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Garrett Hongo

The Perfect Sound Garrett Hongo, 2022-02-22 A poet's audio obsession, from collecting his earliest vinyl to his quest for the ideal vacuum tubes. A captivating book that "ingeniously mixes personal memoir with cultural history and offers us an indispensable guide for the search of acoustic truth" (Yunte Huang, author of *Charlie Chan*). Garrett Hongo's passion for audio dates back to the Empire 398 turntable his father paired with a Dynakit tube amplifier in their modest tract home in Los Angeles in the early 1960s. But his adult quest begins in the CD-changer era, as he seeks out speakers and amps both powerful and refined enough to honor the top notes of the greatest opera sopranos. In recounting this search, he describes a journey of identity where meaning, fulfillment, and even liberation were often most available to him through music and its astonishingly varied delivery systems. Hongo writes about the sound of surf being his first music as a kid in Hawai'i, about doo-wop and soul reaching out to him while growing up among Black and Asian classmates in L.A., about Rilke and Joni Mitchell as the twin poets of his adolescence, and about feeling the pulse of John Coltrane's jazz and the rhythmic chords of Billy Joel's piano from his car radio while driving the freeways as a young man trying to

become a poet. Journeying further, he visits devoted collectors of decades-old audio gear as well as designers of the latest tube equipment, listens to sublime arias performed at La Scala, hears a ghostly lute at the grave of English Romantic poet John Keats in Rome, drinks in wisdom from blues musicians and a diversity of poetic elders while turning his ear toward the memory-rich strains of the music that has shaped him: Hawaiian steel guitar and canefield songs; Bach and the Band; Mingus, Puccini, and Duke Ellington. And in the decades-long process of perfecting his stereo setup, Hongo also discovers his own now-celebrated poetic voice.

Sound Intensity Gary M. Pierzynski, Gary M. Vance, J. Thomas Sims, 2017-08-29 The advent of instruments capable of measuring sound intensity, which represents the flow of energy in sound fields, has revolutionised audio-frequency acoustical metrology. Since publication of the first edition, two International Standards for the use of sound intensity for sound source power determination, and one International Standard for sound

Studying Sound Karen Collins, 2020-09-01 An introduction to the concepts and principles of sound design practice, with more than 175 exercises that teach readers to put theory into practice. This book offers an introduction to the principles and concepts of

sound design practice, from technical aspects of sound effects to the creative use of sound in storytelling. Most books on sound design focus on sound for the moving image. *Studying Sound* is unique in its exploration of sound on its own as a medium and rhetorical device. It includes more than 175 exercises that enable readers to put theory into practice as they progress through the chapters. The book begins with an examination of the distinction between hearing and listening (with exercises to train the ears) and then offers an overview of sound as an acoustic phenomenon. It introduces recording sound, covering basic recording accessories as well as theories about recording and perception; explores such spatial effects as reverberation and echo; and surveys other common digital sound effects, including tremolo, vibrato, and distortion. It introduces the theory and practice of mixing; explains surround and spatial sound; and considers sound and meaning, discussing ideas from semiotics and psychology. Finally, drawing on material presented in the preceding chapters, the book explores in detail using sound to support story, with examples from radio plays, audio dramas, and podcasts. *Studying Sound* is suitable for classroom use or independent study.

Sound Bella Bathurst, 2018-10-02 “A moving and fascinating

book about sound and what it means to be human” from the Somerset Maugham Award–winning author of *The Lighthouse Stevensons* (Financial Times). In this surprising and moving book, award-winning writer Bella Bathurst shares the extraordinary true story of how she lost her hearing and eventually regained it and what she learned from her twelve years of deafness. Diving into a wide-ranging exploration of silence and noise, she interviews psychologists, ear surgeons, and professors to uncover fascinating insights about the science of sound. But she also speaks with ordinary people who are deaf or have lost their hearing, including musicians, war veterans, and factory workers, to offer a perceptive, thought-provoking look at what sound means to us. If sight gives us the world, then hearing—or our ability to listen—gives us our connections with other people. But, as this smart, funny, and profoundly honest examination reveals, our relationship with sound is both more personal and far more complex than we might expect. “Bathurst is a restless, curious writer . . . After reading this book, I found myself listening in a richer and more interested way.” —The Guardian “A hymn to the faculty of hearing by someone who had it, lost it and then found it again, written with passion and intelligence . . . terrifying, absorbing and ultimately uplifting.”

