

The Soundscape Our Sonic Environment And The Tuning Of The World

Here was a very special ritual - completely without a sense of striving, and promising no rewards. You wandered about amused and amazed, never sure whether you were there to be entertained or entertaining - for the moment you won a balloon or lost your money while upside down on a sky ride, you became an actor, watched by others and excited by their watching. *Patria* (Latin for 'homeland') is composer R. Murray Schafer's life's work, a cycle of ten related music dramas created and performed over the last thirty years. Each play in the cycle has a common theme - the search of two lovers for one another through the many labyrinths of life on Earth. Though many of the same characters reappear in different sections, the scale of the cycle is vast, unfolding across many cultures and drawing extensively from numerous world mythologies. Many of these works are conceived for performance in unusual environments: on the surface of a lake, deep in a forest or even in a deserted mine. Some begin at dawn, sunset or midnight and some last for as long as a week. This new, definitive edition of *Patria* contains all ten parts of the cycle, plus photos, pages from the scores (complex visual artworks in their own right), commentary on the performance of the pieces and Schafer's personal essays on aestheticism. In these remarkable works, the arts court one another: theatre meets ritual, mythology fuses with art, and the line between performer and audience blurs.

Download File PDF The Soundscape Our Sonic Environment And The Tuning Of The World

Environmental Sound Artists: In Their Own Words is an incisive and imaginative look at the international environmental sound art movement, which emerged in the late 1960s. The term environmental sound art is generally applied to the work of sound artists who incorporate processes in which the artist actively engages with the environment. While the field of environmental sound art is diverse and includes a variety of approaches, the art form diverges from traditional contemporary music by the conscious and strategic integration of environmental impulses and natural processes. This book presents a current perspective on the environmental sound art movement through a collection of personal writings by important environmental sound artists. Dismayed by the limitations and gradual breakdown of contemporary compositional strategies, environmental sound artists have sought alternate venues, genres, technologies, and delivery methods for their creative expression. Environmental sound art is especially relevant because it addresses political, social, economic, scientific, and aesthetic issues. As a result, it has attracted the participation of artists internationally. Awareness and concern for the environment has connected and unified artists across the globe and has achieved a solidarity and clarity of purpose that is singularly unique and optimistic. The environmental sound art movement is borderless and thriving.

How we experience space by listening: the concepts of aural architecture, with examples ranging from Gothic cathedrals to surround sound home theater. We experience spaces not only by seeing but also by listening. We can

Download File PDF The Soundscape Our Sonic Environment And The Tuning Of The World

navigate a room in the dark, and "hear" the emptiness of a house without furniture. Our experience of music in a concert hall depends on whether we sit in the front row or under the balcony. The unique acoustics of religious spaces acquire symbolic meaning. Social relationships are strongly influenced by the way that space changes sound. In *Spaces Speak, Are You Listening?*, Barry Blesser and Linda-Ruth Salter examine auditory spatial awareness: experiencing space by attentive listening. Every environment has an aural architecture. The audible attributes of physical space have always contributed to the fabric of human culture, as demonstrated by prehistoric multimedia cave paintings, classical Greek open-air theaters, Gothic cathedrals, acoustic geography of French villages, modern music reproduction, and virtual spaces in home theaters. Auditory spatial awareness is a prism that reveals a culture's attitudes toward hearing and space. Some listeners can learn to "see" objects with their ears, but even without training, we can all hear spatial geometry such as an open door or low ceiling. Integrating contributions from a wide range of disciplines—including architecture, music, acoustics, evolution, anthropology, cognitive psychology, audio engineering, and many others—*Spaces Speak, Are You Listening?* establishes the concepts and language of aural architecture. These concepts provide an interdisciplinary guide for anyone interested in gaining a better understanding of how space enhances our well-being. Aural architecture is not the exclusive domain of specialists. Accidentally or intentionally, we all function as aural architects. In *Moravian Soundscapes*, Sarah Eyerly contends that the

