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Von: Blogdottv <info@blogdot.tv>

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An: <info@truskmedia.com>



Blogdottv Newsletter

Daily Deal – Sundered, 75% Off

By blogdottv on Dec 19, 2018 01:05 pm

Post written by: [blogdottv](#)

Today's Deal: Save 75% on [Sundered](#)!*

Look for the deals each day on the front page of Steam. Or follow us on [twitter](#) or [Facebook](#) for instant notifications wherever you are!

*Offer ends Friday at 10AM Pacific Time



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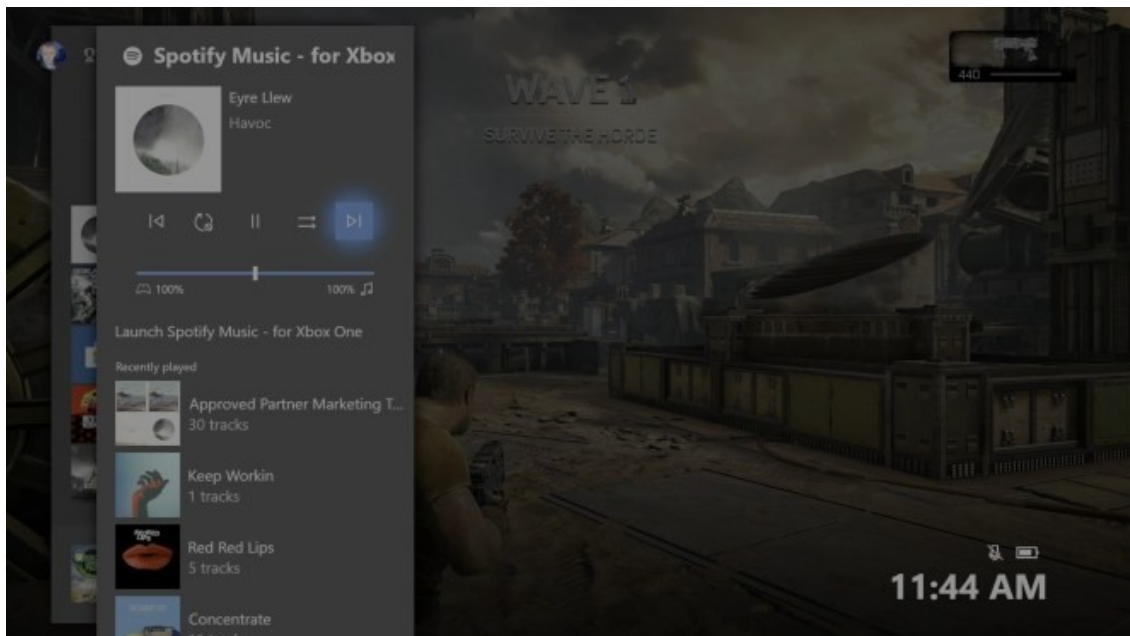
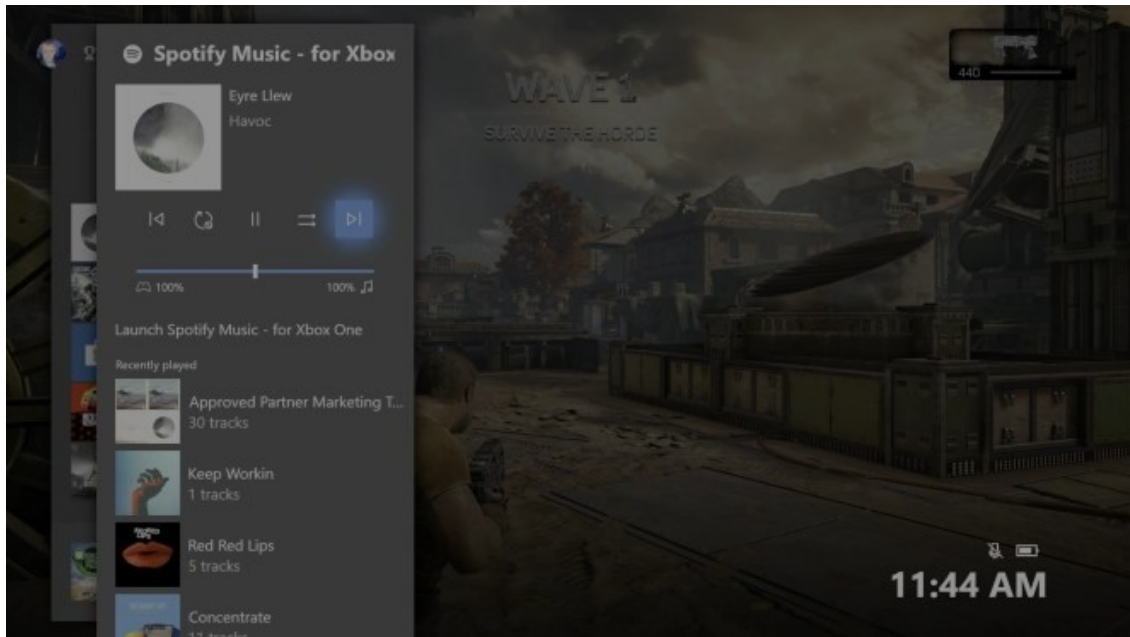
[Spotify: Neue Funktionen und Verbesserungen auf Xbox One](#)

By blogdottv on Dec 19, 2018 10:58 am

Post written by: [blogdottv](#)

Mit Spotify ist es spielerisch leicht, die richtige Musik für jeden Moment zu finden. So untermalst Du auch die aufregendsten Momente beim Spielen Deiner Lieblingstitel mit den passenden Sounds. Egal, ob rasanter Hip-Hop zum Kampf gegen die dunklen Horden, mystische Beats beim Schleichen durch bewaldete Gebiete oder klassischen Hymnen für den epischen Sieg gegen Deine stärksten Gegner – mit der [Spotify-App](#) auf [Xbox One](#) hast Du ein riesiges Arsenal mit Deinen Lieblingssongs.

Ab sofort bedienst Du Deine Spotify-App auf [Xbox One](#) noch schneller und intuitiver. Mit Spotify bekommst Du ein optimiertes Musik-Erlebnis, für Dich empfohlene Musik und noch vieles mehr – und das alles in neuem Design.



Einfacher Zugriff, einfache Erkennung

Die Optimierung für Spotify macht außerdem den Zugriff auf Deine zuletzt gespielten Songs, Deinen „Made for You“-Hub und Deine Bibliothek einfacher als je zuvor: nach der Anmeldung startest Du Deine Musik sofort über die [Spotify-App](#) im Xbox One Guide.

Du bist Dir nicht sicher, wo Du Deine Reise auf Spotify starten sollst? Besuche [Spotify's Gaming Hub](#) mit kuratierten Playlists für Gamer. Die neueste Version der [Spotify-App](#) lädst Du aus dem [Microsoft Store](#) herunter.



