

1: Romanticism - Wikipedia

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Gather students into small groups, and have them share the poems they found online and the poetic sound devices they marked in each one. You may also want to ask a few students to read one of their poems aloud and discuss the poetic sound devices that they identified. Vincent Millay and read it aloud. Ask students to mark examples of alliteration, assonance, and consonance in the poem and also any other devices they notice e. Discuss the poem together as a class: What season does the poet refer to? How does the author feel about autumn? How does her word choices help convey her feelings? What sound devices are used? Introduce the poem "Spring," also written by Edna St. Vincent Millay, and ask students to predict her attitude about the spring season. Hand out copies of the poem and read it aloud. How does the author feel about spring? What is it about spring that the poet dislikes? What in the poem helps create the mood? How do her word choices contribute to the feeling? Show students a picture of a crocus , and ask them why Millay chose this word for her poem. How would the poem be affected if she had used the words tulip or daffodil instead? A crocus is a beautiful flower and similar to a daffodil, so its appearance is not the issue. Working again in groups, ask students to choose one poem from those they found online to alter by substituting words with the same meanings but different sounds. Challenge students to change at least five words in the poem they select. When groups are finished, ask them to read a portion of the original poem and also their rewritten version with the substituted words. If the poem is short, students can read the whole poem. They should not reveal which version is the original and which one has been rewritten. Hand out copies of "The Gate" by Elizabeth Coatsworth and read it aloud. Discuss the sound devices used in the poem and how the author creates a feeling of heat and cool with her word choices. Students should also notice the use of short- and long-vowel sounds to create this effect. Ask students to brainstorm a list of things that contrast well and evoke a strong feeling of joy or sorrow. They can use hot and cold things as Coatsworth does, or if they prefer, they can choose other contrasting ideas such as big and small or bright and dark. Next, have students focus on four or five of the things they have listed and add descriptive phrases to create strong visual images as in "white jade gate". Suggest that they consider using alliteration, assonance, or consonance in their phrases, but they should first concentrate on creating a clear, strong image. Using their brainstormed list of favorite beautiful things and descriptive phrases about them, students should write a poem consisting of 7 to 10 lines. The poem does not need to rhyme, but should include at least five examples of the sound devices they have been studying i. Remind students to keep the lines of the poem short and use line breaks for emphasis. Allow several days for students to complete drafts of their poems. Students should also clearly label the sound devices they have used in the poem on the final copy.

2: Romantic Music ()

*Images of Voice: Music and Sound in Romantic Poetry (Churchill College Lecture) [John Hollander] on www.enganchecubano.com *FREE* shipping on qualifying offers.*

The Orchestra As Romantic composers widened the range of their musical material, we find richer harmonies, more passionate melodies, and greater use of chromaticism. Chroma is Greek for colour. There was an enormous increase in the size of the orchestra. The tuba was added to the brass section, valves were invented, giving the brass more flexibility. Composers wrote for woodwind instruments in threes or even fours. The piccolo, cor anglais, bass clarinet and double bassoon were added. A larger string section was formed, to accommodate the extra sound. More varied percussion etc. A larger range of pitch and volume was now possible. New combinations of instruments were brought about. A rich variety of compositions resulted, ranging from piano pieces and songs to large spectacular works. The majority of large works were by: Wagner, Berlioz, Mahler and Richard Strauss. The plural is lieder. Songs began to develop in the Romantic period for solo voice and piano. There were two types: Strophic - same music for every verse Through-composed - different music for each verse. The voice and words fit very closely together reflect each other. The piano is more than just an accompaniment in these compositions, it is a partner to the voice. Schubert is perhaps the greatest composer of German Lieds, he wrote over including: Music for Piano Several improvements were made to the piano in the 19th Century. The piano gained a richer sound, and gradually, a wider range of notes. The sustaining pedal began to be used to a much wider extent. The most famous piano composers of the time were: They wrote sonatas for one instrument, or a soloist with one accompanying instrument.

