope you enjoy the results! Slainte mhaith (good health)! M. Ryan Taylor CONTENTS: There are no page numbers in this book. The contents are listed in alphabetical order, as follows. Although there are no ‘easy’ tunes in this volume, 10 of the ‘easier’ tunes are marked with an asterisk. Banish Misfortune Banshee* Blarney Pilgrim* Boys of Bluehill Butterfly Conaughtman’s Rambles Cooley’s Drowsy Maggie Gravel Walks* Harvest Home* Jimmy Ward’s* Kesh Kid on the Mountain King of the Fairies Liltting Banshee* Maid Behind the Bar Mason’s Apron Morrison’s* Mountain Road Musical Priest* Out on the Ocean Rights of Man Silver Spear Tam Lin* Wind that Shakes the Barley* NOTES: * All of the tunes (except ‘King of the Fairies’) are arranged in the campanella-style. There are some places, however, where a repetition of a note on separate strings was not practical. * Slur marks have been used in the staff notation to indicate places you may wish to use a hammer-on, pull-off or slide. * A number of the arrangements go up to the 14th fret. I realize not all players have more than 12 frets, but I think enough do to warrant the inclusion. If your ukulele does not go above the 12th fret, experiment with taking these sections or phrases down an octave. * Although there are no ‘easy’ tunes in this volume, 10 of the ‘easier’ tunes are marked with an asterisk on the contents page.”

A Sample of Murder

In the walk-in freezer, Gwen finds the missing store manager. Unfortunately, her sampling knife is buried in his chest. Even worse, the handle is covered in Gwen’s Cheez Whiz fingerprints. She rockets to the top of the suspect list in two seconds flat. Upon discovering a witness—the cleaning woman—Gwen is disappointed. GERRY puts booze in her Thermos, lives in the store’s attic, and bought her dentures at a thrift store. She also refuses to tell the police what she saw. Gwen and cashier CARMEN ROSALES unite to save Gwen from her worst nightmare: having to pee in front of the other criminals in jail. Armed with $4.98 binoculars and caramel macchiatos, Gwen and Carmen snoop, spy, investigate suspects, duck-walk through backyards, and outwit tyrannical management. Together, they must discover who murdered the boss before the detective-with-an-agenda returns to arrest Gwen.

Sound Unbound

Anyone who saw a Midnight Oil show remembers it. As a poster for a show in Montreal (where one writer described them as the most important band in the world) said: Theyre not punk, theyre not pop, theyre not kidding. By the mid-1980s, music fans in Australia knew they had the best band in the world. They also knew that the very essence of that band, their loudly trumpeted Australian identity that permeated every note of their music, was the very thing that would ensure the rest of the world would never understand them. They were wrong. More than a dozen US and Canadian tours, nearly as many European tours, and tours of South America and South Africa are testament to this. And lets not forget the Top 10 albums and singles, and some of the most glowing live reviews ever written. Grab a large, strong drink, sit or stand in a stable place with something to hang on to, and discover how the world found the power and the passion.

Sampling Media

The British town of Huddersfield, nestled within the Pennine hills of West Yorkshire, has played an important role in the history of UK sound system culture. In fact, in relation to the town s size, its contribution to the UK s sound system heritage is quite
phenomenal. Featuring a wealth of previously unseen archival material, this book celebrates the people and sounds that helped
establish Huddersfield as the reggae and sound system capital of northern England.”