Download File PDF The Soundscape Our Sonic Environment And The Tuning Of The World

study of sound is integral to understanding the interaction between German Moravian missionaries and Native communities in early Pennsylvania. In the mid-18th century, when the frontier between settler and Native communities was a shifting spatial and cultural borderland, sound mattered. People listened carefully to each other and the world around them. In Moravian communities, cultures of hearing and listening encompassed and also superseded musical traditions such as song and hymnody. Complex biophonic, geophonic, and anthroponic acoustic environments—or soundscapes—characterized daily life in Moravian settlements such as Bethlehem, Nain, Gnadenhütten, and Friedenshütten. Through detailed analyses and historically informed recreations of Moravian communal, environmental, and religious soundscapes and their attendant hymn traditions, *Moravian Soundscapes* explores how sounds—musical and nonmusical, human and nonhuman—shaped the Moravians' religious culture. Combined with access to an interactive website that immerses the reader in mid-18th century Pennsylvania, and framed with an autobiographical narrative, *Moravian Soundscapes* recovers the roles of sound and music in Moravian communities and provides a road map for similar studies of other places and religious traditions in the future.

The Sound Book: The Science of the Sonic Wonders of the World

Acoustic Communication

A Handbook for the Modern Music Teacher

Staged Sound as Mediated Cultural Heritage

Download File PDF The Soundscape Our Sonic Environment And The Tuning Of The World

Voices of the Wild

Keywords in Sound

Architectural Acoustics and the Culture of Listening in America, 1900-1933

Soundscape Ecology represents a new branch of ecology and it is the result of the integration of different disciplines like Landscape ecology, Bioacoustics, Acoustic ecology, Biosemiotics, etc. The soundscape that is the object of this discipline, is defined as the acoustic context resulting from natural and human originated sounds and it is considered a relevant environmental proxy for animal and human life. With Soundscape Ecology Almo Farina means to offer a new cultural tool to investigate a partially explored component of the environmental complexity. For this he intends to set the principles of this new discipline, to delineate the epistemic domain in which to develop new ideas and theories and to describe the necessary integration with all the other ecological/environmental disciplines. The book is organized in ten chapters. The first two chapters delineate principles and theory of soundscape ecology. Chapters three and four describe the bioacoustic and communication theories. Chapter five is devoted to the human dimension of soundscape. Chapters six to eight regard the major sonic patterns like noise, choruses and vibrations. Chapter nine is devoted to the methods in soundscape ecology and finally chapter ten describes the application of the soundscape analysis.

My Life on Earth and Elsewhere, a memoir by the internationally-acclaimed Canadian composer, music educator and writer R. Murray Schafer, traces the author's life and growth as an artist from his earliest memories to the present. Scenes from his youth as an aspiring painter, a music student at the University of Toronto and a sailor on a Great Lakes freighter give way to memories of his several years of work and wandering in Europe, where he gained a deeper understanding of his vocation, and found, especially in Greece, the inspiration for much of the astonishing music he would create after his return to Canada.

Soundscape Basics and Practical Implications
Soundscape research represents a paradigm shift, as it involves human and social sciences and physical measurements to account for the diversity of soundscapes across countries and cultures. Moreover, it treats environmental sounds as a resource rather than a waste.

Soundscape and the Built Environment is the first book to systematically discuss soundscape in the built environment. It begins with a presentation of theory and basic background, answering questions such as: what is soundscape, how is it important, and how does it affect people in terms of their health and perception on the acoustic environment. The book then sets out tools for implementing a soundscape approach, with measurement techniques, mapping, and good soundscape practices. It also delivers a series of examples of the application of the soundscape approach in

planning, design, and assessment. Discusses soundscape and environmental noise Explores cultural variations and the way they influence soundscape Introduces binaural measurement technology and psychoacoustics Examines the physical, psychological, and physiological restorative mechanism of high-quality acoustic environments Presents soundscape mapping based on human perception of sound sources Includes real-world examples and case studies highlighting the key issues in soundscape intervention Soundscape and the Built Environment is written by a group of leading international figures and derives from a four-year EU COST project on Soundscapes of European Cities and Landscapes. It presents a consensus on the current state of the art and is not merely a collection of different views. It is written for acoustic consultants, urban planners, designers and policy makers, as well as for graduate students and researchers.