3: NPR Choice page

Against the prized Romantic metaphysics of silence, this essay investigates not only the sound of Romantic poetry, but its various, multiple, often punning soundings of the word sound.

A sight to delight in; Confounding, astounding, Dizzying and deafening the ear with its sound. Against Milton, too, the poetics of up and down is so changeable and interchangeable all at once that the last line arrives as an arbitrary end for soundings that, once in motion, seem endlessly variable, always descending, this very word a relay-rhyme that contains and undoes ending. The very hero of Don Juan refuses a continental chime of Juan with want "I want a hero" to insist on English matchmaking with new one. Anti-hero Southey is brought to rhyme with mouthey, one of many with whom Byron settles scores in sounding the name. France could not even conquer your great name, But punned it down to this facetious phrase "Beating or beaten she will laugh the same. On his manuscript Byron wrote Vilain ton as two words, to sharpen the pun; and he scrawled an equivocation about Ney or Nay: This is poetry in love too much in love, Milton could worry with its material pitch and tone "sounds, for better or worse, for sin or salvation. Johnson complained famously at the end of Life of Milton that blank verse "blank of rhyme punctuation for the ear "as a distinct system of sounds" was "verse only to the eye. In this blank verse, Coleridge lets sound find a rhyme with metrical stress at found in his last line: The paths to these soundless raptures are often love-affairs with sound, leading to the very word: And now, its strings Boldlier swept, the long sequacious notes Over delicious surges sink and rise, Such a soft floating witchery of sound. Even boldlier, a strangely arresting sound in so rare a word, seems half-created to herald this insurgence. No wonder then that the hymn Coleridge boldly added in , to "the one Life, within us and abroad" 26 ff , is so intricate with its sound, Life heard again in the relays of light: Even the sound of the simile-word like echoes light as it sends the sound of sound into power. When the poetry of This Lime-Tree Bower concludes that "No Sound is dissonant which tells of Life" 76 , Coleridge arrays the line so that the assertion by negation carries an echo of itself in Sound is Dissonant. The Ice was here, the Ice was there, The Ice was all around: The Rime of the Ancient Mariner In this ice-sounding, noise similes the assault: And we may well wonder in reflex what the hell is that swound flaunted for reference? It sounds like a nonce-compound of wound coiled , wound injury , and sound "another of those Coleridge inventions, exquisitely desynonymized from near kin for this moment only. OED tells us that swound is a word from long, long ago, the age of oral poetry. For his retro-ballad of , Coleridge recalls swound as a forgotten sound, an archaeology unearthed: Like noises in a swound is not after anything so mundane as mimesis. However one speaks it, the stress of Swound hits the ear as a wounded sound. The noise of vast cataracts, raging storms, thunder, or artillery, awakes a great and awful sensation in the mind. Across the poignant course of his sublime Rime, Coleridge writes the verse of sound in a chord of antithetical returns. Around, around, flew each sweet sound, Then darted to the sun; Slowly the sounds came back again. For his sonnet-sonics, Keats did not spend the word sound until his tenth line, and waited for its return until its last: In a haunted dream-epic Keats wonders of sound without syllable, the sensation without sense: The Fall of Hyperion 3. On another pulse, the "sound of life" heralded in Prometheus Unbound draws aural sensation into recognition, the world-enkindling "seldom-heard mysterious sound" learned from the artist who wrought a guitar into a vibrant instrument With a Guitar, to Jane In his own audit, he identifies a habit that feels diachronic: The Prelude 2. What a world of winter gets generated by, and surrounds, a recollection of a whole pack of bellowing boys, as their ice-skates hiss and fly along the sounding board of the lake: So through the darkness and the cold we flew, And not a voice was idle: The Fountain It is sound that stirs the heart to recover what was heard, and it is sound, too, that recovers, finds lost years in my ears , idly stirring inside "childish. I cannot paint What then I was. The sounding cataract Haunted me like a passion. Tintern Abbey Reciprocally, an adult reads back from sight to sound: The gentleness of heaven is on the Sea: Reynolds, Keats reverses this to his hearing of the sea and a communication to his correspondent Reynolds. It keeps eternal Whisperings around Desolate shores, and with its mighty swell Gluts twice ten thousand Caverns; till the spell of Hecate leaves them their old shadowy sound. We see him working sound through it all: This is a