Maria Callas

The role of sound and digital media in an information-based society: artists—from Steve Reich and Pierre Boulez to Chuck D and
Moby—describe their work. If Rhythm Science was about the flow of things, Sound Unbound is about the remix—how music, art, and
literature have blurred the lines between what an artist can do and what a composer can create. In Sound Unbound, Rhythm Science
author Paul Miller aka DJ Spooky that Subliminal Kid asks artists to describe their work and compositional strategies in their own
words. These are reports from the front lines on the role of sound and digital media in an information-based society. The topics are
as diverse as the contributors: composer Steve Reich offers a memoir of his life with technology, from tape loops to video opera;
Miller himself considers sampling and civilization; novelist Jonathan Lethem writes about appropriation and plagiarism; science
fiction writer Bruce Sterling looks at dead media; Ron Eglash examines racial signifiers in electrical engineering; media activist
Naeem Mohaiemen explores the influence of Islam on hip hop; rapper Chuck D contributes “Three Pieces”; musician Brian Eno
explores the sound and history of bells; Hans Ulrich Obrist and Philippe Parreno interview composer-conductor Pierre Boulez; and
much more. “Press ‘play,’” Miller writes, “and this anthology says ‘here goes.’” The groundbreaking music that accompanies the
book features Nam Jun Paik, the Dada Movement, John Cage, Sonic Youth, and many other examples of avant-garde music. Most of
this content comes from the archives of Sub Rosa, a legendary record label that has been the benchmark for archival sounds since
the beginnings of electronic music. To receive these free music files, readers may send an email to the address listed in the book.
Contributors David Allenby, Pierre Boulez, Catherine Corman, Chuck D, Erik Davis, Scott De Lahunta, Manuel DeLanda, Cory
Doctorow, Eveline Domnitch, Frances Dyson, Ron Eglash, Brian Eno, Dmitry Gelfand, Dick Hebdige, Lee Hirsch, Vijay Iyer, Ken
Jordan, Douglas Kahn, Daphne Keller, Beryl Korot, John Lanier, Joseph Lanza, Jonathan Lethem, Carlo McCormick, Paul D. Miller
aka DJ Spooky that Subliminal Kid, Moby, Naeem Mohaiemen, Alondra Nelson, Keith and Mendi Obadike, Hans Ulrich Obrist,
Pauline Oliveros, Philippe Parreno, Ihab Haddad, Steve Reich, Simon Reynolds, Scanner aka Robin Rimbaud, Nadine
Robinson, Daniel Bernard Roumain (DBR), Alex Steinweiss, Bruce Sterling, Lucy Walker, Saul Williams, Jeff E. Winner

The Oxford Handbook of Music and Virtuality

The digital turn has created new opportunities for scholars across disciplines to use sound in their scholarship. This volume’s
contributors provide a blueprint for making sound central to research, teaching, and dissemination. They show how digital sound
studies has the potential to transform silent, text-centric cultures of communication in the humanities into rich, multisensory
experiences that are more inclusive of diverse knowledges and abilities. Drawing on multiple disciplines—including rhetoric and
composition, performance studies, anthropology, history, and information science—the contributors to Digital Sound Studies bring
digital humanities and sound studies into productive conversation while probing the assumptions behind the use of digital tools
and technologies in academic life. In so doing, they explore how sonic experience might transform our scholarly networks, writing
processes, research methodologies, pedagogies, and knowledges of the archive. As they demonstrate, incorporating sound into
scholarship is thus not only feasible but urgently necessary. Contributors. Myron M. Beasley, Regina N. Bradley, Steph Ceraso,
Tanya Clement, Rebecca Dowd Geoffroy-Schwinden, W. F. Umi Hsu, Michael J. Kramer, Mary Caton Lingold, Darren Mueller, Richard
Cullen Rath, Liana M. Silva, Jonathan Sterne, Jennifer Stoever, Jonathan W. Stone, Joanna Swafford, Aaron Trammell, Whitney
Trettian

The Organic Globalizer

This book is an economic analysis of plagiarism in music, focusing on social efficiency and questions of inequity in the revenue of
authors/artists. The organization into central chapters on the traditional literary aspect of composition and the technocratic problem
of ‘sampling’ will help clarify disputes about social efficiency and equity. It will also be extremely helpful as an expository method
where the text is used in courses on the music business. These issues have been explored to a great extent in other areas of
musical content—notably piracy, copying and streaming. Therefore it is extremely helpful to exclude consumer use of musical
content from the discussion to focus solely on the production side. This book also looks at the policy options in terms of the welfare
economics of policy analysis.

