



Elevator Music*

A Surreal History of Muzak.®
Easy-Listening.
and Other Moodsong.®

*Revised and
Expanded Edition*

Joseph Lanza

Elevator Music A Surreal History Of Muzak Easy Listening And Other Moodson

Patrick Burkart, Tom McCourt



Elevator Music A Surreal History Of Muzak Easy Listening And Other Moodson:

Elevator Music Joseph Lanza, 2004-01-26 DIVNoted music historian Joseph Lanza seriously appraises an American musical tradition div **Brian Eno's Ambient 1: Music for Airports** John T. Lysaker, 2019 Brian Eno's seminal album Ambient 1 Music for Airports continues to fascinate and charm audiences not only as a masterpiece of ambient music but as a powerful and transformative work of art Author John T Lysaker situates this album in the context of twentieth century art music where its ambitions and contributions to avant garde music practice become even more apparent To appreciate the album's multifaceted character Lysaker advocates for prismatic listening an attentiveness that continually shifts registers in the knowledge that no single approach can grasp the work as a whole Exploring each of the album's four tracks and their unique sonic arrangements Brian Eno's Ambient 1 Music for Airports argues that the album must be approached from at least three angles as an ambient contribution to lived environments that draws upon cybernetics and the experiments of Erik Satie as an exploration of what John Cage has termed the activity of sounds and as a work of conceptual art that asks us to think freshly about artistic creativity listening and the broad ecology of interactions that not only make art possible but the full range of human meaning If one listens in this way Music for Airports becomes a sonic image that blurs the nature culture distinction and rescues the most interesting concerns of avant garde music from the social isolation of concert halls and performance spaces **Music and Technoculture** René T. A. Lysloff, Leslie C. Gay, Jr., 2013-08-15 Moving from web to field from Victorian parlor to 21st century mall the 15 essays gathered here yield new insights regarding the intersection of local culture musical creativity and technological possibilities Inspired by the concept of technoculture the authors locate technology squarely in the middle of expressive culture they are concerned with how technology culturally informs and infuses aspects of everyday life and musical experience and they argue that this merger does not necessarily result in a cultural grayout but instead often produces exciting new possibilities In this collection we find evidence of musical practices and ways of knowing music that are informed or even significantly transformed by new technologies yet remain profoundly local in style and meaning CONTRIBUTORS Leslie C Gay Jr Kai Fikentscher Tong Soon Lee Ren T A Lysloff Matthew Malsky Charity Marsh Marc Perlman Thomas Porcello Andrew Ross David Sanjek Jonathan Sterne Janet L Sturman Timothy D Taylor Paul Th berge Melissa West Deborah Wong Ebook Edition Note Four of the 26 illustrations and the cover illustration have been redacted **Early '70s Radio** Kim Simpson, 2011-07-21 Early 70s Radio focuses on the emergence of commercial music radio formats which refer to distinct musical genres aimed toward specific audiences This formatting revolution took place in a period rife with heated politics identity anxiety large scale disappointments and seemingly insoluble social problems As industry professionals worked overtime to understand audiences and to generate formats they also laid the groundwork for market segmentation Audiences meanwhile approached these formats as safe havens wherein they could re imagine and redefine key issues of identity A fresh and accessible exercise in audience interpretation Early 70s Radio is organized

according to the era's five prominent formats and analyzes each of these in relation to their targeted demographics including Top 40 soft rock album oriented rock soul and country The book closes by making a case for the significance of early 70s formatting in light of commercial radio today *The Endless Refrain* David Rowell, 2024-11-12 A veteran music journalist argues that the rise of music streaming and the consolidation of digital platforms is decimating the musical landscape with dire consequences for the future of our culture In *The Endless Refrain* former Washington Post writer and editor David Rowell lays out how commercial and cultural forces have laid waste to the cultural ecosystems that have produced decades of great American music From the scorched earth demonetizing of artist revenue accomplished by Spotify and its ilk to the rise of dead artists touring via hologram Rowell examines how a perfect storm of conditions have drained our shared musical landscape of vitality Combining personal memoir intimate on the ground reporting industry research and cultural criticism Rowell's book is a powerful indictment of a music culture gone awry driven by conformity and subverted by the ways the internet and media influence what we listen to and how we listen to it **Ethnomusicology** Jennifer C. Post, 2013-09-05

