

Blue Cats Freqanalyst Multi 19

Arthur Lennig

Mastering Audio Robert A. Katz, 2007 Suitable for those who want to increase their mastery of digital and analog audio: musicians, producers, A&R, mastering, recording, and mixing engineers, this title offers an introduction to the procedures and technical issues involved in mastering.

A Great and Terrible Beauty Libba Bray, 2010-05-01 It's 1895, and after the death of her mother, 16-year-old Gemma Doyle is shipped off from the life she knows in India to Spence, a proper boarding school in England. Lonely, guilt-ridden, and prone to visions of the future that have an uncomfortable habit of coming true, Gemma's reception there is a chilly one. To make things worse, she's being followed by a mysterious young Indian man, a man sent to watch her. But why? What is her destiny? And what will her entanglement with Spence's most powerful girls – and their foray into the spiritual world – lead to?

Uncanny Bodies Robert Spadoni, 2007-09-04 In 1931 Universal Pictures released *Dracula* and *Frankenstein*, two films that inaugurated the horror genre in Hollywood cinema. These films appeared directly on the heels of Hollywood's transition to sound film. *Uncanny Bodies* argues that the coming of sound inspired more in these massively influential horror movies than screams, creaking doors, and howling wolves. A close examination of the historical reception of films of the transition period reveals that sound films could seem to their earliest viewers unreal and ghostly. By comparing this audience impression to the first sound horror films, Robert Spadoni makes a case for understanding film viewing as a force that can powerfully shape both the minutest aspects of individual films and the broadest sweep of film production trends, and for seeing aftereffects of the temporary weirdness of sound film deeply etched in the basic character of one of our most enduring film genres.

E-Business Essentials Nick Bontis, 2004-09-01 This special issue of *QJEC* marks the final instalment of the journal. The *QJEC* has had a long-standing history of international scholarship focused on the emerging field of electronic commerce with a broad, interdisciplinary approach. It has established the field's intellectual foundation with state-of-the-art research from business, computer science, engineering, law, psychology, and sociology. This particular issue focuses on an eclectic group of papers that are international in scope with authors from Canada, Australia, France, Germany, South Africa and Italy. The papers range in topics from valuing dot com companies, to mobile health and portals, to supply chain management.

Silent Film Sound Rick Altman, 2004 Silent films were, of course, never silent at all. However, the sound that used to accompany the screen picture in the early days of cinema has been neglected as an area of study. Altman explores the various musical, narrative, and even synchronized sound systems that enriched cinema before Jolson spoke.

The Films of Tod Browning Bernd Herzogenrath, 2006 Known as the 'Edgar Allan Poe of cinema', Tod Browning is the dark master of filmmaking. However, despite the commercial success he enjoyed during his lifetime, he has never received the critical acclaim his work deserves. *The Films of Tod Browning* at last pays tribute to his cinematic legacy. With contributors including Vivian Sobchack, Bernd Herzogenrath and Nicole Brenez, *The Films of Tod Browning* covers subjects including images of disability, the body as spectacle, the transition from silent to 'talkie' films and theatrical illusion in Browning's films as well as analysing films such as *Dracula*, *Mark of the Vampire* and the often overlooked *Iron Man* in detail. An essential for film buffs and academics alike.

Hearing Film Anahid Kassabian, 2002-06 This critical examination of music in the films of the 1980s and 1990s looks at the burgeoning role of compiled scores in the shaping of a film. The role of music in films is analysed in terms of gender, race, desire and identity.

Composing for the Films Theodor W. Adorno, Hanns Eisler, 2005-01-01 This classic account of the nature of film music aesthetics was first published in 1947. Its value comes from a unique combination of talents and experience enjoyed by the book's authors. Eisler's time at Hollywood gave him a particular insight on the technical questions which arise for composers when music is used in the production of films, while Adorno was able to contribute on wide aesthetic and sociological matters as well as specifically musical questions. Above all, the authors envisaged the book as a contribution to the study of modern, industrialized culture; and, in this respect, it has a particular importance to the whole area of cultural studies. With an introduction by Graham McCann.

The Talkies Donald Crafton, 1999-11-22 This text offers readers a look at the time when sound was a vexing challenge for filmmakers and the source of contentious debate for audiences and critics. The author presents a view of the talkies' reception, amongst other issues.

The Language of Music Deryck Cooke, 1990 This important and controversial book has come to be regarded as a modern classic. Originally published in 1959, it has exerted a profound influence on all subsequent discussion in the field of musical aesthetics. The author's thesis is that the main characteristic of music is to express and evoke emotion, and that all composers whose music has a tonal basis have used the same, or closely similar, melodic phrases, harmonies, and rhythms to express and evoke the same emotions. He supports this view with numerous musical examples, varying from plainsong to Stravinsky. Based on this evidence he argues that music is a language in the quite specific sense that idioms can be identified and a list of meanings compiled. While acknowledging that a 'dictionary' of the language of music cannot easily be provided, he attempts to supply what could at least be regarded as a 'phrase book'. The enlightening analysis of two complete symphonies by Mozart and Vaughan Williams demonstrates the expressive function of musical form, the latter being an element which the author considers inseparable from musical content.

