

Sonido Medios Audiovisuales Stanley R Alten

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La banda sonora de un audiovisual es claramente la unión entre las artes: la música y la imagen interactúan, el sonido forma un entramado inseparable con el resto de elementos visuales. Este libro ofrece, gracias a la diversidad de los autores, una visión dilatada e intermodal del tratamiento sonoro en las imágenes desde la filosofía de la comunicación, el montaje audiovisual, la música, la psicología, la física y la comunicación audiovisual, siguiendo las nuevas tecnologías en música así como las últimas aportaciones en el sector. Música y sonido en los audiovisuales contiene numerosos ejemplos, tanto de obras y géneros, en distintos países, como de posicionamientos diversos en este ámbito. Con un enfoque práctico que busca la utilidad de sus contenidos, está destinado a un público amplio que se interesa por el cine y sus aspectos acústicos, narrativos, emotivos y comunicativos.

La realización de contenido audiovisual nos sirve para conectar con el público objetivo y para mostrar de forma fidedigna nuestras cualidades en directo a potenciales promotores de conciertos. En un entorno donde el intercambio de información a través de Internet está más en boga que nunca, los contenidos audiovisuales son un aliado indispensable para dar a conocer nuestra música. Son muchos los grandes discos de la historia de la música popular que se han grabado con pocos o unos mínimos recursos. La tecnología actual permite grabar una maqueta o editar un disco de una manera profesional, con unos estándares de calidad muy altos. Entre otras cuestiones, este libro le proporcionará información para saber: ¿Cuál es el papel de un productor musical? ¿Qué necesitamos para una grabación por pistas? ¿Qué altavoces son los más convenientes para trabajar en una grabación musical? ¿Qué es un micrófono dinámico? ¿Y uno de condensador? ¿Qué tarjeta de sonido elegir? ¿Qué pasos hay que seguir para grabar y editar un videoclip? Tras la excelente acogida de su primer libro "Cómo ganarse la vida con la música", David Little se adentra ahora en el terreno de la grabación musical y de videos, una guía a medio camino entre la divulgación y el aprendizaje práctico. Hoy en día es posible grabar nuestra propia música con los medios más accesibles: un teléfono móvil, un ordenador, un pequeño estudio de grabación en casa, etc. La digitalización de los procesos de grabación musical ha traído consigo un abaratamiento de los costes de producción. Gracias a la democratización del home studio, grabar música y videos es más barato que nunca. Si se cuentan con los conocimientos técnicos y prácticos suficientes cualquier músico puede realizar grabaciones de calidad, aún sin disponer de las herramientas más sofisticadas. Es más, en ocasiones la economía de recursos puede impulsar a experimentar, aprender y potenciar la creatividad de cualquiera que se lo proponga.

El profesional en este área organiza y supervisa la preparación, ejecución y montaje de cualquier tipo de programa filmado o en directo.

El "Diccionario de conceptos y términos audiovisuales", tal como reza el subtítulo, es una herramienta conceptual, docente y práctica, orientada a su uso como consulta y, en su caso, divulgación. Si bien el objetivo esencial es que el lector pueda navegar con seguridad en el entorno de los innumerables términos necesarios para la ejecución del análisis fílmico, no queda ahí su validez. De hecho, cada término va acompañado de bibliografía (elemental, si se quiere, pero indispensable) que permitirá con facilidad ampliar las líneas de autoformación propias de cada individuo, con especial rentabilidad para los alumnos universitarios.

"Audiovisual Translation: Subtitling" is an introductory textbook which provides a solid overview of the world of subtitling. Based on sound research and first-hand experience in the field, the book focuses on generally accepted practice but identifies current points of contention, takes regional and medium-bound variants into consideration, and traces new developments that may have an influence on the evolution of the profession. The individual chapters cover the rules of good subtitling practice, the linguistic and semiotic dimensions of subtitling, the professional environment, technical considerations, and key concepts and conventions, providing access to the core skills and knowledge needed to subtitle for television, cinema and DVD. Also included are graded exercises covering core skills. "Audiovisual Translation: Subtitling" can be used by teachers and students as a coursebook for the classroom or for self-learning.It is also aimed at translators and other language professionals wishing to expand their sphere of activity. While the working language of the book is English, an accompanying DVD contains sample film material in Dutch, English, French, Italian and Spanish, as well as a range of dialogue lists and a key to some of the exercises. The DVD also includes WinCAPS, SysMedia's professional subtitling preparation software package, used for broadcast television around the world and for many of the latest multinational DVD releases of major Hollywood projects.

Michel Chion is renowned for his explorations of the significance of frequently overlooked elements of cinema, particularly the role of sound. In this inventive and inviting book, Chion considers how cinema has deployed music. He shows how music and film not only complement but also transform each other. The first section of the book examines film music in historical perspective, and the second section addresses the theoretical implications of the crossover between art forms. Chion discusses a vast variety of films across eras, genres, and continents, embracing all the different genres of music that filmmakers have used to tell their stories. Beginning with live accompaniment of silent films in early movie houses, the book analyzes Al Jolson's performance in *The Jazz Singer*, the zither in *The Third Man*, Godard's patchwork sound editing, the synthesizer welcoming the flying saucer in *Close Encounters of the Third Kind*, and the Kinshasa orchestra in *Félicité*, among many more. Chion considers both original scores and incorporation of preexisting works, including the use and reuse of particular composers across cinematic traditions, the introduction of popular music such as jazz and rock, and directors' attraction to atonal and dissonant music as well as musique concrète, of which he is a composer. Wide-ranging and original, *Music in Cinema* offers a welcoming overview for students and general readers as well as refreshingly new and valuable perspectives for film scholars.

New Trends in Audiovisual Translation is an innovative and interdisciplinary collection of articles written by leading experts in the emerging field of audiovisual translation (AVT). In a highly accessible and engaging way, it introduces readers to some of the main linguistic and cultural challenges that translators encounter when translating films and other audiovisual productions. The chapters in this volume examine translation practices and experiences in various countries, highlighting how AVT plays a crucial role in shaping debates about languages and cultures in a world increasingly dependent on audiovisual media. Through analysing materials which have been dubbed and subtitled like *Bridget Jones's Diary*, *Forrest Gump*, *The Simpsons* or *South Park*, the authors raise awareness of current issues in the study of AVT and offer new insights on this complex and vibrant area of the translation discipline.

Although values play a leading role in nearly every explanatory theory in the broad realm of the social and behavioral sciences, very little multidisciplinary research material on values is available. Addressing this need, the editors bring together distinguished social scientists, psychologists, and biologists who collaboratively explore fundamental questions about values: What are the determinants of social values, taboos, and ideologies? What are the determinants of individual values? What is the nature of motivations and rewards? Is there an evolutionary basis for the development of values?

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