

Epic Nature Tones Sounds Fx

Emily I. Dolan,Alexander Rehding

A/V A to Z Richard W. Kroon,2010-03-30 Defining more than 10,000 words and phrases from everyday slang to technical terms and concepts, this dictionary of the audiovisual language embraces more than 50 subject areas within film, television, and home entertainment. It includes terms from the complete lifecycle of an audiovisual work from initial concept through commercial presentation in all the major distribution channels including theatrical exhibition, television broadcast, home entertainment, and mobile media. The dictionary definitions are augmented by more than 700 illustrations, 1,600 etymologies, and nearly 2,000 encyclopedic entries that provide illuminating anecdotes, historical perspective, and clarifying details.

Level Design Rudolf Kremers,2009-10-21 Good or bad level design can make or break any game, so it is surprising how little reference material exists for level designers. Beginning level designers have a limited understanding of the tools and techniques they can use to achieve their goals, or even define them. This book is the first to use a conceptual and theoretical foundation to build

Drones, Tones, and Timbres Carole Pegg,2024-01-09 An indispensable study of the music of Altai-Sayan peoples Based on more than twenty years of collaborative research, Carole Pegg’s long-awaited participatory ethnography explores how Indigenous nomadic peoples of Russia’s southern Siberian republics (Altai, Khakassia, Tyva) sound multiphonies of place in a post-Soviet global world. Inspired by the mountain-steppe ecology and pathways of nomadism, soundscapes created in performative ritual events cross political and multiple-world boundaries in a shamanic-animist universe, enabling human and spirit actor interactions in a series of sensuous worlds. As with the “throat-singing” for which Indigenous Altai-Sayan peoples are famous, senses of place involve sonic relations, rootedness, movement, and plurality. Pegg echoes their drone-partials musical and ontological models in an innovative theoretical entwinement. Three strands form the book’s multivocal drone, the partials of which sound in each chapter: ontological sonicality and musicality that enables emplacement and movement; the importance of shamanism-animism--at the core of Indigenous spiritual practices--for personhood and community; and the agency of sonic performances. Sounding place, Pegg demonstrates, is essential to the identities, ways of life, and very senses of being of Indigenous Altai-Sayan peoples.

The Strange Sound of Cthulhu: Music Inspired by the Writings of H. P. Lovecraft Gary Hill,2006 Arguably no other author has inspired more musicians than has Howard Phillips Lovecraft. Here, for the first time, is a book documenting the music inspired by the works of this literary genius, with insights provided by the artists. The book features a foreword by H. P. Lovecraft expert S. T. Joshi and cover artwork by Joseph Vargo.

Music, Sound and Filmmakers James Wierzbicki,2012-08-06 Music, Sound and Filmmakers: Sonic Style in Cinema is a collection of essays that examine the work of filmmakers whose concern is not just for the eye, but also for the ear. The bulk of the text focuses on the work of directors Wes Anderson, Ingmar Bergman, the Coen brothers, Peter Greenaway, Krzysztof Kieślowski, Stanley Kubrick, David Lynch, Quentin Tarantino, Andrey Tarkovsky and Gus Van Sant. Significantly, the anthology includes a discussion of films administratively controlled by such famously sound-conscious producers as David O. Selznick and Val Lewton. Written by the leading film music scholars from Europe, North America, and Australia, Music, Sound and Filmmakers: Sonic Style in Cinema will complement other volumes in Film Music coursework, or stand on its own among a body of research.

Out of Silence, Sound. Out of Nothing, Something. Susan Griffin,2023-01-17 In an elegant but contemporary voice, award-winning author Susan Griffin breaks down the creative process step-by-step, guiding the reader through a practical course in how to begin and end a work of literature, whether fiction or nonfiction, poetry, or prose The distinguished author of more than twenty-two books, many award-winning, Susan Griffin distills daily wisdom garnered from more than five decades teaching creative writing and editing manuscripts, as well as from her own writing. This collection of brief but ultimately pithy chapters designed to help beginning writers get started also guides experienced writers through blocks and difficulties of all kinds. Organized according to a practical timeline, Out of Silence, Sound. Out of Nothing, Something. elucidates the process of writing from beginning to end, presenting an approach that is similar to the practice of meditation as it encourages and enlarges the mind’s intrinsic capacity for creativity. An autobiographical account, a sometimes humorous, at times moving essay called “How I Learned to Write” is threaded throughout the book.

