

NOISE/MUSIC
A HISTORY
PAUL HEGARTY



Noise Music History Paul Hegarty

Arturo Cuomo



Noise Music History Paul Hegarty:

Noise Music Paul Hegarty, 2007-09-01 Noise Music looks at the phenomenon of noise in music from experimental music of the early 20th century to the Japanese noise music and glitch electronica of today It situates different musics in their cultural and historical context and analyses them in terms of cultural aesthetics Paul Hegarty argues that noise is a judgement about sound that what was noise can become acceptable as music and that in many ways the idea of noise is similar to the idea of the avant garde While it provides an excellent historical overview the book's main concern is in the noise music that has emerged since the mid 1970s whether through industrial music punk free jazz or the purer noise of someone like Merzbow The book progresses seamlessly from discussions of John Cage Erik Satie and Pauline Oliveros through to bands like Throbbing Gristle and the Boredoms Sharp and erudite and underpinned throughout by the ideas of thinkers like Adorno and Deleuze Noise Music is the perfect primer for anyone interested in the louder side of experimental music

Noise/music Paul Hegarty, Noise Music looks at the phenomenon of noise in music from experimental music at the early 20th century to the Japanese noise music and glitch electronica of today While it provides an excellent historical overview the book's main concern is in the noise music that has emerged since the mid 1970s whether through industrial music punk free jazz or the purer noise of Merzbow The book progresses seamlessly from discussions of John Cage Erik Satie and Pauline Oliveros through to bands like Throbbing Gristle and the Boredoms The author also examines the concept of noise from a philosophical perspective Underpinned throughout by the ideas of Adorno Deleuze and others the author's writing is sharp and erudite Summarized from back cover

Annihilating Noise Paul Hegarty, 2020-12-10 Noise has become a model of cultural and theoretical thinking over the last two decades Following Hegarty's influential 2007 book Noise Music Annihilating Noise discusses in sixteen essays how noise offers a way of thinking about critical resistance disruptive creativity and a complex yet enticing way of understanding the unexpected the dissonant the unfamiliar It presents noise as a negativity with no fixed identity that can only be defined in connection and opposition to meaning and order This book reaches beyond experimental music and considers noise as an idea and practice within a wide range of frameworks including social ecological and philosophical perspectives It introduces the ways in which the disruptive implications of noise impact our ways of thinking acting and organizing in the world and applies it to 21st century concerns and today's technological ecology

Becoming Noise Music Stephen Graham, 2023-01-12 Becoming Noise Music tells the story of noise music in its first 50 years using a focus on the music's sound and aesthetics to do so Part One focuses on the emergence and stabilization of noise music across the 1980s and 1990s whilst Part Two explores noise in the twenty first century Each chapter contextualizes tells the story of the music under discussion before describing and interpreting its sound and aesthetic Stephen Graham uses the idea of becoming to capture the unresolved dialectical tension between noise disorder and musical order in the music itself the experiences listeners often have in response and the overarching story of becoming of the genre

that has taken place in this first fifty or so years The book therefore doubles up on becoming it is about both the becoming it identifies in and the larger genre making process of the becoming of noise music On the latter count it is the first scholarly book to focus in such depth and breadth on the sound and story of noise music as opposed to contextual questions of politics history or sociology Relevant to both musicology and noise audiences *Becoming Noise Music* investigates a vital but analytically underexplored area of avant garde musical practice Noise Matters Greg Hainge, 2013-03-14 Everyone knows what noise is Or do they Can we in fact say that one man s noise is another teenager s music Is noise in fact only an auditory phenomenon or does it extend far beyond this realm If our common definitions of noise are necessarily subjective and noise is not just unpleasant sound then it merits a closer look or listen Greg Hainge sets out to define noise in this way to find within it a series of operations common across its multiple manifestations that allow us to apprehend it as something other than a highly subjective term that tells us very little Examining a wide range of texts including Sartre s novel *Nausea* and David Lynch s iconic films *Eraserhead* and *Inland Empire* Hainge investigates some of the Twentieth Century s most infamous noisemongers to suggest that they re not that noisy after all and it finds true noise in some surprising places The result is a thrilling and illuminating study of sound and culture Cracked Media Caleb Kelly, 2009 Sumario Recording and noise approaches to cracked media Broken music the manipulated modified and destroyed phonograph Damaged sound glitching and skipping compact discs in the audio of Yasunao Tone Nicolas Collins Oval and Disc Tactics shadows and new media