meditation of sound in the deepest measure, but as Keats and especially Wordsworth know, sounds haunt, in synonymy, sometimes in accidental collusion, with the verb sound. Three sleepless nights I passed in sounding on, Through words and things, a dim and perilous way. By pain of heart "now checked" and now impelled "The intellectual power, through words and things, Went sounding on, a dim and perilous way! And from those transports, and these toils abstruse, Some trace am I enabled to retain Of time, else lost; "existing unto me Only by records in myself not found. Coleridge was arrested by this sense of sounding, and made it a self-description at the end of *Biographia Literaria* Chapter 4: I accompanied him six miles on the road. It was a fine morning in the middle of winter, and he talked the whole way. The scholar in Chaucer is described as going Sounding on his way. So Coleridge went on his. In digressing, in dilating, in passing from subject to subject, he appeared to me to float in air, to slide on ice. The sound of sounding as prescient deep knowing is nowhere more audible for Wordsworth than in a strange recollection of death by water. In *The Prelude* he recalls a boyhood sensing of such an event: The succeeding day "Those unclaimed garments telling a plain tale" Went there a company, and in their boat Sounded with grappling-irons and long poles: Called into the verse by a seemingly random, now motivated simile "like ears", sound is already in the air, and in retrospect texturing the verse from boat to beautiful to bolt upright. The revelation at hand is even more audible in "sounded" a dead homonym, with a Miltonic formation. This is a poet forever seduced by the sound of sound "O listen! There is something inexpressibly soothing to me in the sound of those two Lines Oh listen! The title is from a local greeting to the foot-travelers, "What you are stepping Westward? Shelley takes this scene of boundless audition to the Alps, and replays it with a sense of poetry aspiring, not to tame, but to run wild with antiphony and metrical disorder: While sound achieves an end-rhyme at line 40, "the clear universe of things around," the formal chord is already belated in the train of the triple chord of sound in the commotion of about the phenomenon itself. Even the expansive pun of surround in "things around" figures what is already in motion. Is this, too, what Keats heard, in tune with Wordsworth, in those "whisperings around" at seaside? For Shelley, unresting sound is the mode of the verse, discharging the very words and their inventory of letters from the end of the first stanza and into the dramatic turn to the apostrophe in the next: Where waterfalls around it leap for ever, Where woods and winds contend, and a vast river Over its rocks ceaselessly bursts and raves. Thus sound is set to echo in its own its sone, half in the transformations of the echo-relay. In love with sound, Shelley releases sound to such a pitch as imply that the secrets behind sounds are only blanks, not Mont Blanc. As he is at pains to say in and through Mont Blanc, poetry is called to a sound-source that is but half owned. Notes 1 ; rpt. *Essays on Reality and the Imagination* New York: Literature and the Phontext Univ. Princeton UP, 2: For quotations of Romantic poetry and prose, I assume sources are near enough at hand or keystroke, and so I cite no particular edition. *The Uses of Poetry and the Uses of Criticism* For my fuller discussion of the poetics of silence in this ode and companionable readers, see "The Know of Not to Know It: Hypercanonicity and Pedagogy," ed. Roger Lonsdale, 4 vols. Kathleen Coburn Princeton Univ. Press, , vol. Hyder Edward Rollins Harvard Univ. *The Early Years*, ed. Ernest de Selincourt, 2d edn. Shaver Clarendon Press, Jared Curtis Cornell UP, Wordsworth ceded this dead-success when he revised to "Sounding with grappling-irons" 5. Press, , 21, To Frances Ferguson the "linguistic tour de force" of the anagrams is a relational punning that underscores "the symbiosis of things and mind. *What the Mountain Said*," in *Romanticism and Language*, ed. Arden Reed [Cornell Univ. Works Cited Chase, Cynthia. *Rhetorical Readings in the Romantic Tradition. Lectures*, , On Literature. *The Notebooks of Samuel Taylor Coleridge. What the Mountain Said*," in *Romanticism and Language*. Giuliano, Cheryl Fallon, ed. *The Manuscripts of the Younger Romantics: Lord Byron, Volume XI: New York and London*:

