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A History

Paul

Hegarty

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\ "Noise Music" \

The Noise- Mini
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~~The History of~~
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Words Revealed!

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Hospital! Land

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Sound | A Roland

Retrospective

King Von KNEW

the OPPS Was

After Him!

Proof Inside

Footage of Him

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Minutes Before!

How to make

Harsh Noise Wall

~~The Last Few~~

~~Polio Survivors~~

~~—Last of the~~

~~Iron Lungs |~~

~~Gizmode~~ Berywam:

This Beatboxing

Group Will SHOCK

You! - America's

Got Talent 2019

How do I enjoy

experimental

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music? ft. Mike

Rugnetta Colicky

Baby Sleeps To

This Magic Sound

| White Noise 10

Hours | Soothe

crying infant

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Never Gonna Give

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on his obsession

with the history

of the bass

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guitar Talking

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~~Songs Noise Music~~

~~A History Paul~~

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avant-garde and experimental roots-from Futurism, Fluxus, and musique concrète to 1970s progressive rock and punk-and examines its more recent incarnations. One noise-engaging genre is jazz,

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roots-from
Futurism,
Fluxus, and
musique concrète
to 1970s
progressive rock
and punk-and
examines its
more recent
incarnations. One
noise-engaging
genre is jazz,

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expectation of
rejection and
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infinitem—are
not porous to
the multiple,
then there can
be no listening
to noise (and it
could have no
history). Paul
Hegarty's

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and should be
widely read and
offers much to

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be emulated. Its
theoretical
armature is
highly complex
and regularly
supports
brilliant
analyses coupled
with far-
reaching
critiques of
many ...

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and ...~~

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roots—from

Futurism,

Fluxus, and

musique concrète

to 1970s

progressive rock

and punk—and

examines its

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genre is jazz,

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Paul Hegarty
argues that
noise is a
judgement about
sound, that what

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was noise can be
coNoise/Musicloo
ks 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.

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Hegarty~~

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Group.

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pages. \$22. An

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and cultural

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experimental

roots—from

Futurism,

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Fluxus, and
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to 1970s

progressive rock
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more recent
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"Noise and its relationship to music – and noise as music – is asuitably chaotic and mercurial subject with much hissing feedback. According to author Paul Hegarty in Noise/Music, A History

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PDF Noise

(Continuum, 232
pages, \$22.95),
noise is

"defined by what
it is not" and
"a resistance,
but also defined
by what society
resists."

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History:~~

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Music A History

...
We might want to
think of noise

music as a
history of the
use of noise
(and reactions
to this), going
from Russolo (or
Wagner,
Schoenberg, etc)
through the cut
and pasting of
the 1950s and

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1960s, ... History

Paul Hegarty

~~Noise and music:~~

~~an eternal~~

~~conflict of~~

~~sound | Music~~

~~...~~

Noise music is a category of music that is characterised by the expressive use of noise within a musical

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context. This type of music tends to challenge the distinction that is made in conventional musical practices between musical and non-musical sound. Noise music includes a wide range of

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musical styles
and sound-based
creative

practices that
feature noise as
a primary
aspect.

~~Noise music~~
~~Wikipedia~~

In his book,
Paul Hegarty
explores various
occurrences of

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what could be called noise in various forms and musical contexts. The book ends with sections on sound art and more open conceptions of noise essence, if any exist. Reading of this book does not

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need any prior
knowledge of
sound, noise and
music.

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Paul Hegarty
argues that
noise is a
judgement about

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Music, 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.

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experimental history

roots—from

Futurism,

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to 1970s

progressive rock

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examines its

more recent

incarnations. One

noise-engaging

genre is jazz,

the subject of

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Noise/Music History

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

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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

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become **A History**

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

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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

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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

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Deleuze, *A History*

Noise/Music is
the perfect

primer for

anyone

interested in
the louder side
of experimental
music.

"Noise/Music"
looks at the
phenomenon of
noise in music,

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from **Music A History**

experimental
music at the

early 20th

century to the

Japanese noise,

music and glitch

electronica of

today. ... While

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overview, the

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1970s, whether
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industrial
music, punk,
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purer noise of
Merzbow. The
book progresses
seamlessly from
discussions of

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John Cage, Erik Satie and Pauline Oliveros through to bands like Trobbing Gristle and the Boredoms. The author also examines the concept of noise from a philosophical perspective.

Underpinned

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throughout by
the ideas of
Adorno, Deleuze
and others, the
author's writing
is sharp and
erudite. --
Summarized from
back cover.

Contemporary
electronic music
has splintered
into numerous

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genres and history
subgenres, all
of which share a
concern with
whether sound,
in itself, bears
meaning.

Listening
through the
Noise considers
how the
experience of
listening to
electronic music

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PDF Noise

constitutes a
departure from
the expectations
that have long
governed music
listening in the
West.

Noise permeates
our highly
mediated and
globalised
cultures. Noise
as art, music,

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cultural or
digital practice
is a way of
intervening so
that it can be
harnessed for an
aesthetic
expression not
caught within
mainstream
styles or
distribution.
This wide-
ranging book

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examines the history

concept and
practices of

noise, treating
noise not merely

as a sonic
phenomenon but

as an essential
component of all

communication
and information

systems. The
book opens with

ideas of what

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noise is, and
then works
through ideas of
how noise works
in contemporary
media, to
conclude by
showing
potentials
within noise for
a continuing
cultural
renovation
through

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experimentation.