Noise Channels Peter Krapp, 2011-10-28 Brings to light the critical role of noise and error in the creative potential of digital culture *After Sound* G Douglas Barrett, 2016-08-11 *After Sound* considers contemporary art practices that reconceive music beyond the limitation of sound This book is called *After Sound* because music and sound are in Barrett s account different entities While musicology and sound art theory alike typically equate music with pure instrumental sound or absolute music Barrett posits music as an expanded field of artistic practice encompassing a range of different media and symbolic relationships The works discussed in *After Sound* thus use performance text scores musical automata video social practice and installation while they articulate a novel aesthetic space for a radically engaged musical practice Coining the term critical music this book examines a diverse collection of art projects which intervene into specific political and philosophical conflicts by exploring music s unique historical forms Through a series of intimate studies of artworks surveyed from the visual and performing arts of the past ten years Pussy Riot Ultra red Hong Kai Wang Peter Ablinger Pauline Boudry and Renate Lorenz and others *After Sound* offers a significant revision to the way we think about music The book as a whole offers a way out of one of the most vexing deadlocks of contemporary cultural criticism the choice between a sound art effectively divorced from the formal historical coordinates of musical practice and the hermetic music that dominates new music circles today **The Oxford Handbook of Sound and Image in Digital Media** Carol Vernallis, Amy Herzog, John Richardson, 2015 This collection surveys the contemporary landscape of audiovisual media Contributors from image and

sound studies explore the history and the future of moving image media across a range of formats including blockbuster films video games music videos social media experimental film documentaries video art pornography theater and electronic music

An Epistemology of Noise Cecile Malaspina, 2018-05-31 What do we understand noise to be The term noise no longer suggests only aesthetic judgement as in acoustic or visual noise and is now relevant to domains as varied as communication theory physics and biology This trans disciplinary usage leads to confusion and complication and reveals that the question of noise is a properly philosophical problem Presenting an analysis of the rising interest in the notion of noise this book investigates if there can be a coherent understanding of what it is that can be effectively shared among the natural and human sciences technology and the arts Drawing the philosophical consequences of noise for the theory of knowledge Malaspina undertakes a philosophical revaluation of Shannon and Weaver's theory of information entropy this forms the basis upon which to challenge the common idea that noise can be reduced to notions of error disorder or disorganization The wider consequences of this analysis relate the technological and scientific aspect of noise with its cultural and psycho social aspects At the heart of Malaspina's argument is the contestation of the ground upon which we judge and distinguish noise from information and finally the exploration of its emancipatory potential *Sound and Literature* Anna Snaith, 2020-06-18

What does it mean to write in and about sound How can literature seemingly a silent visual medium be sound bearing This volume considers these questions by attending to the energy generated by the sonic in literary studies from the late nineteenth century to the present Sound whether understood as noise music rhythm voice or vibration has long shaped literary cultures and their scholarship In original chapters written by leading scholars in the field this book tunes in to the literary text as a site of vocalisation rhythmic and dissonance as well as an archive of soundscapes modes of listening and sound technologies Sound and Literature is unique for the breadth and plurality of its approach and for its interrogation and methodological mapping of the field of literary sound studies **Noise as a Constructive Element in Music** Mark

Delaere, 2022-09-12 Music and noise seem to be mutually exclusive Music is generally considered as an ordered arrangement of sounds pleasing to the ear and noise as its opposite chaotic ugly aggressive sometimes even deafening When presented in a musical context noise can thus act as a tool to express resistance to predominant cultural values to society or to socioeconomic structures including those of the music industry The oppositional stance confirms current notions of noise as something which is destructive a belief not only cherished by hard core rock bands but also shared by engineers and companies developing devices to suppress or reduce noise in our daily environment In contrast to the common opinions on noise just described this volume seeks to explore the constructive potential of noise in contemporary musical practices Rather than viewing noise as a defect this volume aims at studying its aesthetic and cultural potential Within the noise music study field most recent publications focus on subgenres such as psychedelic post rock industrial hard core punk trash or rave as they developed from rock and popular music This book includes work on avant garde music developed in the domain of

classical music as well. In addition to already well established social historical and aesthetical perspectives on noise and noise music this volume offers contributions by music analysts. The Open Access version of this book available at <http://www.taylorfrancis.com> has been made available under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license.

