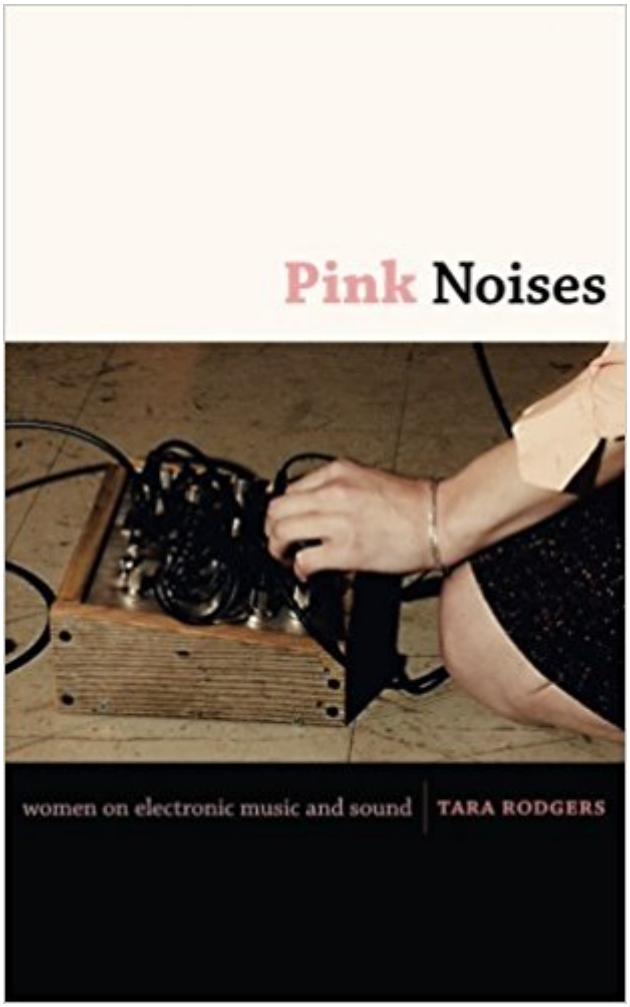
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Pink Noises: Women On Electronic Music And Sound



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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, Ã¢â ¬Å“performance novels,Ã¢â ¬Â• 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

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Customer Reviews

Ã¢â ¬Å“[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.Ã¢â ¬Â• - Peter Margasak, Chicago ReaderÃ¢â ¬Å“One of the best music books of 2010, Tara RodgersÃ¢â ¬â„¢s Pink Noises, gave an accessible window into what looks to be many years of research into gender, identity and electronic music. . . .Ã¢â ¬Â• - Frances Morgan, The QuietusÃ¢â ¬Å“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.Ã¢â ¬Â• - Anna Gavanas, DanceculTÃ¢â ¬Å“[A] vitally needed book, and it really is wonderful to read so many women talking passionately about the subject.Ã¢â ¬Â• - Emily Manuel, BitchÃ¢â ¬Å“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 useÃ¢â ¬â •in our current climate of relatively affordable consumerism: (if not necessarily civilization)Ã¢â ¬â •on a virtually daily basis and that we take for granted.Ã¢â ¬Â• - Deborah Frost, WomenÃ¢â ¬â„¢s Review of BooksÃ¢â ¬Å“Pink Noises is an original and important contribution to discourse inelectronic music, musicology, and gender studies. RodgersÃ¢â ¬â„¢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.Ã¢â ¬Â• - Betsey Biggs, Women & MusicÃ¢â ¬Å“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 EasternÃ¢â ¬â œinflected electronica of DJ Mutamassik, to the Punjabi rhythms of DJ Rekha, to the academix of Pamela Z and Pauline Oliveros, Tara RodgersÃ¢â ¬â„¢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.Ã¢â ¬Â•Ã¢â ¬â •Paul D. Miller, aka DJ SpookyÃ¢â ¬Å“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.Ã¢â ¬Â• (Anna Gavanas Dancecult)Ã¢â ¬Å“Pink Noises is an original and important contribution to discourse inelectronic music, musicology, and gender studies. RodgersÃ¢â ¬â„¢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.Ã¢â ¬Â• (Betsey Biggs, Women & Music)Ã¢â ¬Å“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 useÃ¢â ¬â •in our current climate of relatively affordable consumerism: (if not necessarily civilization)Ã¢â ¬â •on a virtually daily basis and that we take for granted.Ã¢â ¬Â• (Deborah Frost WomenÃ¢â ¬â„¢s Review of Books)Ã¢â ¬Å“[A] vitally needed book, and it really is wonderful to read so many women talking passionately about the subject.Ã¢â ¬Â• (Emily Manuel Bitch)Ã¢â ¬Å“[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.Ã¢â ¬Â• (Peter Margasak Chicago Reader)Ã¢â ¬Å“One of the best music books of 2010, Tara RodgersÃ¢â ¬â„¢s Pink Noises, gave an accessible window

into what looks to be many years of research into gender, identity and electronic music. . . .Ã¢â ¬Â• (Frances Morgan The Quietus)

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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!

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