Undercurrents

An intimate portrait of a new generation of transmasculine individuals as they undergo gender transitions Award-winning
sociologist Arlene Stein takes us into the lives of four strangers who find themselves together in a sun-drenched surgeon’s office,
having traveled to Florida from across the United States in order to masculinize their chests. Ben, Lucas, Parker, and Nadia wish to
feel more comfortable in their bodies; three of them are also taking testosterone so that others recognize them as male. Following
them over the course of a year, Stein shows how members of this young transgender generation, along with other gender
dissidents, are redefining their identities and challenging others’ conceptions of who they are. During a time of conservative
resurgence, they do so despite great personal costs. Transgender men comprise a large, growing proportion of the trans
population, yet they remain largely invisible. In this powerful, timely, and eye-opening account, Stein draws from dozens of
interviews with transgender people and their friends and families, as well as with activists and medical and psychological experts.
Unbound documents the varied ways younger trans men see themselves and how they are changing our understanding of what it
means to be male and female in America.

The Routledge Companion to Remix Studies

This work, edited by Sheila Whiteley and Shara Rambarran, brings together a multidisciplinary group of scholars who address
issues such as artistic agency, the relationship between reality and illusion or simulation, and the construction of musical personae,
subjectivities, and identities in a virtual world.

Boundless

This comprehensive introduction to software synthesis techniques and programming is intended for students, researchers,
musicians, sound artists and enthusiasts in the field of music technology. The art of sound synthesis is as important for the electronic musician as the art of orchestration is important for symphonic music composers. Those who wish to create their own virtual orchestra of electronic instruments and produce original sounds will find this book invaluable. It examines a variety of synthesis techniques and illustrates how to turn a personal computer into a powerful and flexible sound synthesiser. The book also discusses a number of ongoing developments that may play an important role in the future of electronic music making. Previously published as Computer Sound Synthesis for the Electronic Musician, this second edition features a foreword by Jean-Claude Risset and provides new information on:· the latest directions in digital sound representation · advances in physical modelling techniques · granular and pulsar synthesis · PSOLA technique · humanoid voice synthesis · artificial intelligence · evolutionary computing The accompanying CD-ROM contains examples, complementary tutorials and a number of synthesis systems for PC and Macintosh platforms, ranging from low level synthesis programming languages to graphic front-ends for instrument and sound design. These include fully working packages, demonstration versions of commercial software and experimental programs from top research centres in Europe, North and South America.

Unbound

The Oxford Handbook of Sound and Image in Digital Media surveys the contemporary landscape of audiovisual media. Contributors to the volume look not only to changes brought by digital innovations, but to the complex social and technological past that informs, and is transformed by, new media. This collection is conceived as a series of dialogues and inquiries by leading scholars from both image- and sound-based disciplines. Chapters explore the history and the future of moving-image media across a range of formats including blockbuster films, video games, music videos, social media, digital visualization technologies, experimental film, documentaries, video art, pornography, immersive theater, and electronic music. Sound, music, and noise emerge within these studies as integral forces within shifting networks of representation. The essays in this collection span a range of disciplinary approaches (film studies, musicology, philosophy, cultural studies, the digital humanities) and subjects of study (Iranian documentaries, the Twilight franchise, military combat footage, and Lady Gaga videos). Thematic sections and direct exchanges among authors facilitate further engagement with the debates invoked by the text.

The Race of Sound

Visual art has been tied to hip-hop culture since its emergence in the 1970s. Commentary on these initial connections often emphasizes the importance of graffiti and fashion during hip-hop’s earliest days. Forty years later, hip-hop music has grown into a billion-dollar global industry, and its influence on visual art and society has also expanded. This book-length printed edition of Arts collects essays by scholars who explore this evolving influence through their work in art education, cultural theory, and visual culture studies. The topics covered by these authors include discussions on identity and cultural appropriation, equity and access as represented in select works of art, creativity and copyright in digital media, and the use of fine art tropes within the sociocultural history of hip-hop. As a collected volume, these essays make potentially important contributions to broadening the narrative on art education and hip-hop beyond the topics of graffiti, fashion, and the use of cyphers in educational contexts.

The Imaginary App

The Routledge Companion to Remix Studies comprises contemporary texts by key authors and artists who are active in the emerging field of remix studies. As an organic international movement, remix culture originated in the popular music culture of the 1970s, and has since grown into a rich cultural activity encompassing numerous forms of media. The act of recombining pre-existing material brings up pressing questions of authenticity, reception, authorship, copyright, and the techno-politics of media activism. This book approaches remix studies from various angles, including sections on history, aesthetics, ethics, politics, and practice, and presents theoretical chapters alongside case studies of remix projects. The Routledge Companion to Remix Studies is a valuable resource for both researchers and remix practitioners, as well as a teaching tool for instructors using remix practices in the classroom.