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[10 Things You Didn't Know About Hellblade: Senua's Sacrifice](#)

By *blogdottv* on Dec 19, 2018 09:00 am

Post written by: [blogdottv](#)

[***Hellblade: Senua's Sacrifice***](#) is the journey of a broken Celtic warrior on a vision quest to save the soul of her dead lover from Viking Hell. *Hellblade* was developed and published independently by a small team with a limited budget. As such, our developers had to adopt a more creative approach to problem-solving and making *Hellblade* how the way we envisioned it.

1. The award-winning actor who plays Senua in *Hellblade* wasn't originally an actor at all. She was Ninja Theory's Video Editor who was used as a stand-in for technical tests. In her first ever acting role, Melina Juergens

went on to win a BAFTA for Best Performance!

2. Senua's guide in *Hellblade* is an old scholar called Druth. The skull he wears on his head was a real animal skull found by Creative Director Tameem Antoniades when walking his dog.



3. When Senua hears a chorus of voices in the Sea of Corpses area, these are actually the voices of the entire Ninja Theory team – recorded during a company meeting.

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qsDelimit = (ifr_source.indexOf(‘?’) > -1) ? ‘&’ : ‘?’; var wmode =  
qsDelimit+”wmode=opaque”; $(this).attr(‘src’, ifr_source + wmode); });
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})(jQuery);
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4. A couple of team members created a *Hellblade* kart racing mode. It never made it into the game (for obvious reasons) and the only remaining trace of it is this .gif:



5. To make Senua's costume look battle worn, one of our artists let his dog rough up our material samples before they were scanned and turned into in-game textures.



6. Melina Juergens played the role of Senua, but her combat was performed in mo-cap by Chloe Bruce, Daisy Ridley's stunt double from "Star Wars Episode VII: The Force Awakens."

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qsDelimit = (ifr_source.indexOf('?') > -1) ? '&' : '?'; var wmode =  
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})(jQuery);
```


7. Ninja Theory has a development team of around 100 people, but *Hellblade* was created by a small team of just 20 people.
8. With a small budget, Ninja Theory couldn't afford to go and shoot performance capture for *Hellblade*'s cinematic scenes. Instead, they converted their boardroom into a makeshift performance capture space using a variety of materials including wardrobe poles.

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})(jQuery);
```



9. After the release of *Hellblade*, the team created an Accolades Trailer.

Rather than including impressive quotes from press reviews in the trailer like most games do, the *Hellblade* trailer was created from fan screenshots and touching messages received from fans.



10. Senua's blue war paint was actually a cheap supermarket face pack applied to Melina before being scanned and transformed onto a digital character.

Thank you for reading, and remember that [Hellblade: Senua's Sacrifice](#) is available now on Xbox One and with Xbox Game Pass. For more development stories, news, and updates you can follow us on [Twitter @NinjaTheory](#), [Instagram @OfficialNinjaTheory](#), and [Facebook @NinjaTheory](#).

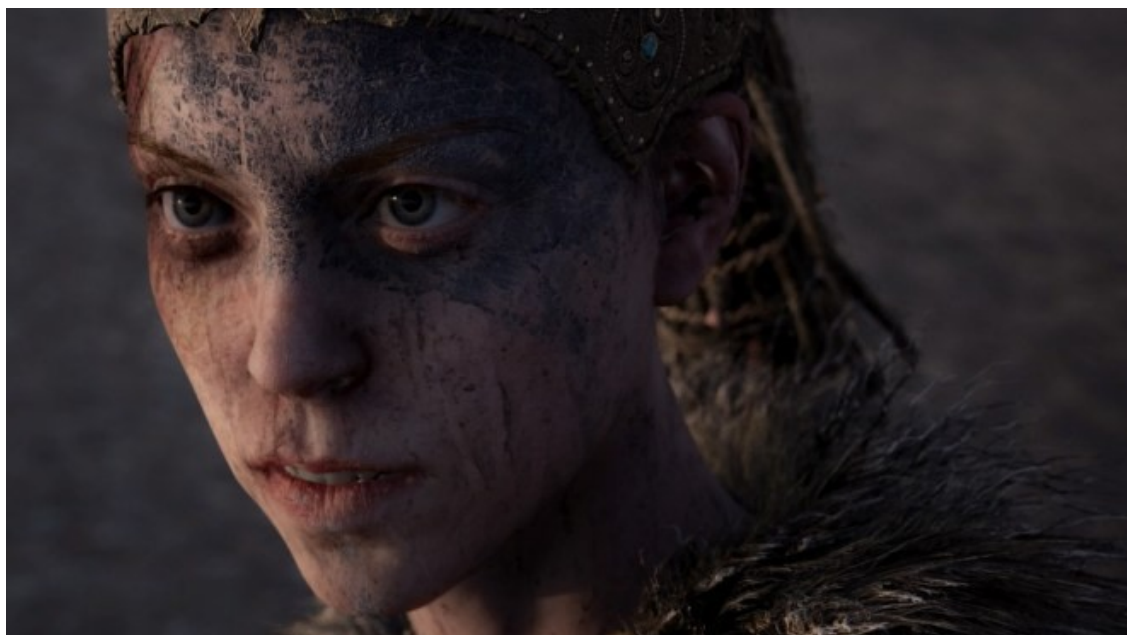
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[From Wireframe issue 4: Recovering Destiny's long-lost soundtrack](#)

By Maria Richter on Dec 19, 2018 08:55 am

Post written by: [Maria Richter](#)

Missing for five years, [Destiny's](#) soundtrack album, Music of the Spheres, resurfaced in 2017. Composer Marty O'Donnell reflects on what happened, in this excerpt from [Wireframe issue 4](#), available tomorrow, 20

December.

When [Bungie](#) unveiled its space-opera shooter *Destiny* in February 2013, it marked the end of two years of near silence from the creators of the *Halo* franchise. Fans celebrated at the prospect of an entirely new game from such well known talent. Behind closed doors, however, *Destiny* was in trouble.

Though the game was almost complete by mid-2013, plans to launch that September were put on hold when concerns over *Destiny*'s story forced its narrative structure to be rebuilt from scratch. It would be more than 18 months before *Destiny* was released: a fun but strange shooter that bore difficult-to-pin-down traces of its troubled gestation. But one element of *Destiny* – that had been a huge part of its development – was nowhere to be seen. It was an ambitious original soundtrack written and recorded with an impressive but unexpected collaborator: Paul McCartney.



Spherical music

Audio director and composer Marty O'Donnell had been with Bungie since the late 1990s, and for him, *Destiny* represented an opportunity to develop something new: a musical prequel to the video game. This would become *Music of the Spheres* – an eight-part musical suite that took nearly two years to complete. This was no mere soundtrack, however. Born out of discussions between O'Donnell and Bungie COO Pete Parsons early in the game's production, it was to play an integral role in *Destiny*'s marketing campaign.

"I wasn't writing this just to be marketing fodder," O'Donnell laughs. "I was

writing it as a standalone listening experience that would then eventually become marketing fodder – but I didn't want the other to happen first."

Between 2011 and 2012, Bungie and O'Donnell devised plans for the album.

