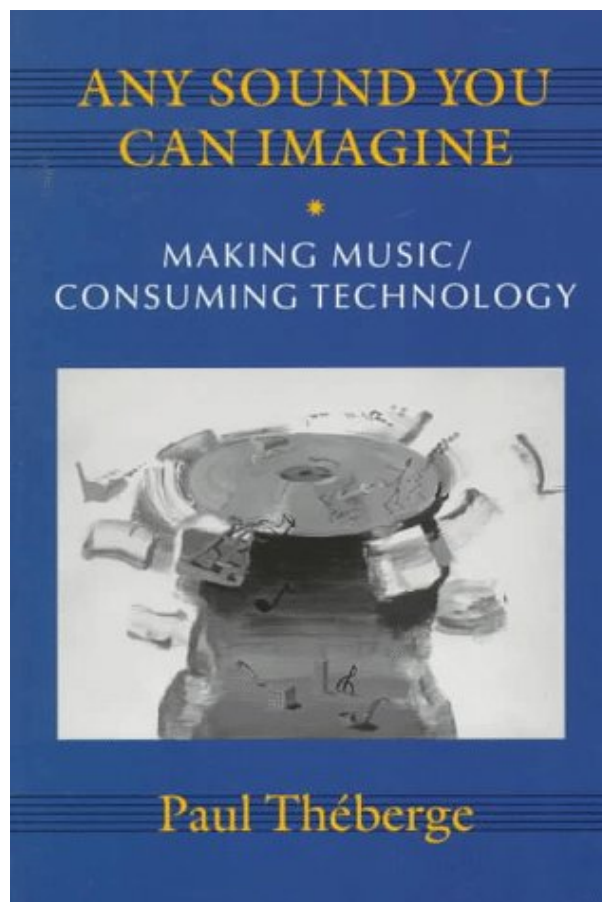


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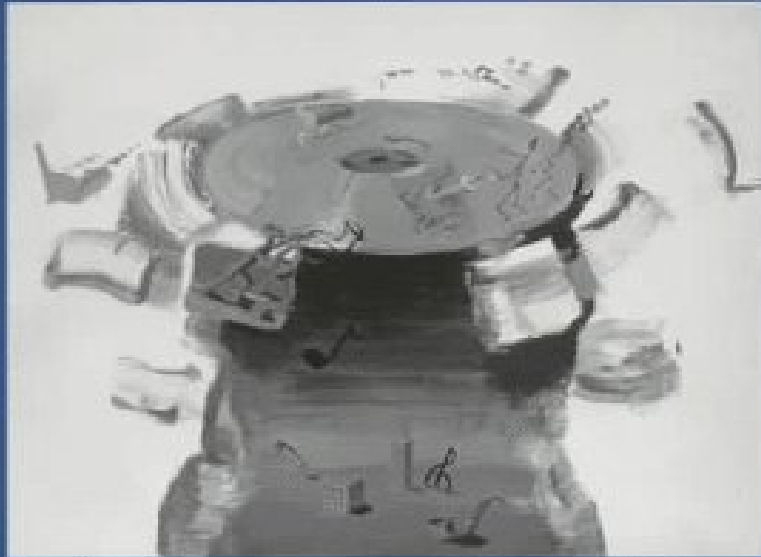
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Review

"A fine and timely study. There is no other text offering a sustained analysis of the social conditions of technological innovation in the design of music technologies. Astute and remarkably pleasurable to read."--
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Recent innovations in musical instrument design are not simply a response to the needs of musicians, writes Paul Théberge; they also have become "a driving force with which musicians must contend." He argues that digital synthesizers, samplers, and sequencers in studio production and in the home have caused musicians to rely increasingly on manufacturers for both the instruments themselves as well as the very sounds and musical patterns that they use to make music.

Musical practices have thus become allied with a new type of consumer practice that is altogether different from earlier relationships between musicians and their instruments as a means of production. Théberge places these developments within a broad social and historical perspective that examines the development of the musical instrument industry, particularly the piano industry, the economic and cultural role of musicians' magazines and computer networks, and the fundamental relationships between musical concepts, styles, and technology.

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- 303 pages

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Amidst all the inflated rhetoric that either denounces technology for making music "inauthentic" or celebrates it for creating new postmodern forms of community, Paul Theberge's "Any Sound You Can Imagine" is a welcome oasis of intelligence. Rather than choosing sides in what often becomes a simplistic debate, Theberge provides a balanced account that, uniquely, puts digital instruments in a broad social and historical perspective. This book has much to recommend it, but the high points for me are the last several chapters, in which Theberge formulates a theory of how instruments work not only practically but symbolically, that goes beyond almost any other book on the subject. As such, "Any Sound You Can Imagine" is heady stuff, but it's also accessibly written. Anyone who thinks they know something about electronic music, whether it be techno or the electronic avant garde, should read this book and see how many of their assumptions are left standing at the end.

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