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Tia DeNora

**The Work of Authorship** Mireille M. M. van Eechoud, 2014 What fresh perspectives can viewing copyright law through a humanities' looking glass bring to key notions of tomorrow's copyright law?

**Musical Illusions and Phantom Words** Diana Deutsch, 2019-05-16 In this ground-breaking synthesis of art and science, Diana Deutsch, one of the world's leading experts on the psychology of music, shows how illusions of music and speech--many of which she herself discovered--have fundamentally altered thinking about the brain. These astonishing illusions show that people can differ strikingly in how they hear musical patterns--differences that reflect variations in brain organization as well as influences of language on music perception. Drawing on a wide variety of fields, including psychology, music theory, linguistics, and neuroscience, Deutsch examines questions such as: When an orchestra performs a symphony, what is the real music? Is it in the mind of the composer, or the conductor, or different members of the audience? Deutsch also explores extremes of musical ability, and other surprising responses to music and speech. Why is perfect pitch so rare? Why do some people hallucinate music or speech? Why do we hear phantom words and phrases? Why are we subject to stuck tunes, or earworms? Why do we hear a spoken phrase as sung just because it is presented repeatedly? In evaluating these questions, she also shows how music and speech are intertwined, and argues that they stem from an early form of communication that had elements of both. Many of the illusions described in the book are so striking and paradoxical that you need to hear them to believe them. The book enables you to listen to the sounds that are described while reading about them.

Rationalizing Culture Georgina Born, 1995-09-08 As a year-long participant-observer, Born studied the social and cultural economy of an institution for research and production of avant-garde and computer music. She gives a unique portrait of IRCAM's composers, computer scientists, technicians, and secretaries, interrogating the effects of the cultural philosophy of the controversial avant-garde composer, Pierre Boulez, who directed the institute until 1992.

**World Anthropologies** Gustavo Lins Ribeiro, Arturo Escobar, 2020-07-13 Since its inception, anthropology's authority has been based on the assumption that it is a unified discipline emanating from the West. In an age of heightened globalization, anthropologists have failed to discuss consistently the current status of their practice and its mutations across the globe. World Anthropologies is the first book to provoke this conversation from various regions of the world in order to assess the diversity of relations between regional or national anthropologies and a contested, power-laden Western discourse. Can a planetary anthropology cope with both the 'provincial cosmopolitanism' of alternative anthropologies and the 'metropolitan provincialism' of hegemonic schools? How might the resulting 'world anthropologies' challenge the current panorama in which certain allegedly national anthropological traditions have more paradigmatic weight - and hence more power - than others? Critically examining the international dissemination of anthropology within and across national power fields, contributors address these questions and provide the outline for a veritable world anthropologies project.

Making Sense of Reality Tia DeNora, 2014-09-22 What is reality and how do we make sense of it in everyday life? Why do some realities seem more real than others, and what of seemingly contradictory and multiple realities? This book considers reality as we represent, perceive and experience it. It suggests that the realities we take as 'real' are the result of real-time, situated practices that draw on and draw together many things - technologies and objects, people, gestures, meanings and media. Examining these practices illuminates reality (or rather our sense of it) as always 'virtually real', that is simplified and artfully produced. This examination also shows us how the sense of reality that we make is nonetheless real in its consequences. Making Sense of Reality offers students and educators a guide to analysing social life. It develops a performance-based perspective ('doing things with') that highlights the ever-revised dimension of realities and links this perspective to a focus on object-relations and an ecological model of culture-in-action.

