

Sound

Mitchell Sigman

The Sound Book: The Science of the Sonic Wonders of the World Trevor Cox, 2014-02-10 "A lucid and passionate case for a more mindful way of listening. . . . Anyone who has ever clapped, hollered or yodeled at an echo will delight in [Cox's] zestful curiosity."—New York Times Trevor Cox is on a hunt for the sonic wonders of the world. A renowned expert who engineers classrooms and concert halls, Cox has made a career of eradicating bizarre and unwanted sounds. But after an epiphany in the London sewers, Cox now revels in exotic noises—creaking glaciers, whispering galleries, stalactite organs, musical roads, humming dunes, seals that sound like alien angels, and a Mayan pyramid that chirps like a bird. With forays into archaeology, neuroscience, biology, and design, Cox explains how sound is made and altered by the environment, how our body reacts to peculiar noises, and how these mysterious wonders illuminate sound's surprising dynamics in everyday settings—from your bedroom to the opera house. The Sound Book encourages us to become better listeners in a world dominated by the visual and to open our ears to the glorious cacophony all around us.

Steal this Sound Mitchell Sigman, 2011 A single-volume guide to recreating 100 top-selected synthesizer sounds from hit songs provides illustrated two-page spreads that list details about how the sound was originally created on professional-grade synthesizers and how to create the same sounds today using modern plug-ins and readily available software instruments. Original.

The Sound Reinforcement Handbook Gary Davis, Gary D. Davis, 1989 (Yamaha Products). Sound reinforcement is the use of audio amplification systems. This book is the first and only book of its kind to cover all aspects of designing and using such systems for public address and musical performance. The book features information on both the audio theory involved and the practical applications of that theory, explaining everything from microphones to loudspeakers. This revised edition features almost 40 new pages and is even easier to follow with the addition of an index and a simplified page and chapter numbering system. New topics covered include: MIDI, Synchronization, and an Appendix on Logarithms. 416 Pages.

Sound for Film and Television Tomlinson Holman, 2002 Holman covers the broad field of sound accompanying pictures, from the basics through recording, editing and mixing for theatrical films, documentaries and television shows. In each area, theory is followed by practical sections.

Sound John Tyndall, 1875

A Philosophy of Ambient Sound Ulrik Schmidt, 2023-06-13 This book presents the first book-length study of ambient sound as a key issue in sound studies and sonic philosophy. Taking a broad, media-philosophical approach, it explores ambient sound as a basic dimension of the sonic environment, sonic technologies, sonic arts and the material staging of listening. Through analyses of key concepts such as surroundability, mediatization, immanence, synthezation and continuous variation, the book elucidates how ambient aspects of sound influence our conceptions of what sound is and how it affects us by exposing sound's relation to basic categories such as space, time, environment, medium and materiality. It also illuminates how the strategic production of ambient sound constitutes a leading aesthetic paradigm that has been a decisive factor in the shaping of the modern sonic environment – from key developments in experimental and popular music, sound art and cinematic sound design to the architectural-technological

construction of listening spaces in concert halls and theaters and in current streaming infrastructures, digital surround sound and the everyday aesthetics of headphone listening.

The Power of Sound Edmund Gurney, 1880

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.

Chapters on sound Caroline Anne Martineau, 1875

What Is Sound? Jody S. Rake, 2019 Learn how sound waves work and how we hear them--Back cover.

Practical Art of Motion Picture Sound David Lewis Yewdall, 2007 Viewing a film or television is an auditory, as well as a visual, experience. This book covers motion picture sound from the point of view of the key figures in the sound department on a set. The accompanying audio CD contains demos and sound effects.

Understanding Sound Horatio Mendez, 2013-08-01 Understanding Sound is aligned to the Common Core State Standards for English/Language Arts, addressing Literacy.RI.2.5 and Literacy.L.2.4d. The science of sound is illuminated in this book with full-page color photographs and narrative nonfiction text. This book should be paired with □What Are Sound Waves? (9781477723975) from the Rosen Common Core Readers Program to provide the alternative point of view on the same topic.