Considered in this way, noise is seen as an essential yet excluded element of contemporary culture that demands a rigorous engagement.

Reverberations brings together a range of

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perspectives,
case studies,
critiques and
suggestions as
to how noise can
mobilize thought
and cultural
activity through
a heightening of
critical creativ
ity. Written by a
strong,
international
line-up of

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Scholars and History

artists,
Reverberations

looks to
energize this
field of study
and initiate
debates for
years to come.

Listening -
Sacrificing -
Representing -
Repeating -

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Composing – The
politics of
silence and
sound, by Susan
McClary.

Pink Noises
brings together
twenty-four
interviews with
women in
electronic music
and sound
cultures,

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including club
and radio DJs,
remixers,
composers,
improvisers,
instrument
builders, and
installation and
performance
artists. The
collection is an
extension of
Pinknoises.com,
the critically-

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acclaimed **Music A History**
website founded
by musician and
scholar Tara
Rodgers in 2000
to promote women
in electronic
music and make
information
about music
production more
accessible to
women and girls.
That site

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featured **Music A History**

interviews that
Paul Hegarty
Rodgers

conducted with
women artists,
exploring their
personal
histories, their
creative
methods, and the
roles of gender
in their work.
This book offers
new and

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lengthier History

interviews, a
critical

introduction,
and resources
for further
research and
technological
engagement.

Contemporary
electronic music
practices are
illuminated
through the

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stories of women

artists of
different

generations and
cultural

backgrounds.

They include the

creators of

ambient

soundscapes,

"performance

novels," sound

sculptures, and

custom software,

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as well as the developer of the Deep Listening philosophy and the founders of the Liquid Sound Lounge radio show and the monthly Basement Bhangra parties in New York. These and many other artists open up about

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topics such as their conflicted relationships to formal music training and mainstream media representations of women in electronic music. They discuss using sound to work creatively with structures of

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time and space,
and voice and
language;
challenge
distinctions of
nature and
culture;
question norms
of technological
practice; and
balance their
needs for
productive
solitude with

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collaboration

and community.

Whether

designing and

building modular

synthesizers

with analog

circuits or

performing with

a wearable

apparatus that

translates

muscle movements

into electronic

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Music, these
artists expand
notions of who
and what counts
in matters of
invention,
production, and
noisemaking.
Pink Noises is a
powerful
testimony to the
presence and
vitality of
women in

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electronic music
cultures, and to
the relevance of
sound to
feminist
concerns.

Interviewees:

Maria Chavez,
Beth Coleman (M.
Singe), Antye
Greie (AGF),
Jeannie Hopper,
Bevin Kelley
(Blevin

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Blectum), History

Christina

Kubisch, Le

Tigre, Annea

Lockwood, Giulia

Loli (DJ

Mutamassik),

Rekha Malhotra

(DJ Rekha), Riz

Maslen

(Neotropic),

Kaffe Matthews,

Susan Morabito,

Ikue Mori,

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Pauline A History

Oliveros, Pamela
Z, Chantal

Passamonte (Mira
Calix), Maggi

Payne, Eliane

Radigue, Jessica

Rylan, Carla

Scaletti,

Laetitia Sonami,

Bev Stanton

(Arthur Loves

Plastic), Keiko

Uenishi

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(o.blaat) History

Paul Hegarty

Winner of the
2007 National
Book Critics
Circle Award for
Criticism A New
York Times Book
Review Top Ten
Book of the Year
Time magazine
Top Ten

Nonfiction Book
of 2007 Newsweek

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Favorite Books

of 2007 A

Washington Post

Book World Best

Book of 2007 In

this sweeping

and dramatic

narrative, Alex

Ross, music

critic for The

New Yorker,

weaves together

the histories of

the twentieth

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century and its
music, from
Vienna before
the First World
War to Paris in
the twenties;
from Hitler's
Germany and
Stalin's Russia
to downtown New
York in the
sixties and
seventies up to
the present.

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Taking readers into the labyrinth of modern style, Ross draws revelatory connections between the century's most influential composers and the wider culture. The Rest Is Noise is

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an astonishing
history of the
twentieth
century as told
through its
music.

Noise has become
a model of
cultural and
theoretical
thinking over
the last two
decades.

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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

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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

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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,

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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

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21st-century
concerns and
today's
technological
ecology.

Founded in 1965
and still active
today, the
Association for
the Advancement
of Creative
Musicians (AACM)
is an American

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institution with
an international
reputation.

George E. Lewis,
who joined the
collective as a
teenager in
1971,
establishes the
full importance
and vitality of
the AACM with
this communal
history, written

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with a symphonic sweep that draws on a cross-generational chorus of voices and a rich collection of rare images.

Moving from Chicago to New York to Paris, and from founding member Steve McCall's

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kitchen table to
Carnegie Hall, A
Power Stronger
Than Itself
uncovers a
vibrant,
multicultural
universe and
brings to light
a major piece of
the history of
avant-garde
music and art.

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Paul Hegarty

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