Digital Sound Studies

This book explores the political aspects of China’s climate change policy, focusing on the newly established carbon markets and carbon trading schemes. Lo makes a case for understanding the policy change in terms of discourse and in relation to narratives of national power and development.

The Book of Ice

The mobile app as technique and imaginative tool, offering a shortcut to instantaneous connection and entertainment. Mobile apps promise to deliver (h)appiness to our devices at the touch of a finger or two. Apps offer gratifyingly immediate access to connection and entertainment. The array of apps downloadable from the app store may come from the cloud, but they attach themselves firmly to our individual movement from location to location on earth. In The Imaginary App, writers, theorists, and artists—including Stephen Wolfram (in conversation with Paul Miller) and Lev Manovich—explore the cultural and technological shifts that have accompanied the emergence of the mobile app. These contributors and interviewees see apps variously as “a machine of transcendence,” “a hulking wound in our nervous system,” or “a promise of new possibilities.” They ask whether the app is an object or a relation, and if it could be a “metamedium” that supersedes all other artistic media. They consider the control and power exercised by software architecture; the app’s prosthetic ability to enhance certain human capacities, in reality or in imagination; the app economy, and the divergent possibilities it offers of making a living or making a fortune; and the app as medium and remediator of formats including blockbuster films, video games, music videos, social media, digital visualization technologies, experimental film, documentaries, video art, pornography, immersive theater, and electronic music. Sound, music, and noise emerge within these studies as integral forces within shifting networks of representation. The essays in this collection span a range of disciplinary approaches (film studies, musicology, philosophy, cultural studies, the digital humanities) and subjects of study (Iranian documentaries, the Twilight franchise, military combat footage, and Lady Gaga videos). Thematic sections and direct exchanges among authors facilitate further engagement with the debates invoked by the text.
Thief

For the last twenty years The Wire has fearlessly bypassed fashion in it’s search to expose the most innovative, radical, and compelling music from every genre all across the world. As listeners have grown increasingly eclectic and adventurous in their tastes, The Wire has emerged as the most authoritative source on modern music. In Undercurrents some of the best music writers of our time uncover the hidden wiring of the past century’s most influential music. Ian Penman discusses how the microphone transformed the human voice and made phantom presences of great singers such as Billie Holiday, Robert Johnson, and Brian Wilson. Christoph Cox demonstrates how the pioneers of live electronic music, the West Coast ensemble Sonic Arts Union, redefined virtuosity for the electronic age. Philip Smith and Peter Shapiro examine Harry Smith’s Smithsonian Anthology of American Folk Music, which led to a massive reappraisal of musical values that went far beyond the folk music revival.

Unbound

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Popular Music Studies Today

For millions of people, the great soprano Maria Callas (1923-1977) remains the focus of such unparalleled fascination that there is still no higher praise for singers than “the best since Callas.” In this biography, Callas’ career is brought brilliantly to life, from her transformation from a chubby, painfully shy girl into a magnificent, celebrated soprano, to her conflict with her larger-than-life image. Huffington makes this struggle, which was at the center of her life, also the center of the biography. Using a wealth of previously unpublished material and numerous first-hand interviews, Huffington documents Callas’ interminable conflict with her mother, her deeply emotional relationship with her voice, the gradual unraveling of her first marriage, her passionate love affair with Aristotle Onassis, her agony and humiliation at his leaving her, and her secret abortion.