—Literary Review “Bathurst’s affecting memoir will enlighten and educate.” —Publishers Weekly “A memoir of hearing loss and what the author learned . . . through her unexpected recovery from it. A good writer knows material when it presents itself, and Bathurst is a very good writer.” —Kirkus Reviews

Immersive Sound Agnieszka Roginska, Paul Geluso, 2017-10-17

Immersive Sound: The Art and Science of Binaural and Multi-Channel Audio provides a comprehensive guide to multi-channel sound. With contributions from leading recording engineers, researchers, and industry experts, **Immersive Sound** includes an in-depth description of the physics and psychoacoustics of spatial audio as well as practical applications. Chapters include the history of 3D sound, binaural reproduction over headphones and loudspeakers, stereo, surround sound, height channels, object-based audio, soundfield (ambisonics), wavefield synthesis, and multi-channel mixing techniques. Knowledge of the development, theory, and practice of spatial and multi-channel sound is essential to those advancing the research and applications in the rapidly evolving fields of 3D sound recording, augmented and virtual reality, gaming, film sound, music production, and post-production.

Sound in the Age of Mechanical Reproduction David

Suisman, Susan Strasser, 2011-10-11 During the twentieth century sound underwent a dramatic transformation as new technologies and social practices challenged conventional aural experience. As a result, sound functioned as a means to exert social, cultural, and political power in unprecedented and unexpected ways. The fleeting nature of sound has long made it a difficult topic for historical study, but innovative scholars have recently begun to analyze the sonic traces of the past using innovative approaches. *Sound in the Age of Mechanical Reproduction* investigates sound as part of the social construction of historical experience and as an element of the sensory relationship people have to the world, showing how hearing and listening can inform people's feelings, ideas, decisions, and actions. The essays in *Sound in the Age of Mechanical Reproduction* uncover the varying dimensions of sound in twentieth-century history. Together they connect a host of disparate concerns, from issues of gender and technology to contests over intellectual property and government regulation. Topics covered range from debates over listening practices and good citizenship in the 1930s, to Tokyo Rose and Axis radio propaganda during World War II, to CB-radio culture on the freeways of Los Angeles in the 1970s. These and other studies

reveal the contingent nature of aural experience and demonstrate how a better grasp of the culture of sound can enhance our understanding of the past.

Producing Great Sound for Film and Video Jay

Rose,2013-01-25 Make your film and video projects sound as good as they look with this popular guide. Learn practical, timesaving ways to get better recordings, solve problems with existing audio, create compelling tracks, and boost your filmmaking to the next level! In this fourth edition of Producing Great Sound for Film and Video, audio guru Jay Rose revises his popular text for a new generation of filmmakers. You'll find real world advice and practical guidelines for every aspect of your soundtrack: planning and budgeting, field and studio recording, editing, sound effects and music, audio repair and processing, and mixing. The combination of solid technical information and a clear, step-by-step approach has made this the go-to book for producers and film students for over a decade. This new edition includes: - Insights and from-the-trenches tips from film and video professionals - Advice on how to get the best results from new equipment including DSLRs and digital recorders - Downloadable diagnostics and audio examples you can edit on your own computer - Instruction for dealing with

new regulations for wireless mics and broadcast loudness -
Techniques that work with any software or hardware - An
expanded How Do I Fix This? section to help you solve problems
quickly - An all new companion website (www.GreatSound.info)
with audio and video tutorial files, demonstrations, and diagnostics
Whether you're an aspiring filmmaker who wants rich soundtracks
that entertain and move an audience, or an experienced
professional looking for a reference guide, Producing Great Sound
for Film and Video, Fourth Edition has the information you need--

