

AUDIO MULTIMEDIAOTHER 17

JOHN KANE (PROFESSOR OF MEDIA ARTS)

📖 **Audio Education** Daniel Walzer,Mariana Lopez,2020-06-09 Audio Education: Theory, Culture, and Practice is a groundbreaking volume of 16 chapters exploring the historical perspectives, methodologies, and theoretical underpinnings that shape audio in educational settings. Bringing together insights from a roster of international contributors, this book presents perspectives from researchers, practitioners, educators, and historians. Audio Education highlights a range of timely topics, including environmental sustainability, inclusivity, interaction with audio industries, critical listening, and student engagement, making it recommended reading for teachers, researchers, and practitioners engaging with the field of audio education.

📖 **Content-Based Audio Classification and Retrieval for Audiovisual Data Parsing** Tong Zhang,C.C. Jay Kuo,2001-01-31 Content-Based Audio Classification and Retrieval for Audiovisual Data Parsing is an up-to-date overview of audio and video content analysis. Included is extensive treatment of audiovisual data segmentation, indexing and retrieval based on multimodal media content analysis, and content-based management of audio data. In addition to the commonly studied audio types such as speech and music, the authors have included hybrid types of sounds that contain more than one kind of audio component such as speech or environmental sound with music in the background. Emphasis is also placed on semantic-level identification and classification of environmental sounds. The authors introduce a new generic audio retrieval system on top of the audio archiving schemes. Both theoretical analysis and implementation issues are presented. The developing MPEG-7 standards are explored. Content-Based Audio Classification and Retrieval for Audiovisual Data Parsing will be especially useful to researchers and graduate level students designing and developing fully functional audiovisual systems for audio/video content parsing of multimedia streams.

📖 **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.

📖 **Audio Distortion: Journeys End** Riley Morgan, Mike Fontenot,2020-03-05 Fame... Bright lights... Screaming fans... Life in the ‘fast lane’... Seems even the strongest and best prepared eventually fall victim to them. Having found their way back to music and their friendships, each member of Audio Distortion develops their own ways of dealing with ‘being famous’ and ‘living in the spotlight’ for six years. This is the story of how our five accidental superstars find ways to balance ‘famous’ and ‘normal’ in their daily lives. It’s also the story of how Audio Distortion comes to an end... Well... sorta...

📖 **Audionarratology** Jarmila Mildorf,Till Kinzel,2016 Audionarratology is a new ‘postclassical’ narratology that explores interfaces of sound, voice, music and narrative in different media and across disciplinary boundaries. Drawing on sound studies and transmedial narratology, audionarratology combines concepts from both while also offering fresh insights. Sound studies investigate sound in its various manifestations from disciplinary angles as varied as anthropology, history, sociology, acoustics, articulatory phonetics, musicology or sound psychology. Still, a specifically narrative focus is often missing. Narratology has broadened its scope to look at narratives from transdisciplinary and transmedial perspectives. However, there is a bias towards visual or audio-visual media such as comics and graphic novels, film, TV, hyperfiction and pictorial art. The aim of this book is to foreground the oral and aural sides of storytelling, asking how sound, voice and music support narrative structure or even assume narrative functions in their own right. It brings together cutting-edge research on forms of sound narration hitherto neglected in narratology: radio plays, audiobooks, audio guides, mobile phone theatre, performance poetry, concept albums, digital stories, computer games, songs.

📖 **Semantic Analysis of Audio Content** Sourish Chaudhuri,Bhiksha Raj,2015-07 The authors develop an understanding of sound beyond shallow analysis paradigms, and relax many of the constraining assumptions. They also present structured models for computational modeling in sound using weak or no supervision. Novel algorithms and a hierarchical framework are provided.

📖 **Audio Distortion** Riley Morgan,2016-01-01 Fame... Bright lights...Screaming fans...Life in the ‘fast lane’...Seems even the strongest and best prepared eventually fall victim to it.Having found their way back to music and their friendships, each member of Audio Distortion develops their own ways of dealing with ‘being famous’ and ‘living in the spotlight’ for six years.This is the story of how our five accidental superstars find ways to balance ‘famous’ and ‘normal’ in their daily lives.It’s also the story of how Audio Distortion comes to an end...Well... sorta..

📖 **The Last Seat in the House** John Kane (Professor of Media Arts),2020 Known as the father of festival sound, Bill Hanley (b. 1937) made his indelible mark as a sound engineer at the 1969 Woodstock Music and Arts Fair. Hanley is credited with creating the sound of Woodstock, which literally made the massive festival possible. Stories of his on-the-fly solutions resonate as legend among festivalgoers, music lovers, and sound engineers. Since the 1950s his passion for audio has changed the way audiences listen to and technicians approach quality live concert sound. John Kane examines Hanley’s echoing impact on the entire field of sound engineering, that crucial but often-overlooked carrier wave of contemporary music. Hanley’s innovations founded the sound reinforcement industry and launched a new area of technology, rich with clarity and intelligibility. By the early seventies the post-Woodstock festival mass gathering movement collapsed. The music industry shifted, and new sound companies surfaced. After huge financial losses and facing stiff competition, Hanley lost his hold on a business he helped create. By studying both his history during the festivals and his independent business ventures, Kane seeks to present an honest portrayal of Hanley and his acumen and contributions. Since 2011, Kane conducted extensive research, including over one hundred interviews with music legends from the production and performance side of the industry. These carefully selected respondents witnessed Hanley’s expertise at various events and venues like Lyndon B. Johnson’s second inauguration, the Newport Folk/Jazz Festivals, the Beatles’ final tour of 1966, the Fillmore East, Madison Square Garden, and more. The Last Seat in the House will intrigue and inform anyone who cares about the modern music industry--

📖 **Figures in Air** Micah Silver,2014 In this volume, theorist and sound artist Micah Silver addresses the impact of sound on human behavior and social space. Silver’s research ranges from Yves Klein’s Air Architecture to La Monte Young’s Dream House, and culminates in a discussion of historically significant sound systems, from discos, Monterey and Woodstock to the GRM studio, and their physical and experiential impacts, such as the Grateful Dead’s famous Wall of Sound custom PA. Disambiguating sound from audio, Silver defines sound as the domain of physics in order to examine its phenomenology in the world, and audio as a process that employs technology to construct temporary social architectures made of air. Micah Silver is an artist and curator who studied music at Wesleyan and in MIT’s Art, Culture, and Technology program. His installation and performance work has been produced by Mass MoCA, Issue Project Room, Palais de Tokyo in Paris and OK Zentrum, among other venues in the US and internationally.

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