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Oliver Schreer, Peter Kauff, Thomas Sikora

3D Videocommunication Oliver Schreer, Peter Kauff, Thomas Sikora, 2005-11-01 The migration of immersive media towards telecommunication applications is advancing rapidly. Impressive progress in the field of media compression, media representation, and the larger and ever increasing bandwidth available to the customer, will foster the introduction of these services in the future. One of the key components for the envisioned applications is the development from two-dimensional towards three-dimensional audio-visual communications. With contributions from key experts in the field, *3D Videocommunication*: provides a complete overview of existing systems and technologies in 3D video communications and provides guidance on future trends and research; considers all aspects of the 3D videocommunication processing chain including video coding, signal processing and computer graphics; focuses on the current state-of-the-art and highlights the directions in which the technology is likely to move; discusses in detail the relevance of 3D videocommunication for telepresence systems and immersive media; and provides an exhaustive bibliography for further reading. Researchers and students interested in the field of 3D audio-visual communications will find *3D Videocommunication* a valuable resource, covering a broad overview of the current state-of-the-art. Practical engineers from industry will also find it a useful tool in envisioning and building innovative applications.

Saratoga Spittlebug Louis F. Wilson, 1978

H.264 and MPEG-4 Video Compression Iain E. Richardson, 2004-02-06 Following on from the successful MPEG-2 standard, MPEG-4 Visual is enabling a new wave of multimedia applications from Internet video streaming to mobile video conferencing. The new H.264 'Advanced Video Coding' standard promises impressive compression performance and is gaining support from developers and manufacturers. The first book to cover H.264 in technical detail, this unique resource takes an application-based approach to the two standards and the coding concepts that underpin them. Presents a practical, step-by-step, guide to the MPEG-4 Visual and H.264 standards for video compression. Introduces the basic concepts of digital video and covers essential background material required for an understanding of both standards. Provides side-by-side performance comparisons of MPEG-4 Visual and H.264 and advice on how to approach and interpret them to ensure conformance. Examines the way that the standards have been shaped and developed, discussing the composition and procedures of the VCEG and MPEG standardisation groups. Focussing on compression tools and profiles for practical multimedia applications, this book 'decodes' the standards, enabling developers, researchers, engineers and students to rapidly get to grips with both H.264 and MPEG-4 Visual. Dr Iain Richardson leads the Image Communication Technology research group at the Robert Gordon University in Scotland and is the author of over 40 research papers and two previous books on video compression technology.

Star Wars James Luceno, 2005 Darth Vader, the evil emperor's powerful enforcer, sets out to eliminate all resistance to the Empire, a mission that reveals his true strength and role as the Emperor's iron fist.

Communities of Musical Practice Ailbhe Kenny, 2016-04-28 Every day people come together to make music. Whether amateur or professional, young or old, jazz enthusiasts or rock stars, what is common to all of these musical groups is the potential to create communities of musical practice (CoMP). Such communities are created through practices: ways of engaging, rules, membership, roles, identities and learning that is both shared through collective musical endeavour and situated within certain sociocultural contexts. Ailbhe Kenny investigates CoMP as a rich model for community engagement, musical participation and transformation in music education. This book is the first to produce a valid and reliable in-depth study of music communities using a community of practice (CoP)

framework - in this case focusing on the social process of musical learning. Employing case study research within Ireland, three illustrations from particular sociocultural, genre-specific, economic and geographical contexts are examined: an adult amateur jazz ensemble, a youth choir, and an online Irish traditional music web platform. Each case is analysed as a distinct community and phenomenon offering sharpened understandings of each sub-culture with specific findings presented for each community.

Theatre Music and Sound at the RSC Millie Taylor, 2018-10-13 This book discusses an exciting laboratory that has been developing the practice of theatre music composition and sound design since 1961: the Royal Shakespeare Company. Musical practices have evolved as composers and musical directors inherited from the past and innovated with new technology; different interpretations of single plays in multiple iterations have provided a picture of developing styles, genres, working practices, technologies and contexts; actor musicianship has been practiced quietly and without fuss; and the role of the sound designer has appeared and transformed the theatrical soundscape. This book moves to musical theatre to evidence a continuum between its rich interdisciplinary textures and the musicodramatic world of Shakespeare's plays, positioning the RSC as an innovative company that continually expands the creative and collaborative possibilities of the theatre.