Hollywood Sound Design and Moviesound Newsletter David
Stone, 2020-07-29 As film students and younger fans experience
Big Hollywood Sound in Imax presentations and digital theaters,
many are also discovering action and adventure movies made well
before they were born. There is a legacy to be enjoyed in the
sound of these films: Blockbuster movies of the '80's, and '90's are
notable for the extraordinarily dramatic impact of their sound
mixing, and the way in which it could immerse audiences in a
surrounding space. During this period, a small group of sound
professionals in Hollywood wrote and published a critical journal
about the craftsmanship, new technology, and changing aesthetics
that excited conversation in their community. Their work has been

edited and compiled here for the first time. David Stone is a sound editor, a veteran of roughly 100 Hollywood feature films, such as Gremlins, Top Gun, Die Hard, Speed, and Ocean's 11. He was a Supervising Sound Editor for projects as varied as Predator, Edward Scissorhands, Beauty and the Beast, Batman Returns, City Slickers 2, and Dolores Claiborne. He has collected Golden Reel awards for Best Sound Editing five times, and won the 1992 Academy Award® for best Sound Effects Editing, for his supervising work on Bram Stoker's Dracula. In 2015, he received a Lifetime Achievement Award from the San Luis Obispo Jewish Film Festival in California. Stone is now a Professor and former Chair of Sound Design at Savannah College of Art and Design. Between 1989 and 1994, he was the editor of Moviesound Newsletter, which was published by Vanessa Ament. Dr. Vanessa Theme Ament is the author of The Foley Grail, and a contributor to Sound: Dialogue, Music, and Effects (the Silver Screen Series). She is on the steering committee for Cinesonika, an international film festival and conference. A veteran Foley artist, sound editor, and voice actor from Los Angeles, she also writes and sings jazz, and is a member of the American Federation of Musicians, SAG-AFTRA, Actors Equity, and the Editors Guild. She worked on Die Hard, sex,

lies, and videotape, Platoon, Predator, Edward Scissorhands, Beauty and the Beast, Noises Off, and A Goofy Movie, and many other films. Dr. Ament received her Ph.D. in Communication, in the area of Moving Image Studies, from Georgia State University in Atlanta, and is presently the Edmund F. and Virginia B. Ball Endowed Chair Professor of Telecommunications, at Ball State University in Muncie, Indiana.

The Sound of Pictures Andrew Ford, 2011-02 The Sound of Pictures is an illuminating journey through the soundtracks of more than 400 films. How do filmmakers play with sound? And how does that affect the way we watch their movies? Whether pop or classical, sweeping or sparse, music plays a crucial role in our cinematic experience. Other sounds can be even more evocative: the sounds of nature, of cities and of voices. In The Sound of Pictures, Andrew Ford listens to the movies. He speaks to acclaimed directors and composers, discovering radically different views about how much music to use and when. And he explores some of cinema's most curious sonic moments. How did Alfred Hitchcock use music to plant clues in his films? Why do some ?mix-tape? soundtracks work brilliantly and others fall flat? How do classics from A Clockwork Orange to The Godfather, Cinema

Paradiso to High Noon, use music and sound effects to enhance what we see on screen? Whether you're a film-buff or a music lover, *The Sound of Pictures* will enrich your experience of the movies.

Sound Reproduction Floyd Toole, 2009-10-28 The essential guide to sound reproduction, offering practical advice on the room-loudspeaker system and entire sound reproduction chain from a leading expert in the field.