The Immortal Count Arthur Lennig, 2003 John D. Imboden is an important but often overlooked figure in Civil War history. With only limited militia training, the Virginia lawyer and politician rose to the rank of brigadier general in the Confederate Army and commanded the Shenandoah Valley District, which had been created for Stonewall Jackson. Imboden organized and led the Staunton Artillery in the capture of the U.S. arsenal at Harper's Ferry. He participated in the First Battle of Bull Run/Manassas and organized a cavalry command that fought alongside Stonewall Jackson in his Shenandoah Valley Campaign. The Jones/Imboden Raid into West Virginia cut the Baltimore & Ohio Railroad and ravaged the Kanawha Valley petroleum fields. Imboden covered the Confederate withdrawal from Gettysburg and later led cavalry accompanying Jubal Early in his operations against Philip Sheridan in Sheridan's Shenandoah Valley Campaign. Imboden completed his war service in command of Confederate prisons in Georgia, Alabama, and Mississippi. Spencer C. Tucker fully examines the life of this Confederate cavalry commander, including analysis of Imboden's own post-war writing, and explores overlooked facets of his life, such as his involvement in the Confederate prison system, his later efforts to restore the economic life of his home state of Virginia by developing its natural resources, and his founding of the city of Damascus, which he hoped to make into a new iron and steel center. Spencer C. Tucker, John Biggs Professor of Military History at the Virginia Military Institute, is the author of *Vietnam* and the author or editor of several other books on military and naval history. He lives in Lexington, Virginia.

The Computer and Music Harry B. Lincoln, 2019-06-30 The first of its kind, this book consists of twenty-one essays describing the many different uses of the digital computer in the field of music. Musicologists will find that various historical periods—from medieval to contemporary—are represented, and examples of computer analysis

of ethnic music are considered. Edmund A. Bowles contributes an entertaining historical survey of music research and the computer. Lejaren Hill here discusses computer composition, both in this country and in Europe, and gives a bibliography of composers and their works. A. James Gabura's essay describes experiments in analyzing and identifying the keyboard styles of Haydn, Mozart, and Beethoven. There is also a section of particular interest to music librarians.

Audio-vision Michel Chion, 1994 Deals with issue of sound in audio-visual images

Film, a Sound Art Michel Chion, 2009 The author argues that watching movies is more than just a visual exercise--it enacts a process of audio-viewing. The audiovisual makes use of tropes, devices, techniques, and effects that convert multiple sensations into image and sound, therefore rendering, instead of reproducing, the world through cinema. This book considers developments in technology, aesthetic trends, and individual artistic style that recast the history of film as the evolution of a truly audiovisual language. It also explores the intersection of auditory and visual realms. The author describes the effects of audio-visual combinations claiming, for example, that the silent era (which he terms deaf cinema) did not end with the advent of sound technology but continues to function underneath and within later films. He also discusses cinematic experiences ranging from Dolby multitrack in action films and the eerie tricycle of Stanley Kubrick's *The Shining* to the way actors from different nations use their voices and words.

A Confederacy of Dunces John Kennedy Toole, 2007-12-01 Winner of the Pulitzer Prize "A masterwork . . . the novel astonishes with its inventiveness . . . it is nothing less than a grand comic fugue."--The New York Times Book Review *A Confederacy of Dunces* is an American comic masterpiece. John Kennedy Toole's hero, one Ignatius J. Reilly, is huge, obese, fractious, fastidious, a latter-day Gargantua, a Don Quixote of the French Quarter. His story bursts with wholly original characters, denizens of New Orleans' lower depths, incredibly true-to-life dialogue, and the zaniest series of high and low comic adventures (Henry Kisor, Chicago Sun-Times).

A dictionary of musical themes Harold Barlow, Sam Morgenstern, 1983 Contient plus de 10 000 thèmes classiques, classés par ordre alphabétique de compositeurs et renvoyant à des index alphabétique et solfégique

Tod Browning's Dracula Gary Don Rhodes, 2014 Few movies in film history have resonated with audiences as deeply and for as many years as Universal's original 1931 version of *Dracula*, starring Bela Lugosi as the vampire count. Filmmaker and film historian Gary D. Rhodes brings years of research to fruition, providing conclusive answers to everything you ever wanted to know this iconic film. Overflowing with newly unearthed information and fresh analysis, and fully illustrated, *Tod Browning's Dracula* is one of the most in-depth books ever published on a single film. *Tod Browning's Dracula* by Gary D. Rhodes is the first in a collectible series of books on the world's most iconic, classic horror films.

Melodic Similarity Center for Computer Assisted Research in the Humanities, 1998 This volume covers a wide range of approaches to fundamental questions about music, such as: What is similarity in music? How do we recognize it? How can we program computers to recognize it? Topics include concepts and procedures, tools and applications, human melodic judgments, and online tools for melodic searching. The contributors draw on theoretical approaches and practical results from computer science and network models, folk-music archives and bibliographical collaborations, algorithmic composition, classical-music history, ethnomusicology and social psychology, and case law in claims of popular music plagiarism. Contributors David Bainbridge, David Cope, Tim Crawford, Charles Cronin, Ewa Dahlig, Dominik Hörnel, John Howard, Costas S. Iliopoulos, Andreas Kornstädt, Rodger J. McNab, Nigel Nettheim, Donncha Ó Maidín, Rajeev Raman, Helmut Schaffrath, Eleanor Selfridge-Field, Lloyd A. Smith, Ian H. Witten, Masato

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The Voice in Cinema Michel Chion, 1999 Chion analyzes imaginative uses of the human voice by directors like Lang, Hitchcock, Ophüls, Duras, and de Palma.

Unheard Melodies Claudia Gorbman, 1987

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