

**MUSIC AND MATERIAL CULTURE**



# **MEDIA, MATERIALITY AND MEMORY**

**GROUNDING THE GROOVE**

**Elodie A. Roy**

An **Ashgate** Book

**ROUTLEDGE**

# Media Materiality And Memory Grounding The Groove Music And Material Culture

**Sally Harper,P Barnwell,Magnus  
Williamson**



## **Media Materiality And Memory Grounding The Groove Music And Material Culture:**

**Media Materiality and Memory Grounding the Groove** Elodie A. Roy, 2015-09 Media Materiality and Memory examines the entwinement of material music objects technology and memory in relation to a range of independent record labels Moving from Edison s phonograph to digital music files from record collections to online archives Roy argues that materiality plays a crucial role in constructing and understanding the territory of recorded sound A substantial contribution to the field of music and material culture studies this book provides a nuanced and timely reflection on nostalgia and forgetting in the digital age

**Media, Materiality and Memory** Elodie A. Roy, 2016-03-09 Media Materiality and Memory Grounding the Groove examines the entwinement of material music objects technology and memory in relation to a range of independent record labels including Sarah Records Ghost Box and Finders Keepers Moving from Edison s phonograph to digital music files from record collections to online archives Roy argues that materiality plays a crucial role in constructing and understanding the territory of recorded sound How do musical objects write cultural narratives How can we unearth and reactivate past histories by looking at yesterday s media formats What is the nature and fate of the physical archive in an increasingly dematerialized world In what ways do physical and digital musical objects coexist and intersect With its innovative theoretical approach the book explores the implications of materialization in the fashioning of a musical world and its cultural transmission A substantial contribution to the field of music and material culture studies Media Materiality and Memory also provides a nuanced and timely reflection on nostalgia and forgetting in the digital age

**The Making of English Popular Culture** John Storey, 2016-05-20 The Making of English Popular Culture provides an account of the making of popular culture in the nineteenth century While a form of what we might describe as popular culture existed before this period John Storey has assembled a collection that demonstrates how what we now think of as popular culture first emerged as a result of the enormous changes that accompanied the industrial revolution Particularly significant are the technological changes that made the production of new forms of culture possible and the concentration of people in urban areas that created significant audiences for this new culture Consisting of fourteen original chapters that cover diverse topics ranging from seaside holidays and the invention of Christmas tradition to advertising music and popular fiction the collection aims to enhance our understanding of the relationship between culture and power as explored through areas such as race ethnicity class sexuality and gender It also aims to encourage within cultural studies a renewed historical sense when engaging critically with popular culture by exploring the historical conditions surrounding the existence of popular texts and practices Written in a highly accessible style The Making of English Popular Culture is an ideal text for undergraduates studying cultural and media studies literary studies cultural history and visual culture

**Early Music Printing in German-Speaking Lands** Andrea Lindmayr-Brandl, Elisabeth Giselbrecht, Grantley McDonald, 2018-03-14 The book draws upon the rich information gathered for the online database Catalogue of early German printed music Verzeichnis deutscher Musikfr

hdrucke vdm the first systematic descriptive catalogue of music printed in the German speaking lands between c 1470 and 1540 allowing precise conclusions about the material production of these printed musical sources Chapters 8 and 9 of this book are freely available as downloadable Open Access PDFs at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

**Late Medieval Liturgies Enacted** Sally Harper, P Barnwell, Magnus Williamson, 2017-07-12 This book critically explores ways in which our understanding of late medieval liturgy can be enhanced through present day enactment It is a direct outcome of a practice led research project led by Professor John Harper and undertaken at Bangor University between 2010 and 2013 in partnership with Salisbury Cathedral and St Fagans National History Museum near Cardiff The book seeks to address the complex of ritual devotional musical physical and architectural elements that constitute medieval Latin liturgy whose interaction can be so difficult to recover other than through practice In contrast with previous studies of reconstructed liturgies enactment was not the exclusive end goal of the project rather it has created a new set of data for interpretation and further enquiry Though based on a foundation of historical musicological textual architectural and archaeological research new methods of investigation and interpretation are explored tested and validated throughout There is emphasis on practice led investigation and making the need for imagination and creativity and the fact that enactment participants can only be of the present day Discussion of the processes of preparation analysis and interpretation of the enactments is complemented by contextual studies with particular emphasis on the provision of music A distinctive feature of the work is that it seeks to understand the experiences of different groups within the medieval church the clergy their assistants the singers and the laity as they participated in different kinds of rituals in both a large cathedral and a small parish church Some of the conclusions challenge interpretations of these experiences which have been current since the Reformation In addition some consideration is given to the implications of understanding past liturgy for present day worship