HuffPost 20 Best Business Books of 2017 □

Learn communication skills secrets from one of the most successful TED Talks stars of all time Transform your communication skills: Have you ever felt like you're talking, but nobody is listening? Renowned five time TED Talks speaker and author Julian Treasure reveals how to speak so that people listen - and how to listen so that people feel heard. As this leading sound expert demonstrates via interviews with world-class speakers, professional performers and CEOs atop their field, the secret lies in developing simple habits that can transform our

communication skills, the quality of our relationships and our impact in the world. Effective speaking, listening, and understanding skills: How to be Heard includes never-before-seen exercises to develop your communication skills that are as effective at home as in the boardroom or conference call. Julian Treasure offers an inspiring vision for a sonorous world of effective speaking, listening and understanding. Communication skills secrets and tips discussed in How to be Heard include:

- **Sound affects us all: How to make it work for you and improve your wellbeing, effectiveness and happiness. Why listening matters. How listening and speaking affect one another.**
- **The seven deadly sins of speaking and listening: And how to avoid them; the four cornerstones of powerful speaking and listening.**
- **How to listen and why we don't: Your listening filters, and how to use them. Five simple exercises to achieve conscious listening. Tips from great listeners. Inner listening.**
- **Your voice: The instrument we all play, and how to play it beautifully. The power of your vocal toolbox and how to build your speaking power; tricks of great speakers; simple exercises and practices to develop your voice.**
- **Saying what you mean: How to plan and structure content so you always hit the bullseye. Clean language. Secrets of rhetoric; great speeches unpacked; exercises and methods to achieve clarity, precision and impact. Five danger words to avoid.**
- **Stagecraft: How to deliver a great talk. Practice, preparation, tools and aids, common mistakes**

and how to avoid them, stage presence - how to act and talk like a top professional speaker and win over any audience. The five most common errors and how to avoid them.

A Guide to Everyday Sounds

In Search of Sonic Oblivion

Wild Soundscapes

Ocean of Sound

Deep Listening

Principles, Patterns, Methods and Applications

The Vancouver Soundscape

Noise is so often a 'stench in the ear' - an unpleasant disturbance or an unwelcome distraction. But there is much more to noise than what greets the ear as unwanted sound. Beyond Unwanted Sound is about noise and how we talk about it. Weaving together affect theory with cybernetics, media histories, acoustic ecology, geo-politics, sonic art practices and a range of noises, Marie Thompson critiques both the conservative politics of silence and transgressive poetics of noise music, each of which position noise as a negative phenomenon. Beyond Unwanted Sound instead aims to account for a broader spectrum of noise, ranging from the exceptional to the banal; the overwhelming to the inaudible; and the destructive to the generative. What connects these various and variable manifestations of noise is not negativity but affectivity. Building on the Spinozist assertion that to exist is to be affected, Beyond Unwanted Sound asserts that to exist is to be affected by

Download File PDF The Soundscape Our Sonic Environment And The Tuning Of The World

noise.

ETUDE DES DIFFERENTS PAYSAGES SONORES DE 5 VILLAGES SITUES EN SUISSE, ALLEMAGNE, ITALIE, FRANCE ET ANGLETERRE.

In twenty essays on subjects such as noise, acoustics, music, and silence, Keywords in Sound presents a definitive resource for sound studies, and a compelling argument for why studying sound matters. Each contributor details their keyword's intellectual history, outlines its role in cultural, social and political discourses, and suggests possibilities for further research.

Keywords in Sound charts the philosophical debates and core problems in defining, classifying and conceptualizing sound, and sets new challenges for the development of sound studies.

Contributors. Andrew Eisenberg, Veit Erlmann, Patrick Feaster, Steven Feld, Daniel Fisher, Stefan Helmreich, Charles Hirschkind, Deborah Kapchan, Mara Mills, John Mowitt, David Novak, Ana Maria Ochoa Gautier, Thomas Porcello, Tom Rice, Tara Rodgers, Matt Sakakeeny, David Samuels, Mark M. Smith, Benjamin Steege, Jonathan Sterne, Amanda Weidman

“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

Download File PDF The Soundscape Our Sonic Environment And The Tuning Of The World

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.

