

FREE SPEECH IN THE DIGITAL AGE

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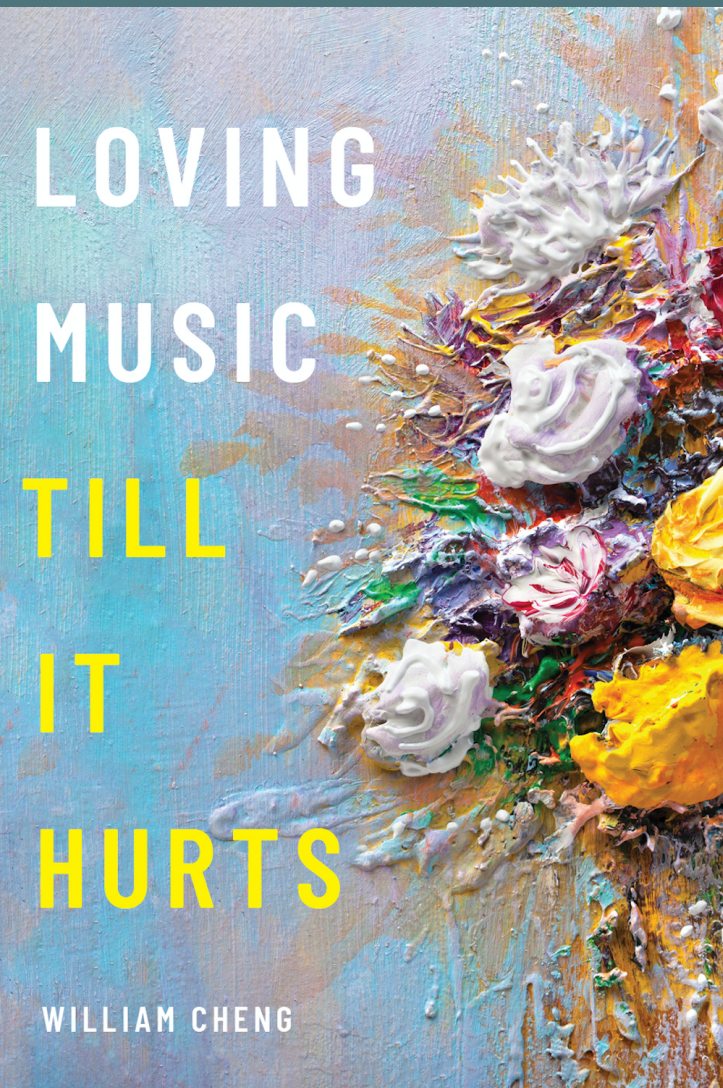
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Free Speech in the Digital Age

Oxford University Press, 2019

This collection of thirteen new essays is the first to examine, from a range of disciplinary perspectives, how the new technologies and global reach of the Internet are changing the theory and practice of free speech. The rapid expansion of online communication, as well as the changing roles of government and private organizations in monitoring and regulating the digital world, give rise to new questions, including: How do philosophical defenses of the right to freedom of expression, developed in the age of the town square and the printing press, apply in the digital age? Should search engines be covered by free speech principles? How should international conflicts over online speech regulations be resolved? Is there a right to be forgotten that is at odds with the right to free speech? How has the Internet facilitated new speech-based harms such as cyber-stalking, twitter-trolling, and revenge porn, and how should these harms be addressed? The contributors to this groundbreaking volume include philosophers, legal theorists, political scientists, communications scholars, public policy makers, and activists.



