

# Background Noise

Brandon LaBelle

Background Noise Brandon LaBelle, 2006-01-01 The rise of a prominent auditory culture, reveals the degree to which sound art is lending definition to the 21st Century. And yet sound art still lacks related literature to compliment, and expand, the realm of practice. Background Noise sets out an historical overview, while at the same time shaping that history according to what sound art reveals - the dynamics of art to operate spatially, through media of reproduction and broadcast, and in relation to the intensities of communication and its contextual framework

*Background Noise* Brandon LaBelle, 2006-04-19 The rise of a prominent auditory culture, reveals the degree to which sound art is lending definition to the 21st Century. And yet sound art still lacks related literature to compliment, and expand, the realm of practice. Background Noise sets out an historical overview, while at the same time shaping that history according to what sound art reveals - the dynamics of art to operate spatially, through media of reproduction and broadcast, and in relation to the intensities of communication and its contextual framework

*Background Noise, Second Edition* Brandon LaBelle, 2015-01-29 Background Noise follows the development of sound as an artistic medium and illustrates how sound is put to use within modes of composition, installation, and performance. While chronological in its structure, Brandon LaBelle's book is informed by spatial thinking - weaving architecture, environments, and the specifics of location into the work of sound, with the aim of formulating an expansive history and understanding of sound art. At its center the book presupposes an intrinsic relation between sound and its location, galvanizing acoustics, sound phenomena, and the environmental with the tensions inherent in what LaBelle identifies as sound's relational dynamic. For the author, this is embedded within sound's tendency to become public expressed in its ability to travel distances, foster cultural expression, and define spaces while being radically flexible. This second expanded edition includes a new chapter on the non-human and subnatural tendencies in sound art, revisions to the text as well as a new preface by the author. Intersecting material analysis with theoretical frameworks spanning art and architectural theory, performance studies and media theory, Background Noise makes the case that sound and sound art are central to understandings of contemporary culture.

*Effects of Background Noise on Total Noise Annoyance* Kelli F. Willshire, 1987

**Seismic Ambient Noise** Nori Nakata, Lucia Gualtieri, Andreas Fichtner, 2019-03-21 A comprehensive overview of seismic ambient noise, covering observations, physical origins, modelling, processing methods and applications in imaging and monitoring.

Ambient Noise in the Sea Robert J. Urick, 1984

**Aircraft and Background Noise Annoyance Effects** , 1984

Unexplained Richard MacLean Smith, 2019-10-01 Chilling stories of unexplained events, perfect for true crime fans! In every corner of this earth there are secrets. They are hidden in the dark edge of the woods, nestled in the cold stars, and staring out from a stranger's eyes. And whether they be demonic possession or an unsolved murder, the unknown has always haunted our dreams. From the hit podcast Unexplained comes a volume perfectly crafted for the curious, the cynical, and the not-easily-frightened. Richard Maclean Smith is the expert in the unknown, and humbly offers up ten tales of real-life events that continue to evade explanation. With these chilling stories comes the missing key: a connection to our own beliefs in science, superstition, and perception. From cryptic accounts of spectral sightings to peculiar tales of time anomalies, Smith delves into each case with

meticulous research, thoughtful insights, and a respectful approach. Unexplained encourages readers to question the boundaries of our understanding, proving that reality can be more extraordinary than we ever imagined. Embark on this gripping journey into the unknown with Unexplained: Supernatural Stories for Uncertain Times. Key Features: Thought-Provoking: Challenges readers to question their understanding of reality and embrace the inexplicable. Well-Researched: Offers meticulously researched accounts of paranormal phenomena and unexplained events. Engaging Storytelling: Features a narrative style that is both engaging and respectful, based on the popular Unexplained podcast. Wide Range of Topics: Explores a diverse range of phenomena from spectral sightings to time anomalies. Cultural Perspective: Includes historical, cultural, and scientific context for each story, adding depth to the mystery.