Silence

*Discovering the Voice of the Natural World,
Revised Edition*

Moravian Soundscapes

The Soundscape

My Life on Earth and Elsewhere

The Mysticism of Sound

In Their Own Words

We cannot simply listen to our urban past. Yet we encounter a rich cultural heritage of city sounds presented in text, radio and film. How can such »staged sounds« express the changing identities of cities? This volume presents a collection of studies on the staging of Amsterdam, Berlin and London soundscapes in historical documents, radio plays and

Download File PDF The Soundscape Our Sonic Environment And The Tuning Of The World

films, and offers insights into themes such as film sound theory and museum audio guides. In doing so, this book puts contemporary controversies on urban sound in historical perspective, and contextualises iconic presentations of cities. It addresses academics, students, and museum workers alike. With contributions by Jasper Aalbers, Karin Bijsterveld, Carolyn Birdsall, Ross Brown, Andrew Crisell, Andreas Fickers, Annelies Jacobs, Evi Karathanasopoulou, Patricia Pisters, Holger Schulze, Mark M. Smith and Jonathan Sterne. Since 1968, Bernie Krause has traveled the world recording the sounds of remote landscapes, endangered habitats, and rare animal species. Through his organization, Wild Sanctuary, he has collected the soundscapes of more than 2,000 different habitat types, marine and terrestrial. With powerful illustrations and compelling stories, Krause provides a manifesto for the appreciation and protection of natural soundscapes. In his previous book, *The Great Animal Orchestra*, Krause drew readers' attention to what Jane Goodall described as "the harmonies of nature . . . [that are being] one by one by one, snuffed out by human actions." He now explains that the secrets hidden in the natural world's shrinking sonic environment must be preserved, not only for our scientific understanding, but for our cultural heritage and humanity's physical and spiritual welfare. Krause's narrative—supplemented by exclusive access to field recordings from the wild—draws on a compelling range of personal anecdotes, histories, and examples to document his early exploration of this field and to lay the groundwork for future generations.

"An inspired and intuitive navigation of the drone continuum . . . with a compass firmly set to new and enlightening psychedelic truths"-- BECK In 1977 Sniffin' Glue verbalised the musical zeitgeist with their infamous 'this is a chord; this is another; now form a band' illustration. The drone requires

Download File PDF The Soundscape Our Sonic Environment And The Tuning Of The World

neither chord nor band, representing - via its infinite pliability and accessibility - the ultimate folk music: a potent audio tool of personal liberation. Immersion in hypnotic and repetitive sounds allows us to step outside of ourselves, be it chant, a 120dB beasting from Sunn O))), standing front of the system as Jah Shaka drops a fresh dub or going full headphone immersion with Hawkwind. These experiences are akin to an audio portal - a sound Tardis to silence the hum and fizz of the unceasing inner voice. The drone exists outside of us, but also - paradoxically - within us all; an aural expression of a universal hum we can only hope to fleetingly channel. Monolithic Undertow is the definitive text to explore the music of drone and its related genres. Exhaustively researched this tome will not leave music fans interested in drone, doom, metal, and folk music unsatisfied.

What does it mean to write in and about sound? How can literature, seemingly a silent, visual medium, be sound-bearing? This volume considers these questions by attending to the energy generated by the sonic in literary studies from the late nineteenth century to the present. Sound, whether understood as noise, music, rhythm, voice or vibration, has long shaped literary cultures and their scholarship. In original chapters written by leading scholars in the field, this book tunes in to the literary text as a site of vocalisation, rhythmic and dissonance, as well as an archive of soundscapes, modes of listening, and sound technologies. Sound and Literature is unique for the breadth and plurality of its approach, and for its interrogation and methodological mapping of the field of literary sound studies.

Sound and Literature

The Audible Past

Experiencing Aural Architecture

The New Soundscape

Human Aspects of IT for the Aged Population. Aging, Design

Download File PDF The Soundscape Our Sonic Environment And The Tuning Of The World

and User Experience

Patria

Digital Sound Studies

Is a sound an object, an experience, an event, or a relation?

What exactly does the emerging discipline of sound studies study? Sound Objects pursues these questions while exploring how history, culture, and mediation entwine with sound's elusive objectivity. Examining the genealogy and evolution of the concept of the sound object, the commodification of sound, acousmatic listening, nonhuman sounds, and sound and memory, the contributors not only probe conceptual issues that lie in the forefront of contemporary sonic discussions but also underscore auditory experience as fundamental to sound as a critical enterprise. In so doing, they offer exciting considerations of sound within and beyond its role in meaning, communication, and information and an illuminatingly original theoretical overview of the field of sound studies itself.