**Early English Viols: Instruments, Makers and Music** Michael Fleming, John Bryan, 2016-11-18 Winner of the Nicholas Bessaraboff Prize Musical repertory of great importance and quality was performed on viols in sixteenth and early seventeenth century England This is reported by Thomas Mace 1676 who says that Your Best Provision for playing such music is a chest of old English viols and he names five early English viol makers than which there are no Better in the World Enlightened scholars and performers both professional and amateur who aim to understand and play this music require reliable historical information and need suitable viols but so little is known about the instruments and their makers that we cannot specify appropriate instruments with much precision Our ignorance cannot be remedied exclusively by the scrutiny or use of surviving antique viols because they are extremely rare they are not accessible to performers and the information they embody is crucially compromised by degradation and alteration Drawing on a wide variety of evidence including the surviving instruments music composed for those instruments and the documentary evidence surrounding the trade of instrument making Fleming and Bryan draw significant conclusions about the changing nature and

varieties of viol in early modern England      **Sartorial Fandom** Elizabeth Affuso, Suzanne Scott, 2023-04-03 In recent years geeks have become chic and the fashion and beauty industries have responded to this trend with a plethora of fashion forward merchandise aimed at the increasingly lucrative fan demographic This mainstreaming of fan identity is reflected in the glut of pop culture T shirts lining the aisles of big box retailers as well as the proliferation of fan focused lifestyle brands and digital retailers over the past decade While fashion and beauty have long been integrated into the media industry with tie in lines franchise products and other forms of merchandise there has been limited study of fans relationship to these items and industries Sartorial Fandom shines a spotlight on the fashion and beauty cultures that undergird fandoms considering the retailers branded products and fan made objects that serve as forms of identity expression This collection is invested in the subcultural and mainstream expression of style and in the spaces where the two intersect Fan culture is in many respects an optimal space to situate a study of style because fandom itself is often situated between the subcultural and the mainstream Collectively the chapters in this anthology explore how various axes of lived identity interact with a growing movement to consider fandom as a lifestyle category ultimately contending that sartorial practices are central to fan expression but also indicative of the primacy of fandom in contemporary taste cultures      **The Routledge Companion to Popular Music History and Heritage** Sarah Baker, Catherine Strong, Lauren Istvandy, Zelmari Cantillon, 2018-05-16 The Routledge Companion to Popular Music History and Heritage examines the social cultural political and economic value of popular music as history and heritage Taking a cross disciplinary approach the volume explores the relationship between popular music and the past and how interpretations of the changing nature of the past in post industrial societies play out in the field of popular music In depth chapters cover key themes around historiography heritage memory and institutions alongside case studies from around the world including the UK Australia South Africa and India exploring popular music s connection to culture both past and present Wide ranging in scope the book is an excellent introduction for students and scholars working in musicology ethnomusicology popular music studies critical heritage studies cultural studies memory studies and other related fields      *Defining the Discographic Self* Julie Brown, Nicholas Cook, Stephen Cottrell, 2017-11-30 Desert Island Discs has run on BBC radio since 1942 and its archive is now accessible This book is the first to assess the programme from a scholarly perspective Chapters by musicologists sociologists and media scholars are complemented by personal spins by castaways who reflect on talking publicly about the role of music in their lives      [The Materiality of the Archive](#) Sue Breakell, Wendy Russell, 2023-10-30 The Materiality of the Archive is the first volume to bring together a range of methodological approaches to the materiality of archives as a framework for their engagement analysis and interpretation Focusing on the archives of creative practices the book reaches between and across existing bodies of knowledge in this field including material culture art history and literary studies unified by an interest in archives as material deposits and aggregations in both analogue and digital forms as well as the material encounter Connecting a breadth of disciplinary

interests in the archive with expanding discourses in materiality contributors address the potential of a material engagement to animate archival content Analysing the systems processes and actions that constitute the shapes forms and structures in which individual archival objects accumulate and the underpinnings which may hold them in place as an archival body the book considers ways in which the inexorable move to the digital affects traditional theories of the physical archival object It also considers how stewardship practices such as description and metadata creation can accommodate these changes The Materiality of the Archive unifies theory and practice and brings together professional and academic perspectives The book is essential reading for academics researchers and postgraduate students working in the fields of archive studies museology art history and material culture