4: Sound Poems | Examples of Sound Poetry

Romantic themes: nature, fantasy/supernatural, nationalistic, program music, gothic style. Realistic Opera (genre) Opera Verismo. everyday life with everyday people but their lives are bad and normal. real life not light.

Basic characteristics[edit] The nature of Romanticism may be approached from the primary importance of the free expression of the feelings of the artist. Samuel Taylor Coleridge and others believed there were natural laws the imaginationâ€™”at least of a good creative artistâ€™”would unconsciously follow through artistic inspiration if left alone. The concept of the genius , or artist who was able to produce his own original work through this process of creation from nothingness, is key to Romanticism, and to be derivative was the worst sin. This particularly in the effect of nature upon the artist when he is surrounded by it, preferably alone. In contrast to the usually very social art of the Enlightenment , Romantics were distrustful of the human world, and tended to believe a close connection with nature was mentally and morally healthy. Romantic art addressed its audiences with what was intended to be felt as the personal voice of the artist. So, in literature, "much of romantic poetry invited the reader to identify the protagonists with the poets themselves". The application of the term to literature first became common in Germany, where the circle around the Schlegel brothers, critics August and Friedrich , began to speak of romantische Poesie "romantic poetry" in the s, contrasting it with "classic" but in terms of spirit rather than merely dating. Friedrich Schlegel wrote in his Dialogue on Poetry , "I seek and find the romantic among the older moderns, in Shakespeare, in Cervantes, in Italian poetry, in that age of chivalry, love and fable, from which the phenomenon and the word itself are derived. Margaret Drabble described it in literature as taking place "roughly between and ", [24] and few dates much earlier than will be found. In English literature, M. Abrams placed it between , or , this latter a very typical view, and about , perhaps a little later than some other critics. The early period of the Romantic Era was a time of war, with the French Revolution â€™” followed by the Napoleonic Wars until These wars, along with the political and social turmoil that went along with them, served as the background for Romanticism. The first emerged in the s and s, the second in the s, and the third later in the century. That it was part of the Counter-Enlightenment , a reaction against the Age of Enlightenment , is generally accepted in current scholarship. Its relationship to the French Revolution , which began in in the very early stages of the period, is clearly important, but highly variable depending on geography and individual reactions. Most Romantics can be said to be broadly progressive in their views, but a considerable number always had, or developed, a wide range of conservative views, [31] and nationalism was in many countries strongly associated with Romanticism, as discussed in detail below. In philosophy and the history of ideas, Romanticism was seen by Isaiah Berlin as disrupting for over a century the classic Western traditions of rationality and the idea of moral absolutes and agreed values, leading "to something like the melting away of the very notion of objective truth", [32] and hence not only to nationalism, but also fascism and totalitarianism , with a gradual recovery coming only after World War II. This is most evident in the aesthetics of romanticism, where the notion of eternal models, a Platonic vision of ideal beauty, which the artist seeks to convey, however imperfectly, on canvas or in sound, is replaced by a passionate belief in spiritual freedom, individual creativity. Arthur Lovejoy attempted to demonstrate the difficulty of defining Romanticism in his seminal article "On The Discrimination of Romanticisms" in his Essays in the History of Ideas ; some scholars see Romanticism as essentially continuous with the present, some like Robert Hughes see in it the inaugural moment of modernity , [35] and some like Chateaubriand , Novalis and Samuel Taylor Coleridge see it as the beginning of a tradition of resistance to Enlightenment rationalismâ€™”a "Counter-Enlightenment"â€™” [36] [37] to be associated most closely with German Romanticism. An earlier definition comes from Charles Baudelaire: This movement was led by France, with Balzac and Flaubert in literature and Courbet in painting; Stendhal and Goya were important precursors of Realism in their respective media. However, Romantic styles, now often representing the established and safe style against which Realists rebelled, continued to flourish in many fields for the rest of the century and beyond. In music such works from after about are referred to by some writers as "Late Romantic" and by others as "Neoromantic" or "Postromantic", but other fields do not usually use these

