

Audiolab Net

Stephen Graham

Network Technology for Digital Audio Andy Bailey,2017-08-02 Network Technology for Digital Audio examines the transfer of audio and other related data over digital communication networks. Encompassing both the data communication and audio industries, it unravels the intricacies of computer networking technique and theory, viewed from an audio perspective.Looking at commercial and ratified standards both current and developing, this book covers digital architectural solutions such as IEEE 1394 (Firewire), USB, Fibre Channel and ATM alongside their counterparts within the audio industry: S/P DIF, ADAT, AES/EBU and MADI are discussed from the audio industry standpoint and solutions contrasted.Explanations of packet switching and internetworking are also included.Studying new developments and trends, it covers the pros and cons and looks at the work being done to deliver the requirements of the digital audio environment. Proprietary and open systems developed within the audio industry are examined, with each case being supported with appropriate history and clear technical explanation.The book helps readers build a better understanding of the issues surrounding the transfer of real-time audio digital data. Touching on the history of the Internet, and the technologies it spawned, it explains the theory and possibilities for the same technologies to support inter-device communications within a studio environment. Network Technology For Digital Audio will provide on tap knowledge for students and lecturers on audio-related and music technology courses and will prepare the working professionals within the industry for progress and changes to come. Network Technology for Digital Audio is part of the Focal Press Music Technology Series

Sound Streams Andrew J Bottomley,2020-06-01 In talking about contemporary media, we often use a language of newness, applying words like “revolution” and “disruption.” Yet, the emergence of new sound media technologies and content—from the earliest internet radio broadcasts to the development of algorithmic music services and the origins of podcasting—are not a disruption, but a continuation of the century-long history of radio. Today’s most innovative media makers are reintroducing forms of audio storytelling from radio’s past. Sound Streams is the first book to historicize radio-internet convergence from the early ’90s through the present, demonstrating how so-called new media represent an evolutionary shift that is nevertheless historically consistent with earlier modes of broadcasting. Various iterations of internet radio, from streaming audio to podcasting, are all new radio practices rather than each being a separate new medium: radio is any sound media that is purposefully crafted to be heard by an audience. Rather than a particular set of technologies or textual conventions, web-based broadcasting combines unique practices and features and ideas from radio history. In addition, there exists a distinctive conversationality and reflexivity to radio talk, including a propensity for personal stories and emotional disclosure, that suits networked digital media culture. What media convergence has done is extend and intensify radio’s logics of connectivity and sharing; sonically mediated personal expression intended for public consideration abounds in online media networks. Sound Streams marks a significant contribution to digital media and internet studies. Its mix of cultural history, industry research, and genre and formal analysis, especially of contemporary audio storytelling, will appeal to media scholars, radio and podcast practitioners, audio journalism students, and dedicated podcast fans.

Designing Web Audio Josh Beggs,Dylan Thede,2001 Sound Design for the Web is loaded with informative, real-world case studies, interviews with some of the world's leading audio and Web producers, and step-by-step instructions on how to use the most popular Web audio formats.

Sounds of the Underground Stephen Graham,2020-03-06 In basements, dingy backrooms, warehouses, and other neglected places around the world music is being made that doesn't fit neatly into popular or classical categories and genres, whose often extreme sounds and tiny concerts hover on the fringes of these commercial and cultural mainstreams. The term “underground music” as it’s being used here connects various forms of music-making that exist outside or on the fringes of mainstream institutions and culture, such as noise, free improvisation, and extreme metal. This is music that makes little money, that’s noisy and exploratory in sound and that’s largely independent from both the market and from traditional high art institutions. It sometimes exists at the fringes of these commercial and cultural institutions, as for example with experimental metal or improv, but for the most part it’s removed from the mainstream, “underground,” as we see with noise artists such as Werewolf Jerusalem or Ramleh, obscure black metal artists such as Lord Foul, and improvisers such as Maggie Nicols. In response to a lack of previous scholarly discussion, Graham provides a cultural, political, and aesthetic mapping of this broad territory. By outlining the historical background but focusing on the digital age, the underground and its fringes can be seen as based in radical anti-capitalist politics or radical aesthetics while also being tied to the political contexts and structures of late capitalism. The book explores these various ideas of separation and captures, through interviews and analysis, a critical account of both the music and the political and cultural economy of the scene.