William Cheng

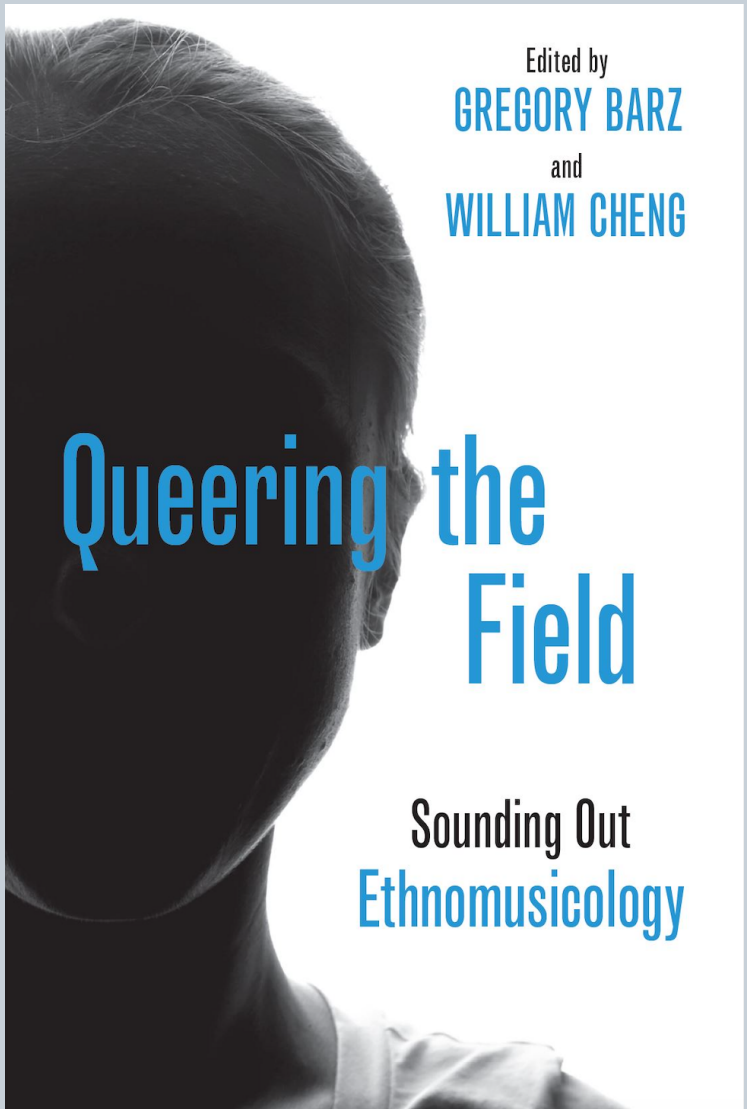
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Loving Music Till It Hurts

Oxford University Press, 2019

Can music feel pain? Do songs possess dignity? Do symphonies have rights? Of course not, you might say. Yet think of how we anthropomorphize music, not least when we believe it has been somehow mistreated. A singer butchered or mangled the "Star-Spangled Banner" at the Super Bowl. An underrehearsed cover band made a mockery of Led Zeppelin's classics. An orchestra didn't quite do justice to Mozart's Requiem. Such lively language upholds music as a sentient companion susceptible to injury and in need of fierce protection.

There's nothing wrong with the human instinct to safeguard beloved music . . . except, perhaps, when this instinct leads us to hurt or neglect fellow human beings in turn: say, by heaping outsized shame upon those who seem to do music wrong; or by rushing to defend a conductor's beautiful recordings while failing to defend the multiple victims who have accused this maestro of sexual assault. *Loving Music Till It Hurts* is a capacious exploration of how people's head-over-heels attachments to music can variously align or conflict with agendas of social justice. How do we respond when loving music and loving people appear to clash?



Edited by
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Queering the Field