terms; in English literature and painting the convenient term "Victorian" avoids having to characterise the period further. In northern Europe, the Early Romantic visionary optimism and belief that the world was in the process of great change and improvement had largely vanished, and some art became more conventionally political and polemical as its creators engaged polemically with the world as it was. Elsewhere, including in very different ways the United States and Russia, feelings that great change was underway or just about to come were still possible. Displays of intense emotion in art remained prominent, as did the exotic and historical settings pioneered by the Romantics, but experimentation with form and technique was generally reduced, often replaced with meticulous technique, as in the poems of Tennyson or many paintings. If not realist, late 19th-century art was often extremely detailed, and pride was taken in adding authentic details in a way that earlier Romantics did not trouble with. Many Romantic ideas about the nature and purpose of art, above all the pre-eminent importance of originality, remained important for later generations, and often underlie modern views, despite opposition from theorists.

5: Images of voice: music and sound in Romantic poetry. (Book,) [www.enganchecubano.com]

Set a mood - piano part often depicts the poetic or narrative images in sound Songs are usually either strophic (each stanza is set to the same music) or through-composed (new music for each stanza).

Editing Audio for Video By - July 1, All too often, video sound takes a back seat to the images on the screen. In fact, a television producer once told me that audio was just "that thing that goes along with the picture. It can change the whole look of your productions and will certainly transform the quality of your sound. A-roll is a phrase indicating the primary footage in your video. These are must-have elements such as on-camera talent, actors or even your family soccer hero. The same is true of the sound on the A-roll. Use your best microphones and cables, monitor with headphones and make sure you have spares on hand for critical A-roll audio. B-roll is supplementary footage that may or may not be used in the finished product. These are filler pieces that reinforce the topic of your video and the words spoken by the on-camera talent. For this exercise, make sure to record more extra footage than normal. Go out of your way to gather anything and everything to support your video topic. Another common editing term is insert edit also known as a "c. An L-edit, also known as a split edit, comes from computer video editing and gets its name from the shape of the edits in software. This common editing technique is used in all kinds of video, from news to feature presentations. Edit for Audio Most videos tell a story. It may be the story of a romance, a ball game or a salt-shaker manufacturing plant, but every story has a beginning, middle and an end. Using your A-roll footage, capture and import only those clips that tell the story, and then assemble them on the timeline in a logical order. Your primary objective for now is to tell the story in the smoothest, most logical manner, complete with a beginning, middle and end. First, include the segments that tell about the happy family that used to be. Next, use the clips that describe how the relationship fell apart, and finally, how they resolved the crisis and gained mutual respect for one another. Scrub to the end of the clip and set the Out point leaving an extra 15 frames or so. Do the same for all the clips in your video. To smooth the switch from clip to clip, use the rubber bands on each audio track to draw small fade-ins and fade-outs. This will ease the transition between clips and provide you a way to quickly eliminate any talk-over. Scoot the clips around as needed, adjusting the In and Out points to fit the new version if you ever had the "pleasure" of editing video in the tape domain, this feature alone is worth any extra trouble. Listen for clumsy transitions, audio glitches and consistent volume, and make adjustments based on your listening experience. If audio volume differs from clip to clip, you can adjust the volume of each clip individually. Using the audio rubber bands on each clip, move your mouse over the clip, hold down the Shift key and click on the center of the rubber band. Now, you can easily adjust the volume based on a percentage of the original volume. Some trial and error is required, but the adjustments are simple to change and undo. You can also split an audio clip into two or more pieces with the Razor tool. This is a powerful tool that makes short work of stutters, stammers and repeated phrases just cut them out! You can further fine tune your audio with compressor and equalizer plug-ins, adjusting for maximum consistency between clips and an overall smoothness of sound. This is an old trick that serves several purposes. Second, you can use the music creatively to set a mood. Choose lighter music for the happier segments of the video and slower, more moody music for the tense moments. But What About the Picture? Oh yeah, the picture. For simple jump cuts in which the subject is the same but the framing is different, use a simple cross-dissolve between the two clips. This is a classic technique that works well in most instances. If you prefer a more stylish look, try some other transitions, like page peels and pushes. Keep in mind that many 3D effects require a second or two to look natural; your close cuts may not work with this type of transition. Another option is the flash: The flash is distracting enough to make the viewer forget about the difference in the two clips. Use this one with caution, it gets old quickly. To keep it clean, you can insert some of your B-roll material over the cut. Find some B-roll that matches your on-screen topic and insert it on one of the video overlay tracks. Apply rubber bands to fade up and down as needed. This is also a great place to use on-screen graphics such as charts, bullet lists and text. Fade to Black Is all this trouble really worth it? They also expect to see other footage included in videos, so your B-roll "repairs" will not be seen as such. Editing the audio first is a great