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Sound Play William Cheng,2014 Video games open portals into fantastical worlds where imaginative play prevails. 'Sound Play' explores the aesthetic, ethical, and sociopolitical stakes of people's engagements with audio phenomena in video games - from sonic violence to synthesized operas, from democratic musical performances to verbal sexual harassment.

Audio ,1997

The Oxford Handbook of Sound and Image in Digital Media Carol Vernallis,Amy Herzog,John Richardson,2015-08 The Oxford Handbook of Sound and Image in Digital Media surveys the contemporary landscape of audiovisual media. Contributors to the volume look not only to changes brought by digital innovations, but to the complex social and technological past that informs, and is transformed by, new media. This collection is conceived as a series of dialogues and inquiries by leading scholars from both image- and sound-based disciplines. Chapters explore the history and the future of moving-image media across a range of formats including blockbuster films, video games, music videos, social media, digital visualization technologies, experimental film, documentaries, video art, pornography, immersive theater, and electronic music. Sound, music, and noise emerge within these studies as integral forces within shifting networks of representation. The essays in this collection span a range of disciplinary approaches (film studies, musicology, philosophy, cultural studies, the digital humanities) and subjects of study (Iranian documentaries, the Twilight franchise, military combat footage, and Lady Gaga videos). Thematic sections and direct exchanges among authors facilitate further engagement with the debates invoked by the text.

Stereophile ,2005

Internet Audio Sourcebook Lee Purcell,Jordan Hemphill,1997-09-16 Enliven your Web pages with voices, sound, and music. New audio techniques can be used to create musical backdrops to Web pages, produce Web presentations with narration, provide audio help to Web page visitors, broadcast radio material over the Web, and communicate globally using audio conferencing and Internet phones. Internet Audio Sourcebook explains the processes, tools, and techniques for enhancing Web sites with sound, using JavaScript, HTML, Java applets, and advanced sound-editing and production applications. CD-ROM contains fully functional demos of top-notch sound processing applications, such as Sonic Foundry's Sound Forge and Hohner Midia's Samplitude Studio.

Speaker Builder ,1992

Home Theater Design Krissy Rushing,2004 A guide to planning and designing a home theater system that fits the user's lifestyle, space, and budget.

The Absolute Sound ,2004

Becoming Noise Music Stephen Graham,2023-01-12 Becoming Noise Music tells the story of noise music in its first 50 years, using a focus on the music's sound and aesthetics to do so. Part One focuses on the emergence and stabilization of noise music across the 1980s and 1990s, whilst Part Two explores noise in the twenty-first century. Each chapter contextualizes – tells the story – of the music under discussion before describing and interpreting its sound and aesthetic. Stephen Graham uses the idea of 'becoming' to capture the unresolved 'dialectical' tension between 'noise' disorder and 'musical' order in the music itself; the experiences listeners often have in response; and the overarching 'story' or 'becoming' of the genre that has taken place in this first fifty or so years. The book therefore doubles up on becoming: it is about both the becoming it identifies in, and the larger, genre-making process of the becoming of, noise music. On the latter count, it is the first scholarly book to focus in such depth and breadth on the sound and story of noise music, as opposed to contextual questions of politics, history or sociology. Relevant to both musicology and noise audiences, Becoming Noise Music investigates a vital but analytically underexplored area of avant-garde musical practice.

The Directory of U.S. Trademarks ,1993

Instant Sound Forge Jeffrey P. Fisher,2004-01-06 The third book in CMP's new V.A.S.S.T. series produced in cooperation with the Sundance Media Group, Instant Sound Forge is a general guide to the operation of the application and a graphic cookbook of specific techniques for using Sound Forge to fix (hide mistakes) and sweeten (improve) audio. Sony's Sound Forge is a powerful mono and stereo digital audio recorder and editor that beginners and professionals use for audio production of radio, TV, music, video, animation, Web design, and multimedia. Novices can quickly achieve great results by gaining command of the basic recording and editing functions, while professionals will learn how to use the application's more sophisticated tools, advanced features, and shortcuts to streamline their workflow and achieve new audio heights.

EQ. ,2000

Publishers, Distributors & Wholesalers of the United States R.R. Bowker company,2003

Hi-fi News & Record Review ,2000

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