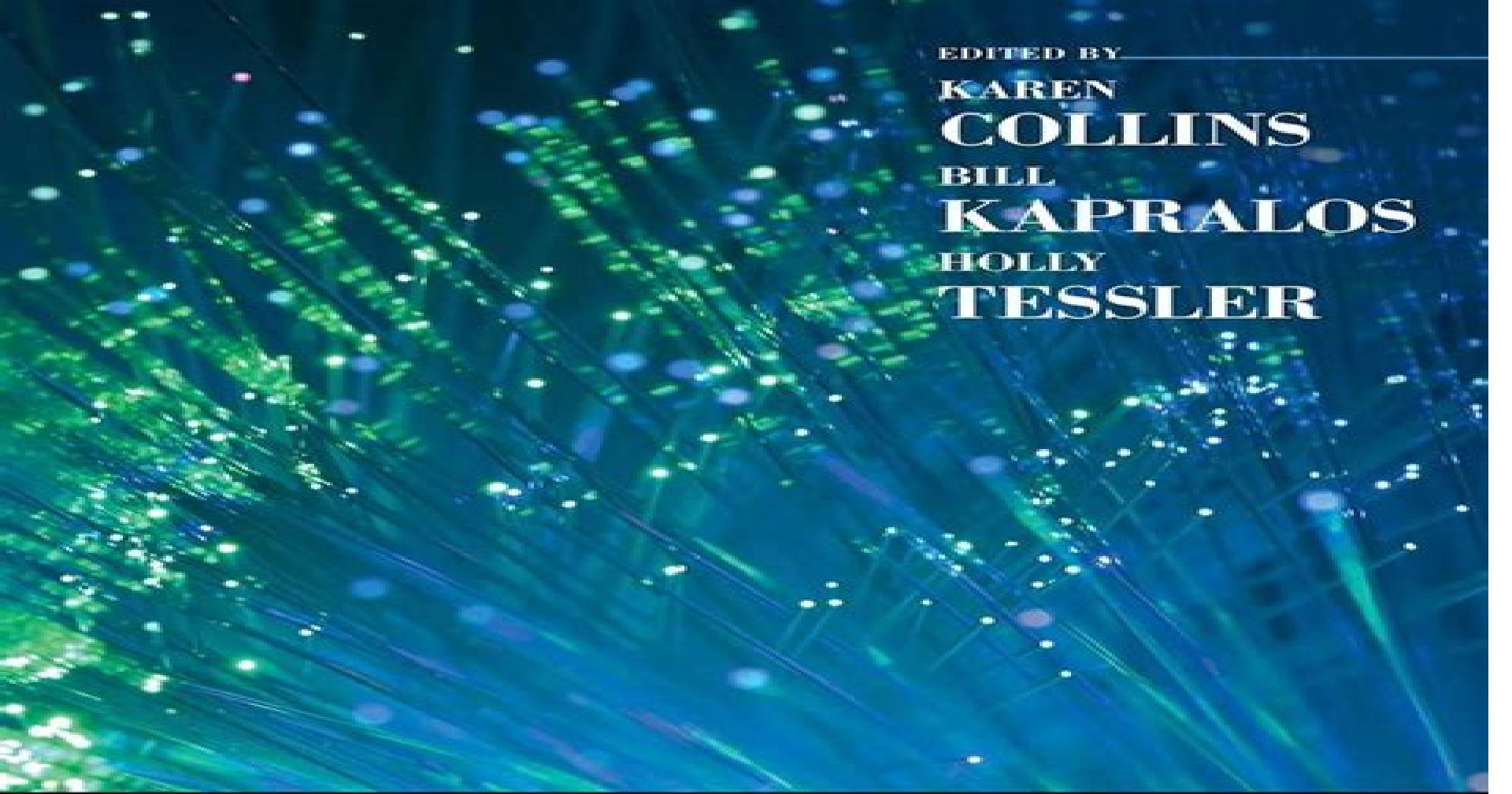




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≡ The Oxford Handbook *of*
INTERACTIVE
AUDIO

The Oxford Handbook Of Interactive Audio Oxford Handbooks

**Karen Collins,Bill Kapralos,Holly
Tessler**



The Oxford Handbook Of Interactive Audio Oxford Handbooks:

The Oxford Handbook of Interactive Audio Karen Collins,Bill Kapralos,Holly Tessler,2014-04-04 As audiences are increasingly no longer solely listeners but also active producer consumers and as video games and other interactive systems increasingly permeate our daily lives understanding interactivity and its impact on the audience has never been more important A collection of newly commissioned chapters on interactivity in music and sound edited by preeminent scholars in the field this book marks the beginning of a journey into understanding the ways in which we interact with sound and offers a new set of analytical tools for the growing field of interactive audio What does it mean to interact with sound How does interactivity alter our experience as creators and listeners What makes interactive audio different from non interactive audio Where does interacting with audio fit into our understanding of sound and music What does the future hold for interactive media when it comes to our musical and sonic experiences And how do we begin to approach interactive audio from a theoretical perspective The Oxford Handbook of Interactive Audio answers these questions by exploring the full range of interactive audio in video games performance education environmental design toys and artistic practice Examining these questions from a range of approaches technological emotional psychological and physical the book provides a thorough overview of the fascinating experience of interactive sound

