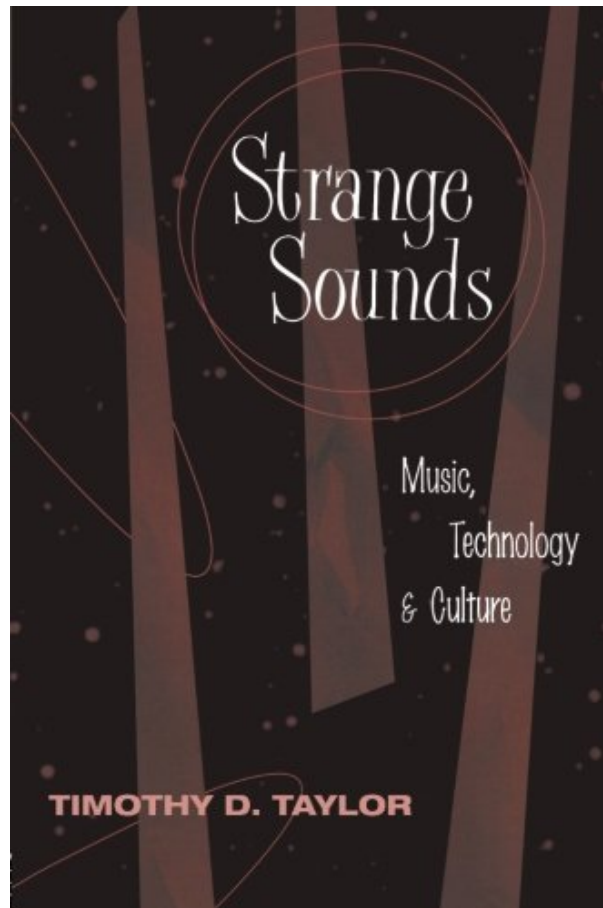
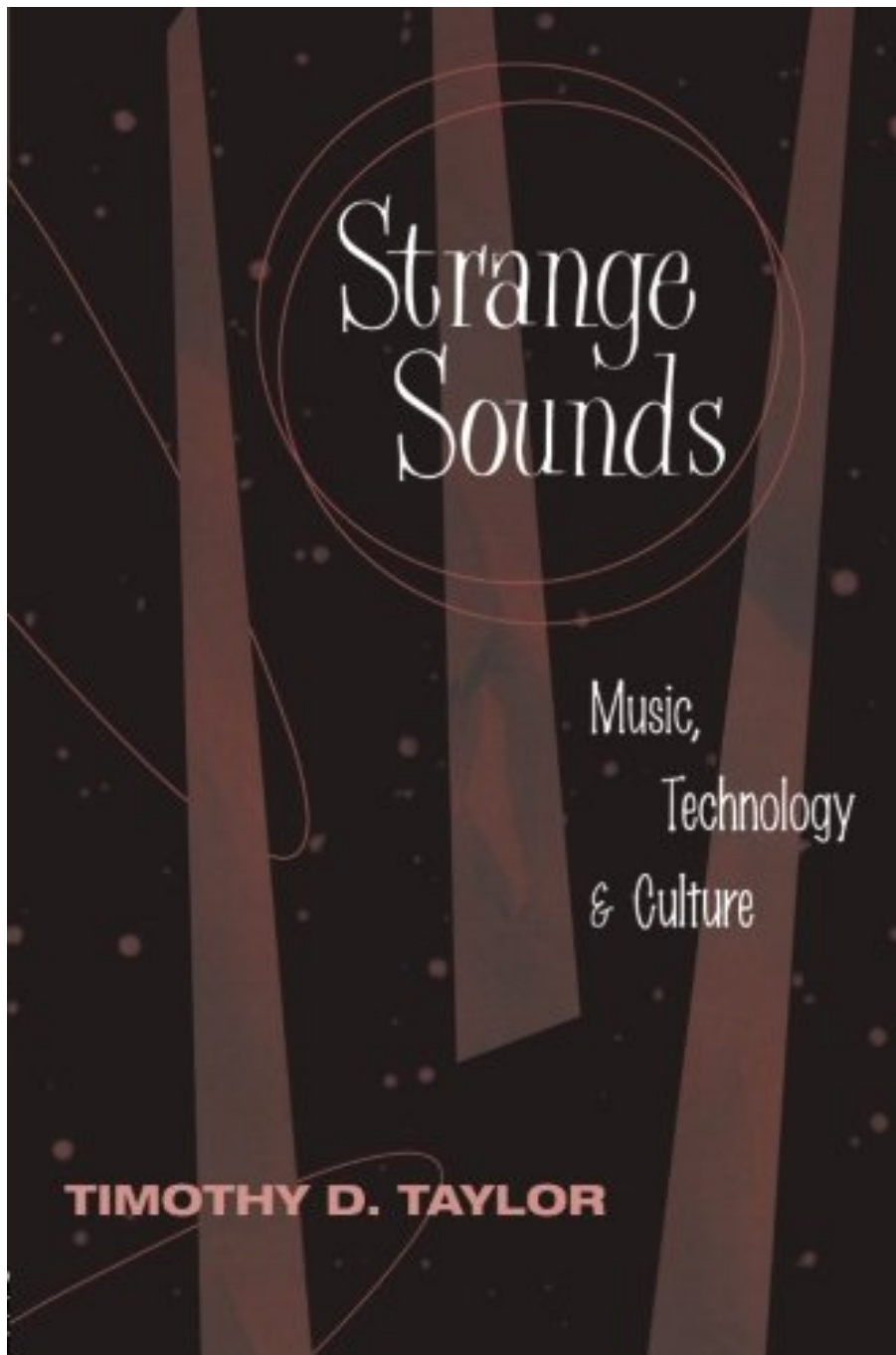