Music and Digital Media Georgina Born, 2022-09-12 Anthropology has neglected the study of music and this needs to be redressed. This book sets out to show how and why. It does so by bringing music to the subfield of digital anthropology, arguing that digital anthropology has much to gain by expanding its horizons to music - becoming more interdisciplinary by reference to digital/media studies, music and sound studies. Music and Digital Media is the first comparative ethnographic study of the impact of digital media on music worldwide. It offers a radical and lucid new theoretical framework for understanding digital media through music, showing that music is today where the promises and problems of the 'digital' assume clamouring audibility - while acting as a testing ground for innovations in the digital-cultural industries. The book contains ten chapters, eight of which present comprehensive original ethnographies. The chapters between them addresses popular, folk and art musics in the global South and North, including Kenya, Argentina, India, Canada and the UK/Europe, with each chapter providing a different regional or digital focus. The book is unique in bringing ethnographic research on popular, folk and art musics from the global North and South into a comparative framework on a large scale, and creates an innovative new paradigm for comparative anthropology. Praise for Music and Digital Media 'This exciting volume forges new ground in the study of local conditions, institutions, and sounds of digital music in the Global South and North. The book's planetary scope and its commitment to the "messiness" of ethnographic sites and concepts amplifies emergent configurations and meanings of music, the digital, and the aesthetic.' Marina Peterson, University of Texas, Austin 'The global drama of music's digitisation elicits extreme responses - from catastrophe to piratical opportunism - but between them lie more nuanced perspectives. This timely, absolutely necessary collection applies anthropological understanding to a deliriously immersive field, bringing welcome clarity to complex processes whose impact is felt far beyond what we call music.' David Toop, London College of Communication 'Spanning continents and academic disciplines, the rich ethnographies contained in Music and Digital Media makes it obligatory reading for anyone wishing to understand the complex, contradictory, and momentous effects that digitization is having on musical cultures.' Eric Drott, University of Texas, Austin 'This superb collection, with an authoritative overview as its introduction, represents the state of the art in studies of the digitalisation of music. It is also a testament to what anthropology at its reflexive best can offer the rest of the social sciences and humanities.' David Hesmondhalgh, University of Leeds 'Music and Digital Media is a groundbreaking update to our understandings of sound, media, digitization, and music. Truly transdisciplinary and transnational in scope, it innovates methodologically through new models for collaboration, multi-sited ethnography, and comparative work. It also offers an important defense of-and advancement of-theories of mediation.' Jonathan Sterne, McGill University 'Music and Digital Media is a nuanced exploration of the burgeoning digital music scene across both the global North and the global South. Ethnographically rich and theoretically sophisticated, this collection will become the new standard for this field.' Anna Tsing, co-editor of Feral Atlas: The More-than-Human Anthropocene

**Western Music and Its Others** Georgina Born, David Hesmondhalgh, 2000 [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

disciplinary reform. It alone is worth the price of the book. --Richard Taruskin, author of *Stravinsky and the Russian Traditions: A Biography of the Works Through Mavra* When cultural-studies methods first appeared in musicology 15 years ago, they triggered a storm of polemics that sometimes overshadowed the important issues being raised. As the canon wars recede, however, scholars are finding it possible to focus on the concerns that led them to cultural criticism in the first place: the study of music and its political meanings. *Western Music and Its Others* brings together leading musicologists, ethnomusicologists, and specialists in film and popular music to explore the ways European and North American musicians have drawn on or identified themselves in tension with the musical practices of Others. In a series of essays ranging from examination of the Orientalist tropes of early 20th-century Modernists to the tangled claims for ownership in today's World Music, the authors in this collection greatly advance both our knowledge of specific case studies and our intellectual awareness of the complexity and urgency of these problems. A timely intervention that should help push music studies to the next level. --Susan McClary, author of *Conventional Wisdom: The Content of Musical Form* (2000) This collection provides a sophisticated model for using theory to interrogate music and music to 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*

Music, Sound and Space Georgina Born, 2013-01-17 *Music, Sound and Space* is the first collection to integrate research from musicology and sound studies on music and sound as they mediate everyday life. Music and sound exert an inescapable influence on the contemporary world, from the ubiquity of MP3 players to the controversial use of sound as an instrument of torture. In this book, leading scholars explore the spatialisation of music and sound, their capacity to engender modes of publicness and privacy, their constitution of subjectivity, and the politics of sound and space. Chapters discuss music and sound in relation to distinctive genres, technologies and settings, including sound installation art, popular music recordings, offices and hospitals, and music therapy. With international examples, from the Islamic soundscape of the Kenyan coast, to religious music in Europe, to First Nation musical sociability in Canada, this book offers a new global perspective on how music and sound and their spatialising capacities transform the nature of public and private experience.