Sound Mixing in TV and Film David Heidelberger, 2018-12-15 One of the key parts of any film or TV show today is music and sound. They give the viewer a sense of atmosphere, hope, fear, danger. They also allow loud sounds like doors slamming, glass breaking, and explosions, as well as barely noticeable sounds like breathing and feet shuffling, to come across well on screen. But who is behind these effects? This book explores the role of a sound mixer in the television and film industries, ways students can learn skills while in high school related to the career, expert advice on how to get involved and get a job in the field, and information about how sound mixing skills can be valuable in other careers.

The Sound of a Room Seán Street, 2020-10-01 What does a place sound like – and how does the sound of place affect our

perceptions, experiences, and memories? *The Sound of a Room* takes a poetic and philosophical approach to exploring these questions, providing a thoughtful investigation of the sonic aesthetics of our lived environments. Moving through a series of location-based case studies, the author uses his own field recordings as the jumping-off point to consider the underlying questions of how sonic environments interact with our ideas of self, sense of creativity, and memories. Advocating an awareness born of deep listening, this book offers practical and poetic insights for researchers, practitioners, and students of sound.

Of Sound Mind Nina Kraus, 2022-09-27 How sound leaves a fundamental imprint on who we are. Making sense of sound is one of the hardest jobs we ask our brains to do. In *Of Sound Mind*, Nina Kraus examines the partnership of sound and brain, showing for the first time that the processing of sound drives many of the brain's core functions. Our hearing is always on--we can't close our ears the way we close our eyes--and yet we can ignore sounds that are unimportant. We don't just hear; we engage with sounds. Kraus explores what goes on in our brains when we hear a word--or a chord, or a meow, or a screech. Our hearing brain, Kraus tells us, is vast. It interacts with what we know, with our emotions, with

how we think, with our movements, and with our other senses. Auditory neurons make calculations at one-thousandth of a second; hearing is the speediest of our senses. Sound plays an unrecognized role in both healthy and hurting brains. Kraus explores the power of music for healing as well as the destructive power of noise on the nervous system. She traces what happens in the brain when we speak another language, have a language disorder, experience rhythm, listen to birdsong, or suffer a concussion. Kraus shows how our engagement with sound leaves a fundamental imprint on who we are. The sounds of our lives shape our brains, for better and for worse, and help us build the sonic world we live in.

Sound Reproduction Floyd E. Toole, 2017-07-28 Sound Reproduction: The Acoustics and Psychoacoustics of Loudspeakers and Rooms, Third Edition explains the physical and perceptual processes that are involved in sound reproduction and demonstrates how to use the processes to create high-quality listening experiences in stereo and multichannel formats. Understanding the principles of sound production is necessary to achieve the goals of sound reproduction in spaces ranging from recording control rooms and home listening rooms to large

cinemas. This revision brings new science-based perspectives on the performance of loudspeakers, room acoustics, measurements and equalization, all of which need to be appropriately used to ensure the accurate delivery of music and movie sound tracks from creators to listeners. The robust website (www.routledge.com/cw/toole) is the perfect companion to this necessary resource.

Sound for Picture Tom Kenny, 2000 The updated version of this popular MixBooks title--which, because of the advent of DVD, is as timely as the day the movies first appeared--features the details of assembling audio tracks for some of the highest-profile motion pictures of the 1990s, including: *Titanic*, *The Thin Red Line*, *Austin Powers 2: The Spy Who Shagged Me*, *Yellow Submarine* and *The Green Mile*. Also included is an exclusive interview with the dean of film mixers, Walter Murch, Larry Blake's comprehensive glossary of film sound terminology, a complete appendix of Oscar for Best Sound and Best Sound Effects Editing, and much more

