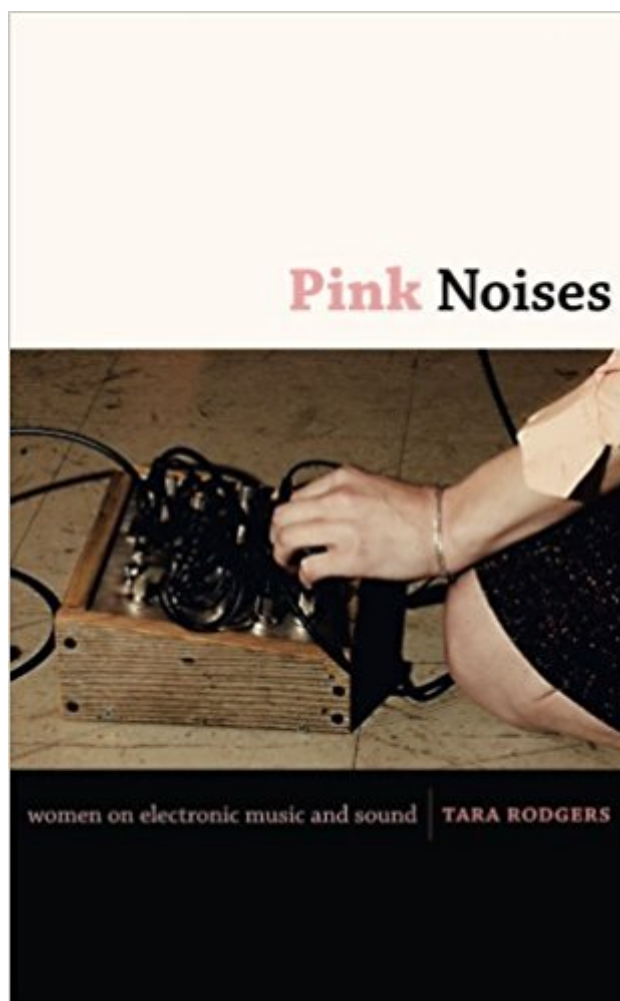


The book was found

Pink Noises: Women On Electronic Music And Sound



Synopsis

Pink Noises brings together twenty-four interviews with women in electronic music and sound cultures, including club and radio DJs, remixers, composers, improvisers, instrument builders, and installation and performance artists. The collection is an extension of Pinknoises.com, the critically-acclaimed website founded by musician and scholar Tara Rodgers in 2000 to promote women in electronic music and make information about music production more accessible to women and girls. That site featured interviews that Rodgers conducted with women artists, exploring their personal histories, their creative methods, and the roles of gender in their work. This book offers new and lengthier interviews, a critical introduction, and resources for further research and technological engagement. Contemporary electronic music practices are illuminated through the stories of women artists of different generations and cultural backgrounds. They include the creators of ambient soundscapes, performance novels, sound sculptures, and custom software, as well as the developer of the Deep Listening philosophy and the founders of the Liquid Sound Lounge radio show and the monthly Basement Bhangra parties in New York. These and many other artists open up about topics such as their conflicted relationships to formal music training and mainstream media representations of women in electronic music. They discuss using sound to work creatively with structures of time and space, and voice and language; challenge distinctions of nature and culture; question norms of technological practice; and balance their needs for productive solitude with collaboration and community. Whether designing and building modular synthesizers with analog circuits or performing with a wearable apparatus that translates muscle movements into electronic sound, these artists expand notions of who and what counts in matters of invention, production, and noisemaking. Pink Noises is a powerful testimony to the presence and vitality of women in electronic music cultures, and to the relevance of sound to feminist concerns. Interviewees: Maria Chavez, Beth Coleman (M. Singe), Antye Greie (AGF), Jeannie Hopper, Bevin Kelley (Blevin Blectum), Christina Kubisch, Le Tigre, Annea Lockwood, Giulia Loli (DJ Mutamassik), Rekha Malhotra (DJ Rekha), Riz Maslen (Neotropic), Kaffe Matthews, Susan Morabito, Ikue Mori, Pauline Oliveros, Pamela Z, Chantal Passamonte (Mira Calix), Maggi Payne, Eliane Radigue, Jessica Rylan, Carla Scaletti, Laetitia Sonami, Bev Stanton (Arthur Loves Plastic), Keiko Uenishi (o.blaat)

