



Wired for Sound: Engineering and Technologies in Sonic Cultures (Music/Culture)

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Wired for Sound is the first anthology to address the role of sound engineering technologies in the shaping of contemporary global music. Wired sound is at the basis of digital audio editing, multi-track recording, and other studio practices that have powerfully impacted the world's music. Distinctions between musicians and engineers increasingly blur, making it possible for people around the globe to imagine new sounds and construct new musical aesthetics. This collection of 11 essays employs primarily ethnographical, but also historical and psychological, approaches to examine a range of new, technology-intensive musics and musical practices such as: fusions of Indian film-song rhythms, heavy metal, and gamelan in Jakarta; urban Nepali pop which juxtaposes heavy metal, Tibetan Buddhist ritual chant, rap, and Himalayan folksongs; collaborations between Australian aboriginals and sound engineers; the production of “heaviness” in heavy metal music; and the production of the “Austin sound.” This anthology is must reading for anyone interested in the global character of contemporary music technology.

CONTRIBUTORS: Harris M. Berger, Beverley Diamond, Cornelia Fales, Ingemar Grandin, Louise Meintjes, Frederick J. Moehn, Karl Neunfeldt, Timothy D. Taylor, Jeremy Wallach.

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