*Doing Business in 2004* Simeon Djankov, Caralee McLiesh, Michael U. Klein, 2004 A co-publication of the World Bank, International Finance Corporation and Oxford University Press

*Improvisation and Social Aesthetics* Georgina Born, Eric Lewis, Will Straw, 2017-03-03 Addressing a wide range of improvised art and music forms—from jazz and cinema to dance and literature—this volume's contributors locate improvisation as a key site of mediation between the social and the aesthetic. As a catalyst for social experiment and political practice, improvisation aids in the creation, contestation, and codification of social realities and identities. Among other topics, the contributors discuss the social aesthetics of the Association for the Advancement of Creative Musicians, the Feminist Improvising Group, and contemporary Malian music, as well as the virtual sociality of interactive computer music, the significance of uncreative improvisation, responses to French New Wave cinema, and the work of figures ranging from bell hooks and Billy Strayhorn to Kenneth Goldsmith. Across its diverse chapters, *Improvisation and Social Aesthetics* argues that ensemble improvisation is not inherently egalitarian or emancipatory, but offers a potential site for the cultivation of new forms of social relations. It sets out a new conceptualization of the aesthetic as immanently social and political, proposing a new paradigm of improvisation studies that will have reverberations throughout the humanities. Contributors. Lisa Barg, Georgina Born, David Brackett, Nicholas Cook, Marion Froger, Susan Kozel, Eric Lewis, George E. Lewis, Ingrid Monson, Tracey Nicholls, Winfried Siemerling, Will Straw, Zoë Svendsen, Darren Wershler

*Uncertain Vision* Georgina Born, 2011-10-31 The BBC is the world's most famous and powerful cultural institution. Throughout its 75 year existence it has attracted criticism, controversy and political bullying, as well as epitomising globally the heights to which public, non-commercial broadcasting can aspire. It remains the model for public broadcasters around the world. *Uncertain Vision* is a unique and fascinating portrait of this venerable institution in changing and uncertain times. It is based on the most extensive independent research ever conducted inside the BBC, during which Georgina Born was allowed unprecedented access to employees from all ranks of the organisation and gives an extraordinary portrait of the corporation during the later 1990s, the last years of the regime of the former director general John Birt. Its insight into the workings and problems of the BBC is unparalleled and it does not flinch from criticising the destructive policies of the Birt period. It promises to be a stimulating, controversial and definitive portrait of the most fascinating period in the history of the greatest broadcasting organisation in the world.

America Observed Virginia R. Dominguez, Jasmin Habib, 2016-12-01 There is surprisingly little fieldwork done on the United States by anthropologists from abroad. *America Observed* fills that gap by bringing into greater focus empirical as well as theoretical implications of this phenomenon. Edited by Virginia Dominguez and Jasmin Habib, the essays collected here offer a critique of such an absence, exploring its likely reasons while also illustrating the advantages of studying fieldwork-based anthropological projects conducted by colleagues from outside the U.S. This volume contains an introduction written by the editors and fieldwork-based essays written by Helena Wulff, Jasmin Habib, Limor Darash, Ulf Hannerz, and Moshe Shokeid, and reflections on the broad issue written by Geoffrey White, Keiko Ikeda, and Jane Desmond. Suitable for introductory and mid-level anthropology courses, *America Observed* will also be useful for American Studies courses both in the U.S. and elsewhere.

Her Noise Lina Dzuverovic, Anne Hilde Neset, 2005 *Her Noise* is a season of exhibitions, performances and screenings that maps the activity of international artists whose practice involves the use of sound as a medium. This catalogue forms an invaluable resource, highlighting the often overlooked contribution of women artists to the development of genres as disparate as Fluxus, performance art, punk and sound-based installation.--BOOK JACKET.

*Listening through the Noise* Joanna Demers, 2010-07-30 Contemporary electronic music has splintered into numerous genres and 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 constitutes a departure from the expectations that have long governed music listening in the West.

**Anthropology Through the Looking-Glass** Michael Herzfeld, 1987 Despite having emerged in the heyday of a dominant Europe, of which Ancient Greece is the hallowed spiritual and intellectual ancestor, anthropology has paradoxically shown relatively little interest in contemporary Greek culture. In this innovative and ambitious book, Michael Herzfeld moves Greek Ethnography from the margins to the centre of anthropological theory, revealing the theoretical insights that can be gained by so doing. He shows that the ideology that originally led to the creation of anthropology also played a large part in the growth of the modern Greek nation-state, and that Greek ethnography can therefore serve as a mirror for an ethnography of anthropology itself. He further demonstrates the role that scholarly fields, including anthropology, have played in the construction of contemporary Greek culture and Greek identity.

