1. Record Nr.   UNINA9910155605303321

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   Titolo   Representing Sound [[electronic resource]] : Notes on the Ontology of
                    Recorded Musical Communications / / Jay Hodgson with Steve MacLeod

   Pubbl/distr/stampa   Waterloo, Ontario : , : Wilfrid Laurier University Press, , 2014
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   ISBN   1-55458-969-X

   Descrizione fisica   1 online resource (123 pages) : color illustrations

   Disciplina   621.3893

   Soggetti   Sound - Recording and reproducing - Psychological aspects
                    Music - Philosophy and aesthetics

   Lingua di pubblicazione   Inglese

   Formato   Materiale a stampa

   Livello bibliografico   Monografia

   Note generali   Bibliographic Level Mode of Issuance: Monograph

   Nota di bibliografia   Includes bibliographical references.

   Nota di contenuto   Table of Contents -- Introduction -- Sculptures -- Acoustic
                        Iconography -- Psychoacoustic Profiles -- Psychoacoustic Encoding --
                        Audio Transduction -- The Cybernetic -- Conceptual Infrastructure --
                        Interpellation -- Conjuring Tricks -- Tracking I: Performance as
                        Programming -- Tracking II: Programming as Performance -- Tracking
                        III: Lateral Dynamics Processing -- Conclusion -- Acknowledgements
                        -- About the Authors

   Sommario/riassunto   Representing Sound elucidates the base technical ontology, the
                        machine essence, of every recorded musical communication. In so
                        doing, it suggests the broad contours of an unprecedented theoretical
                        basis for considering recording practice that posits no fundamental
                        relationship between it and live performance. Representing Sound thus
                        complicates common conceptions of sound to include different
                        ontological states. This seemingly simple notion--that the acoustic
                        phenomena we encounter in concert are, by nature, different from
                        those we encounter when we listen to records--should have profound
                        consequences for the way everyone, from musicologists to rock stars,
                        considers recording practice. In the tradition of books like Marshall
                        McLuhan's and Quentin Fiore's The Medium Is The Massage (1968),
                        Representing Sound sets its text within more than one hundred original
                        visual artworks, each designed to reinforce the essay's broader creative
                        resonances. This allows readers to approach the larger ontological

argument either atomistically (i.e., on a frame-by-frame basis) or holistically, depending on their creative or analytic needs. In this way, Representing Sound provides a possible model for creative scholarly work in the impending post-book era.