Ethnomusicology A Contemporary Reader is designed to supplement a textbook for an introductory course in ethnomusicology It offers a cross section of the best new writing in the field from the last 15-20 years Many instructors supplement textbook readings and listening assignments with scholarly articles that provide more in depth information on geographic regions and topics and introduce issues that can facilitate class or small group discussion These sources serve other purposes as well they exemplify research technique and format and serve as models for the use of academic language and collectively they can also illustrate the range of ethnographic method and analytical style in the discipline of ethnomusicology *Ethnomusicology A Contemporary Reader* serves as a basic introduction to the best writing in the field for students professors and music professionals It is perfect for both introductory and upper level courses in world music

Ambient Music , *Ubiquitous Musics* Marta García Quiñones, Anahid Kassabian, Elena Boschi, 2016-02-17 *Ubiquitous Musics* offers a multidisciplinary approach to the pervasive presence of music in everyday life The essays address a variety of situations in which music is present alongside other activities and does not demand focused attention from sometimes involuntary listeners The contributors present different theoretical perspectives on the increasing ubiquity of music and its implications for the experience of listening The collection consists of nine essays divided into three sections Histories Technologies and Spaces The first section addresses the historical origins of functional music and the debates on how reproduced music including a wide range of styles and genres spread so quickly across so many environments The second section focuses on more contemporary sound technologies including mobile phones in India the role of visible playback technology in film and listening to portable digital players The final section reflects on settings such as malls stores gyms offices and cars in which ubiquitous musics are often present but rarely thought about This last section and ultimately the whole collection seeks to foster a wider understanding of listening practices by lending a fresh critical ear *Intersecting*

Film, Music, and Queerness Jack Curtis Dubowsky, 2016-04-08 *Intersecting Film Music and Queerness* uses musicology and queer theory to uncover meaning and message in canonical American cinema This study considers how queer readings are reinforced or nuanced through analysis of musical score Taking a broad approach to queerness that questions heteronormative and homonormative patriarchal structures binary relationships gender assumptions and anxieties this book challenges existing interpretations of what is progressive and what is retrogressive in cinema Examined films include *Bride of Frankenstein* *Louisiana Story* *Rudolph the Red Nosed Reindeer* *Blazing Saddles* *Edward Scissorhands* *Brokeback Mountain* *Boys Don't Cry* *Transamerica* *Thelma & Louise* *Go Fish* and *The Living End* with special attention given to films that subvert or complicate genre Music is analyzed with concern for composition intertextual references absolute musical structures song lyrics recording arrangement and performance issues This multidisciplinary work featuring groundbreaking research analysis and theory offers new close readings and a model for future scholarship

Music in American Life

Jacqueline Edmondson, 2013-10-03 A fascinating exploration of the relationship between American culture and music as defined by musicians scholars and critics from around the world Music has been the cornerstone of popular culture in the United States since the beginning of our nation's history From early immigrants sharing the sounds of their native lands to contemporary artists performing benefit concerts for social causes our country's musical expressions reflect where we as a people have been as well as our hope for the future This four volume encyclopedia examines music's influence on contemporary American life tracing historical connections over time *Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and Stories That Shaped Our Culture* demonstrates the symbiotic relationship between this art form and our society Entries include singers composers lyricists songs musical genres places instruments technologies music in films music in political realms and music shows on television

Sound Unbound Paul D. Miller, 2008-03-14 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 Jaron 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 Ibrahim Quaraishi 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

Popular Music: The Key Concepts Roy Shuker, 2017-03-27 Now in an updated fourth edition this popular A Z student handbook provides a comprehensive survey of key ideas and concepts in popular music culture With new and expanded entries on genres and subgenres the text comprehensively examines the social and cultural aspects of popular music taking into account the digital music revolution and changes in the way that music is manufactured marketed and delivered New and updated entries include Age and youth Black music Digital music culture K Pop Mash ups Philadelphia Soul Pub music Religion and spirituality Remix Southern Soul Streaming Vinyl With further reading and listening included throughout Popular Music The Key Concepts is an essential reference text for all students studying the social and cultural dimensions of popular music

Widening the Horizon Philip Hayward, 1999-09-22 A deep dive into the history and retro appeal of musical exotica including the Orientalism Hawaiiansque and Afro tropicalism sub sets Widening the Horizon is the first in depth study of exoticism in Post War popular music The opening chapters analyze the work of Les Baxter Martin Denny Arthur Lyman Korla Pandit Yma Sumac the musicians who developed and exemplified the style known as Exotica in the 1950s and 1960s Other chapters address more recent developments in musical exoticism which have revived and reinflected the form such as Haruomi Hosono s Soy Sauce Music trilogy the works of Van Dyke Parks on albums such as Tokyo Rose and the career of New Age populist exoticist Yanni Contributors to this anthology include writers and academics from Australia Canada Japan the United Kingdom and the United States