Contributors. Georgina Born, Michael Bull, Michel Chion, Rey Chow, John Dack, Veit Erlmann, Brian Kane, Jairo Moreno, John Mowitt, Pooja Rangan, Gavin Steingo, James A. Steintrager, Jonathan Sterne, David Toop

What if history had a sound track? What would it tell us about ourselves? Based on a thirty-part BBC Radio series and podcast, Noise explores the human dramas that have revolved around sound at various points in the last 100,000 years, allowing us to think in fresh ways about the meaning of our collective past. Though we might see ourselves inhabiting a visual world, our lives have always been hugely influenced by our need to hear and be heard. To tell the story of sound—music and speech, but also echoes, chanting, drumbeats, bells, thunder, gunfire, the noise of crowds, the rumbles of the human body, laughter, silence, conversations, mechanical sounds, noisy neighbors, musical recordings, and radio—is to explain how we learned to overcome our fears

Download File PDF The Soundscape Our Sonic Environment And The Tuning Of The World

about the natural world, perhaps even to control it; how we learned to communicate with, understand, and live alongside our fellow beings; how we've fought with one another for dominance; how we've sought to find privacy in an increasingly noisy world; and how we've struggled with our emotions and our sanity. Oratory in ancient Rome was important not just for the words spoken but for the sounds made—the tone, the cadence, the pitch of the voice—how that voice might have been transformed by the environment in which it was heard and how the audience might have responded to it. For the Native American tribes first encountering the European colonists, to lose one's voice was to lose oneself. In order to dominate the Native Americans, European colonists went to great effort to silence them, to replace their "demonic" "roars" with the more familiar "bugles, speaking trumpets, and gongs." Breaking up the history of sound into prehistoric noise, the age of oratory, the sounds of religion, the sounds of power and revolt, the rise of machines, and what he calls our "amplified age," Hendy teases out continuities and breaches in our long relationship with sound in order to bring new meaning to the human story. First published in 1923, this classic volume contains timeless teachings on the nature of vibration and harmony as the basis of all creation. Transcending the barriers of religious traditions, *The Mysticism of Sound* explores profound and universal truths in a personable manner that will appeal to any seeker on the path of illumination.

Never before has the everyday soundtrack of urban space been so cacophonous. Since the 1970s, sound researchers have attempted to classify noise, music, and everyday sounds using concepts such as Pierre Shafer's sound object and R. Murray Schafer's soundscape. Recently, the most significant team of soundscape researchers in the world has been concerned with the effects of sounds on listeners.

Sounds in Translation

Download File PDF The Soundscape Our Sonic Environment And The Tuning Of The World

Cultural Origins of Sound Reproduction

Sonic Experience

The Sonic Boom

A Sonic History of the Moravian Missions in Early Pennsylvania

Environmental Sound Artists

Spaces Speak, Are You Listening?

John Cage is the outstanding composer of avant-garde music today. The Saturday Review said of him: "Cage possesses one of the rarest qualities of the true creator- that of an original mind- and whether that originality pleases, irritates, amuses or outrages is irrelevant." "He refuses to sermonize or pontificate. What John Cage offers is more refreshing, more spirited, much more fun-a kind of carefree skinny-dipping in the infinite. It's what's happening now." -The American Record Guide "There is no such thing as an empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot. Sounds occur whether intended or not; the psychological turning in direction of those not intended seems at first to be a giving up of everything that belongs to humanity. But one must see that

humanity and nature, not separate, are in this world together, that nothing was lost when everything was given away.” The digital turn has created new opportunities for scholars across disciplines to use sound in their scholarship. This volume’s contributors provide a blueprint for making sound central to research, teaching, and dissemination. They show how digital sound studies has the potential to transform silent, text-centric cultures of communication in the humanities into rich, multisensory experiences that are more inclusive of diverse knowledges and abilities. Drawing on multiple disciplines—including rhetoric and composition, performance studies, anthropology, history, and information science—the contributors to Digital Sound Studies bring digital humanities and sound studies into productive conversation while probing the assumptions behind the use of digital tools and technologies in academic life. In so doing, they explore how sonic experience might transform our scholarly networks, writing processes, research methodologies, pedagogies,