Background Noise, Second Edition Brandon LaBelle, 2015-01-29 Follows the development of sound as an artistic medium and illustrates how sound is put to use within modes of composition, installation, and performance--

The Rest Is Noise Alex Ross, 2007-10-16 Winner of the 2007 National Book Critics Circle Award for Criticism A New York Times Book Review Top Ten Book of the Year Time magazine Top Ten Nonfiction Book of 2007 Newsweek Favorite Books of 2007 A Washington Post Book World Best Book of 2007 In this sweeping and dramatic narrative, Alex Ross, music critic for The New Yorker, weaves together the histories of the twentieth century and its music, from Vienna before the First World War to Paris in the twenties; from Hitler's Germany and Stalin's Russia to downtown New York in the sixties and seventies up to the present. Taking readers into the labyrinth of modern style, Ross draws revelatory connections between the century's most influential composers and the wider culture. The Rest Is Noise is an astonishing history of the twentieth century as told through its music.

*Background Noise I-III* Rupert M. Loydell, 1999

**Background Noise** Susan Larsen Krause, 2017-05-17 Something isn't right with Jeremy... I hear these words often. I also hear you are just being lazy. Or, you need to try harder. And you don't care. I do care. I'd like to tell you why I am like this, but I can't. My brain won't let me. It's busy doing other things. I'm a 12-year-old boy on the outside. But inside, I am different. Failure follows me everywhere. You might be like me. Maybe you failed 6th grade, like I did. Maybe you have never had a real friend. You may know everything about the stars, but you can't write one paragraph. Maybe, like me, you made a huge, awful mistake that came with huge, awful consequences that changed my life forever. Another new school. The same old problems. No one teaches the way I learn. They only know something isn't right with Jeremy. But, this school isn't like the rest. On the outside, it looks normal. But inside? It's all kinds of different. BACKGROUND NOISE is the story of children who have extraordinary capabilities, yet are trapped inside their minds. They have begun circling down a funnel of failure because they are misidentified and misunderstood in a world that doesn't think the way they think and doesn't teach the way they learn. It's about finding a way to manage their twice-exceptionality and access their gifts to change their lives and those of others. It's story of learning, discovery and friendship as much as it is about a disenfranchised population of children struggling to find their place in the world.

**Background Noise** Brittany Tarkington, 2021-01-20 Autumn just wants to blend in, Liam just wants to be seen. A thousand miles away from home and everything that haunts her, Autumn finally can be whoever she wants to be. And she just wants to survive college going unnoticed. But when Liam sets his eyes on her the day she arrives at Washington State, there is no hiding in the shadows. No matter how hard she tries. Liam has always hidden behind baseball. When his life was planned out for him, baseball was it. After an injury that changes everything, Liam has a chance to figure out what he wants and Autumn just became it. From the first time Liam set eyes on her fiery

red hair, he knew he needed to know her. He could have any girl he wanted, but the shy girl in the corner consumed his thoughts. She was different, and for once different was everything Liam craved. Autumn and Liam are both broken. Autumn is running from her past, Liam is running from his future. A collision is coming, and they have two options: Confront the shattered pieces or keep running.

*Industrial Noise Control* Bell, 2017-11-01 Illustrates the latest solutions to real problems occurring in industry, buildings, and communities. Second Edition offers many more 13roblem sets and end-of-chapter exercises as well as up-to-the-minute coverage of new topics.

Ambient Noise in the Sea Robert J. Urick, 1986 Ambient noise may be loosely said to be unwanted sound emanating from the sea itself. Its constituents typically come from a variety of somewhat diffusely combined sources: pressure changes and hydrostatic effects of tides and waves, oceanic turbulence, seismic disturbances, distant ship traffic, wind, rainfall, collapse of bubbles created by wave action, thermal agitation, marine animals and biological activity, breaking ice, and man-made noise such as distant oil rigs. Depending on locations in the ocean space, the times of day, season and year, and the happenstance of events and nature, the aforementioned sources may or may not be contribute to the totality of ambient noise at any given time and place; and it may or may not exist as broad or narrow bands of energy in different regions of the frequency spectrum. More exactly defined, ambient noise is that part of the total noise background observed by an omnidirectional hydrophone in the sea which is: (1) not due to the hydrophone system's self-noise such as the noise of current flow around the measurement hydrophone and all forms of electrical noise; ambient noise is independent of the means used to observe it; and (2) not due to other identifiable localized sources of noise. Ambient noise is what is left over after all identifiable noise sources are accounted for. Ambient noise is an especially important consideration in detecting and identifying targets - be the targets submarines, underwater vehicles, floating mines, or fish-- in relatively quiet ocean environments and situations. In the case of active sonar, ambient noise typically becomes the dominant background against which the sonar receiver is trying to detect, and possibly identify, targets in the ocean space (not addressing search of the ocean floor) when it is greater than self noise and after the relatively loud reverberation noise created by the active sonar pings has died down in the sonar cycle. In the case of passive sonar, after taking into account self noise and possible extraneous noise from identifiable sources, ambient noise is the background against which the sonar receiver seeks to detect and identify targets. This book, *AMBIENT NOISE IN THE SEA* by Robert Urick, summarizes the main features of the ambient noise and gives the reader an easy to read, understandable entry in to its unclassified literature. This book is a must for engineers in the fields of active and passive sonars, underwater sensor and weapons systems, and underwater signal processing.

