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| 1. Record Nr. | UNINA9910786048603321 |
| Autore | Sanden Paul |
| Titolo | Liveness in modern music : musicians, technology, and the perception of performance // Paul Sanden |
| Pubbl/distr/stampa | New York : , : Routledge, , 2013 |
| ISBN | 1-136-15528-7 1-283-97325-1 0-203-07851-9 1-136-15656-9 |
| Edizione | [1st ed.] |
| Descrizione fisica | 1 online resource (221 p.) |
| Collana | Routledge research in music Routledge research in music ; ; 5 |
| Disciplina | 781.1/1 |
| Soggetti | Music - Performance - History Musical perception Music - Psychological aspects |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Description based upon print version of record. |
| Nota di bibliografia | Includes bibliographical references and index. |
| Nota di contenuto | A theory of liveness in mediatized music -- Hearing Glenn Gould's body : corporeal liveness in recorded music -- Reconsidering fidelity : authenticity, historicism, and liveness in the music of the White Stripes -- Interactive liveness in live electronic music -- Virtual liveness and sounding cyborgs : John Oswald's "Vane" -- Performing cyborgs : the flaying of Marsyas and turntablism. |
| Sommario/riassunto | This study investigates the idea and practice of liveness in modern music. Understanding what makes music live in an ever-changing musical and technological terrain is one of the more complex and timely challenges facing scholars of current music, where liveness is typically understood to represent performance and to stand in opposition to recording, amplification, and other methods of electronically mediating music. The book argues that liveness itself emerges from dynamic tensions inherent in mediated musical contexts--tensions between music as an acoustic human utterance, and musical sound as something produced or altered by machines. Sanden analyzes liveness in mediatized music (music for which |

electronic mediation plays an intrinsically defining role), exploring the role this concept plays in defining musical meaning. In discussions of music from both popular and classical traditions, Sanden demonstrates how liveness is performed by acts of human expression in productive tension with the electronic machines involved in making this music, whether on stage or on recording. Liveness is not a fixed ontological state that exists in the absence of electronic mediation, but rather a dynamically performed assertion of human presence within a technological network of communication. This book provides new insights into how the ideas of performance and liveness continue to permeate the perception and reception of even highly mediatized music within a society so deeply invested, on every level, with the use of electronic technologies.

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| 2. Record Nr. | UNINA9910779284503321 |
| Autore | Faust Avraham |
| Titolo | The Archaeology of Israelite Society in Iron Age II / by Avraham Faust. Transl. by Ruth Ludlum |
| Pubbl/distr/stampa | Winona Lake, Ind., : Eisenbrauns, 2012 ©2012 |
| ISBN | 1-57506-673-4 |
| Descrizione fisica | 1 online resource (348 p.) |
| Disciplina | 933/.03 |
| Soggetti | Gesellschaft Eisenzeit Israel |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Literaturverz. S. 275 - 318 |
| Nota di bibliografia | Includes bibliographical references and indexes. |
| Sommario/riassunto | Referring to several important introductory books written about the archaeology of the land of Israel, William Dever once stated: "However adequate these may be as introductions to the basic data, none makes any attempt to organize the data in terms of social structure. . . . This |

is a serious deficiency in Syro-Palestinian and biblical archaeology, when one considers that the general field of archaeology has been moving toward social archaeology for 20 years or more. (Dever, "Social Structure in Palestine in the Iron Age II Period on the Eve of Destruction," in *The Archaeology of Society in the Holy Land* [ed. T. E. Levy, London, 1995, p. 416]). Lack of discussion of social questions has characterized the archaeology of the land of Israel for some time, even though around the world these questions constitute an important component of archaeological research (see, for instance, the work of Renfrew, Flannery, Gibbon, Blanton, Dark, Bahn, Hodder, Trigger, and many others). *The Archaeology of Israelite Society in Iron Age II* fills this gap and analyzes the structure of society in the ancient kingdoms of Israel and Judah from an archaeological viewpoint. It also applies models and theories from the field of social and cognitive archaeology, using the tools of various social-science disciplines (anthropology, sociology, economics, geography, and so on). Due to his ability to use what is probably the largest archaeological data set in the world—hundreds of planned excavations, thousands of salvage excavations, and extensive surveys, all from the small region that was ancient Israel—Avi Faust contributes not only to the study of ancient Israelite society but to the most fundamental questions about ancient societies. These questions include the identification of socioeconomic stratification in the archaeological record, the study of family and community organization, the significance of pottery, small finds and architecture as indicators of wealth, and more. This groundbreaking monograph is one of the first attempts at a large-scale study of Israelite society based primarily on the archaeological evidence. The following acknowledgments were inadvertently omitted from the front matter of the volume: Amihai Mazar: figure 31 Amnon Ben-Tor: figures 40, 41 Israel Antiquities Authority: figures 21, 24, 25, 26, 29, 30., 32, 33, 36, and Photo 5 Israel Exploration Society: figures 11, 13, 15, 17, 18, 19, 27, 42 Israel Finkelstein: figure 28 Izhak Beit Arie: figures 34, 35 Shimon Dar: figures 22, 23 The Institute of Archaeology, Tel Aviv University: figures 7, 8 The Institute of Archaeology, the Hebrew University: figures 40, 41 Zeev Herzog: figures 6, 9, 10, 12, 14, 16, 20