and knowledges of the archive. As they demonstrate, incorporating sound into scholarship is thus not only feasible but urgently necessary. Contributors. Myron M. Beasley, Regina N. Bradley, Steph Ceraso, Tanya Clement, Rebecca Dowd Geoffroy-Schwinden, W. F. Umi Hsu, Michael J. Kramer, Mary Caton Lingold, Darren Mueller, Richard Cullen Rath, Liana M. Silva, Jonathan Sterne, Jennifer Stoeber, Jonathan W. Stone, Joanna Swafford, Aaron Trammell, Whitney Trettien

The two-volume set LNCS 10297 + 10298 constitutes the refereed proceedings of the Third International Conference on Human Aspects of IT for the Aged Population, ITAP 2017, held as part of HCI International 2017 in Vancouver, BC, Canada. HCII 2017 received a total of 4340 submissions, of which 1228 papers were accepted for publication after a careful reviewing process. The 83 papers presented in the two volumes of ITAP 2017 were organized in topical sections as follows: Part I: aging and technology acceptance; user-centred design for the elderly; product design for the elderly; aging and user experience; digital

literacy and training. Part II: mobile and wearable interaction for the elderly; aging and social media; silver and intergenerational gaming; health care and assistive technologies and services for the elderly; aging and learning, working and leisure.

The soundscape--a term coined by the author--is our sonic environment, the ever-present array of noises with which we all live. Beginning with the primordial sounds of nature, we have experienced an ever-increasing complexity of our sonic surroundings. As civilization develops, new noises rise up around us: from the creaking wheel, the clang of the blacksmith's hammer, and the distant chugging of steam trains to the "sound imperialism" of airports, city streets, and factories. The author contends that we now suffer from an overabundance of acoustic information and a proportionate diminishing of our ability to hear the nuances and subtleties of sound. Our task, he maintains, is to listen, analyze, and make distinctions. As a society we have become more aware of the toxic wastes that can enter our bodies through the air we breathe and the

water we drink. In fact, the pollution of our sonic environment is no less real. Schafer emphasizes the importance of discerning the sounds that enrich and feed us and using them to create healthier environments. To this end, he explains how to classify sounds, appreciating their beauty or ugliness, and provides exercises and “soundwalks” to help us become more discriminating and sensitive to the sounds around us. This book is a pioneering exploration of our acoustic environment, past and present, and an attempt to imagine what it might become in the future.

**Soundscapes of the Urban Past
Secrets for Powerful Speaking and
Listening**

**A Human History of Sound and Listening
Notes for an Experimental Music Course
Five Village Soundscapes**

**Collected writings on musical acoustics
(Paris 1700-1713)**

**Aether Talk, Ambient Sound and
Imaginary Worlds**

Table of contents

Establishes a model for understanding
all acoustic and aural experiences in

Download File PDF The Soundscape Our Sonic Environment And The Tuning Of The World

both traditional and radically altered forms.

Sun Ra, Brian Eno, Lee Perry, Kate Bush, Kraftwerk, Aphex Twin, Ryuichi Sakamoto and Brian Wilson are interviewed in this extraordinary work of sonic history. It travels from the rainforests of Amazonas to virtual Las Vegas; from David Lynch's dream house high in the Hollywood Hills to the megalopolis of Tokyo. *Ocean of Sound* begins in 1889 at the Paris exposition when Debussy first heard Javanese music performed. An ethereal culture developed in response to the intangibility of 20th century communications. Author of *Rap Attack 3* and *Exotica*, David Toop has in *Ocean of Sound* written an exhilarating, path-breaking account of ambient sound. Through his organization Wild Sanctuary, Bernie Krause has traveled the globe to hear and record the sounds of diverse natural habitats. *Wild Soundscapes*, first published in 2002, inspires readers to follow in Krause's footsteps. The book enchantingly shows how to find creature symphonies (or, as Krause calls them, "biophonies"); use

Download File PDF The Soundscape Our Sonic Environment And The Tuning Of The World

simple microphones to hear more; and record, mix, and create new expressions with the gathered sounds. After reading this book, readers will feel compelled to investigate a wide range of habitats and animal sounds, from the conversations of birds and howling sand dunes to singing anthills. This rewritten and updated edition explains the newest technological advances and research, encouraging readers to understand the earth's soundscapes in ways previously unimaginable. With links to the sounds that are discussed in the text, this accessible and engaging guide to natural soundscapes will captivate amateur naturalists, field recordists, musicians, and anyone else who wants to fully appreciate the sounds of our natural world.

