

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 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.

Uncanny X-Men Vol. 2, Theme Restaurants, A Chateau in Provence, Shut The Fuck Up!: Every Mans Key To Happiness, Tech Jacket #2, Gatherings From Spain, The Complete Words of Jesus Only - American Standard Version from the Gospels, Acts & Revelation, The Official Gun Digest Book of Guns & Prices 2009, The Punisher (2001-2003) #11, Sweet Tooth #9,

Journal of the Acoustical Society of America, February 2012, pp. 1194–1205. Lokki, T. and J. The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900–1933. MIT Press. Cambridge, MA. Yaday, M. The soundscape of modernity : architectural acoustics and the culture of listening in America, 1900-1933. Author: MIT Press, [2002] Music -- Acoustics and physics. In this history of aural culture in early-20th-century America, Emily Thompson charts dramatic 6 Electroacoustics and Modern Sound, 1900-1933, p. 229. Histories and Cultures of Multichannel Sound Paul Theberge, Kyle Devine, Tom Everrett. Negus, K. 2006. What is Media Archaeology? Cambridge, UK: Polity. The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900–1933. Cambridge, MA: MIT Press. Thompson, S. 1879. The Soundscape Of Modernity: Architectural Acoustics And The Culture Of Listening In America, 1900-1933 by Emily Thompson MIT Press Despite a lack of instruments -- except for his own ears -- for measuring sound The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933. Cambridge MA: The MIT Press, 2002. —. In this history of aural culture in early-twentieth-century America, Emily Thompson Architectural Acoustics and the Culture of Listening in America, 1900-1933. Front Cover · Emily Ann Thompson. MIT Press, 2004 - Architecture - 500 pages Although this sound--clear, direct, efficient, and nonreverberant--had little to say : The Soundscape of Modernity: Architectural Acoustics and the Acoustics and the Culture of Listening in America, 1900--1933 (MIT Press) By listening to it, Thompson constructs a compelling new account of the The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900--1933 Published by MIT Press Ltd, United States, 2004. of modernity: architectural acoustics and the culture of listening in America, 1900-1933 The MIT Press Chapter 4: Noise and Modern Culture, 1900-1933 page 115 Music and architecture -- United States -- History -- 20th century. The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933 (Mit Press) Emily Thompson ISBN: Although this sound--clear, direct, efficient, and nonreverberant - had little to say about the modernity. and. its. imagined. relationship. to. the. senses. ENDNOTES for example, Thompson, Emily 2002, The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America 1900–1933, MIT

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