Sounding Out
Ethnomusicology

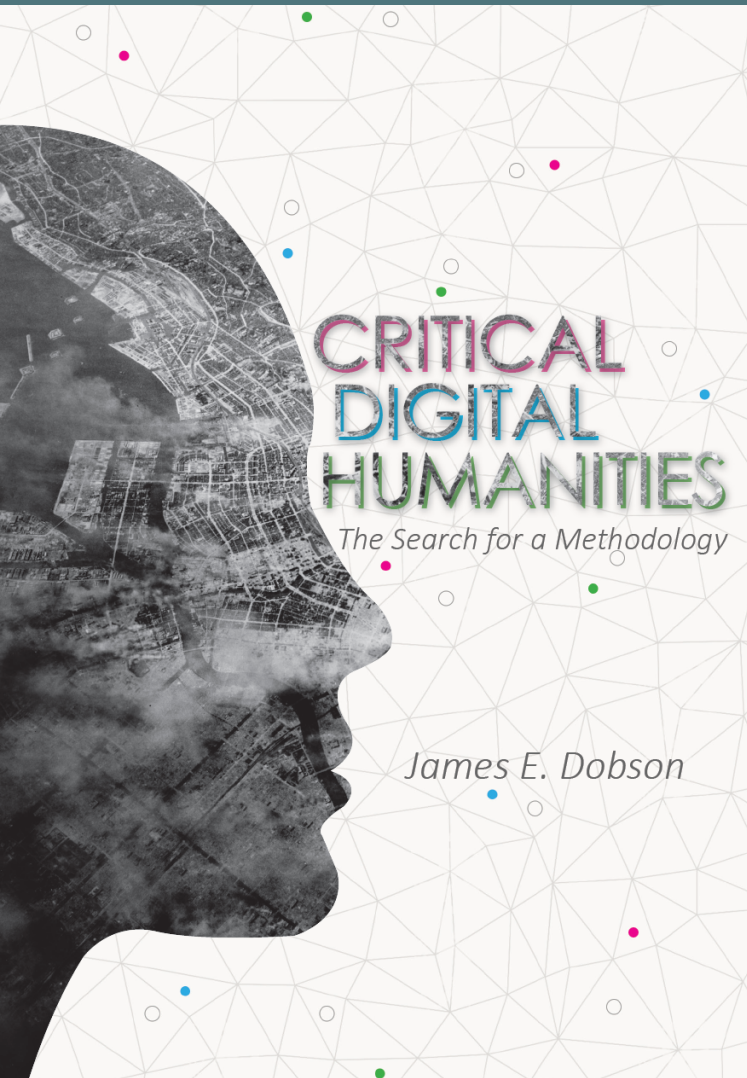
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Queering the Field: Sounding Out Ethnomusicology

Oxford University Press, 2019

Drawing on ethnographic research and often deeply personal experiences with musical cultures, *Queering the Field: Sounding Out Ethnomusicology* unpacks a history of sentiment that veils the treatment of queer music and identity within the field of ethnomusicology. The thematic structure of the volume reflects a deliberate cartography of queer spaces in the discipline—spaces that are strongly present due to their absence, are marked by direct sonic parameters, or are called into question by virtue of their otherness. As the first large-scale study of ethnomusicology's queer silences and queer identity politics, *Queering the Field* directly addresses the normativities currently at play in musical ethnography (fieldwork, analysis, performance, transcription) as well as in the practice of musical ethnographers (identification, participation, disclosure, observation, authority). While rooted in strong narrative convictions, the authors frequently adopt radicalized voices with the goal of queering a hierarchical sexual binary. The essays in the volume present rhetorical and syntactical scenarios that challenge us to read in prescient singular ways for future queer writing and queer thought in ethnomusicology.



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Critical Digital Humanities: The Search for Methodology

University of Illinois Press, 2019

Can established humanities methods coexist with computational thinking? It is one of the major questions in humanities research today, as scholars increasingly adopt sophisticated data science for their work. James E. Dobson explores the opportunities and complications faced by humanists in this new era. Though the study and interpretation of texts alongside sophisticated computational tools can serve scholarship, these methods cannot replace existing frameworks. As Dobson shows, ideas of scientific validity cannot easily be--nor should be--adapted for humanities research because digital humanities, unlike science, lack a leading-edge horizon charting the frontiers of inquiry. Instead, the methods of digital humanities require a constant rereading. At the same time, suspicious and critical readings of digital methodologies make it unwise for scholars to defer to computational methods. Humanists must examine the tools--including the assumptions that went into the codes and algorithms--and questions surrounding their own use of digital technology in research. Insightful and forward thinking, *Critical Digital Humanities* lays out a new path of humanistic inquiry that merges critical theory and computational science.