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| 1. Record Nr. | UNINA9910463054403321 |
| Autore | Brookshaw Dominic Parviz |
| Titolo | The Routledge intermediate Persian course : Farsi shirin ast, Book two / / Dominic Parviz Brookshaw and Pouneh Shabani Jadidi |
| Pubbl/distr/stampa | Milton Park, Abingdon, Oxon ; ; New York : , : Routledge, , 2012 |
| ISBN | 0-203-12317-4 1-136-33753-9 |
| Descrizione fisica | 1 online resource (231 p.) |
| Altri autori (Persone) | JadidiPouneh Shabani |
| Disciplina | 491/.5582421 |
| Soggetti | Persian language - English Electronic books. |
| 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 | Lesson 1. Which sport are you interested in? -- Lesson 2. Which issues normally cause divorce? -- Lesson 3. What do you know about Iran's ancient sites? -- Lesson 4. What are the advantages and disadvantages of life in the capital? -- Lesson 5. Which do you prefer: poetry or prose? -- Lesson 6. What are the pros and cons of travelling by train? -- Lesson 7. What do you do to protect the environment? -- Lesson 8. What do commercial centres look like in your country? -- Lesson 9. How many of Iran's provinces do you know? -- Lesson 10. What is mourning? -- Lesson 11. Who is your favourite poet? -- Lesson 12. What are the main characteristics of people's clothing in your country? -- Lesson 13. What day of the year is New Year's Day in Iran? -- Lesson 14. Can natural disasters be prevented? -- Lesson 15. What do you know about Islam?. |
| Sommario/riassunto | The Routledge Intermediate Persian Course: Farsi Shirin Ast, Book Two is the first intermediate level Persian textbook written specifically for English-speaking university students that makes use of up-to-date pedagogical techniques, and stresses the importance of communicative competence. The diversity of the texts in this textbook helps to familiarize students with a range of literary genres, and provides them with the necessary building blocks to continue reading on their own. One of the distinctive features of this book is the approach to language |

learning it is based on; all t

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| 2. Record Nr. | UNINA9910785691503321 |
| Titolo | Celluloid Symphonies : Texts and Contexts in Film Music History // Julie Hubbert |
| Pubbl/distr/stampa | Berkeley, CA : , : University of California Press, , [2011] ©2011 |
| ISBN | 1-283-27727-1 9786613277275 0-520-94743-6 |
| Descrizione fisica | 1 online resource (525 p.) |
| Disciplina | 781.5/4209 |
| Soggetti | Motion picture music Symphony |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Description based upon print version of record. |
| Nota di contenuto | Celluloid Symphonies -- Front matter -- Contents -- Preface -- Acknowledgments -- Part One. Playing the Pictures: Music and the Silent Film (1895-1925) -- Introduction -- 1. Plain Talk to Theater Managers and Operators. Seating/Music (1909) -- 2. Incidental Music for Edison Pictures (1909) -- 3. Jackass Music (1911) -- 4. Selections from What and How to Play for Pictures (1913) -- 5. Music for the Picture (1911) -- 6. The Art of Exhibition: Rothapfel on Motion Picture Music-Its Object and Its Possibilities (1914) -- 7. Selections from Musical Accompaniment of Moving Pictures (1920) -- 8. Selections from Musical Presentation of Motion Pictures (1921) -- 9. Selections from Encyclopaedia of Music for Pictures (1925) -- 10. Two Thematic Music Cue Sheets: The Thief of Bagdad (1924) and Dame Chance (1926) -- 11. Music and Motion Pictures (1926) -- 12. Publishers Win Movie Music Suit (1924) -- Part Two. All Singing, Dancing, and Talking: Music in the Early Sound Film (1926- 1934) -- Introduction -- 13. New Musical Marvels in the Movies (1926) -- 14. Musicians to Fight Sound- |