**The Ringtone Dialectic** Sumanth Gopinath, 2013-07-19 The rise and fall of the ringtone industry and its effect on mobile entertainment, music, television, film, and

politics. A decade ago, the customizable ringtone was ubiquitous. Almost any crowd of cell phone owners could produce a carillon of tinkly, beeping, synthy, musicalized ringer signals. Ringtones quickly became a multi-billion-dollar global industry and almost as quickly faded away. In *The Ringtone Dialectic*, Sumanth Gopinath charts the rise and fall of the ringtone economy and assesses its effect on cultural production. Gopinath describes the technical and economic structure of the ringtone industry, considering the transformation of ringtones from monophonic, single-line synthesizer files to polyphonic MIDI files to digital sound files and the concomitant change in the nature of capital and rent accumulation within the industry. He discusses sociocultural practices that seemed to wane as a result of these shifts, including ringtone labor, certain forms of musical notation and representation, and the creation of musical and artistic works quoting ringtones. Gopinath examines “declines,” “reversals,” and “revivals” of cultural forms associated with the ringtone and its changes, including the Crazy Frog fad, the use of ringtones in political movements (as in the Philippine “Gloriagate” scandal), the ringtone's narrative function in film and television (including its striking use in the films of the Chinese director Jia Zhangke), and the ringtone's relation to pop music (including possible race and class aspects of ringtone consumption). Finally, Gopinath considers the attempt to rebrand ringtones as “mobile music” and the emergence of cloud computing.

**The Social After Gabriel Tarde** Matei Candea,2010-02-25 The social sciences and humanities are now being swept by a Tardean revival, a rediscovery and reappraisal of the work of this truly unique thinker, for whom ‘everything is a society and every science a sociology’. Tarde is being brought forward as the misrecognised forerunner of a post-Durkheimian era. Reclaimed from a century of near-oblivion, his sociology has been linked to Foucaultian microphysics of power, to Deleuze's philosophy of difference, and most recently to the spectrum of approaches related to Actor Network Theory. In this connection, Bruno Latour hailed Tarde’s sociology as an alternative beginning for an alternative social science. This volume asks what such an alternative social science might look like.

*Music and Discourse* Jean-Jacques Nattiez,1990 Series statement on p. [4] of cover, paperback edition.

**The Politics of Ethnographic Reading and Writing** Henk Driessen,1993

*The Culture Facade* Susan M. Rigdon,Oscar Lewis,1988

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**Table of Contents MusDigg Software Ltd.**

- 1. Understanding the eBook MusDigg Software Ltd.
  - The Rise of Digital Reading MusDigg Software Ltd.
  - Advantages of eBooks Over Traditional Books
- 2. Identifying MusDigg Software Ltd.
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
- 3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an MusDigg Software Ltd.
  - User-Friendly Interface
- 4. Exploring eBook Recommendations from MusDigg Software Ltd.
  - Personalized Recommendations
  - MusDigg Software Ltd. User Reviews and Ratings
  - MusDigg Software Ltd. and Bestseller Lists
- 5. Accessing MusDigg Software Ltd. Free and Paid eBooks
  - MusDigg Software Ltd. Public Domain eBooks
  - MusDigg Software Ltd. eBook Subscription Services
  - MusDigg Software Ltd. Budget-Friendly Options
- 6. Navigating MusDigg Software Ltd. eBook Formats
  - ePub, PDF, MOBI, and More
  - MusDigg Software Ltd. Compatibility with Devices
  - MusDigg Software Ltd. Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of MusDigg

- Software Ltd.
  - Highlighting and Note-Taking MusDigg Software Ltd.
  - Interactive Elements MusDigg Software Ltd.
- 8. Staying Engaged with MusDigg Software Ltd.
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers MusDigg Software Ltd.
- 9. Balancing eBooks and Physical Books MusDigg Software Ltd.
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection MusDigg Software Ltd.
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine MusDigg Software Ltd.
  - Setting Reading Goals MusDigg Software Ltd.
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of MusDigg Software Ltd.
  - Fact-Checking eBook Content of MusDigg Software Ltd.
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
- 14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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