Cultural Studies Michael Ryan, 2008-05-19 CULTURAL STUDIES This comprehensive anthology brings together classic and contemporary essays in the diverse field of Cultural Studies It is designed for classroom use in a variety of settings and departments from Communications and Film Studies to Literature and Anthropology With an international scope and interdisciplinary approach this book represents the diversity depth and leading scholarship of this complex field This important new anthology Provides an overview of the history of the discipline and argues for better placement of Cultural Studies within the academy Offers a range of important perspectives on key topics including policy gender sexuality ethnicity identity visual culture and diaspora

Has an advisory board composed of leading scholars and an internationally renowned general editor Cultural Studies An Anthology is an indispensable scholarly and pedagogical tool which fills a longstanding gap in the literature of the field It will be essential reading for scholars and students in Cultural Studies and the many related disciplines with which it engages

Musicology and Dance Davinia Caddy, Maribeth Clark, 2020-08-27 Long treated as peripheral to music history dance has become prominent within musicological research as a prime and popular subject for an increasing number of books articles conference papers and special symposiums Despite this growing interest there remains no thorough going critical examination of the ways in which musicologists might engage with dance thinking not only about specific repertoires or genres but about fundamental commonalities between the two including embodiment agency subjectivity and consciousness This volume begins to fill this gap Ten chapters illustrate a range of conceptual historical and interpretive approaches that advance the interdisciplinary study of music and dance This methodological eclecticism is a defining feature of the volume integrating insights from critical theory film and cultural studies the visual arts phenomenology cultural anthropology and literary criticism into the study of music and dance *AUDINT-Unsound:Undead* Steve Goodman, Toby Heys, Eleni Ikoniadou, 2019-06-18 Tracing the the potential of sound infrasound and ultrasound to access anomalous zones of transmission between the realms of the living and the dead For as long as recording and communications technologies have existed operators have evoked the potential of sound infrasound and ultrasound to access anomalous zones of transmission between the realms of the living and the dead In *Unsound Undead* contributors from a variety of disciplines chart these undead zones mapping out a nonlinear timeline populated by sonic events stretching from the 8th century BC the song of the Sirens to 2013 acoustic levitation with a speculative extension into 2057 the emergence of holographic and holosonic phenomena For the past seven years the AUDINT group has been researching peripheral sonic perception unsound and the ways in which frequencies are utilized to modulate our understanding of presence non presence entertainment torture and ultimately life death Concurrently themes of hauntology have inflected the musical zeitgeist resonating with the notion of a general cultural malaise and a reinvestment in traces of lost futures inhabiting the present This undead culture has already spawned a Lazarus economy in which Tupac ODB and Eazy E are digitally revived as laser lit holograms The obscure otherworldly dimensions of sound have also been explored in the sonic fictions produced by the likes of Drexciya Sun Ra and Underground Resistance where hauntology is virtually extended the future appears in the cracks of the present The contributions to this volume reveal how the sonic nurtures new dimensions in which the real and the imagined fictional hyperstitional speculative bleed into one another where actual sonic events collide with spatiotemporal anomalies and time travelling entities and where the unsound serves to summon the undead Contributors Lawrence Abu Hamdan Lendl Barcelos Charlie Blake Lisa Blanning Brooker Buckingham Al Cameron Erik Davis Kodwo Eshun Matthew Fuller Kristen Gallerneaux Lee Gamble Agn s Gayraud Steve Goodman Anna Greenspan Olga Gurionova S Ayesha Hameed Tim Hecker Julian Henriques