"Every few weeks or so, I would be called to a meeting in one of their big conference rooms and there would be a whole bunch of new faces there, pitching some cool idea or other," says O'Donnell. "[At one point] it was going to be a visualisation with your mobile device."



Difference of opinion

But there were fundamental differences between what Bungie had planned and what Activision – Destiny's publisher, and keeper of the purse strings – wanted.

"I think Activision was confused [about] why you would ever use music as marketing... And the other thing is, I honestly don't think they understood why we were working with Paul McCartney. I think they didn't think that that was the right person for the demographic."

News of a collaboration with McCartney had raised eyebrows when he revealed his involvement on Twitter in July 2012. His interest had been piqued during his attendance at [E3](#) 2009 following the announcement of The Beatles: Rock Band, which was preceded by Bungie's unveiling of Halo ODST.



Loop symphony

“I had a contact in Los Angeles who worked out deals with actors we used on Halo,” O’Donnell recalls. “He was able to make contact with Paul’s people and set up a meeting between the two of us in spring of 2011. My impression was that Paul saw a new crop of fans come from Beatles Rock Band and was interested in seeing what was involved with creating music for video games. He seemed convinced that Bungie was working on a project that he could get behind.”

Within a few weeks, O’Donnell and McCartney were exchanging ideas for Destiny.

“The first thing he sent me was what he called his ‘loop symphony’,” says O’Donnell. “He used the same looping tape recorder that he used on Sgt. Pepper’s and Revolver... He hauled this tape recorder out of his attic.”

Working with regular collaborator Michael Salvatori, O’Donnell and McCartney set about developing Music of the Spheres into a fully fledged album, comprising eight movements.



Priorities

"I have all of these wonderful things, which included interesting things he did on his guitar that sort of loop and sound otherworldly... I think there are a couple of times in The Path, which is the first piece, and then I think The Prison, which is the seventh piece, where we use a recording of Paul doing this loop with his voice. This little funny thing. That's Paul's voice, which is cool."

The album was completed in December 2012 following recording sessions at Capitol Studios in California, Avatar Studios in New York, and Abbey Road in London. Musical elements from Music of the Spheres accompanied Bungie's big reveal of Destiny at a PlayStation 4 event in New York in February 2013. But after that, things started to go south.

"After that PlayStation 4 announcement, I said, 'Let's figure out how to release this. I don't care if we have Harmonix do an iPad version with a visualiser for it. I mean, if we can't pull the trigger on something big and interesting like that, that's fine with me. Let's just release it online.' It had nothing to do with making money... It was always fan service, in my mind at least."

Activision, on the other hand, had other priorities. "Activision had a lot of say on the marketing. I think that's where things started to go wrong, for me... things started being handled badly, or postponed, and then all of a sudden I was

seeing bits of Music of the Spheres being cut up and presented in ways that I wasn't happy with."

You can read the rest of this fantastic feature in [Wireframe issue four](#), out 20 December in Tesco, WHSmith, and all good independent UK newsagents.

Or you can buy Wireframe [directly from us](#) — worldwide delivery is available. And if you'd like to own a handy digital version of the magazine, you can also download a free PDF.



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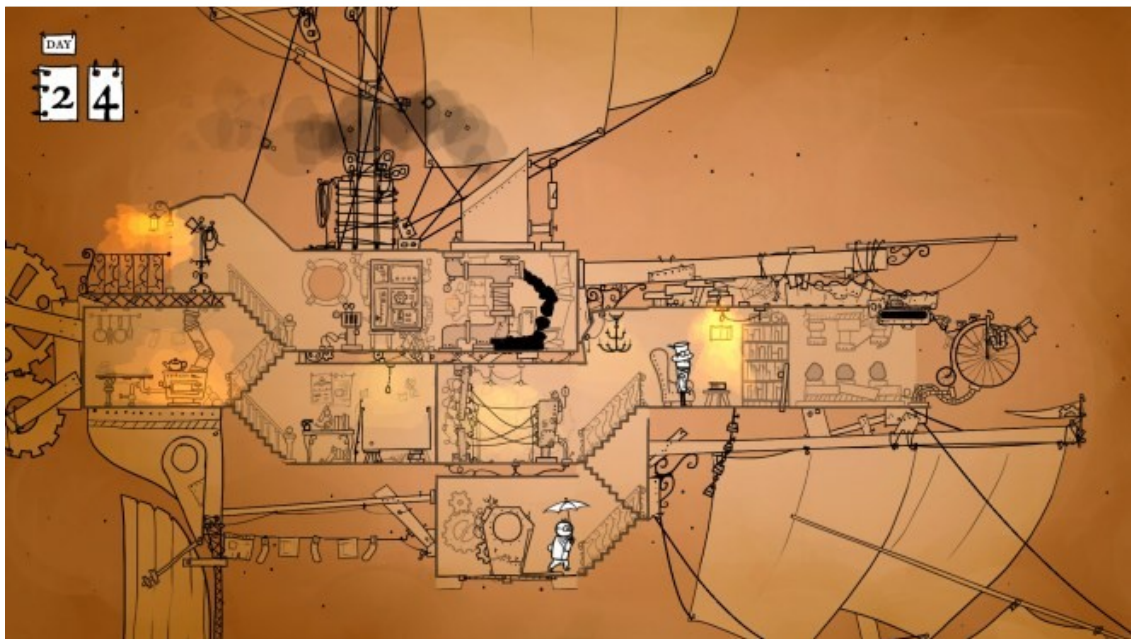
[39 Days to Mars Coming Soon to Xbox One](#)

By [blogdottv](#) on Dec 18, 2018 05:00 pm

Post written by: [blogdottv](#)

I'm excited to announce that **39 Days to Mars** will be coming to Xbox One in 2019!

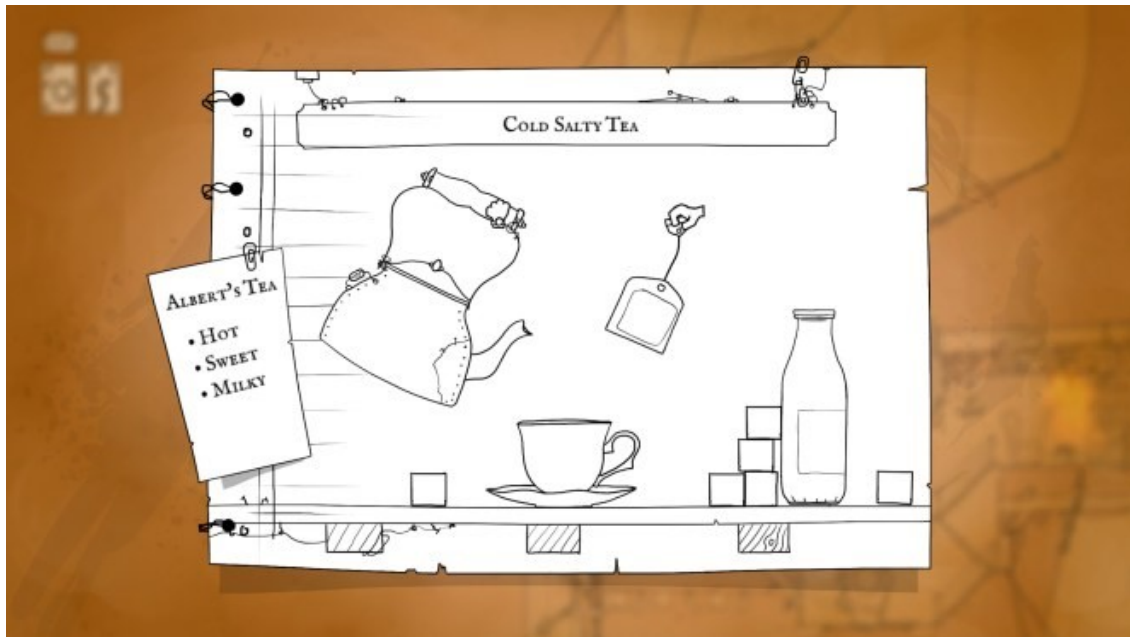
39 Days to Mars is a co-operative steampunk puzzle-adventure game, that's been designed from the very start to support two people playing together. You step into the shoes of Sir Albert Wickes and The Right Honourable Clarence Baxter, 19th-century explorers who have chosen to pilot the HMS Fearful on its maiden voyage to Mars. You have to work together on the problems that arise to keep the two hapless engineers alive and prevent the ship from falling apart around them.



