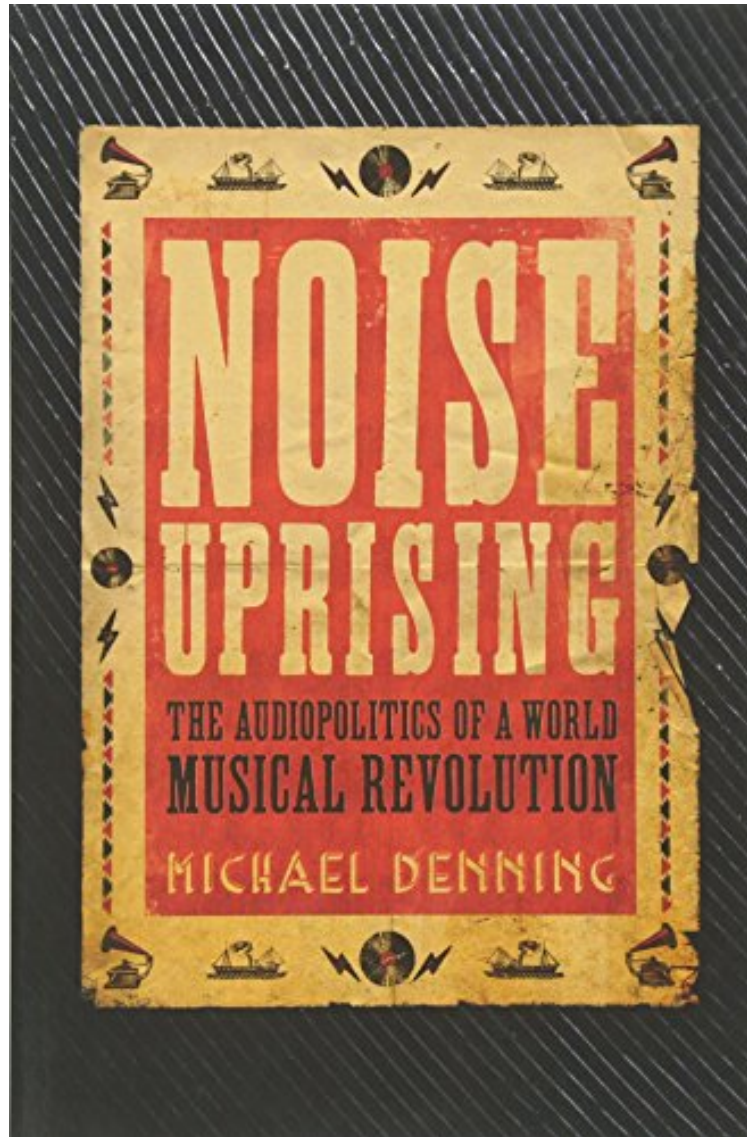


Noise Uprising: The Audiopolitics of a World Musical Revolution

Michael Denning

*ePub | *DOC | audiobook | ebooks | Download PDF*



[Download](#)

[Read Online](#)

#690240 in Books Verso 2015-08-18 2015-08-18Original language:EnglishPDF # 1 9.23 x .91 x 6.071, .81
#File Name: 1781688567320 pagesVerso | File size: 76.Mb

Michael Denning : Noise Uprising: The Audiopolitics of a World Musical Revolution before purchasing it in order to gage whether or not it would be worth my time, and all praised Noise Uprising: The Audiopolitics of a World Musical Revolution:

0 of 2 people found the following review helpful. Five StarsBy J. CheungGreat!5 of 6 people found the following review helpful. Democratizing MusicBy David WinebergJust as content is king on the internet today, so it was when high tech In the 1920s was the phonograph. Competing companies scoured the world for music no one in America had

