

1. Record Nr.	UNICASCUB0238188
Autore	Demosthenes
Titolo	La prima orazione contro Filippo / commentata dal prof. Salvatore Rossi
Pubbl/distr/stampa	Livorno, : R. Giusti, 1918
Titolo uniforme	Philippicae
Descrizione fisica	16. p. XXXV, 48
Collana	Biblioteca di classici greci commentati per le scuole
Disciplina	885.01
Soggetti	Demostene . Filippiche. 1. - Commenti
Lingua di pubblicazione	Italiano
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	L. 1.60.
2. Record Nr.	UNINA9910973217803321
Titolo	Music, electronic media, and culture // edited by Simon Emmerson
Pubbl/distr/stampa	Aldershot ; ; Burlington, USA, : Ashgate, c2000
ISBN	1-315-59687-3 1-317-09171-X 1-281-09865-5 9786611098650 0-7546-8632-9
Edizione	[1st ed.]
Descrizione fisica	1 online resource (263 p.)
Altri autori (Persone)	EmmersonSimon <1950->
Disciplina	306.4&#x2019;84 306.484 786.7
Soggetti	Electronic music - History and criticism Music and technology Music - 20th century - History and criticism
Lingua di pubblicazione	Inglese

Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Cover; Contents; Notes on contributors; Introduction; Part One: Listening and interpreting; 1 Through and around the acousmatic: the interpretation of electroacoustic sounds; 2 Simulation and reality: the new sonic objects; 3 Beyond the acousmatic: hybrid tendencies in electroacoustic music; Part Two: Cultural noise; 4 Plunderphonics; 5 Crossing cultural boundaries through technology?; 6 Cacophony; Part Three: New places, spaces and narratives; 7 Art on air: a profile of new radio art; 8 'Losing touch?': the human performer and electronics 9 Stepping outside for a moment: narrative space in two works for sound aloneIndex; A; B; C; D; E; F; G; H; I; J; K; L; M; N; O; P; Q; R; S; T; U; V; W; X; Y; Z
Sommario/riassunto	Technology revolutionised the ways that music was produced in the twentieth century. As that century drew to a close and a new century begins a new revolution in roles is underway. The separate categories of composer, performer, distributor and listener are being challenged, while the sounds of the world itself become available for musical use. All kinds of sounds are now brought into the remit of composition, enabling the music of others to be sampled (or plundered), including that of unwitting musicians from non-western cultures. This sound world may appear contradictory - stimulating and in

3. Record Nr.	UNINA9910968151503321
Autore	Pippin Robert B. <1948->
Titolo	Hollywood westerns and American myth : the importance of Howard Hawks and John Ford for political philosophy // Robert B. Pippin
Pubbl/distr/stampa	New Haven [Conn.], : Yale University Press, c2010
ISBN	0-300-14578-0
Edizione	[1st ed.]
Descrizione fisica	1 online resource (256 p.)
Collana	The Castle lectures in ethics, politics, and economics
Disciplina	791.43/6278
Soggetti	Western films - History and criticism National characteristics, American, in motion pictures Politics in motion pictures
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction -- Red River and the right to rule -- Who cares who shot Liberty Valance? : the heroic and the prosaic in The man who shot Liberty Valance -- Politics and self-knowledge in The searchers -- Conclusion.
Sommario/riassunto	In this pathbreaking book one of America's most distinguished philosophers brilliantly explores the status and authority of law and the nature of political allegiance through close readings of three classic Hollywood Westerns: Howard Hawks' Red River and John Ford's The Man Who Shot Liberty Valance and The Searchers. Robert Pippin treats these films as sophisticated mythic accounts of a key moment in American history: its "second founding," or the western expansion. His central question concerns how these films explore classical problems in political psychology, especially how the virtues of a commercial republic gained some hold on individuals at a time when the heroic and martial virtues were so important. Westerns, Pippin shows, raise central questions about the difference between private violence and revenge and the state's claim to a legitimate monopoly on violence, and they show how these claims come to be experienced and accepted or rejected. Pippin's account of the best Hollywood Westerns brings this genre into the center of the tradition of political thought, and his readings raise questions about political psychology and the political

passions that have been neglected in contemporary political thought in favor of a limited concern with the question of legitimacy.

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