Turntables and Tropes

Thief: A History of Music: This comic lays out 2000 years of musical history. A neglected part of musical history. Again and again there have been attempts to police music; to restrict borrowing and cultural cross-fertilization. But music builds on itself. To those who think that mash-ups and sampling started with YouTube or the DJ’s turntables, it might be shocking to find that musicians have been borrowing - extensively borrowing - from each other since music began. Then why try to stop that process? The reasons varied. Philosophy, religion, politics, race - again and again, race - and law. And because music affects us so deeply, those struggles were passionate ones. They still are. The history in this book runs from Plato to Blurred Lines and beyond. You will read about the Holy Roman Empire’s attempts to standardize religious music using the first great musical technology (notation) and the inevitable backfire of that attempt. You will read about troubadours and church composers, swapping tunes (and remarkably profane lyrics), changing both religion and music in the process. You will see diatribes against jazz for corrupting musical culture, against rock and roll for breaching the color-line. You will learn about the lawsuits that, surprisingly, shaped rap. You will read the story of some of music’s iconoclasts - from Handel and Beethoven to Robert Johnson, Chuck Berry, Little Richard, Ray Charles, the British Invasion and Public Enemy. To understand this history fully, one has to roam wider still - into musical technologies from notation to the sample deck, aesthetics, the incentive systems that got musicians paid, and law’s 250 year struggle to assimilate music, without destroying it in the process. Would jazz, soul or rock and roll be legal if they were reinvented today? We are not sure. Which as you will read, is profoundly worrying because today, more than ever, we need the arts. All of this makes up our story. It is assuredly not the only history of music. But it is definitely a part - and a fascinating part - of that history. We hope you like it.

Sampling Politics

“We finally have the definitive treatise on PyTorch! It covers the basics and abstractions in great detail. I hope this book becomes your extended reference document.” —Soumith Chintala, co-creator of PyTorch Key Features Written by PyTorch’s creator and key contributors Develop deep learning models in a familiar Pythonic way Use PyTorch to build an image classifier for cancer detection Diagnose problems with your neural network and improve training with data augmentation Purchase of the print book includes a free eBook in PDF, Kindle, and ePub formats from Manning Publications. About The Book Every other day we hear about new ways to put deep learning to good use: improved medical imaging, accurate credit card fraud detection, long range weather forecasting, and more. PyTorch puts these superpowers in your hands. Instantly familiar to anyone who knows Python data tools like NumPy and Scikit-learn, PyTorch simplifies deep learning without sacrificing advanced features. It’s great for building quick models, and it scales smoothly from laptop to enterprise. Deep Learning with PyTorch teaches you to create deep learning and neural network
systems with PyTorch. This practical book gets you to work right away building a tumor image classifier from scratch. After covering the basics, you’ll learn best practices for the entire deep learning pipeline, tackling advanced projects as your PyTorch skills become more sophisticated. All code samples are easy to explore in downloadable Jupyter notebooks. What You Will Learn

Understanding deep learning data structures such as tensors and neural networks Best practices for the PyTorch Tensor API, loading data in Python, and visualizing results Implementing modules and loss functions Utilizing pretrained models from PyTorch Hub Methods for training networks with limited inputs Sifting through unreliable results to diagnose and fix problems in your neural network Improve your results with augmented data, better model architecture, and fine tuning This Book Is Written For Python programmers with an interest in machine learning. No experience with PyTorch or other deep learning frameworks is required.

About The Authors Eli Stevens has worked in Silicon Valley for the past 15 years as a software engineer, and the past 7 years as Chief Technical Officer of a startup making medical device software. Luca Antiga is co-founder and CEO of an AI engineering company located in Bergamo, Italy, and a regular contributor to PyTorch. Thomas Viehmann is a Machine Learning and PyTorch specialty trainer and consultant based in Munich, Germany, and a PyTorch core developer. Table of Contents PART 1 - CORE PYTORCH 1 Introducing deep learning and the PyTorch 2 Pretrained networks 3 It starts with a tensor 4 Real-world data representation using tensors 5 The mechanics of learning 6 Using a neural network to fit the data 7 Telling birds from airplanes: Learning from images 8 Using convolutions to generalize PART 2 - LEARNING FROM IMAGES IN THE REAL WORLD: EARLY DETECTION OF LUNG CANCER 9 Using PyTorch to fight cancer 10 Combining data sources into a unified dataset 11 Training a classification model to detect suspected tumors 12 Improving training with metrics and augmentation 13 Using segmentation to find suspected nodules 14 End-to-end node analysis, and where to go next PART 3 - DEPLOYMENT 15 Deploying to production