At the core of the game are the puzzles. Over the four-year development cycle,

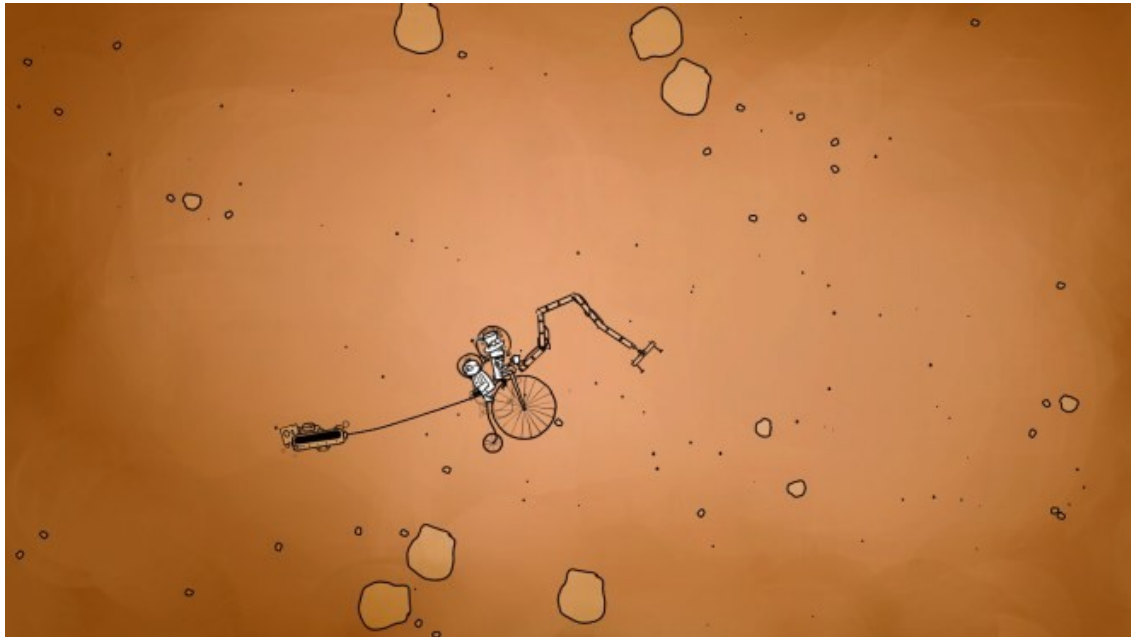
each of the puzzles was carefully designed, implemented, and tested to be both fun and achievable. Throughout the development, I carried out hundreds of hours of playtesting to make sure the puzzles are not too hard, and also not too easy! One of the key parts of *39 Days to Mars* is that it's an experience that challenges you, but draws you along with it. It's not a game that leaves you feeling frustrated.

The puzzles themselves cover a wide range of styles – from absurd physics to logic, and faster-paced action. There is a single-player mode where you can play it solo, but it really shines when you play it with a friend or your partner. As a developer, my main goal for the game was to have a full-length story that you could play together, and I think this is reflected in the fact that each puzzle needs teamwork and cooperation to finish.



The story follows Albert and Baxter, two British explorers and inventors who are building their own spaceship and are hoping to be the first people to land on Mars. Unfortunately, they're not very good inventors, and everything that can go wrong goes wrong.

It was inspired in part by my love of old sci-fi and adventure books. I'm an avid reader, and everything from classic books to childhood favorites – Jules Verne, Asimov, Norman Hunter – gave the background for the two intrepid but slightly incompetent characters. The setting and art style came from a mix of engineering drawings & architectural plans from the time and the crazy inventions of illustrators such as W. Heath Robinson and Quentin Blake.



Everything in the game is hand drawn in the style of sketchbooks and engineering drawings and uses a sepia color palette. I've tried to keep the sound, the voice actors, and even the music in line with this style, to give you a relaxing and peaceful atmosphere for solving the puzzles.

I hope that you enjoy playing *39 Days to Mars* when it releases in 2019! For more details and the latest news, visit the official website at www.ItsAnecdotal.com

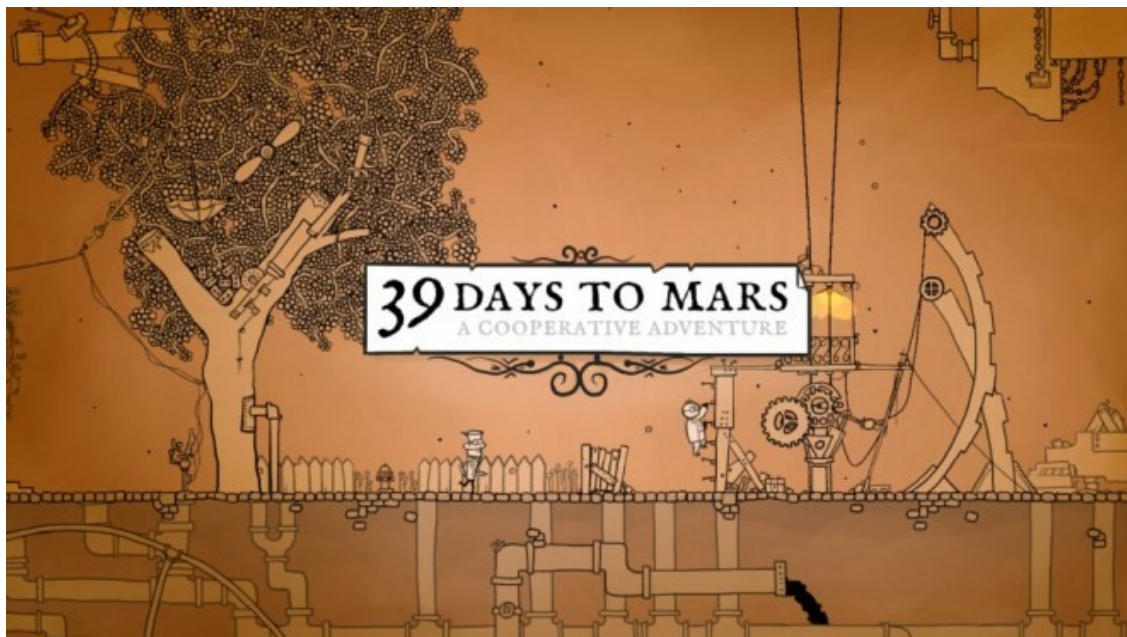
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[An inexpensive device for analyzing roasted coffee beans](#)