Book Information

Paperback: 336 pages

Publisher: Duke University Press Books (March 23, 2010)

Language: English

ISBN-10: 0822346737

ISBN-13: 978-0822346739

Product Dimensions: 5.8 x 0.8 x 9.2 inches

Shipping Weight: 11.2 ounces (View shipping rates and policies)

Average Customer Review: 5.0 out of 5 stars 2 customer reviews

Best Sellers Rank: #260,154 in Books (See Top 100 in Books) #40 in Books > Arts &

Photography > Music > Theory, Composition & Performance > MIDI, Mixers, etc. #2428 in Books

> Politics & Social Sciences > Social Sciences > Gender Studies #2679 in Books > Politics &

Social Sciences > Women's Studies

Customer Reviews

â œ[Rodgers] conducted thoughtful, detailed interviews with a wide range of artists. . . . Even when I don't much care for the artist Rodgers is talking to . . . the discussion is lively and interesting. . . . Rodgers clearly understands many disparate modes of music making, and sounds equally authoritative whether she's talking about elaborate programming schemes, the language of analog synthesizers, or record buying.â • - Peter Margasak, Chicago Readerâ œOne of the best music books of 2010, Tara Rodgers's Pink Noises, gave an accessible window into what looks to be many years of research into gender, identity and electronic music. . . .â • - Frances Morgan, The Quietusâ œPink Noises is an extremely well informed, informative and inspiring discussion of some of the most crucial aspects and developments in electronic music. The innovators and actors behind these developments happen to be women and Pink Noises thereby highlights the astounding male centeredness in standard accounts and representation in electronic music.â • - Anna Gavanas, Dancecultâ œ[A] vitally needed book, and it really is wonderful to read so many women talking passionately about the subject.â • - Emily Manuel, Bitchâ œPink Noises touches upon nearly every aspect of female involvement in the evolution of electronic music and sound. . . . This book would be worthwhile if only for its excellent, clearly written glossary of essential terms and its basic primer on the history of the speed-of-light changes of a mega-industry and tools that most westerners useâ ”in our current climate of relatively affordable consumerism: (if not necessarily civilization)â ”on a virtually daily basis and that we take for granted.â • - Deborah Frost, Women's Review of Booksâ œPink Noises is an original and important contribution to discourse in electronic music, musicology, and gender studies. Rodgers's unique background as both electronic musician and scholar allows her to ask incisive questions about both creative process and cultural situation. And

the introductory essay is nothing less than groundbreaking in its attempt to birth an alternate historiography for electronic music and to theorize the language and systems of electronic music. • - Betsey Biggs, *Women & Music* • Pink Noises is a breath of fresh air when you look at how many electronic music books are about more of the same: boys with toys. From the Middle Eastern • “inflected electronica of DJ Mutamassik, to the Punjabi rhythms of DJ Rekha, to the academix of Pamela Z and Pauline Oliveros, Tara Rodgers’s examination of women as central figures in the creative processes of twenty-first-century art and music is a must-read for anyone who cares about the future of music in our hyper-connected and hyper-post-everything contemporary life. • • ”Paul D. Miller, aka DJ Spooky • Pink Noises is an extremely well informed, informative and inspiring discussion of some of the most crucial aspects and developments in electronic music. The innovators and actors behind these developments happen to be women and Pink Noises thereby highlights the astounding male centeredness in standard accounts and representation in electronic music. • (Anna Gavanas *Dancecult*) • Pink Noises is an original and important contribution to discourse in electronic music, musicology, and gender studies. Rodgers’s unique background as both electronic musician and scholar allows her to ask incisive questions about both creative process and cultural situation. And the introductory essay is nothing less than groundbreaking in its attempt to birth an alternate historiography for electronic music and to theorize the language and systems of electronic music. • (Betsey Biggs, *Women & Music*) • Pink Noises touches upon nearly every aspect of female involvement in the evolution of electronic music and sound. . . . This book would be worthwhile if only for its excellent, clearly written glossary of essential terms and its basic primer on the history of the speed-of-light changes of a mega-industry and tools that most westerners use • ”in our current climate of relatively affordable consumerism: (if not necessarily civilization) • ”on a virtually daily basis and that we take for granted. • (Deborah Frost *Women’s Review of Books*) • [A] vitally needed book, and it really is wonderful to read so many women talking passionately about the subject. • (Emily Manuel Bitch) • [Rodgers] conducted thoughtful, detailed interviews with a wide range of artists. . . . Even when I don’t much care for the artist Rodgers is talking to . . . the discussion is lively and interesting. . . . Rodgers clearly understands many disparate modes of music making, and sounds equally authoritative whether she’s talking about elaborate programming schemes, the language of analog synthesizers, or record buying. • (Peter Margasak *Chicago Reader*) • One of the best music books of 2010, Tara Rodgers’s *Pink Noises*, gave an accessible window into what looks to be many years of research into gender, identity and electronic music. . . . • (Frances Morgan *The Quietus*)