way to approach almost any video project. Video producers often use audio post-processing to sweeten their video soundtrack. With certain audio software, you can use the same technique. In Premiere, select the timeline, then click on File Export Audio. This allows you to export the entire audio program as a single file. This will fatten the sound of your video with a professional sheen. Back in your video application, import the audio file and place it on a new track.

6: Audio Poetry : Free Audio : Free Download, Borrow and Streaming : Internet Archive

Romantic Music () The word romanticism was first used to describe new ideas in painting and literature, towards the end of the 18th century. This word was later taken up by musicians, to describe the changes in musical style, which took place soon after the turn of the century.

7: Wolfson, "Sounding Romantic: The Sound of Sound" | Romantic Circles

This list of sound poems is composed of the works of modern international poet members of PoetrySoup. Read short, long, best, famous, and modern examples of sound poetry. This list of works about sound is an excellent resource for examples on how to write sound poems.

8: Poetry: Sound and Sense - ReadWriteThink

This is a guide to selected online resources for audio recordings of poets reading and discussing their work. For video recordings of poets, see Guide to Poetry & Literature Webcasts. To suggest an addition to this page, please contact the Library's Digital Reference Section. An online a selection.

9: Sound Advice: Editing Audio for Video - Videomaker

Because most poems are brief, a poet has the challenge of creating an entire world for the reader in a few short lines, and images or even the story that arises from a series of images is the most.

The mind Charles G. Nauert Vernier caliper ing formula Mario kart ds manual The Historical Jesus/t1125 A history of the ancient near east ca.3000-323 bc V. 2. De profundis, / Cast criticism as / Astronomical Data Analysis Software and Systems XI Fact book of U.S. Agriculture ECONOMIC GROWTH SCENARIOS FOR AFRICA Isaac Asimovs adventures of science fiction The Integrated Circuit Hobbyists Handbook The lost fiddler (Wales) Deviants and the abandoned in French society Math in focus student edition g4 Nature, Mind and Modern Science (Muirhead Library of Philosophy) Definition of the sequence Jokes on lawyers How to Run a Community Recycling Center Zen Buddhism and modern physics Polar to rectangular coordinates cheat sheet Sir Henry Baskerville Writers Artists Yearbook 2008 (Writers and Artists Yearbook) An annotated bibliography of wind velocity literature relating to forest fire behavior studies Toyota Corolla Geo/Chevrolet Prizm 9301 Thematic picture stimulation Maria Sharapova 2007 Wall Calendar Family man to the end Siege of the Peking legations Spinodal decomposition Antenna theory and design stutzman Shoe goes to Wrigley Field Play like Im sheriff. Lady midnight book 2 An argument upon the justice and expediency of the order issued by government The list yuval abramovitz Spruce beetle epidemiology and management in NW Alberta Michael Prendergast DRACUL An Eternal Love Story Rhetorics of popular culture