

1. Record Nr.	UNINA9910969328203321
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Titolo	The syntax of Tuki : a cartographic approach // Edmond Bilola
Pubbl/distr/stampa	Amsterdam, : John Benjamins Pub. Co., 2013
ISBN	9789027272362 9027272360
Edizione	[1st ed.]
Descrizione fisica	1 online resource (637 p.)
Collana	Linguistik aktuell/Linguistics today, , 0166-0829 ; ; v. 203
Disciplina	496/.397
Soggetti	Tuki language - Syntax Tuki language - Grammar
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 indexes.
Nota di contenuto	The Syntax of Tuki; Editorial page; Title page; LCC data; Dedication page; Table of contents; Foreword; Acknowledgements; Abbreviations; Introduction; 1.0 Theoretical framework; 1.1 The starting point; 1.2 The uniformity of syntactic structures; 1.3 Substitution vs Adjunction; 1.4 Cartography and minimalism; 1.5 Current trends in the cartographic approach; 1.6 A Cartography of subject positions; 1.7 The computational system and the architecture of the grammar; 1.8 Feature theory and movement; 1.9 The syntax - Information structure interface; 1.10 Motivation for the present study 1.11 Organization of the book Clause structure; 2.1 The language: Tuki; 2.2 Earlier descriptions of Tuki grammar; 2.3 The classification of nouns; 2.4 Types of nominal forms; 2.5 Secondary prefixes; 2.6 Verb morphology; 2.6.1 Tense and Aspect; 2.6.2 Verbs; 2.6.2.1 Verb prefixes; 2.6.3 Reflexivization; 2.6.4 Verb suffixes; 2.6.5 Reciprocals; 2.6.6 Causative verbs; 2.6.7 Subject markers; 2.6.8 Object markers; 2.7 Basic word order; 2.8 The internal structure of infl [+ tense]; 2.8.1 Word Order in Tensed Clauses; 2.8.2 The structure of the Tuki verb; 2.8.2.1 Verb Structure 2.9 Well- formedness of a zero subject 2.9.1 The Resumption Test; 2.9.2 The Emex Condition; 2.9.3 pro and the Pronominal Argument Hypothesis; 2.9.4 Identification of a zero subject; 2.9.5 That- Trace Effects in Tuki; 2.10 Wh- movement; 2.11 Predicate Cleft Constructions; 2.12 Simple sentences; 2.13 The complex sentence;

2.14 Formal indicators of coordination; 2.15 Formal indicators of subordination; 2.16 Question formation; 2.17 Dependent yes-no Independent clause; 2.18 Focalization; 2.19 Relativization; 2.20 Topicalization; 2.21 Resumptive pronouns; 2.22 Anaphora and Binding
The order of clausal functional heads 3.0 Introduction; 3.1 Tense; 3.1.1 Past one (P1); 3.1.2 Past two (P2); 3.1.3 Past three (P3); 3.1.4 Present (P0); 3.1.5 The future one (F1); 3.2 The future two (F2); 3.3 Aspect; 3.3.1 The habitual aspect; 3.3.2 The retrospective aspect; 3.3.3 Continuative /roo/, Terminative /dzu/; 3.3.4 The progressive aspect; 3.3.5 The semelrepetitive aspect; 3.3.6 The anterior aspect; 3.3.7 The incomplete and complete aspects; 3.3.8 The attenuative aspect; 3.3.9 The repetitive (iterative) aspect; 3.3.10 The quantitative aspect
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4.1 Guglielmo Cinque's hierarchy

Sommario/riassunto

This monograph conducts a syntactic study of Tuki, a Bantu language spoken in Cameroon, from a cartographic perspective. The following domains are meticulously explored: The Complementizer Domain, the Inflectional Domain and the Verbal Domain. This study reveals that there is a relative phrase (RelP) located between ForceP and FocP. Moreover, a detailed analysis of an articulated IP provides the order of clausal functional heads that manifest aspectual morphology, which is theoretically closely related to issues in adverbial syntax. Additionally, the language under study unveils a very rich

