

1. Record Nr.	UNINA9910477180703321
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Titolo	Sounds of the underground : a cultural, political, and aesthetic mapping of underground and fringe music // Stephen Graham
Pubbl/distr/stampa	Ann Arbor : , : University of Michigan Press, , [2016]
ISBN	0-472-12164-2
Descrizione fisica	1 online resource (305 pages) : illustrations
Collana	Tracking pop
Disciplina	781.64
Soggetti	Underground music - Social aspects Underground music - Political aspects Underground music - History and criticism Subculture
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 (pages 269-289) and index.
Nota di contenuto	Intro -- Contents -- Preface -- Part I-What Is the Underground? -- 1. Introduction to the Underground and Its Fringes -- 2. The Music and Musicians -- 3. Global and Local Underground/Fringe Scenes -- Part II-The Political and Cultural Underground -- 4. Politics and Underground/Fringe Music -- 5. Cultural Policy and Underground/Fringe Music -- 6. Artists and Music, Improv and Noise -- 7. The Digital Economy and Labels -- 8. Festivals and Venues -- Part III-Listening to the Underground -- 9. Noise as Concept, History, and Scene -- 10. The Politics of Underground Music and Noise -- 11. The Sounds of Noise -- 12. Extreme Metal -- Conclusion -- List of Interviewees -- Notes -- Bibliography -- Index.
Sommario/riassunto	In this book, Stephen Graham examines the largely unexplored terrain of underground music-exploratory forms of music-making, such as noise, free improvisation, and extreme metal, that exist outside or on the fringes of mainstream culture, generally independent from both the market and from traditional high-art institutions. Until now there has been little scholarly discussion of underground music and its cultural, political, and aesthetic importance. In addition to providing a much-needed historical outline of this diverse scene, Stephen Graham focuses on the digital age, showing the underground and its fringes as based

largely in radical anti-capitalist politics and aesthetics, tied to the political contexts and structures of late-capitalism. Sounds of the Underground explores these various ideas of separation and capture through interviews and analysis, developing a critical account of both the music and its political and cultural economy.
