

The point emerges in the way cultural theory tends to reduce its field to visual entities. This is perhaps nowhere more apparent than in film studies. A review of relevant bibliographies discloses an overwhelming privileging of the visual, in a medium which is in equal measure sonic...Cultural theory talks of all meaningful artifacts as 'texts', of which it supplies 'readings'. The selective focus of 'reading' as both an activity and as a trope for attentiveness and analysis, makes it much easier to ignore any inconvenient material datum than does 'listening', which occurs in a less discriminated sonic flood. Visual epistemologies analyse and compartmentalize, while acoustic orders and their phenomenologies are characterised by leakages within and between material and intellectual spaces. The study of music and emotion "dissolves intractable dichotomies concerning nature versus culture, and scientific universalism versus cultural particularism" (Becker 2001: 154).

—Johnson, p.104

- What do you think of Johnson's ideas here?
- Do you think sonic approaches are inherently less constraining? (Sterne: the audiovisual litany)

NEXT WEEK

- Looking at reception and fandom
- How music connects with, constructs and expresses identities amongst audiences
- Fan-artist imaginary relationships (but are they really imaginary?)
- How fans engage both online and offline
- The 'aca-fan' - can we study music we're fans of ourselves?