STRANGE SOUNDS: MUSIC, TECHNOLOGY AND CULTURE BY TIMOTHY D TAYLOR



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Review

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-Paul Rabinow, University of California, Berkeley

"This is one of the first books to demonstrate how sound technologies are socially embedded and reappropriated in a variety of musical cultures. Taylor shows that throughout the esoteric history of electronic music up to modern rave, the common issue remains how humans "give meaning to technology. *Strange Sounds* is a fascinating, wide-ranging, and provocative account of the incorporation of technology into one of the most important human social activities--music making.."

-Trevor Pinch, Cornell University

"Weaving together a richly interdisciplinary theoretical Trevor Pinch, Cornell University rounding, close attention to musical developments-- including Pierre Schaeffer's *musique concrete*, "space age" pop, world music sampling, electronic dance music, and the MP3 phenomenon--together with a commitment to understanding how musicians and listeners actually use technology, "*Strange Sounds* will be stimulating and engaging reading for anyone with an interest in the ways culture and technology interact."

-Joseph Auner, SUNY-Stony Brook

"Tim Taylor always makes music social, but never simply replaces the powerful materiality of sound with its sociology. "*Strange Sounds* is not simple ideological readings of musical texts but critical cultural studies of music at its best--work that brings a complex and serious piece of musical history out of the closet and into the lived foreground of music as social practice."

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"...*Strange Sounds* is a book both ambitious in concept and interesting to read, and it offers many new insights on a fascinating topic.."

-Hans-Joachim Braun, Universität der Bundeswehr Hamburg

About the Author

Timothy D. Taylor is Assistant Professor of Music at Columbia University. He is author of *Global Pop: World Music, World Markets*, also published by Routledge.

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In *Strange Sounds*, Timothy D. Taylor explains the wonder and anxiety provoked by a technological revolution that began in the 1940s and gathers steam daily. Taylor discusses the cultural role of technology, its use in making music, and the inevitable concerns about "authenticity" that arise from electronic music. Informative and highly entertaining for both music fans and scholars, *Strange Sounds* is a provocative look at how we perform, listen to, and understand music today.

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