Pieces of the Musical World: Sounds and Cultures Rachel Harris,Rowan Pease,2015-05-01 Pieces of the Musical World: Sounds and Cultures is a fieldwork-based ethnomusicology textbook that introduces a series of musical worlds each through a single piece. It focuses on a musical sound or object that provides a springboard from which to tell a story about a particular geographic region, introducing key aspects of the cultures in which it is embedded, contexts of performance, the musicians who create or perform it, the journeys it has travelled, and its changing meanings. A collaborative venture by staff and research ethnomusicologists associated with the Department of Music at SOAS, University of London, Pieces of the Musical World is organized thematically. Three broad themes: Place, Spirituality and Movement help teachers to connect contemporary issues in ethnomusicology, including soundscape studies, music and the environment, the politics of identity, diaspora and globalization, and music and the body. Each of the book's fourteen chapters highlights a single musical piece broadly defined, spanning the range of traditional, popular, classical and contemporary musics, and even sounds which might be considered not music. Primary sources and a web site hosting recordings with interactive listening guides, a glossary of musical terms and interviews all help to create a unique and dynamic learning experience of our musical world.

The Eclectic Review Samuel Greatheed,Daniel Parken,Theophilus Williams,Josiah Conder,Thomas Price,Jonathan Edwards Ryland,Edwin Paxton Hood,1812

The Eclectic review. vol. 1-New [8th],1812

The Oxford Handbook of Timbre Emily I. Dolan,Alexander Rehding,2021 With essays covering an array of topics including ancient Homeric texts, contemporary sound installations, violin mutes, birdsong, and cochlear implants, this volume reveals the richness of what it means to think and talk about timbre and the materiality of the experience of sound--

Sound & Vision ,2006

The Legend of Zelda. The History of a Legendary Saga Vol. 2 Valérie Précigout,2019-02-19 Continue the discovery of the famous game The Legend of Zelda! Featuring in the pantheon of video games, the Breath of the Wild episode of the mythical Zelda saga is fully covered in this new book. Following the first Chronicle volume of a legendary saga, this second part focuses exclusively on the episode Breath of the Wild, decrypting its references, its game system and the inspiration of its developers! EXTRACT Starting production on a title that sought to radically redefine the core elements of a franchise as iconic as The Legend of Zelda involved a certain amount of risk for Nintendo. To fully understand the situation, we feel it is essential to start by determining what was really at stake in this challenging effort by looking at the many promises that The Legend of Zelda: Breath of the Wild carried with it from the earliest announcement of its development until the moment it was released. With this perspective in mind, we will first step back in time to examine any clues potentially found in other recent installments of the franchise as to

the creators’ desire to rethink the game’s most basic conventions. We will then consider what fans were expecting from this attempt to go back to basics and revive the ambitions of the original Legend of Zelda. We will also look at Nintendo’s communications strategy by way of the trailers and other official presentations that were used to introduce the game, and consider the credibility of Breath of the Wild’s claim to innovation in its approach to the open world genre. Of course, we will also focus considerable attention on director Hidemaro Fujibayashi’s history with the series, and listen to the development team’s thoughts as we attempt to better understand the origins of this latest Zelda game. We then close the chapter with a look at initial reactions from fans and video game journalists when the game was first released on March 3, 2017. ABOUT THE AUTHOR Better known by her pseudonym Romendil, Valérie Précigout spent 15 years as a journalist for Jeuxvideo.com, Europe’s largest video game website. A fan of Japanese RPGs, she managed to establish herself as an online critic when the Internet was still struggling to keep up with print media. She loves manga culture and Japanese leisure activities and shares her impressions about video-gaming news at Extralife.fr. She is also the author of Dragon Ball: The Tribute, from the Force label at Third Éditions, and contributes articles to the Level Up book series from the same publisher.