By Quad Oner on Dec 18, 2018 03:48 pm

Post written by: [Quad Oner](#)

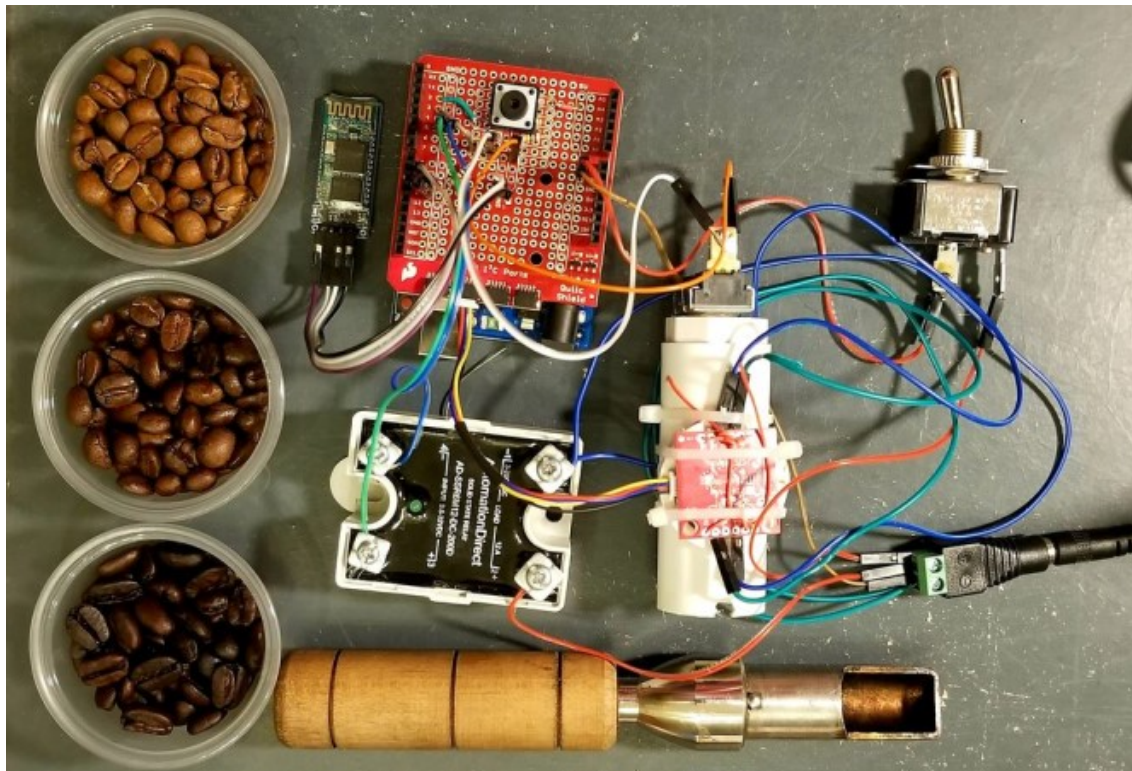
An inexpensive device for analyzing roasted coffee beans

Arduino Team — December 18th, 2018



While you may not consider in detail how your coffee is roasted, those that produce it must pay special attention to make sure that the end product is consistent. Equipment to help analyze roasted coffee is normally quite expensive, but using a near-infrared sensor, [Arduino Uno](#) and Bluetooth module, Spencer Corry was able to make his own [analysis setup](#).

As shown in the video below, after calibration, beans are inserted into the analysis chamber using a tryer scoop. Light is shined onto the roasted beans, and the intensity of the reflected near-infrared radiation is analyzed in six different wavelengths. Intensity data is then transmitted via Bluetooth to a smart device, which can be used to make sure things are roasted perfectly.



There has recently been a growth of small roasting companies offering custom in-house roasts. These companies are looking for less expensive alternatives to hiring and training a roast master or using the expensive Agtron Process Analyzer. The Degree of Roast Infrared Analyzer for Coffee Roasters, as described in this document, is meant to be an inexpensive means of measuring the degree of roast of coffee beans. The Degree of Roast Infrared Analyzer uses a tryer, a tool found on coffee roasters used to sample the coffee during roasting, to hold a sample of coffee. The tryer is inserted into the analyzer where the AS7263 NIR Spectral sensor is used to measure 6 different infrared bands (610, 680, 730, 760, 810, and 860nm). The reflectance measurements are transmitted via Bluetooth and can then be correlated to the degree of roast. The analyzer must first be calibrated by pressing a button on the inside of the box in which the PVC is used as a white balance as it has a relatively flat reflectance in the spectral range detected by the sensor.



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[A multi-matrix scrolling text display for absolute beginners](#)

By Quad Oner on Dec 18, 2018 03:44 pm

Post written by: [Quad Oner](#)

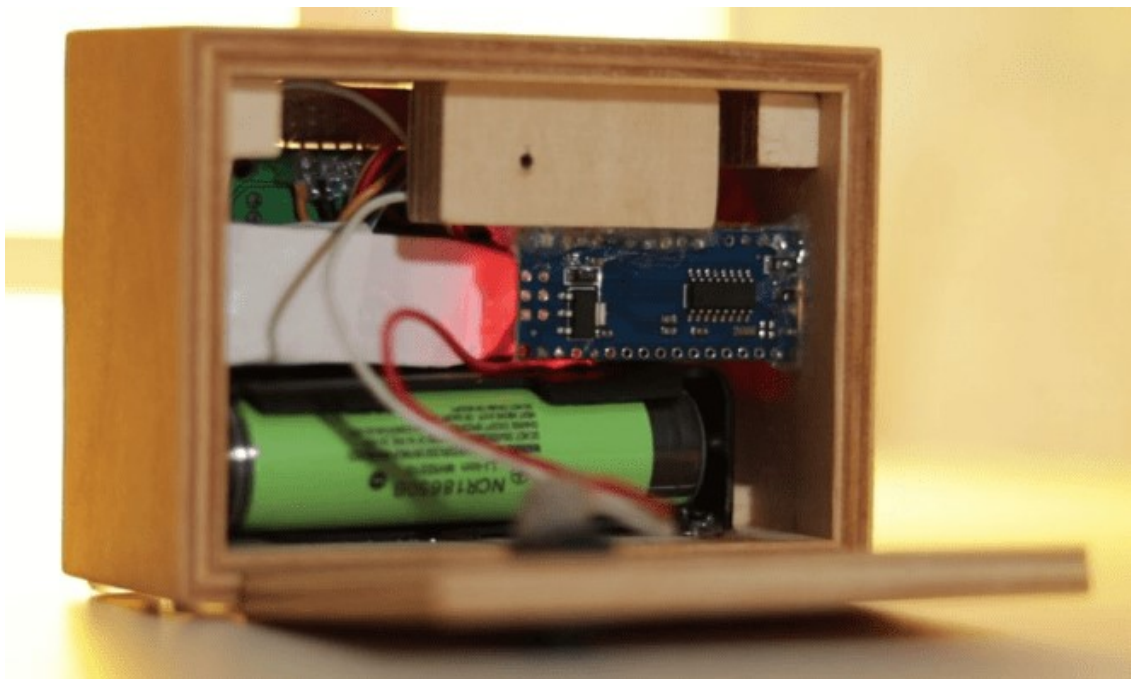
A multi-matrix scrolling text display for absolute beginners