Computer Sound Design

The Ugly Australian Underground documents the music, song writing, aesthetics, lives and struggles of 50 of Australia’s most innovative and creatively significant bands and artists at the creative peak of their careers. The book provides a rare insight into the most ‘happening’ cult music scenes of the previous two decades. The author, Jimi Kritzler is both a journalist and a musician and is personally connected to the musicians he interviews through his own involvement in this music sub culture. The interviews are extremely personal and reveal much more than any interview granted to street press or blogs. The interviews deal with not only the music and song writing processes of each band but in some circumstances their struggles with drugs, the death of band members and involvement in crime. The book is complimented by previously unpublished photographs of all the bands interviewed The Australian underground scene in the last five years has been heralded not only in Australia but also in Europe and particularly America. Known as the “Australian Invasion” in America, many of the bands interviewed in this book have received a great deal of hype and press in America with many of the bands signing to American record labels. Bands featured in the book like The Drones, Eddy Current Suppression Ring, Royal Headache, UV Race, Circle Pit, HTRK, Lesion, UV Ambarchi, Total Control, Witch Hats, Deaf Wish, Blank Realm, New War, Holy Balm, Fabulous Diamonds, The Garbage and The Flowers, Straight Arrows, xNoBBox, Naked on the Vague, Kitchens Floor and My Disco are all on American record labels and have all toured America at least once. Eddy Current Suppression Ring even lent their song ‘Memory Lane’ to an American telecommunications company advertisement, which was played repeatedly during the Super Bowl. Whilst that may indicate the influence of the band in America at the more mainstream end of the spectrum, at the other end, Eddy Current Suppression Ring are a culturally significant and revered underground band both in Australia and America who play to thousands of people at any given show. The bands in this book have dedicated fan bases both in Australia and America who recognise that this crop of bands are the most creatively important in the Australian music scene today. These are the bands that will be remembered in twenty years for having created seminal records. Already The Drones and Eddy Current Suppression Ring have won The Music Prize as well as both being named in the “100 Best Australian Albums of All-Time.” The Author: James (Jimi) Kritzler graduated from The University of Queensland with a Bachelor of Journalism degree and an Honours Degree in Journalism from Queensland University of Technology. He is currently a feature writer, reviewer and contributor to Vice Magazine. He has written for The Courier Mail Newspaper (News Ltd, QLD), Timeoff Magazine, Rave Magazine and New York’s ‘SUP Magazine. Jimi also plays in Slug Guts (Sacred Bones Records-NYC) and White Hex (Avant Records -Euro/USA) & Nihilistic Orbs -Australia). Slug Guts have released four albums, toured Australia innumerable times as well as Japan and USA. He has been putting on shows for a decade including many for bands featured in this book

The Oxford Handbook of Music Making and Leisure

The Organic Globalizer is a collection of critical essays which takes the position that hip-hop holds political significance through an understanding of its ability to at once raise cultural awareness, expand civil society’s focus on social and economic justice through institution building, and engage in political activism and participation. Collectively, the essays assert hip hop’s importance as an “organic globalizer:” no matter its pervasiveness or reach around the world, hip-hop ultimately remains a grassroots phenomenon that is born of the community from which it permeates. Hip hop, then, holds promise through three separate but related avenues: (1) through cultural awareness and identification/recognition of voices of marginalized communities through music and art; (2) through social creation and the institutionalization of independent alternative institutions and non-profit organizations in civil society geared toward social and economic justice; and (3) through political activism and participation which demands are articulated and made on the state. With editorial bridges between chapters and an emphasis on interdisciplinary and diverse perspectives, The Organic Globalizer is the natural scholarly evolution in the conversation about hip-hop and politics.

Copyfraud and Other Abuses of Intellectual Property Law

Antarctica, the only uninhabited continent, belongs to no single country and has no government. While certain countries lay claim to portions of the landmass, it is the only solid land on the planet with no united national affiliation. Drawing on the continent’s rich history of inspiring exploration and artistic endeavors, Paul D. Miller a.k.a. DJ Spooky has put together his own multimedia, multidisciplinary study of Antarctica. Book of Ice is one aspect of this ongoing project. In light of climate change and tireless human enterprise to be present everywhere on the planet, Miller uses Antarctica as a point on entry for contemplating humanity’s relationship with the natural world. Using photographs and film stills from his journey to the bottom of the world, along with original artworks and re-appropriated archival materials, Miller ponders how Antarctica could liberate itself from the rest of the world. Part fictional manifesto, part history and part science book, Book of Ice furthers Miller’s reputation as an innovative artist capable of making the old look new. The Book of Ice contains an introduction by celebrated physicist Brian Greene, author of the bestselling Fabric of the Cosmos. “This is not cool, this is freezing. I still have frostbite.” --Stefan Sagmeister “A rare mind encounters a rare place—this is an entirely new take on the bottom of the world, very cool (but getting warmer).” –--Bill McKibben, American
environmentalist, journalist, and author “Antarctica is full of wonder. Paul D Miller has visited and returned with treasure. You hold in your hand interviews, photographs, histories, architectural plans, propaganda, sheet music, hyperlinks and a manifesto demanding that you never set foot there. This is work as unbounded and untameable as the continent itself. Read it and feel dislocated in the best possible way.” --Raj Patel, author of The Value of Nothing