2. Record Nr.	UNINA9911019517203321
Autore	Reveillac Jean-Michel
Titolo	Synthesizers and Subtractive Synthesis, Volume 2 : Application and Practice
Pubbl/distr/stampa	Newark : , : John Wiley & Sons, Incorporated, , 2024 ©2024
ISBN	9781394297740 1394297742 9781394297726 1394297726
Edizione	[1st ed.]
Descrizione fisica	1 online resource (302 pages)
Disciplina	786.74
Soggetti	Electronic music Software synthesizers
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
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Novation Bass Station II -- 2.2.3. Max/MSP -- 2.2.4. Pure Data -- 2.2.5. VCV Rack -- 2.2.6. Reaktor -- 2.3. Exercise 6 - multiple oscillators -- 2.3.1. Minimoog (or clones) -- 2.3.2. Novation Bass Station II -- 2.3.3. Max/MSP -- 2.3.4. Pure Data -- 2.3.5. VCV Rack -- 2.3.6. Reaktor -- 2.4. Exercise 7 - noise generator -- 2.4.1. Minimoog -- 2.4.2. Behringer 2600 (ARP 2600) -- 2.4.3. Novation Bass Station II -- 2.4.4. Max/MSP -- 2.4.5. Pure Data -- 2.5. To conclude classic synthesis -- Chapter 3 Advanced Subtractive Synthesis -- 3.1. Exercise 8 - ring modulation -- 3.1.1. Behringer 2600 (ARP 2600) -- 3.1.2. Arturia MatrixBrute. 3.1.3. Novation Bass Station II -- 3.1.4. Max/MSP -- 3.1.5. Pure Data -- 3.1.6. VCV Rack -- 3.1.7. Reaktor -- 3.2. Exercise 9 - sample and hold -- 3.2.1. Behringer 2600 (ARP 2600) -- 3.2.2. Arturia MatrixBrute -- 3.2.3. Max/MSP -- 3.2.4. Pure Data -- 3.2.5. VCV Rack -- 3.2.6. Reaktor -- 3.3. Sound effects -- 3.3.1. Exercise 10 - reverberation -- 3.3.2. Exercise 11 - chorus -- 3.3.3. Exercise 12 - flanger -- 3.3.4. Exercise 13 - phaser -- 3.4. Conclusion -- Chapter 4 Duophony, Paraphony and Polyphony -- 4.1. Exercise 14 - duophony and paraphony -- 4.1.1. Behringer 2600 (ARP 2600) -- 4.1.2. Novation Bass Station II -- 4.1.3. Behringer Neutron -- 4.1.4. Arturia MatrixBrute -- 4.2. Exercise 15 - polyphony -- 4.2.1. Max/MSP -- 4.2.2. Pure Data -- 4.2.3. VCV Rack -- 4.2.4. Reaktor -- 4.3. Conclusion -- Chapter 5 Sequencers and Arpeggiators -- 5.1. Exercise 16 - sequencers and arpeggiators -- 5.1.1. VCV Rack -- 5.1.2. Reaktor -- 5.1.3. Max/MSP -- 5.1.4. Pure Data -- 5.2. Conclusion -- Conclusion -- Appendix 1 USB Connectivity -- Appendix 2 Pure Data Extensions -- A2.1. Oscilloscope -- A2.2. Activating/deactivating the DSP -- A2.3. Virtual keyboard -- A2.4. A virtual keyboard patch -- Appendix 3 Keyboards and Interfaces -- A3.1. MIDI keyboards -- A3.2. Audio-MIDI interface -- Appendix 4 MIDI Notes, Numbers and Frequencies -- Glossary -- References -- Index -- Other titles from ISTE in Waves -- EULA.

Sommario/riassunto

This book, authored by Jean-Michel Réveillac, delves into the intricacies of synthesizers and subtractive synthesis, focusing on application and practice. It serves as a comprehensive guide for individuals interested in electronic music production, particularly those keen on understanding and utilizing subtractive synthesis techniques. The text covers various exercises involving sound generation, envelope association, filtering, and the implementation of advanced synthesis techniques like ring modulation and sample and hold. The book is designed for both beginners and advanced users, offering insights into using different synthesizers and software such as Behringer Neutron, ARP 2600, Max/MSP, Pure Data, and VCV Rack. The author's purpose is to provide a practical resource for music producers, sound engineers, and students in the field of electronic music.