*Anonymous Sounds* Nessa Johnston, Jamie Sexton, Elodie A. Roy, 2025-01-09 This cross disciplinary collection provides the first comprehensive study of library music practices in the 1960s and 1970s Library music was inexpensive off the shelf music available to license for a small fee It was widely used in television and film as a cheaper alternative to commissioned soundtracks The book pays attention to the different individuals groups organisations and institutions involved in making library music as well as to its transnational sites of production from continental recording studios to regional cutting rooms It addresses questions of distributed creativity collective authorship and agency Combining empirical and theoretical research the book unveils the modus operandi of a highly secretive yet enduringly significant cultural industry By drawing attention to the cultural ubiquity and intersectionality of library music the collection also shifts emphasis from individual film and TV composers to the invisible community of music publishers writers and session musicians It argues that the latter were collectively responsible for fashioning much of the sonic identity of 1960s and 1970s film and television As well as providing a nuanced understanding of historical library music cultures the collection shows how they continue to inform contemporary audiovisual cultures

*Audible Infrastructures* Kyle Devine, Alexandrine Boudreault-Fournier, 2021 Our day to day musical enjoyment seems so simple so easy so automatic Songs instantly emanate from our computers and phones at any time of day The tools for playing and making music such as records and guitars wait for us in stores ready for purchase and use And when we no longer need them we can leave them at the curb where they disappear effortlessly and without a trace These casual engagements often conceal the complex infrastructures that make our musical cultures possible *Audible Infrastructures* takes readers to the sawmills mineshafts power grids telecoms networks transport systems and junk piles that seem peripheral to musical culture and shows that they are actually pivotal to what music is how it works and why it matters Organized into three parts dedicated to the main phases in the social life and death of musical commodities resources and production circulation and transmission failure and waste this book provides a concerted archaeology of music's media infrastructures As contributors reveal the material environmental realities and political economic conditions of music and listening they open our eyes to the hidden dimensions of how music is made delivered and disposed of In rethinking our responsibilities as musicians and listeners this book calls for nothing less than a

reconsideration of how music comes to sound      *A Senior Moment* Line Grenier, Fannie Valois-Nadeau, 2020-06-03 Ageing and Memory are two cultural processes that establish their own relationships with time They affect our ways of living in the present and for a future as we move through life This book focuses on the cultural mediations of ageing and memory teasing out their complex and largely unpredictable relationships and interconnections Its overall purpose is to explore different practices commodities daily routines sounds images and technologies that configure memory and ageing and shape our experiences of living in time and with time By covering a variety of phenomena from biopics music by elderly and artefacts among other this edited collection considers the cultural stuff that ageing and memory are made of and interconnected in singular ways for and by particular people in specific socio historical locations      Phonographic Encounters Elodie A. Roy, Eva Moreda Rodriguez, 2021-09-01 This cross disciplinary volume illuminates the history of early phonography from a transnational perspective recovering the myriad sites knowledge practices identities and discourses which dynamically shaped early recording cultures With case studies from China Australia the United States Latin America Russia Sweden Germany Spain Portugal France and Italy *Phonographic Encounters* explores moments of interaction and encounter as well as tensions between local and global understandings of recording technologies Drawing on an array of archival sources often previously unavailable in English it moves beyond western centric narratives of early phonography and beyond the strict confines of the recording industry Contributions from media history musicology popular music studies cultural studies area studies and the history of science and technology make this book a key and innovative resource for understanding early phonography against the backdrop of colonial and global power relations      Shellac in Visual and Sonic Culture Elodie A. Roy, 2025-10-01 This book charts the unsettled media cultures and deep time of shellac retracing its journey from the visual to the sonic and back again Each chapter unveils a situated moment in the long history of shellac travelling from its early visual culture to Emile Berliner s discovery of its auditory properties through to its recycling in contemporary art and design practices Unforeseen correspondences between artefacts as diverse as mirrors seals gramophone discs and bombs are revealed With its combinatorial approach and commitment to material thinking *Shellac in Visual and Sonic Culture* insists on moments of contact encounter and transformation The book notably addresses the colonial unconscious underpinning the early transnational recording industry highlighting the multiple gestures and forms of labour entombed within the production of the 78rpm disc Roy explores shellac as a concrete substance as well as the malleable stuff of which stories histories and modern imaginings were made and unmade      *Labels* Dominik Bartmański, 2019 The music industry is dominated today by three companies Outside of it thousands of small independent record labels have developed despite the fact that digitalization made record sales barely profitable How can those outsiders not only survive but thrive within mass music markets What makes them meaningful and to whom Dominik Bartmanski and Ian Woodward show how labels act as taste makers and scene markers that not only curate music but project cultural values which challenge the mainstream capitalist