Waltzing Australia

This volume documents the 19th edition of the biannual “International Association for the Study of Popular Music”. In focus of the conference were present and future developments. For example, the diminishing income potential for musicians as well as the recording industry as a whole, concurrent with the decreasing relevance of popular music in youth culture. This is where computer games and social media come to the forefront. At the same time, the research of popular music has emancipated itself from its initial outsider.

Carbon Trading in China

Music has been a vital part of leisure activity across time and cultures. Contemporary commodification, commercialization, and consumerism, however, have created a chasm between conceptualizations of music making and numerous realities in our world. From a broad range of perspectives and approaches, this handbook explores avocational involvement with music as an integral part of the human condition. The chapters in The Oxford Handbook of Music Making and Leisure present myriad ways for reconsidering and refocusing attention back on the rich, exciting, and emotionally charged ways in which people of all ages make time for making music. The contexts discussed are broadly Western, including an eclectic variety of voices from scholars across fields and disciplines, framing complex and multifaceted phenomena that may be helpfully, enlighteningly, and perhaps provocatively framed as music making and leisure. This volume may be viewed as an attempt to reclaim music making and leisure as a serious concern for, amongst others, policy makers, scholars, and educators who perhaps risk eliding some or even most of the ways in which music - a vital part of human existence - is integrated into the everyday lives of people. As such, this handbook looks beyond the obvious, asking readers to consider anew, “What might we see when we think of music making as leisure?”

Deep Learning with PyTorch

In The Race of Sound Nina Sun Eidsheim traces the ways in which sonic attributes that might seem natural, such as the voice and its qualities, are socially produced. Eidsheim illustrates how listeners measure race through sound and locate racial subjectivities in vocal timbre—the color or tone of a voice. Eidsheim examines singers Marian Anderson, Billie Holiday, and Jimmy Scott as well as the vocal synthesis technology Vocaloid to show how listeners carry a series of assumptions about the nature of the voice and to whom it belongs. Outlining how the voice is linked to ideas of racial essentialism and authenticity, Eidsheim untangles the relationship between race, gender, vocal technique, and timbre while addressing an undertheorized space of racial and ethnic performance. In so doing, she advances our knowledge of the cultural-historical formation of the timbral politics of difference and the ways that comprehending voice remains central to understanding human experience, all the while advocating for a form of listening that would allow us to hear singers in a self-reflexive, denaturalized way.

Midnight Oil

The story of how hip-hop created, and came to dominate, the twenty-first century. In Dead Precedents, Roy Christopher traces the story of how hip-hop invented the twenty-first century. Emerging alongside cyberpunk in the 1980s, the hallmarks of hip-hop - allusion, self-reference, the use of new technologies, sampling, the cutting and splicing of language and sound - would come to define the culture of the new millennium. Taking in the groundbreaking work of DJs and MCs, alongside writers like Dick and Gibson, as well as graffiti and DIY culture, Dead Precedents is a counter-culture history of the twentieth century, showcasing hip-hop’s role in the creation of the world we now live in.

Top 25 Celtic Session Tunes for Ukulele

First published in 1987. Routledge is an imprint of Taylor & Francis, an informa company.