Arduino Team — December 18th, 2018



For this build, YouTuber DIY Perspective goes through the process of constructing a scrolling text display with two 8×8 matrices.

[His instructions](#), along with an excellent video, go through the process from the very basics, including things that many would take for granted, like installing the Arduino IDE. For this reason, it could be a great introduction for those that are new to the maker electronics scene.



The device is controlled via an [Arduino Nano](#) and can be powered by an 18650 battery or wall charger. While relatively simple electronics-wise, what really sets

this project apart is the beautifully finished wooden enclosure. It's held together with glue, and nicely sealed with a single screw!



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[Celebrate with Our Team: One Year with the Xbox Insider Blog!](#)

By blogdottv on Dec 18, 2018 03:22 pm

Post written by: [blogdottv](#)

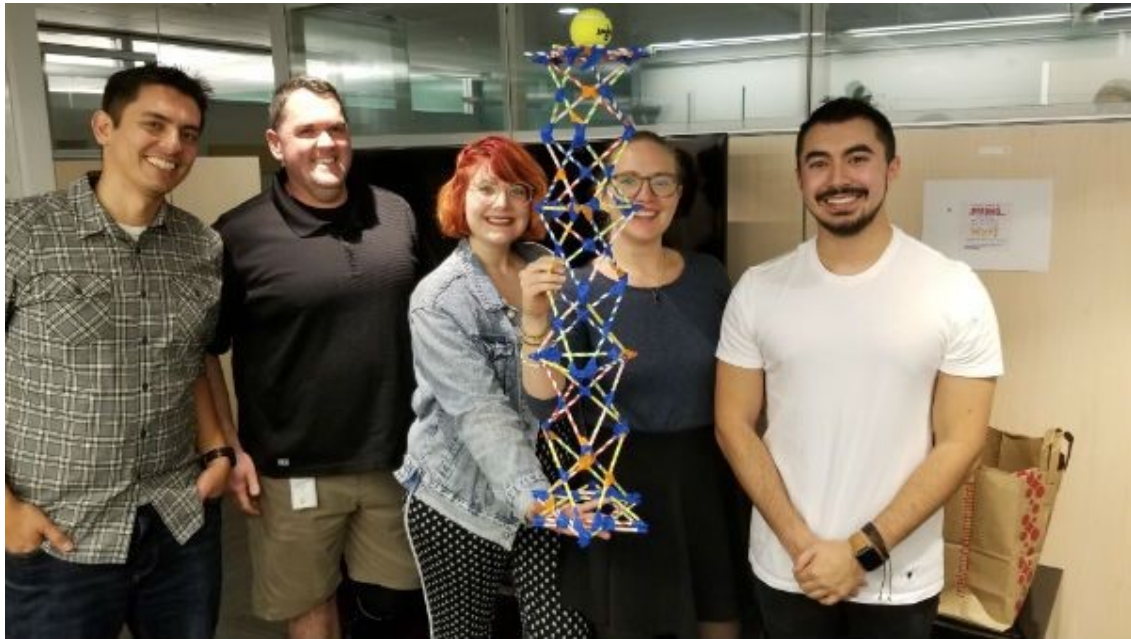
Happy holidays from the Xbox Insider Team! We all hope you're taking this time to celebrate with friends and family and catch up on your gaming backlog.

Recently, we had the chance to get together as a team to celebrate another successful year with you, our Xbox Insider community! Not only that, but we also took the chance to wish a happy anniversary to the Xbox Insider Blog.

Unveiled in October 2017, the Xbox Insider Blog has grown rapidly, becoming a great spot not only for preview-related release notes but also Team Xbox Q&As, playtest announcements and much more. In 2018 alone, we've shown off [our personal Avatars](#) using the new Xbox Avatar Editor, thanked you all for your [feedback](#) and [ideas](#), and announced the [Level 2+](#) and [Level 10+](#) Xbox Insider Exclusive Avatar shirts. It's been a fun year of serving you better!

Check out some images from our celebration, where we took an hour at the end of the workday to honor the Xbox Insider Blog, catch up and complete a team-building exercise, which pitted our Program Managers against our Software Developers. (We now know which of us are rule-benders and which of us are focused on building aesthetically pleasing structures!)

It goes without saying that we can't wait to ring in the new year, new playtests, new features and more with you in 2019. In the meantime, thanks as always for your feedback and participation!









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[State of Decay 2 Soundtrack](#) [Available on Vinyl Today](#)

By blogdottv on Dec 18, 2018 02:00 pm

Post written by: [blogdottv](#)

As 4 million players have been writing their own survival story in [State of Decay 2](#), they've been enjoying BAFTA award-winning and Billboard / MTV VMA nominated Danish composer's Jesper Kyd soundtrack, which is available on [iTunes](#), [Spotify](#) and [Amazon](#). Starting today, for fans who want to experience Jesper's soundtrack full of hope for survival and a better tomorrow in full, they can purchase the [State of Decay 2 Special Edition – Double Vinyl for \\$39.99](#). In addition to the atmospheric guitar and analog synth score as heard in the game, the double vinyl also includes ten previously unreleased tracks.

To celebrate today's release, we caught up with Jesper to ask him some questions gathered from the *State of Decay 2* player community for a deeper look at the soundtrack.

Xbox Wire: Did you play a lot of *State of Decay: YOSE*?

Jesper Kyd: Yes, I did play a lot of *State of Decay* and *YOSE* and it really influenced the way I wrote the score for *SOD2*. It reaffirmed that exploration music is very important to setting the atmosphere of the game, especially between missions.

Xbox Wire: Do you plan to play *State of Decay 2*?

Jesper Kyd: Yes, when I can find the time I plan to play through the game to the end.

Xbox Wire: Did you record any live musicians for the score?

Jesper Kyd: We recorded a ton of live instruments for the score such as dobro guitar, acoustic guitar, electric guitars, live percussion of all sorts, solo violin, solo cello. The live instruments are an important part of making the world of *State of Decay* breathe and come alive. The broken down post-apocalyptic world we play through needs to be reinforced with the feel of rural Americana, we're in the American heartland and live instruments is critical to accomplishing an authentic vibe.