music industry Focusing mostly on labels that entered independent electronic music after 2000 the authors reconstruct their aesthetics and ethics The book draws on multiple interviews with labels such as Ostgut Ton in Berlin Argot in Chicago 100% Silk in Los Angeles Ninja Tune in London and Goma Gringa in Sao Paulo Written by the authors of Vinyl this book is essential reading for anyone with an interest in the contemporary recording industry independent music material culture anthropology sociology and cultural studies

**The Routledge Companion to Jazz Studies** Nicholas Gebhardt, Nichole Rustin-Paschal, Tony Whyton, 2018-12-07 The Routledge Companion to Jazz Studies presents over forty articles from internationally renowned scholars and highlights the strengths of current jazz scholarship in a cross disciplinary field of enquiry Each chapter reflects on developments within jazz studies over the last twenty five years offering surveys and new insights into the major perspectives and approaches to jazz research The collection provides an essential research resource for students scholars and enthusiasts and will serve as the definitive survey of current jazz scholarship in the Anglophone world to date It extends the critical debates about jazz that were set in motion by formative texts in the 1990s and sets the agenda for the future scholarship by focusing on key issues and providing a framework for new lines of enquiry It is organized around six themes I Historical Perspectives II Methodologies III Core Issues and Topics IV Individuals Collectives and Communities V Politics Discourse and Ideology and VI New Directions and Debates

**Aufführung und Edition** Thomas Betzwieser, Markus Schneider, 2020-02-10 Der Band dokumentiert die Beiträge der 2018 veranstalteten Tagung der Arbeitsgemeinschaft für germanistische Edition Die Kategorie der Aufführung bzw Performance hat in den Geistes und Kulturwissenschaften in den letzten beiden Dezennien einen großen Wandel erfahren Nicht nur rückte die Aufführung selbst zunehmend ins Zentrum der Betrachtung der performativen Kunst sondern mehr noch wurden auch die verschiedensten Textsorten auf ihre Performanz hin befragt Das Verhältnis von Werk und Aufführung ist dabei in den verschiedenen Disziplinen unterschiedlich gelagert Während die Aufführung für einen musikalischen Text und damit die Edition gleichsam die raison d'être bildet stellt sich dieses Verhältnis für einen Dramentext und dessen Edition anders dar Die hier versammelten Beiträge nehmen die unterschiedlichsten Formen von Aufführungstexten in den Blick und sind daher für Literatur Musik Kultur Theater Film und Medienwissenschaftler gleichermaßen von Interesse

**Renaissance Man** Tommi Alho, Jason Finch, Roger D. Sell, 2019-11-15 Here friends of Anthony W Johnson honour him as a re-embodiment of the polymathic artist scholar figure once observable in Ben Jonson on whom he has done some of his most distinctive work Part I of the book reflects his strong grounding in English literature and culture of the seventeenth century with essays not only on Ben Jonson but also on university drama on grammar school drama and on humanist literary taste Part II responds to his pioneering flights of culture imagological time travel to other periods with essays on riddles through the ages on Matthew Arnold's doubts about Homeric pictorialism and on anciently comic elements in George Gissing's urban fiction Part III celebrates his importance both as scholar and artist for the present day with essays extending imagological analysis to the singer Nick



Drake to the avant garde Danish poet Morten S kilde and to Sean S Baker s film Tangerine plus a climactic celebration of Johnson s own performances on solo violin and guitar as augmented by self recording      **Shellac in Visual and Sonic Culture** Elodie Roy, 2023-10-02 This book charts the unsettled media cultures and deep time of shellac retracing its journey from the visual to the sonic and back again Each chapter unveils a situated moment in the long history of shellac travelling from its early visual culture to Emile Berliner s discovery of its auditory properties through to its recycling in contemporary art and design practices Unforeseen correspondences between artefacts as diverse as mirrors seals gramophone discs and bombs are revealed With its combinatorial approach and commitment to material thinking Shellac in Visual and Sonic Culture insists on moments of contact encounter and transformation The book notably addresses the colonial unconscious underpinning the early transnational recording industry highlighting the multiple gestures and forms of labour entombed within the production of the 78rpm disc Roy explores shellac as a concrete substance as well as the malleable stuff of which stories histories and modern imaginings were made and unmade

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