The Oxford Handbook of Interactive Audio Karen Collins,Bill Kapralos,Holly Tessler,2014 What does it mean to interact with sound How does interactivity alter our experience as creators and listeners What does the future hold for interactive musical and sonic experiences This book answers these questions with newly commissioned chapters that explore the full range of interactive audio in games performance design and practice

The Oxford Handbook of Oral History Donald A. Ritchie,2012-10-01 The Oxford Handbook of Oral History brings together forty authors on five continents to address the evolution of oral history the impact of digital technology the most recent methodological and archival issues and the application of oral history to both scholarly research and public presentations

The Oxford Handbook of Sound and Image in Digital Media Carol Vernallis,Amy Herzog,John Richardson,2013-11-15 The Oxford Handbook of Sound and Image in Digital Media surveys the contemporary landscape of audiovisual media Contributors to the volume look not only to changes brought by digital innovations but to the complex social and technological past that informs and is transformed by new media This collection is conceived as a series of dialogues and inquiries by leading scholars from both image and sound based disciplines Chapters explore the history and the future of moving image media across a range of formats including blockbuster films video games music videos social media digital visualization technologies experimental film documentaries video art pornography immersive theater and electronic music Sound music and noise emerge within these studies as integral forces within shifting networks of representation The essays in this collection span a range of disciplinary approaches film studies musicology philosophy cultural studies the digital humanities and subjects of study Iranian documentaries the Twilight franchise military combat

footage and Lady Gaga videos Thematic sections and direct exchanges among authors facilitate further engagement with the debates invoked by the text *The Oxford Handbook of Sound and Imagination* Mark Grimshaw, Mark Grimshaw-Aagaard, Mads Hansen, Martin Knakkegaard, 2019 In this two volume Handbook contributors address the tendency to discuss musical imagination through terms like compositional creativity or performance technique correcting the current bias towards visual imagination to instead highlight the many forms of sonic and musical imagination *The Oxford Handbook of Computer Music* Roger T. Dean, 2009-09-16 The Oxford Handbook of Computer Music offers a state of the art cross section of the most field defining topics and debates in computer music today A unique contribution to the field it situates computer music in the broad context of its creation and performance across the range of issues from music cognition to pedagogy to sociocultural topics that shape contemporary discourse in the field Fifty years after musical tones were produced on a computer for the first time developments in laptop computing have brought computer music within reach of all listeners and composers Production and distribution of computer music have grown tremendously as a result and the time is right for this survey of computer music in its cultural contexts An impressive and international array of music creators and academics discuss computer music's history present and future with a wide perspective including composition improvisation interactive performance spatialization sound synthesis sonification and modeling Throughout they merge practice with theory to offer a fascinating look into computer music's possibilities and enduring appeal *The Oxford Handbook of Music and Virtuality* Sheila Whiteley, Shara Rambarran, 2016 Has the virtual invaded the realm of the real or has the real expanded its definition to include what once was characterized as virtual With the continual evolution of digital technology this distinction grows increasingly hazy But perhaps the distinction has become obsolete perhaps it is time to pay attention to the intersections mutations and transmigrations of the virtual and the real Certainly it is time to reinterpret the practice and study of music The Oxford Handbook of Music and Virtuality edited by Sheila Whiteley and Shara Rambarran is the first book to offer a kaleidoscope of interdisciplinary perspectives from scholars around the globe on the way in which virtuality mediates the dissemination acquisition performance creation and reimagining of music The Oxford Handbook of Music and Virtuality addresses eight themes that often overlap and interact with one another Questions of the role of the audience artistic agency individual and communal identity subjectivity and spatiality repeatedly arise Authors specifically explore phenomena including holographic musicians and virtual bands and the benefits and detriments surrounding the free circulation of music on the internet In addition the book investigates the way in which fans and musicians negotiate gender identities as well as the dynamics of audience participation and community building in a virtual environment The handbook rehistoricizes the virtual by tracing its progression from cartoons in the 1950s to current industry innovations and changes in practice Well grounded and wide reaching this is a book that students of any number of disciplines from Music to Cultural Studies have awaited *The Oxford Handbook of Algorithmic Music* R. T. Dean, 2018 Featuring chapters by emerging and

established scholars as well as by leading practitioners in the field this Handbook both describes the state of algorithmic composition and also set the agenda for critical research on and analysis of algorithmic music **Understanding Game Scoring** Mack Enns, 2021-11-21 Understanding Game Scoring explores the unique collaboration between gameplay and composition that defines musical scoring for video games Using an array of case studies reaching back into the canon of classic video games this book illuminates the musical flexibility user interactivity and sound programming that make game scoring so different from traditional modes of composition Mack Enns explores the collaboration between game scorers and players to produce the final score for a game through case studies of the Nintendo Entertainment System sound hardware configuration and game scores including the canonic scores for Super Mario Bros 1985 and The Legend of Zelda 1986 This book is recommended reading for students and researchers interested in the composition and production of video game scores as well as those interested in ludo musicology The Oxford Handbook of Sound and Image in Digital Media Carol Vernallis, Amy Herzog, John Richardson, 2015 This collection surveys the contemporary landscape of audiovisual media Contributors from image and sound studies explore the history and the future of moving image media across a range of formats including blockbuster films video games music videos social media experimental film documentaries video art pornography theater and electronic music

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