Xbox Wire: What instruments did you use? -What is your favorite?

Jesper Kyd: My favorite instrument is probably the dobro or steel guitar. It adds such a warm and atmospheric feel to the score, especially on tracks such as "Hills of my Hometown". I also really like the fiddle, especially when it's playing chords across the neck. Gives it a folksy feel set on a country hillside vista.

Xbox Wire: How long does it take you to write a piece of music?

Jesper Kyd: It really depends on the length of the track and purpose of the music. Exploration tracks are usually the most challenging since you don't have a clear idea of what the music needs to do at all times. Gameplay specific music is easier since the purpose is clear and established: tension moments often need tension music, suspenseful moments needs suspense, and so on. For these tracks the challenge then becomes to write something that feels fresh and surprising.

Xbox Wire: What was different about this score compared to the first

game?

Jesper Kyd: Firstly, there's a lot more music! I worked on the project for about 2 years, writing over 3 hours of music, some 105 cues in all. Also, I tried to bring out more of the human emotion of the situation you are experiencing. We wanted the music to help make the experience feel hopeful as you try to rebuild and expand your community.

Xbox Wire: What inspired you?

Jesper Kyd: I was inspired by the game's setting, themes of survival and hope for the community.

Xbox Wire: Did you have any influences?

Jesper Kyd: I rarely listen to other music when writing scores and I was careful not to listen to any relevant music. You don't want a theme you are writing to sound similar to something you might be listening to. So my main influence was the game's rural environment and post-apocalyptic story setting. The score is infused with rustic elements from the landscape in decay and so a lot of the recordings were processed with vintage gear.

Xbox Wire: If you weren't doing this what would you be doing?

Jesper Kyd: I always wanted to become a film maker. If I wasn't writing music I still think I would be creating stories and experiences in different ways, perhaps as a film maker.

[See the rest of the story on Xbox Wire](#)

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[343 Industries' Bonnie Ross to be Inducted Into the AIAS Hall of Fame](#)

By blogdottv on Dec 18, 2018 01:00 pm

Post written by: [blogdottv](#)

Today, we are happy to share that the Academy of Interactive Arts & Sciences (AIAS) has announced its 23rd Hall of Fame recipient: Bonnie Ross, Microsoft Corporate Vice President and Head of 343 Industries. Ross has been integral in the vision and expansion of the Halo franchise that has continued to excite generations of fans, generating nearly \$6 billion in worldwide sales to date and has transcended video games to grow into a global entertainment phenomenon. Ross is also a key voice in promoting STEM and diversity efforts across the gaming industry amongst women, under-represented minorities and children.

“It is thanks to Bonnie’s vision and drive for combining art and technology that has allowed the Halo universe to flourish within so many different mediums and platforms,” said Meggan Scavio, President, Academy of Interactive Arts & Sciences. “That along with her deep passion to expand diversity in gaming and encourage STEM education amongst women as well as all young people is truly inspirational. Her positive legacy and leadership have helped advance interactive entertainment and will impact game makers and aspiring game makers for generations to come.”

The 2019 Hall of Fame Award will be presented to Ross during the 22nd Annual D.I.C.E. Awards ceremony on Wednesday, February 13, 2019, at the Aria Convention Center in Las Vegas by her long-time colleague and friend, Phil Spencer, Executive Vice President and Head of Gaming at Microsoft.

“It’s been a privilege to work alongside Bonnie for more than two decades, and I have continually been impressed not only by her passion for merging art and storytelling, but also her equal passion for creating teams and technical breakthroughs; solid foundations that will set the direction of Halo and Xbox for years to come,” said Spencer. “Bonnie’s tenure at Microsoft is more than just a model for aspiring game makers, it’s a proof of concept that bringing together talented and diverse voices around a shared, passionate vision, can unleash worlds, wonders, and legends that define entertainment for generations.”

Ross’ interest in technology and gaming began at an early age, where her pursuit of advanced math and science classes led to a degree in Technical Communication and a concentration in Physics and Computer Science. Following college, she landed an internship at IBM before beginning her profession at Microsoft, first working on operating systems.

Ross began her career in the games industry in 1994, when Microsoft created a PC sports gaming division, leading to her first game release of *NBA Full Court Press* for Windows. She progressed her career in gaming in a variety of roles, including producer, lead producer, executive producer, and general manager overseeing production for all titles within the Microsoft Game Studios portfolio. In these roles, Ross worked with several leading development studios in the co-development or publishing of many well-known titles, including *Counter-Strike* (Xbox), *Dungeon Siege*, *Fuzion Frenzy*, *Gears of War*, *Jade Empire*, *Mass Effect*, *NBA: Inside Drive*, *Pandora’s Box*, *Psychonauts*, and *Zoo Tycoon*.

In 2007, when Halo creators Bungie parted ways with Microsoft as a first-party

developer, Ross founded 343 Industries, an entertainment studio committed to fostering the growth and expansion of the Halo franchise, as well as driving innovation across Microsoft platforms. That commitment to building diverse stories and characters has helped 343 Industries create immersive, blockbuster sci-fi entertainment experiences within the Halo universe. At Microsoft Game Studios and 343 Industries, she has worked with or directly overseen many well-loved Halo games: *Halo 3: ODST*, *Halo: Reach*, *Halo: Combat Evolved Anniversary*, *Halo: Spartan Assault*, *Halo: Spartan Strike*, *Halo 4*, *Halo: The Master Chief Collection*, *Halo 5: Guardians*, *Halo Wars 2*, *Halo: Fireteam Raven*, and the upcoming *Halo Infinite*.

Ross is passionate about bringing together art and technology to transform how people experience entertainment. Over the last nine years, she pushed to broaden franchise reach and define Halo as a leader in transmedia across the entire entertainment industry, including the Halo series of video games, the upcoming Halo television series by SHOWTIME, and live-action series, such as *Halo: Forward Unto Dawn* and *Halo: Nightfall*. In addition, 12 of 17 Halo novels have been named to the New York Times Best Sellers list and Halo consumer products have generated over \$1.5 billion in consumer spend.

Ross is also deeply involved in promoting efforts to drive diversity across the games industry and generating interest amongst women, minorities, and children in the pursuit of science, technology, engineering and math (STEM) careers. In 1997, she co-founded the Microsoft [Women in Gaming](#) community as a way for women in the industry to network and support each other. Beginning as a small cocktail event with roughly 20 attendees, it has since then grown to become an annual lunch at the Game Developers Conference (GDC) that counts more than 1,500 in attendance.

Ross was named one of Fortune's most powerful women in gaming and is a key part of The Ad Council's "She Can STEM" campaign.