access to, and of course the jazz and blues of the US south. It brought fado from Portugal, tango from Argentina, raga from India, and jazz from New Orleans from the lowest street music to the highest socio-economic classes in the west, making stars out of performers in their own countries and in the USA. We now have music on demand, but until the phonograph, music happened at a specific time and place. And it only happened once. There was no album to listen to a hundred times until you knew all the words. If you were lucky enough to hear Mendelssohn's Violin Concerto even once, you had to internalize as much of it as possible that night alone. The odds were overwhelming you would never hear it again. Much of Bach was only performed once. Phonographs changed all that, as they popped up everywhere around the world, from coal mines to brothels to cafes and doctors waiting rooms. The ubiquity of the phonograph led some to criticize the noise, suffering a kind of early future shock. More controversial was American jazz, which, like American English today, was accused of corrupting native music around the world. It not only made names for the performers, but certain dive bars became famous worldwide. The music inside them was not the traditional folk music of the land, but new vernacular reflecting lower class life in the major port cities of the world, which were the places musicians could make (something resembling) a living. Unintentionally, colonizers brought along the seeds of their own destruction in the phonograph. National pride spread and swelled with the circulation of native street music. Protests and uprisings incorporated songs that could never have spread so far and wide without technology. This was not lost on colonial governments, which moved in to suppress the music wherever it popped up, arresting musicians and dancers on any convenient charge, usually noise or vagrancy, but even attempted loitering in a public park. Denning's book is foremost an attempt to register everything for posterity. It is packed with performer names, instrument descriptions, critics' comments, references and label histories. There are chapters on reverse engineering the music itself, the advent of World Music in the 70s, and copyright wars today. For me, the socio-political impact is the most interesting. Like any ecosystem, there are untold quantities of parts in history we have yet to even account for, let alone understand. David Wineberg

A radically new reading of the origins of recorded music *Noise Uprising* brings to life the moment and sounds of a cultural revolution. Between the development of electrical recording in 1925 and the outset of the Great Depression in the early 1930s, the soundscape of modern times unfolded in a series of obscure recording sessions, as hundreds of unknown musicians entered makeshift studios to record the melodies and rhythms of urban streets and dancehalls. The musical styles and idioms etched onto shellac disks reverberated around the globe: among them Havana's son, Rio's samba, New Orleans jazz, Buenos Aires tango, Seville's flamenco, Cairo's tarab, Johannesburg's marabi, Jakarta's kroncong, and Honolulu's hula. They triggered the first great battle over popular music and became the soundtrack to decolonization.

An instant classic. It utterly revises the history and geography of modern music. Vijay Prashad I suspect it will be the most important book released on music this year. Jonathon Kyle Sturgeon, *Flavorwire* One of the Best Books of 2015. *Financial Times* The scope of Denning's book dozens of genres across five continents is impressive. *Noise Uprising* offers an ambitious map of the connections between them. Tim Barker, *The New Republic* An ambitious record of a revolution in sound in the late 1920s that erupted in port towns everywhere, from Cape Town to Shanghai local guilds operating autonomously but in global unison like a cosmic fugue. Timothy Brennan, author of *Secular Devotion: Afro-Latin Music and Imperial Jazz* Which of the senses was decolonized first? In making a case for the ear, Denning has given us a brilliant, audacious guidebook to the sly but unruly insurgencies of sound that coursed through the port cities of the Black Atlantic, the Polynesian Pacific, and the Gypsy Mediterranean. Andrew Ross A monumental rewriting of the global history of recorded music. Every future attempt to analyze the sounds and politics of the international music industry will need to reckon with this powerful book. Josh Kun, *University of Southern California* Deeply researched and densely fascinating the book is a necessary chronicle. Robert Ham, *Portland Mercury* A cultural historian, Denning offers a brilliant book that serves as a time line of modern music and musical styles and, more important, a history of the evolution and influence of vinyl recordings of modern music. *Choice Connect* In great detail and with an impressive sense for origins and outcome of local musical styles, this book is an eye-opener. Alexander Ebert, *Pop Culture Shelf* About the Author Michael Denning is the William R. Kenan, Jr., Professor of American Studies at Yale University, and the co-director of Yale's Initiative on Labor and Culture. He is the author of *Culture in the Age of Three Worlds*; *The Cultural Front: The Laboring of American Culture in the Twentieth Century*; *Mechanic Accents: Dime Novels and Working-Class Culture in America*; and *Cover Stories: Narrative and Ideology in the British Spy Thriller*. He coordinates the Working Group on Globalization and Culture, whose collective work includes *Going into Debt*, published online in *Social Texts* *Periscope*, and *Spaces and Times of Occupation*, published in *Transforming Anthropology*. In 2014, he received the Bode-Pearson lifetime achievement award from the American Studies Association.