Musicality in Theatre David Roesner, 2016-04-29 As the complicated relationship between music and theatre has evolved and changed in the modern and postmodern periods, music has continued to be immensely influential in key developments of theatrical practices. In this study of musicality in the theatre, David Roesner offers a revised view of the nature of the relationship. The new perspective results from two shifts in focus: on the one hand, Roesner concentrates in particular on theatre-making - that is the creation processes of theatre - and on the other, he traces a notion of 'musicality' in the historical and contemporary discourses as driver of theatrical innovation and aesthetic dispositif, focusing on musical qualities, metaphors and principles derived from a wide range of genres. Roesner looks in particular at the ways in which those who attempted to experiment with, advance or even revolutionize theatre often sought to use and integrate a sense of musicality in training and directing processes and in performances. His study reveals both the continuous changes in the understanding of music as model, method and metaphor for the theatre and how different notions of music had a vital impact on theatrical innovation in the past 150 years. Musicality thus becomes a complementary concept to theatricality, helping to highlight what is germane to an art form as well as to explain its traction in other art forms and areas of life. The theoretical scope of the book is developed from a wide range of case studies, some of which are re-readings of the classics of theatre history (Appia, Meyerhold, Artaud, Beckett), while others introduce or rediscover less-discussed practitioners such as Joe Chaikin, Thomas Bernhard, Elfriede Jelinek, Michael Thalheimer and Karin Beier.

Composed Theatre Matthias Rebstock, David Roesner, 2013 Brings together a diverse range of voices and perspectives, appropriately conveying the sense of scholars and artists engaged in ongoing debate about a developing form. ... It is a style of performance I have had little direct experience with but the book made me want to hear and see more.--Jackie Smart for Theatre Research International.

The Ashgate Research Companion to Popular Musicology Derek B. Scott, 2016-03-23 The research presented in this volume is very recent, and the general approach is that of rethinking popular musicology: its purpose, its aims, and its methods. Contributors to the volume were asked to write something original and, at the same time, to provide an instructive example of a particular way of working and thinking. The essays have been written with a view to helping graduate students with research methodology and the application of relevant theoretical models. The team of contributors is an exceptionally strong one: it contains many of the pre-eminent academic figures involved in popular

musicological research, and there is a spread of European, American, Asian, and Australasian scholars. The volume covers seven main themes: Film, Video and Multimedia; Technology and Studio Production; Gender and Sexuality; Identity and Ethnicity; Performance and Gesture; Reception and Scenes and The Music Industry and Globalization. The Ashgate Research Companion is designed to offer scholars and graduate students a comprehensive and authoritative state-of-the-art review of current research in a particular area. The companion's editor brings together a team of respected and experienced experts to write chapters on the key issues in their speciality, providing a comprehensive reference to the field.

Writing Music for the Stage Michael Bruce, 2016 The latest in Nick Hern Books' hugely successful So You Want...? series.

Devised and Collaborative Theatre Tina Bicat, Chris Baldwin, 2002 This book is written for all companies, student and professional, who are interested in non-text-based theatre and shines a practical light on the passionate business of the devising process. It includes suggestions and advice on getting started and developing trust and communication within the devising company; how to research and use the results to stimulate ideas and discussion in the rehearsal period; encouraging, channelling, and developing ideas in the rehearsal room; discovering and incorporating the unexpected in rehearsal; backstage and design work, with sample checklists; raising money and organizing budgets; and how to stop talking, start playing, and develop the performance for an audience.

Devising Theatre Alison Oddey, 2013-10-11 Devising Theatre is a practical handbook that combines a critical analysis of contemporary devised theatre practice with descriptions of selected companies, and suggestions for any group devising theatre from scratch. It is the first book to propose a general theory of devised theatre. After identifying the unique nature of this type of performance, the author examines how devised theatre is perceived by professional practitioners, and provides an historical overview illustrating how it has evolved since the 1960s. Alison Oddey examines the particular working practices and products of a number of professional companies, including a Reminiscence theatre for the elderly and a theatre-in-education group, and offers ideas and exercises for exploration and experimentation.

Aesthetics of Absence Heiner Goebbels, 2015-02-20 Aesthetics of Absence presents a significant challenge to the many embedded assumptions and hierarchical structures that have become 'naturalised' in western theatre production. This is the first English translation of a new collection of writings and lectures by Heiner Goebbels, the renowned German theatre director, composer and teacher. These writings map Goebbels' engagement with 'Aesthetics of Absence' through his own experience at the forefront of innovative music-theatre and performance making. In this volume, Goebbels reflects on works created over a period of more than 20 years staged throughout the world; introduces some of his key artistic influences, including Robert Wilson and Jean-Luc Godard; discusses the work of his students and ex-students, the collective Rimini Protokoll; and sets out the case for a radical rethinking of theatre and performance education. He gives us a rare insight into the rehearsal process of critically acclaimed works such as Eraritjaritjaka and Stiftern Dinge, explaining in meticulous detail the way he weaves an eclectic range of references from fine art, theatre, literature, politics, anthropology, contemporary and classical music, jazz and folk, into his multi-textured music-theatre compositions. As an artist who is prepared to share his research and demystify the processes through which his own works come into being, as a teacher with a coherent pedagogical strategy for educating the next generation of theatre-makers, in this volume, Goebbels brings together practice, research and scholarship.