Art, Media Design, and Postproduction Eduardo Navas, 2025-05-12. A concise guide to the creative application of appropriation and remix that offers a set of open ended guidelines for art and design studio based projects. This book explores creativity with emerging technology including artificial intelligence. This fully revised and expanded second edition engages with the ongoing recycling and repurposing of content and form and the new directions the emerging form of metacreativity is taking. Art and design as artists continue to expand their creative methodologies. Exploration of metacreativity is new to this edition with a focus on remix principles, the implementation of data analysis and the delegation of parts of the creative process to automated algorithms and artificial intelligence. Each chapter includes an introduction, goals for guidelines of a studio based project with an explanation of relevant history as well as examples and case studies. Each set of guidelines is open ended enabling the reader to repurpose the instructional material according to their own methodologies and choice of medium. Navas also provides historical and theoretical context to encourage critical reflection. The second edition remains the first book of guidelines to take into account the historical, theoretical and practical context of remix as an interdisciplinary act. This is an essential read for those interested in remix studies and appropriation in art, design and media.

The Noise in Noise Miguel Prado Casanova, 2023-11-20. This book aims to thoroughly examine noise's conceptual potencies and explore and amplify its epistemic consequences. The author explores the prospect of different contextures of a present made volatile by noise. In a moment when our species exhibits the capacity of global scale coordination and the design of robust adaptable social systems we need to review the way in which we can harness uncertainty, randomness and noise. This philosophical work is informed by many different fields of contemporary science in order to assess and highlight the problems of the metascientific and ideological foundations of diverse projects of prediction and control of uncertainty. This conveys an analysis of how contemporary prediction technologies are dramatically transforming our relationship with the future and with uncertainty in a great number of our social structures.

Helvete 3 Helvete Journal, 2016-12-14. Black Metal Theory is noise. Lacking one clear manifesto or position it fails to become an elite circle. It is amplified and transmitted electronically through instruments, lo-fi recordings, internets and print on demand publishers yet rather than a clear direction of progress we glean only its subversive raw dissonance, disruptions, animalistic screams, resonating disturbances, high pitched feedback, primitive growls and its atmospheric statics, hisses and drones. Black Metal Theory refuses to be hi-fi. It quenches its sonic thirsts from primordial ditch stews that resemble the dark sludge of recently melted snowfall, pristine white flakes transmuted into a tumultuously sexy and delicious mixture of trash and dirt and ash and poison that swirls and splashes in ditches before seeping into the underground. Our ears drink this disharmonious

black bile and our bodies suspend in its intoxicating formless complexities The third issue of Helvete Bleeding Black Noise features artwork and essays that focus on the sonic aspects of Black Metal specifically its interactions with Noise the interruptions creations and destructions of signals as black noise Bleeding Black Noise is a revision of Steven Parrino's statement My relation between Rock and visual art I will bleed for you In this issue Rock is replaced with Noise and Bleeding is celebrated as a release of the Black Noise raw energy and formless potential The essays and art portfolios included here experiment with sonic and conceptual feedback as well as the way that black noise works through feedback as a process resonating as background hums or drones and cascading in foregrounded screams

TABLE OF CONTENTS Untitled by Alessandro Keegan Black Noise The Throb of the Anthropocene by Susanna Pratt Dead Body of a Performance by Michael Sellam Vocal Distortion by Simon Prill 1558 2016 by Gast Bouschet and Nadine Hilbert Distraction by Bagus Jalang Leaving the Self Behind by Nathan Snaza Excerpts from *zwart* 24 and *ZWART* Magazine 5 by Max Kuiper False Atonality True Non tonality by Bert Stabler Untitled by Faith Coloccia Nonevent Grotesque Indexicality Black Sites and the Cryptology of the Sonorous Irreflective in *TOMB* by Kyle McGee