Elements of criticism ... Eleventh edition. With the author's last corrections and additions Henry HOME (Lord Kames.),1839

Science and Sound in Nineteenth-Century Britain Edward J. Gillin,2023-12-22 Science and Sound in Nineteenth-Century Britain is a four-volume set of primary sources which seeks to define our historical understanding of the relationship between British scientific knowledge and sound between 1815 and 1900. In the context of rapid urbanization and industrialization, as well as a growing overseas empire, Britain was home to a rich scientific culture in which the ear was as valuable an organ as the eye for examining nature. Experiments on how sound behaved informed new understandings of how a diverse array of natural phenomena operated, notably those of heat, light, and electro-magnetism. In nineteenth-century Britain, sound was not just a phenomenon to be studied, but central to the practice of science itself and broader understandings over nature and the universe. This collection, accompanied by extensive editorial commentary, will be of great interest to students and scholars of the History of Science.

Faithful Labourers: a Reception History of Paradise Lost, 1667-1970 John Leonard,2017-02-23 Volume one attends to questions of style and genre. The first three chapters examine the longstanding debate about Milton's grand style and the question of whether it forfeits the native resources of English. Early critics saw Milton as the pre-eminent poet of 'apt Numbers' and 'fit quantity', whose verse is 'apt' in the specific sense of achieving harmony between sound and sense; twentieth-century anti-Miltonists faulted Milton for divorcing sound from sense; late twentieth-century theorists have denied the possibility that sound can 'enact' sense. These are extreme changes of critical perception, and yet the story of how they came about has never been told. These chronological chapters explain the roots of these changes and, in doing so, engage with the enduring theoretical question of whether it is possible for sound to enact sense--

Faithful Labourers: A Reception History of Paradise Lost, 1667-1970 John Leonard,2013-02-28 Faithful Labourers surveys and evaluates existing criticism of John Milton's epic Paradise Lost, tracing the major debates as they have unfolded over the past three centuries. Eleven chapters split over two volumes consider the key debates in Milton criticism, including discussion of Milton's style, his use of the epic genre, and his references to Satan, God, innocence, the fall, sex, nakedness, and astronomy. Volume one attends to questions of style and genre. The first three chapters examine the longstanding debate about Milton's grand style and the question of whether it forfeits the native resources of English. Early critics saw Milton as the pre-eminent poet of 'apt Numbers' and 'fit quantity', whose verse is 'apt' in the specific sense of achieving harmony between sound and sense; twentieth-century anti-Miltonists faulted Milton for divorcing sound from sense; late twentieth-century theorists have denied the possibility that sound can 'enact' sense. These are extreme changes of critical perception, and yet the story of how they came about has never been told. These chronological chapters explain the roots of these changes and, in doing so, engage with the enduring theoretical question of whether it is possible for sound to enact sense. Volume two considers interpretative issues, and each of the six chapters traces a key debate in the interpretation of Paradise Lost. They engage with such questions as whether Paradise Lost is an epic or an anti-epic, whether Satan runs away with the poem (and whether it is good that he does so), what it means to be innocent (or fallen), and whether Milton's poetry is hostile to women. A final chapter on the universe of Paradise Lost makes the provocative argument that almost every commentator since the middle of the eighteenth century has led readers astray by presenting Milton's universe as the medieval model of Ptolemaic spheres. This assumption, which has fostered the notion that Milton was backward-looking or anti-intellectual, rests upon a misreading of three satirical lines. Milton's earliest critics recognized that he unequivocally embraces the new astronomy of Kepler and Bruno.

Audio Engineering ,1954

Sound–Emotion Interaction in Poetry Reuven Tsur,Chen Gafni,2022-06-03 This book is a collection of studies providing a unique view on two central aspects of poetry: sounds and emotive qualities, with emphasis on their interactions. The book addresses various theoretical and methodological issues related to topics like sound symbolism, poetic prosody, and voice quality in recited poetry. The authors examine how these sound-related phenomena contribute to the generation of emotive qualities and how these qualities are perceived by readers and listeners. The book builds upon Reuven Tsur’s theoretical research and supplements it from an experimental angle. It also engages in methodological debates with prevalent scientific approaches. In particular, it emphasises the importance of proper theory in empirical literary studies and the role of the personal traits of the reader in literary analysis. The intended readership of this book consists mainly of literary scholars, but it might also appeal to researchers from disciplines such as linguistics, psychology, and brain science.

The works of the english poets from Chancer to Cowper Samuel Johnson,1810

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