*Background Noise* Saúl Yurkiévich, 2003 Background Noise introduces to the English-speaking world the poetry of Argentinian writer Saul Yurkievich, in a bilingual edition. His poetry is a play of language and ideas, with language leading the way. His longer poems are collages, full of similarities and contrasts that remain unresolved, not circumscribed by a determination to harmonize or integrate. Also important to Yurkievich are sound and rhythm. His poems are like jazz solos, spontaneously flowing in response to nothing but themselves. And therefore they are great joys to read aloud. But beneath the pleasures of Yurkievich's riffs, there is a troubling despair. There is a sense in the poems of our inability to know, to find, to get what we desire. Writing in the tradition of Huidobro, Vallejo, and the early Neruda, Yurkievich's work both celebrates and laments the world's pandemonium. The title poem begins, tenebrous turbid turmoil turbulence, an incantation of chaos. Also included in

this volume is an interview with Yurkievich and his friend, the late fiction writer Julio Cortazar, about their approaches to writing. Book jacket.

Mitigation of Nighttime Construction Noise, Vibrations, and Other Nuisances Cliff J. Schexnayder, 1999 This synthesis report describes current practice in mitigating nighttime construction nuisances such as noise, vibration, light, and dust. Roadway construction work is increasingly done at night to mediate traffic congestion; however, this trend also increases the potential for disturbing adjacent property owners. This report will be of interest to department of transportation (DOT) construction, design, and project engineers, and to those responsible for community relations. This report of the Transportation Research Board stresses the importance of informing project neighbors and establishing cooperative relations with the community as a first measure of successful mitigation. Examples show how project design can address construction nuisances by locating and sequencing construction operations to minimize their impact. Current practices used in source control, path control, and receptor control are described and documented in examples from the Boston Central Artery/Tunnel project and projects in Arizona and Salt Lake City, Utah. Appended materials provide sample specifications for mitigation of noise and dust control.

**The Noise Manual** Elliott H. Berger, 2003 Topics covered include fundamentals of sound, vibration and hearing, elements of a hearing conservation program, noise interference and annoyance, regulations, standards and laws.

**Background Noise** Peter DeMarco, 2012-11-01 Disaffected suburbanite Henry Walker is on a one-man mission to clean up his town. But is he a popular hero or an enemy of the people? **BACKGROUND NOISE** charts a young man's descent from dreams of stardom to fantasies of revenge. As Henry immerses himself in his past, memories become guilt, guilt becomes obsession, until violence is the only logical response. In haunting, razor-sharp prose, Peter DeMarco startles the mind while touching the heart.

*Background Noise* Jerry Danielsen, 2014-08-06 Events, statistics, facts and emotions are all processed into the Background Noise of our minds, which influences our lives. The human experience can be limited and fragile and the quickening pace of technological change compounds this contradiction. Each stimuli contributes to part of the noise, yielding a sputtering clutter - a white sound where little stands out except the SELF, where we are the center of everything. In this hypnotic repetition, attempts to find meaning range from humorous and playful - to the heartfelt and serious. As I Tempt fate / With inspired insanity / Searching for love / Reaching for truth and / Trolling for magic. Our mental foreground is inundated and bombarded with voices, words, images, and ideas that we categorize and screen with high speed filters of bias. There's more data than we can ever process - our voices get lost in the looping pop of synapses, but yet we can still have composure within. The internet had a love affair with capitalism, and their illegitimate creation caused the good and bad to commingle as equals - televisions, computers and smart phones have dumbed us down, each and every thought or sensory blast blips the mind's noise. This book, these poems, vignettes and word explosions - represent ideas and observations from the soundtrack of my life, the echo of my Background Noise.

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