Music at the Extremes Scott A. Wilson, 2015-06-08 Away from the spotlight of the pop charts and the demands of mainstream audiences original music is still being played and audiences continue to engage with innovative artists This collection of fresh essays gathers together critical writing on such genres as Power Electronics Black Metal Neo Folk Martial Industrial Hard Core Punk and Horrorcore The contributors report from the periphery of the music world seeking to understand these new genres how fans connect with artists and how artists engage with their audiences Diverse music scenes are covered from small town New Zealand to Washington D C and Ljubljana Slovenia Artists discussed include Coil Laibach Whitehouse Insane Clown Posse Wolves in the Throne Room Turisas Tyr G G Allin and many others

The Ternary Distinction of Film Music Gaspara Cailléz Angeles MPhil ASCAP, 2021-12-30 The author addresses the problematic categorization of film music in terms of the reductive diegetic nondiegetic binary distinction Caillez Angeles reconstructs the binary to establish a new tripartite schema that subsumes ambiguous classifications of film music that remain sitting outside and within the binary regions Following the law of parsimony the schema proffers a new way to organize film music without destabilizing categorial logic

Resonances Michael Goddard, Benjamin Halligan, Nicola Spelman, 2013-07-18 Resonances is a compelling collection of new essays by scholars writers and musicians all seeking to explore and enlighten this field of study Noise seems to stand for a lack of aesthetic grace to alienate or distract rather than enrapture And yet the drones of psychedelia the racket of garage rock and punk the thudding of rave the feedback of shoegaze and post rock the bombast of thrash and metal the clatter of jungle and the stuttering of electronica together with notable examples of avant garde noise art have all found a place in the history of contemporary musics and are recognised as representing key evolutionary moments Noise therefore is the untold story of contemporary popular music and in a critical exploration of noise lies the possibility of a new narrative one that is wide

ranging connects the popular to the underground and avant garde fully posits the studio as a musical instrument and demands new critical and theoretical paradigms of those seeking to write about music *Gender, Age and Musical Creativity* Catherine Haworth, Lisa Colton, 2016-03-03 From the perennially young precocious figure of little orphan Annie to the physical and vocal ageing of the eighteenth century castrato interlinked cultural constructions of age and gender are central to the historical and contemporary depiction of creative activity and its audiences *Gender Age and Musical Creativity* takes an interdisciplinary approach to issues of identity and its representation examining intersections of age and gender in relation to music and musicians across a wide range of periods places and genres including female patronage in Renaissance Italy the working class brass band tradition of northern England twentieth century jazz and popular music cultures and the contemporary New Music scene Drawing together the work of musicologists and practitioners the collection offers new ways in which to conceptualise the complex links between age and gender in both individual and collective practice and their reception essays explore juvenilia and late style in composition and performance the role of public and private institutions in fostering and sustaining creative activity throughout the course of musical careers and the ways in which genres and scenes themselves age over time **Musicality in Theatre** David Roesner, 2016-04-29 As the complicated relationship between music and theatre has evolved and changed in the modern and postmodern periods music has continued to be immensely influential in key developments of theatrical practices In this study of musicality in the theatre David Roesner offers a revised view of the nature of the relationship The new perspective results from two shifts in focus on the one hand Roesner concentrates in particular on theatre making that is the creation processes of theatre and on the other he traces a notion of musicality in the historical and contemporary discourses as driver of theatrical innovation and aesthetic dispositif focusing on musical qualities metaphors and principles derived from a wide range of genres Roesner looks in particular at the ways in which those who attempted to experiment with advance or even revolutionize theatre often sought to use and integrate a sense of musicality in training and directing processes and in performances His study reveals both the continuous changes in the understanding of music as model method and metaphor for the theatre and how different notions of music had a vital impact on theatrical innovation in the past 150 years Musicality thus becomes a complementary concept to theatricality helping to highlight what is germane to an art form as well as to explain its traction in other art forms and areas of life The theoretical scope of the book is developed from a wide range of case studies some of which are re readings of the classics of theatre history Appia Meyerhold Artaud Beckett while others introduce or rediscover less discussed practitioners such as Joe Chaikin Thomas Bernhard Elfriede Jelinek Michael Thalheimer and Karin Beier

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