Toby Heys Eleni Ikoniadou Amy Ireland Nicola Masciandaro Ramona Naddaff Anthony Nine The Occulture Luciana Parisi Alina Popa Paul Purgas Georgina Rochefort Steven Shaviro Jonathan Sterne Jenna Sutela Eugene Thacker Dave Tompkins Shelley Trower and Souzana Zamfe Music in American Crime Prevention and Punishment Lily E. Hirsch, 2012-11-15 Although the use of music for extramusical purposes has been a part of American culture for some time the phenomenon remained largely unknown to the general public until revelations became widespread of startling military practices during the second Iraq War In Music in American Crime Prevention and Punishment Lily E Hirsch explores the related terrain at the intersection of music and law demonstrating the ways in which music has become a tool of law enforcement and justice through police and community leaders use of classical music in crime deterrence and punishment the use of rap lyrics as prosecutorial evidence allegations of music as incitement to violence and the role of music in U S prisons and in detention centers in Guantanamo Iraq and Afghanistan In the course of her study Hirsch asks several questions How does the law treat music When and why does music participate in the law How does music influence the legal process How does the legal process influence music And how do these appropriations affect the Romantic ideals underlying our view of music Play it Again: Cover Songs in Popular Music Professor George Plasketes, 2013-01-28 Covering the musical practice of one artist recording or performing another composer's song has always been an attribute of popular music In 2009 the internet database Second Hand Songs estimated that there are 40 000 songs with at least one cover version Some of the more common variations of this appropriationist method of musical quotation include traditional forms such as patriotic anthems religious hymns such as Amazing Grace Muzak's instrumental interpretations Christmas classics and children's songs Novelty and comedy collections from parodists such as Weird Al Yankovic also align in the cover category as does the larcenous art of sampling and technological variations in dance remixes and mash ups Film and television soundtracks and advertisers increasingly rely on versions of familiar pop tunes to assist in marketing their narratives and products The cover phenomenon in popular culture may be viewed as a postmodern manifestation in music as artists revisit reinterpret and re examine a significant cross section of musical styles periods genres individual records and other artists and their catalogues of works The cover complex with its multiple variations issues contexts and re contextualizations comprises an important and rich popular culture text These re recordings represent artifacts which embody artistic social cultural historical commercial biographical and novel meanings Through homage allusion apprenticeship and parody among other modes these diverse musical quotations express preserve and distribute popular culture popular music and their intersecting historical narratives Play it Again represents the first collection of critical perspectives on the many facets of cover songs in popular music

Hearing Luxe Pop John Howland, 2021-06-08 Hearing Luxe Pop explores a deluxe production aesthetic that has long thrived in American popular music John Howland presents an alternative music history that centers on shifts in timbre and sound through innovative uses of media orchestration and arranging He travels from symphonic jazz to the Great American

Songbook teenage symphonies of the Motown label and 1960s girl groups to the emerging countrypolitan sound of Nashville the sunshine pop and baroque pop of the Beach Boys to the blending of soul and funk into 1970s disco the hip hop with orchestra events of Jay Z and Kanye West to indie rock bands with the Brooklyn Philharmonic The luxe aesthetic merges popular music idioms with lush string orchestrations big band instrumentation and symphonic instruments This book attunes readers to hearing the discourses that gathered around the music and its associated images and in turn examines pop's relations to aspirational consumer culture spectacle theatricality glamour sophistication cosmopolitanism and classy lifestyles

The Sound Studies Reader Jonathan Sterne, 2012-11-12

The Sound Studies Reader blends recent work that self consciously describes itself as sound studies along with earlier and lesser known scholarship on sound from across the humanities and social sciences The Sound Studies Reader touches on key themes like noise and silence architecture acoustics and space media and reproducibility listening voices and disability culture community power and difference and shifts in the form and meaning of sound across cultures contexts and centuries Writers reflect on crucial historical moments difficult definitions and competing accounts of the role of sound in culture and everyday life Across the essays readers will gain a sense of the range and history of key debates and discussions in sound studies The collection begins with an introduction to welcome novice readers to the field and acquaint them the main issues in sound studies Individual section introductions give readers further background on the essays and an extensive up to date bibliography for further reading in sound studies make this an original and accessible guide to the field

Contributors Rick Altman Jacques Attali Roland Barthes Jody Berland Karin Bijsterveld Barry Blesser Georgina Born Michael Bull Adriana Cavarero Michel Chion Kate Crawford Richard Cullen Rath Jacques Derrida Mladen Dolar John Durham Peters Kodwo Eshun Frantz Fanon Lisa Gitelman Gerard Goggin Steve Goodman Stefan Helmreich Michelle Hilmes Charles Hirschkind Shuhei Hosokawa Don Ihde Douglas Kahn Friedrich Kittler Brandon LaBelle James Lastra Richard Leppert Michel de Certeau Louise Meintjes Mara Mills John Mowitt R Murray Schafer Ana María Ochoa Gautier John Picker Benjamin Piekkut Trevor Pinch Tara Rodgers Linda Ruth Salter Jacob Smith Jason Stanyek Jonathan Sterne Emily Thompson Frank Trocco Michael Veal Alexander Weheliye

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