The Tuning of the World

The Book of Noise

Noise, Affect and Aesthetic Moralism

Soundscape and the Built Environment

Toward a Theory of Soundscape Design

Beyond Unwanted Sound

The Complete Cycle

Sounds in Translation: Intersections of music, technology and society joins a growing number of publications taking

Download File PDF The Soundscape Our Sonic Environment And The Tuning Of The World

up R. Murray Schafer's challenge to examine and to re-focus attention on the sound dimensions of our human environment. This book takes up his challenge to contemporary audiologists, musicologists and sound artists working within areas of music, cultural studies, media studies and social science to explore the idea of the 'soundscape' and to investigate the acoustic environment that we inhabit. It seeks to raise questions regarding the translative process of sound: 1) what happens to sound during the process of transfer and transformation; and 2) what transpires in the process of sound production/expression/performance. Sounds in Translation was conceived to take advantage of new technology and a development in book publishing, the electronic book. Much of what is written in the book is best illustrated by the sound itself, and in that sense, permits sound to 'speak for itself'.

Deep Listening: A Composer's Sound Practice offers an exciting guide to ways of listening and sounding. This book provides unique insights and perspectives for artists, students, teachers, mediators and anyone interested in how consciousness may be effected by profound attention to the sonic environment. Deep Listeningr is a practice created by composer Pauline Oliveros in order to enhance her own as well as other's listening skills. She teaches this practice worldwide in workshops, retreats and in her ground breaking Deep Listening classes at Rensselaer Polytechnic Institute and Mills College. Deep Listening practice is accessible to anyone with an interest in listening. Undergraduates with no musical training benefit from the practices and

Download File PDF The Soundscape Our Sonic Environment And The Tuning Of The World

successfully engage in creative sound projects. Many report life changing effects from participating in the Deep Listening classes and retreats. Oliveros is recognized as a pioneer in electronic music and a leader in contemporary music as composer, performer, educator and author. Her works are performed internationally and her improvisational performances are documented extensively on recordings, in the literature and on the worldwide web.

A guide to the effective use of sound in marketing, revealing the surprising ways sound can influence our emotions, opinions, and preferences

A vibrant history of acoustical technology and aural culture in early-twentieth-century America. In this history of aural culture in early-twentieth-century America, Emily Thompson charts dramatic transformations in what people heard and how they listened. What they heard was a new kind of sound that was the product of modern technology. They listened as newly critical consumers of aural commodities. By examining the technologies that produced this sound, as well as the culture that enthusiastically consumed it, Thompson recovers a lost dimension of the Machine Age and deepens our understanding of the experience of change that characterized the era. Reverberation equations, sound meters, microphones, and acoustical tiles were deployed in places as varied as Boston's Symphony Hall, New York's office skyscrapers, and the soundstages of Hollywood. The control provided by these technologies, however, was applied in ways that denied the particularity of place, and the diverse spaces of modern

Download File PDF The Soundscape Our Sonic Environment And The Tuning Of The World

America began to sound alike as a universal new sound predominated. Although this sound—clear, direct, efficient, and nonreverberant—had little to say about the physical spaces in which it was produced, it speaks volumes about the culture that created it. By listening to it, Thompson constructs a compelling new account of the experience of modernity in America.

Noise

The Composer in the Classroom

How Sound Transforms the Way We Think, Feel, and Buy

Third International Conference, ITAP 2017, Held as Part of HCI International 2017, Vancouver, BC, Canada, July 9-14, 2017, Proceedings, Part I

Lectures and Writings

The Soundscape of Modernity

Monolithic Undertow