"Pink Noises" is a breath of fresh air when you look at how many electronic music books are about more of the same: boys with toys. From the Middle Eastern-inflected electronica of DJ Mutamassik, to the Punjabi rhythms of DJ Rekha, to the academix of Pamela Z and Pauline Oliveros, Tara Rodgers's examination of women as central figures in the creative processes of twenty-first-century art and music is a must-read for anyone who cares about the future of music in our hyper-connected and hyper-post-everything contemporary life."--Paul D. Miller, aka DJ Spooky

5 stars. Everyone involved in the experimental + electronic music / arts should have a copy of this book at home. It should be the topic of discussions both formal and informal. PINK NOISES belongs in every syllabus for any electronic music course (especially electronic music history, but really, any course) taught in every university, and especially universities who pride themselves on their electronic and experimental composition and music / arts programs. The interviews are insightful and unique to each artist, and the book represents a fair slice (FINALLY) of women, ethnicities, genres, from backgrounds of all sorts (creative / musical / non), in the field of electronic music / technology-related arts. Thank you, Tara.

N-E-A-T!

[Download to continue reading...](#)

Pink Noises: Women on Electronic Music and Sound Mr. Brown Can Moo, Can You : Dr. Seuss's Book of Wonderful Noises (Bright and Early Board Books) Noises in the Blood: Orality, Gender, and the "Vulgar" Body of Jamaican Popular Culture Pink Is For Blobfish: Discovering the World's Perfectly Pink Animals (The World of Weird Animals) My Life in Pink & Green (Pink & Green series Book 1) All Sorts of Noises (All Sorts) Dylan's Book of Noises (Magic Roundabout) Sound Innovations for String Orchestra: Sound Development (Intermediate) for Violin: Warm up Exercises for Tone and Technique for Intermediate String Orchestra (Sound Innovations Series for Strings) ABC & 123 Learning Songs: Interactive Children's Sound Book (11 Button Sound) (11 Button Sound Book) Making Waves: Sound : Sound (Everyday Science): Sound (Everyday Science) The SOS Guide to Live Sound: Optimising Your Band's Live-Performance Audio (Sound On Sound Presents...) Electric Sound: The Past and Promise of Electronic Music The Sound of Tomorrow: How Electronic Music Was Smuggled into the Mainstream All Music Guide to Electronica: The Definitive Guide to Electronic Music (All Music Guides) Handbook of Organic Materials for Optical and (Opto)Electronic Devices: Properties and Applications (Woodhead Publishing Series in Electronic and Optical Materials) Electronic Document Preparation and Management for CSEC

Study Guide: Covers latest CSEC Electronic Document Preparation and Management syllabus.
Electronic Cigarette: The Ultimate Guide for Understanding E-Cigarettes And What You Need To Know (Vaping Pen, Electronic Hookah, E-Hookah, E-Liquid, Alternative, Juice, G-Pen, Starter Kit)
Essentials of Electronic Testing for Digital, Memory and Mixed-Signal VLSI Circuits (Frontiers in Electronic Testing) Encapsulation Technologies for Electronic Applications (Materials and Processes for Electronic Applications) IEC 61508-7 Ed. 1.0 b:2000, Functional safety of electrical/electronic/programmable electronic safety-related systems - Part 7: Overview of techniques and measures

[Contact Us](#)

[DMCA](#)

[Privacy](#)

[FAQ & Help](#)