The AIAS Hall of Fame honor is bestowed on game creators who have been instrumental in the development of highly influential games and moving a particular genre forward. These individuals demonstrate the highest level of creativity and innovation, resulting in significant product influence on a scale that expands the scope of the industry. Past AIAS Hall of Fame recipients include: Hideo Kojima (2016), Leslie Benzies (2014), Dan and Sam Houser (2014), and Todd Howard (2017),

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[Wie der Komponist von God of War, Bear McCreary, und Sängerin Eivør Pálsdóttir Atreus' Mutter Faye Leben einhauchten](#)

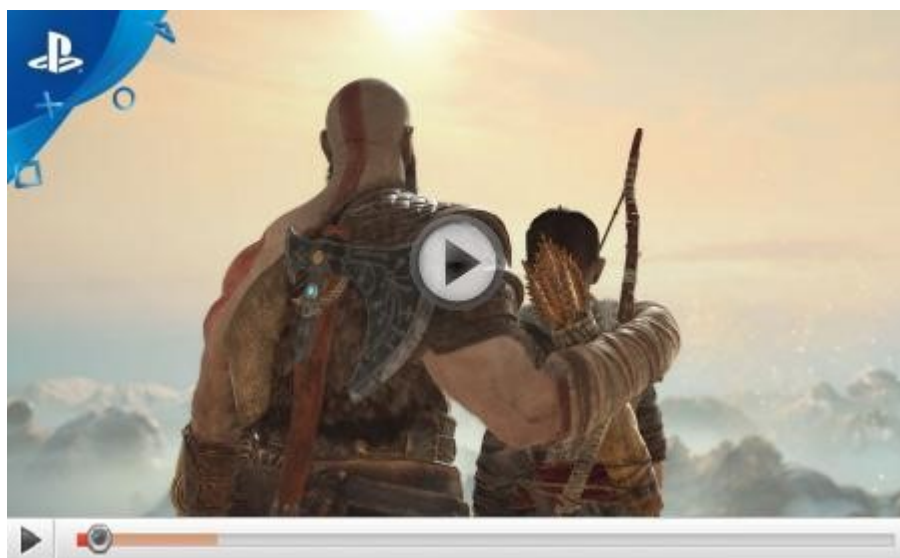
By Horst Klein on Dec 18, 2018 11:15 am

Post written by: [Horst Klein](#)

Peter Scaturro, Senior Music Producer:

Als Co-Produzent Keith Leary und ich zuerst die Details zur Story der „[God of War](#)“-Neuaufgabe erhielten, lief unsere Kreativität sofort auf Hochtouren. Wir diskutierten sehr viel darüber und stellten uns in groben Zügen vor, wie sich die neue Musik anhören könnte.

Sollten die bombastischen Klänge von Streichern, Blechblasinstrumenten und Chor erhalten bleiben? Würde eine Musik, die vom Sound des Originals stark abweicht, bei den Fans ankommen? Wer würde sich der Herausforderung stellen wollen, den Sound von God of War neu zu interpretieren?



Am Ende einigten wir uns auf einige Top-Ideen, die wir Game Director Cory Barlog präsentierten.

Die erste davon war, dass Bear McCreary die Musik komponieren sollte. Keith hatte mit Bear bei Socom 4 zusammengearbeitet und war beeindruckt von seiner Fähigkeit, volkstümliche Instrumente in einen modernen Orchester-Sound zu integrieren und Melodien zu komponieren, die lange im Gedächtnis bleiben.

Wir waren uns sicher, dass die Grundlage des neuen Soundtracks eine Auswahl an skandinavischen Instrumenten darstellen sollte, um die Geschichte besser in die nordische Welt einzufügen. Dafür war Bears Expertise auf diesem Gebiet unerlässlich. Wir drückten die Daumen, dass er und Cory gut zusammenarbeiten würden. Sie verstanden sich sofort und wir wussten, dass Bear der Richtige war.

Die zweite Idee war, anstelle eines traditionellen Chors mit lateinischen Texten

einen isländischen Chor in Altnordisch singen zu lassen. Unser Ziel war es, die DNA des Originalsoundtracks beizubehalten, indem wir weiterhin Streich- und Blechblasinstrumente und einen Chor verwendeten, aber wir wollten den Chor ein bisschen verändern, um den neuen Schauplatz des Spiels widerzuspiegeln.

Die letzte Idee bestand darin, Atreus' verstorbener Mutter Faye eine Stimme zu verleihen.

Das Lob gebührt Keith, dass er die faröische Sängerin Eivør Pálsdóttir auf YouTube „entdeckt“ hat. Wir waren sofort hin und weg von der Schönheit und Kraft in ihrer Stimme, vor allem in ihrem Song [Trollabundin](#). Könnte sie die Stimme von Faye sein?

Ein Anruf bei Eivørs Manager, Roy Lidstone-Jackson, führte zu einem Treffen in Los Angeles und einer Demo-Aufnahmesession für Bear und Eivør. Kreative Köpfe zusammenzubringen, ist ein bisschen wie eine arrangierte Ehe: Selbst aus den besten Absichten entstehen nur selten gute Partnerschaften. Aber in diesem Fall sollte die Zusammenarbeit von Bear und Eivør einfach so sein, und sie hat Faye zurück ins Leben geholt.

Die Version von „Memories of Mother“ auf dem offiziellen Soundtrack ist ein spezieller Song, der Eivørs unglaublichen Stimmumfang ausnutzt.

Vom sanften Summen im ersten Teil des Stücks bis zu den hoch aufsteigenden Noten über dem Chor am Ende – von ihrer Stimme ist man einfach gefesselt.

Die gekürzte Version (zu hören im Video und Song oben) ist genauso mitreißend und es ist toll, Fays Lied in einer neuen Interpretation zu hören.

In den anderen Songs, die man im Spiel hört, erinnert uns Eivør daran, dass Faye immer anwesend ist und Kratos und Atreus den Weg weist. Es ist eine einzigartige Möglichkeit, Musik auf diese Weise einzusetzen, und ich kann mir dazu keine andere Stimme vorstellen als die von Eivør.



Ich kann gar nicht sagen, wie dankbar ich allen bin, die an diesem Soundtrack zusammengearbeitet haben. Bear und sein Produktionsteam bei Sparks & Shadows, vor allem Sam Ewing, Joanna Pane, Ed Trybek und Steve Kaplan, waren brillante Produktionspartner und haben uns bei den unglaublich umfangreichen Aufnahmen, die nötig waren, geholfen.

Die Musiker in London, Island, Prag und Nashville haben alle ihre eigenen, unverwechselbaren Persönlichkeiten in die Musik einfließen lassen.

Santa Monica Studio hat unsere Vision unterstützt und uns die Mittel zur Verfügung gestellt, um die Welt zu bereisen und etwas ganz Besonderes aufzunehmen.

Meine Kollegen Monty Mudd, Joel Yarger, Zak Millman und das gesamte Team von Sony Interactive Music haben wieder einmal großartige Arbeit geleistet. Keith Leary, Chuck Doud und der Führung von World Wide Studio gilt mein Dank für ihr Streben nach Spitzenleistungen. Und ich danke Eivør dafür, dass sie die nordische Magie mitgebracht hat.

Website: [LINK](#)

The post [Wie der Komponist von God of War, Bear McCreary, und Sängerin Eivør Pálsdóttir Atreus' Mutter Faye Leben einhauchten](#) appeared first on [Blogdottv](#). Like us on Facebook: <http://www.facebook.com/blog.dot/>

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