Sound and the Ancient Senses Shane Butler, Sarah Nooter, 2018-10-03 Sound leaves no ruins and no residues, even though it is experienced constantly. It is ubiquitous but fleeting. Even silence has sound, even absence resonates. Sound and the Ancient Senses aims to hear the lost sounds of antiquity, from the sounds of the human body to those of the gods, from the bathhouse to the Forum, from the chirp of a cicada to the music of the spheres. Sound plays so great a role in shaping our environments as to make it a crucial sounding board for thinking about space and ecology, emotions and experience, mortality and the divine, orality and textuality, and the self and its connection to others. From antiquity to the present day, poets and philosophers have strained to hear the ways that sounds structure our world and identities. This volume looks at theories and practices of hearing and producing sounds in ritual contexts, medicine, mourning, music, poetry, drama, erotics, philosophy, rhetoric, linguistics, vocality, and on the page, and shows how ancient ideas of sound still shape how and what we hear today. As the first comprehensive introduction to the soundscapes of antiquity, this volume makes a significant contribution to the burgeoning fields of sound and voice studies and is the final volume of the series, The Senses in Antiquity.

Auditory Sound Transmission Jozef J. Zwislocki, 2002-01-01 Auditory Sound Transmission provides an integrated, state-of-the-art description and quantitative analysis of sound transmission from the outer ear to the sensory cells in the cochlea of the inner ear. It describes in detail the structures and mechanisms involved and gives their input and transmission characteristics. It shows how sound transmission in one part of the ear depends on the input characteristics of the next part and how sound is analyzed in the inner ear before it reaches the nervous system. The book is divided into seven chapters. The first gives the general overview of the path of sound in the ear. The second concerns the acoustics of the outer ear which is important not only for sound transmission in the ear but also for the

design and calibration of earphones, as well as for clinical and research measurements of sound pressure in the ear canal. The third chapter analyzes the middle ear function which is crucial for adapting the conditions of sound propagation in the air to those in the inner ear fluids. The middle ear is prone to various malfunctions, and it is shown how they change the acoustic conditions measured in the ear canal and can be diagnosed on this basis. The next three chapters are dedicated to the most intricate mechanical part of the auditory system, the cochlea. Because of its complexity, its function is explained in three steps: first, with the help of simplifications produced by death; second, on the basis of the measured characteristics of the live organ; third, with the help of quantitative analysis. The last chapter describes cochlear mechanisms underlying pitch and loudness perception.

Sound Christine Taylor-Butler,2009-08-01 Following the scientific process, this titles provides instructions on how to conduct experiments that help students gain a better understanding of sound.

The Coming of Sound Douglas Gomery,2005 First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

The Sound of Music Richard Rodgers,1960 An aspiring nun in pre-WWII Austria leaves the abbey to become a governess for the widower Captain von Trapp's seven children and finds herself falling in love. Beloved worldwide, *The Sound of Music* includes unforgettable songs including Edelweiss, Do-Re-Mi, My Favorite Things, and The Sound of Music.

Loud or Soft? High or Low? Jennifer Boothroyd,2017-08-01 Fireworks crackle and boom in the sky. Your friend laughs at a joke. Sounds are all around you. But what exactly is sound? And how does sound reach your ears? Read this book to find out!

Listening to Noise and Silence Salome Voegelin,2010-03-31 A fresh, bold study of the emerging field of Sound Art, informed by the ideas of Adorno, Merleau-Ponty and others.

Dramaturgy of Sound in the Avant-garde and Postdramatic Theatre Mladen Ovadija,2013-07-01 Sound is born and dies with action. In this surprising, resourceful study, Mladen Ovadija makes a case for the centrality of sound as an integral element of contemporary theatre. He argues that sound in theatre inevitably betrays the dramatic text, and that sound is performance. Until recently, theatrical sound has largely been regarded as supplemental to the dramatic plot. Now, however, sound is the subject of renewed interest in theatrical discourse. *Dramaturgy of sound*, Ovadija argues, reads and writes a theatrical idiom based on two inseparable, intertwined strands - the gestural, corporeal power of the performer's voice and the structural value of stage sound. His extensive research in experimental performance and his examination of the pioneering work by Futurists, Dadaists, and Expressionists enable Ovadija to create a powerful study of autonomous sound as an essential element in the creation of synesthetic theatre. *Dramaturgy of Sound in the Avant-garde and Postdramatic Theatre* presents a cogent argument about a continuous tradition in experimental theatre running from early modernist to contemporary works.

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