Sound and Music for the Theatre Deena Kaye, James LeBrecht, 2015-09-25 Covering

every phase of a theatrical production, this fourth edition of *Sound and Music for the Theatre* traces the process of sound design from initial concept through implementation in actual performances. The book discusses the early evolution of sound design and how it supports the play, from researching sources for music and effects, to negotiating a contract. It shows you how to organize the construction of the sound design elements, how the designer functions in a rehearsal, and how to set up and train an operator to run sound equipment. This instructive information is interspersed with 'war stores' describing real-life problems with solutions that you can apply in your own work, whether you're a sound designer, composer, or sound operator.

Noise Music Paul Hegarty, 2007-09-01 *Noise/Music* looks at the phenomenon of noise in music, from experimental music of the early 20th century to the Japanese noise music and glitch electronica of today. It situates different musics in their cultural and historical context, and analyses them in terms of cultural aesthetics. Paul Hegarty argues that noise is a judgement about sound, that what was noise can become acceptable as music, and that in many ways the idea of noise is similar to the idea of the avant-garde. While it provides an excellent historical overview, the book's main concern is in the noise music that has emerged since the mid 1970s, whether through industrial music, punk, free jazz, or the purer noise of someone like Merzbow. The book progresses seamlessly from discussions of John Cage, Erik Satie, and Pauline Oliveros through to bands like Throbbing Gristle and the Boredoms. Sharp and erudite, and underpinned throughout by the ideas of thinkers like Adorno and Deleuze, *Noise/Music* is the perfect primer for anyone interested in the louder side of experimental music.

Three Kingdoms Simon Stephens, 2012-08-10 *Three Kingdoms* is a blackly entertaining and unsettling detective story cum parable about the devil in us all, international human trafficking and the changing state of Europe. As the severed human head of an Estonian woman is found in a river in Hammersmith, two British detectives set off in search of her origins in Europe and how she came to be found dead. Accompanied by a mephistophelian German detective acting as their guide, they gradually sink deeper and deeper into the world of prostitution and international human trafficking. Fighting to cross international borders and language barriers, they enter a nightmarish world that will change one of them forever. *Three Kingdoms* tells the stories of trafficked women, the gangs and the police forces across Europe that attempt to control them. This dark new thriller by Simon Stephens, set across three countries, explores an international business where the goods are not products, but people. Questioning and undermining not just tenets about the nature of Europe with its old and new borders, *Three Kingdoms* also explodes moral certainties. With good and evil presented not as polarised forces but as disturbingly shifting, overlapping and contradictory, the play provocatively unbalances convictions of truth, ethical codes, violence and justice. This edition also includes a preface with contributions from playwright Simon Stephens, German director Sebastian Nuebling and Estonian dramaturg Eero Epner, discussing this uniquely collaborative and tri-lingual project.

The Invisible Art of Film Music Laurence E. MacDonald, 2013-05-02 Beginning with the era of synchronized sound in the 1920s, music has been an integral part of motion pictures. Whether used to heighten the tension of a scene or evoke a subtle emotional response, scores have played a significant—if often unrealized—role in the viewer's enjoyment. In *The Invisible Art of Film Music*, Laurence MacDonald provides a comprehensive introduction for the general student, film historian, and aspiring cinematographer. Arranged chronologically from the silent era to the present day, this volume provides insight into the evolution of music in cinema and analyzes the vital contributions of scores to hundreds of films. MacDonald reviews key developments in film music and discusses many of the most important and influential scores of the last nine decades, including those from *Modern Times*, *Gone with the Wind*, *Citizen Kane*, *Laura*, *A Streetcar Named Desire*, *Ben-Hur*,

Lawrence of Arabia, The Godfather, Jaws, Ragtime, The Mission, Titanic, Gladiator, The Lord of the Rings, Brokeback Mountain, and Slumdog Millionaire. MacDonald also provides biographical sketches of such great composers as Max Steiner, Alfred Newman, Franz Waxman, Bernard Herrmann, Elmer Bernstein, Henry Mancini, Maurice Jarre, John Barry, John Williams, Jerry Goldsmith, Dave Grusin, Ennio Morricone, Randy Newman, Hans Zimmer, and Danny Elfman. Updated and expanded to include scores produced well into the twenty-first century, this new edition of *The Invisible Art of Film Music* will appeal not only to scholars of cinema and musicologists but also any fan of film scores.

Sound for the Theatre Graham Walne, 1990 The most comprehensive, up-to-date introduction to theatre sound available, *Sound for the Theatre* explores the key points of theory and practice from elementary acoustics to the use and potential of the latest equipment.

...some Trace of Her Katie Mitchell, 2008 Inspired by *The Idiot* by Fyodor Dostoevsky.

Theatre Sound John A. Leonard, 2001 First Published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

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