1. Record Nr. UNINA9910777063803321

Titolo	Computational modelling [[electronic resource] /] / guest editor, Chris Bailey
Pubbl/distr/stampa	Bradford, England, : Emerald Group Publishing, c2002
ISBN	1-280-47971-X 9786610479719 1-84544-723-9
Descrizione fisica	1 online resource (69 p.)
Collana	Soldering & surface mount technology ; ; v.14, no. 1
Altri autori (Persone)	BaileyChris
Disciplina	621.381531
Soggetti	Solder and soldering - Mathematical models Surface mount technology - Mathematical models
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di contenuto	Contents; Abstracts & keywords; Editorial; Correlation of solder paste rheology with computational simulations of the stencil printing process; Solder paste reflow modeling; Numerical modelling of scanned beam laser soldering of fine pitch packages; A simplified model of the reflow soldering process; CFD modelling of the flow field inside a reflow oven; Analysis on solder ball shear testing conditions with a simple computational model; Optimisation modelling for flip-chip solder joint reliability; Internet commentary; Book review; Industry news; Appointments; International diary Note from the publisher
Sommario/riassunto	This special issue of SSMT brings together seven papersdemonstrating the latest achievements in the applications ofcomputational modelling technology to soldering processesand solder joint reliability.Why use computational models?The performance of soldering materials during productassembly is governed by complex interacting physicalphenomena.

2. Record Nr. UNINA9910842274703321

Autore	Kurze Fabian
Titolo	In die Stille geleiten : Darstellungsprinzipien und Erfahrungsweisen eines musikalischen Grundphänomens
Pubbl/distr/stampa	Tübingen, : Tübingen University Press, 2022
Descrizione fisica	1 electronic resource (218 p.)
Collana	Tübinger Beiträge zur Musikwissenschaft ; 34
Soggetti	Theory of music & musicology
Lingua di pubblicazione	Tedesco
Formato	Materiale a stampa
Livello bibliografico	Monografia

Sommario/riassunto

We perceive silence in music essentially when its time seems to stand still: for example, immediately before the beginning of a work. Silence dwells there outside the sounding music; John Cage forced it into a work in 1952. Inaudible because continuously silent, 4'33" blurs the boundaries of the work and at the same time embodies the principle of the silent fermata: an infinitely large period of time. The ancient Greek theory of time and music predicted its condition of possibility as the place of the world soul: an eternally recurring zero point of time. Erwin Schulhoff's eye music In futurum (1919) declined it with pause signs. And as early as 1607, Claudio Monteverdi's prologue to Orfeo transformed the silent standstill into an imperative of stillness. In Franz Schubert's and Robert Schumann's music, two other places of silence can be recognized: in silence as a tonal goal, which is sought in vain in Schubert's Piano Sonata in B-flat Major (1828), and in the tone of zero volume, which, as an infinitely distant sound, transcends the geometric system of notation.
Stille in der Musik nehmen wir im Wesentlichen dann wahr, wenn ihre Zeit stehenzubleiben scheint: etwa unmittelbar vor dem Beginn eines Werkes. Stille weilt dort außerhalb der erklingenden Musik, John Cage drängte sie 1952 in ein Werk hinein. Nicht hörbar, weil durchgehend schweigend, verwischt 4’33’’ die Werkgrenzen und verkörpert zugleich das Prinzip der stillen Fermate: ein unendlich großer Zeitraum. Dessen Möglichkeitsbedingung zeichnete die antike griechische Zeit- und

Musiktheorie als Ort der Weltseele vor: ein ewig wiederkehrender Nullpunkt der Zeit. Erwin Schulhoffs Augenmusik In futurum (1919) deklinierte ihn mit Pausenzeichen aus. Und bereits 1607 überführte Claudio Monteverdis Prolog des Orfeo den schweigenden Stillstand in ein Gebot des Stillseins. In Franz Schuberts und Robert Schumanns Musik lassen sich noch zwei andere Orte der Stille erkennen: in der Ruhe als tonales Ziel, das in Schuberts Klaviersonate B-Dur (1828) vergebens gesucht wird, und im Ton der Lautstärke Null, der als unendlich entfernter Klang das geometrische Notationssystem übersteigt.