Noise in My Head

An Economic Approach to the Plagiarism of Music

Music sampling has become a predominantly digitalized practice. It was popularized with the rise of Rap and Hip-Hop, as well as ambient music scenes, but it has a history stretching back to the earliest days of sound recording and experimental music making from around the world. Digital tools and networks allow artists to sample music across national borders and from diverse cultural traditions with relative ease, prompting questions around not only fair use, copyright, and freedom of expression, but also cultural appropriation and “copywrongs.” For example, non-commercial forms of sharing that are now commonplace on the web bring musicians and their audiences into closer contact with emerging regimes of commercial web-tracking and state-sponsored online surveillance. Moreover, when musicians actively engage in political or social causes through their music, they are liable to both commercial and state forces of control. Shifts back to corporate ownership and control of the global music business—online and offline—highlight competing claims for commercial and cultural ownership and control of sampled music from local communities, music labels, and artists. Each case study is based on archival research, close listening, and musical analysis, alongside conversations and public reflections from artists such as David Byrne, Annirudha Das, Asian Dub Foundation, John Cage, Brian Eno, Sarah Jones, Gil Scott-Heron, Karlheinz Stockhausen, Dunya Yunis, and Sonia Mehta. Sampling Politics provides ways to listen and hear (again) how sampling practices and music making work, on its own terms and in context. In so doing, M.I. Franklin corrects some errors in the public record, addressing some longstanding misperceptions over the creative, legal, and cultural legacy of music sampling in some cases of rich, and complex practices that have also been called musical “borrowing,” “cultural appropriation,” or “theft.” This book considers the musicalities and musicianship at stake in each case, as well as the respective
creative practices and performance cultures underscoring the ethics of attribution and collaboration when sampling artists make music.

Follow for Now, Volume 2

What if the ability to look, feel, and perform at peak capacity wasn’t the stuff of lore but instead was within easy reach? In a perfect world, you would be able to have it all: complete optimization of mind, body, and spirit. In Boundless, the New York Times bestselling author of Beyond Training and health and fitness leader Ben Greenfield offers a first-of-its-kind blueprint for total human optimization. To catapult you down the path of maximizing cognition, mental clarity, and IQ, you will discover: How to rewire your skull’s supercomputer (& 9 ways to fix your neurotransmitters) The 12 best ways to heal a leaky brain 8 proven methods to banish stress and kiss high cortisol goodbye 10 foods that break your brain, and how to eat yourself smart How to exercise the cells of your nervous system using technology and modern science Easy ways to train your brain for power, speed, and longevity The ultimate guide to optimizing your sleep, maximizing mental recovery, and stopping jet lag To ensure that you look good naked and live a long time, you will learn: 6 ways to get quick, powerful muscles (& why bigger muscles aren’t better) How to burn fat fast without destroying your body The fitness secrets of 6 of the fittest old people on the planet How to eat, train, and live for optimal symmetry and beauty (& how to raise kids with superhuman bodies and brains) And to help you live a fulfilling and happy life, you will learn: 12 techniques to heal your body using your own internal pharmacy What the single most powerful emotion is and how to tap into it every day of the best ways to heal your body and spirit using sounds and vibrations 6 ways to enhance your life and longevity with love, friendships, and lasting relationships How to biohack the bedroom for better sex and longer orgasms, and the top libido-enhancing herbs, supplements, and strategies The perfect morning, afternoon, and evening routines for enhancing sleep, productivity, and overall happiness 28 ways to combine ancestral wisdom and modern science to enhance longevity, including the best foods, herbs, supplements, injections, medical treatments, biohacks, fasting strategies, and much more The 4 hidden variables that can make or break your mind, body, and spirit The exercise that will change your life forever (& how to reverse-engineer your perfect day) Boundless guides you every step of the way to becoming an expert in what makes your brain tick, your body work, and your spirit happy. You can flip open the book to any chapter and discover research-proven, trench-tested techniques to build muscle, burn fat, live longer, have mind-blowing sex, raise robust children, and much, much more!

Dead Precedents

Follow for Now

Francesco Colonna’s weird, erotic, allegorical antiquarian tale, “Hypnerotomachia Poliphili”, together with all of its 174 original woodcut illustrations, has been called the first “stream of consciousness” novel and was one of the most important documents of Renaissance imagination and fantasy. The author -- presumed to be a friar of dubious reputation -- was obsessed by architecture, landscape and costume (it is not going too far to say sexually obsessed) and its woodcuts are a primary source for Renaissance ideas.

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