Film Devices (1928) -- 15. The Truth about Voice Doubling (1929) -- 16. Westward the Course of Tin-Pan Alley (1929) -- 17. What's Wrong with Musical Pictures? (1930) -- 18. Present Day Musical Films and How They Are Made Possible (1931) -- 19. Alfred Hitchcock on Music in Films (1934) -- Part Three. Carpet, Wallpaper, and Earmuffs: The Hollywood Score (1935-1959) -- Introduction -- 20. Composers in Movieland (1935) -- 21. The Aesthetics of the Sound Film (1935) -- 22. Scoring the Film (1937) -- 23. Some Experiences in Film Music (1940) -- 24. What Is a Filmusical? (1937) -- 25. Music in the Films (1941) -- 26. Music or Sound Effects? (1947) -- 27. The New Musical Resources (1947) -- 28. Movie Music Goes on Record (1952) -- 29. The Man with the Golden Arm (1956) -- 30. Forbidden Planet (1956) -- 31. Interview with Stanley Donen (1977) -- 32. One Thing's for Sure, R 'n' R Is Boffo B.O. (1958) -- Part Four. The Recession Soundtrack: From Albums to Auteurs, Songs to Serialism (1960-1977) -- Introduction -- 33. Film Themes Link Movie, Disk Trades (1960) -- 34. Mancini Debunks Album Values (1961) -- 35. Herrmann Says Hollywood Tone Deaf as to Film Scores (1964) -- 36. The New Sound on the Soundtracks (1967) -- 37. Movies: Tuning In to the Sound of New Music (1968) -- 38. Towards an Interior Music (1997) -- 39. Keeping Score on Schifrin: Lalo Schifrin and the Art of Film Music (1969) -- 40. BBC Interview with Jerry Goldsmith (1969) -- 41. The Jazz Composers in Hollywood: A Symposium with Benny Carter, Quincy Jones, Henry Mancini, Lalo Schifrin, and Pat Williams (1972) -- 42. George Lucas: Stinky Kid Hits the Bigtime (1974) -- 43. The Annotated Friedkin (1974) -- 44. What ever Became of Movie Music? (1974) -- Part Five. The Postmodern Soundtrack: Film Music in the Video and Digital Age (1978-Present) -- Introduction -- 45. Selling a Hit Soundtrack (1979) -- 46. Interview with John Williams (1997) -- 47. Scoring with Synthesizers (1982) -- 48. Rock Movieo (1985) -- 49. How Rock Is Changing Hollywood's Tune (1989) -- 50. Danny Elfman: From Boingo to Batman (1990) -- 51. Selections from The Celluloid Jukebox: Interviews with Allison Anders, Alan Rudolph, Michael Mann, Isaac Julien, Wim Wenders, Bob Last, Penelope Spheeris, Ry Cooder, Quentin Tarantino, Cameron Crowe, and David Byrne (1995) -- 52. Composing with a Very Wide Palette: Howard Shore in Conversation (1999) -- 53. Hollywood Sound (2005) -- Index

Sommario/riassunto

Celluloid Symphonies is a unique sourcebook of writings on music for film, bringing together fifty-three critical documents, many previously inaccessible. It includes essays by those who created the music-Max Steiner, Erich Korngold, Jerry Goldsmith, Elmer Bernstein and Howard Shore-and outlines the major trends, aesthetic choices, technological innovations, and commercial pressures that have shaped the relationship between music and film from 1896 to the present. Julie Hubbert's introductory essays offer a stimulating overview of film history as well as critical context for the close study of these primary documents. In identifying documents that form a written and aesthetic history for film music, Celluloid Symphonies provides an astonishing resource for both film and music scholars and for students.

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| 3. Record Nr. | UNINA9910141203503321 |
| Titolo | Acta mycologica |
| Pubbl/distr/stampa | Warszawa, : Pastwowe Wydawn. Naukowe |
| ISSN | 2353-074X |
| Descrizione fisica | 1 online resource |
| Soggetti | Mycology Grzyby Lichenologia Mikologia Porosty Mycologie Periodical Periodicals. |
| Lingua di pubblicazione | Polacco |
| Formato | Materiale a stampa |
| Livello bibliografico | Periodico |
| Note generali | Refereed/Peer-reviewed |