The Logic of Filtering Melle Jan Kromhout, 2021 From the very beginnings of sound recording, engineers have strived to reproduce the original sound as purely as possible and overcome the noise

that technology leaves in recordings. However, this desire denies the fact that technologically mediated sound is always shaped and filtered by the many channels it travels through as it is recorded and reproduced. The noise that each medium inscribes on recorded sound is not just inescapable - it is fundamental to the sonic contours that characterize recorded music. But how exactly do media technologies shape sound and music? And how have they changed what we listen for in music over time? In *The Logic of Filtering*, author Melle Jan Kromhout develops an extensive media archaeological analysis of the 'noise of sound media' that covers all the disturbances, distortions, and interferences that media add to the sounds they reproduce. Combining theoretical, historical, and technical perspectives on sound media, Kromhout sketches a broad history of the problem of noise in sound recording as he traces the ideal of sonic purity back to nineteenth-century acoustics, examines analog and digital technologies, and analyzes the relationship between noise and temporality. In thoroughly revising our understanding of how sound media impact the sonorous qualities of music, this book offers a fresh perspective on the interactions between music, media, and listeners.

Now Hear This John Naylor, 2021-11-30 This book explains the

nature of sound both as a physical phenomenon and as a sensation, how it travels through air and water, and how the hearing system evolved to convert these vibrations into sensations. Drawing on physics, biology, neuroscience, philosophy, literature, history, anecdote, and personal experience, *Now Hear This* is a wide-ranging exploration of the nature of sound and hearing that opens up a fascinating world of sounds from the mundane to the unusual and seeks above all to persuade the reader of the wisdom of John Cage's advice that "Wherever we are what we hear is mostly noise. When we ignore it, it disturbs us. When we listen to it, we find it fascinating."

The Science of Sound Recording Jay Kadis, 2012 First

Published in 2012. Routledge is an imprint of Taylor & Francis, an informa company.

Sound for Moving Pictures Neil Hillman, 2021-04-26 *Sound for Moving Pictures* presents a new and original sound design theory called the Four Sound Areas framework, offering a conceptual template for constructing, deconstructing and communicating all types of motion picture soundtracks; and a way for academics and practitioners to better understand and utilize the deeper, emotive capabilities available to all filmmakers through the thoughtful use of

sound design. The Four Sound Areas framework presents a novel approach to sound design that enables the reader to more fully appreciate audience emotions and audience engagement, and provides a flexible, practical model that will allow professionals to more easily create and communicate soundtracks with greater emotional significance and meaning. Of obvious benefit to sound specialists, as well as motion picture professionals such as film producers, directors and picture editors, Sound for Moving Pictures also provides valuable insight for others interested in the subject; such as those involved with teaching soundtrack analysis, or those researching the wider topics of film studies and screen writing.

Extremely Loud Juliette Volcley, 2015-06-02 “Everything you ever suspected or feared about music as a weapon, sound as torture . . . Disturbingly illuminating in the possible ramifications” (Kirkus Reviews). In this troubling and wide-ranging account, acclaimed journalist Juliette Volcley looks at the long history of efforts by military and police forces to deploy sound against enemies, criminals, and law-abiding citizens. During the 2004 battle over the Iraqi city of Fallujah, US Marines bolted large speakers to the roofs of their Humvees, blasting AC/DC, Eminem, and Metallica songs through the city’s narrow streets as part of a targeted

psychological operation against militants that has now become standard practice in American military operations in Afghanistan. In the historic center of Brussels, nausea-inducing sound waves are unleashed to prevent teenagers from lingering after hours. High-decibel, “nonlethal” sonic weapons have become the tools of choice for crowd control at major political demonstrations from Gaza to Wall Street and as a form of torture at Guantanamo and elsewhere. In an insidious merger of music, technology, and political repression, loud sound has emerged in the last decade as an unlikely mechanism for intimidating individuals as well as controlling large groups. “Thorough and well researched,” *Extremely Loud* documents and interrogates this little-known modern phenomenon, exposing it as a sinister threat to the peace and quiet that societies have traditionally craved (Publishers Weekly). “Extremely Loud makes you shiver, or cover your ears, at the technological buildup now at the service of the most sophisticated forms of repression.” —*Libération*

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