

(INFORMATICA PER LE) DIGITAL HUMANITIES

INTERCULTURAL STUDIES IN LANGUAGES AND LITTEATURE

**UNIVERSITÀ DEGLI STUDI DI BERGAMO
2024 - 2025**

MARIO VERDICCHIO

INFORMATICA PER LE DIGITAL HUMANITIES ADS SEMINARIO PER STUDENTI NON ANGLOFONI

INTERCULTURAL STUDIES IN LANGUAGES AND LITERATURE

**UNIVERSITÀ DEGLI STUDI DI BERGAMO
2024- 2025**

CECILIA SCATTURIN

CECILIA.SCATTURIN@GUEST.UNIBG.IT

**LUNEDÌ 11- 14 (2S, III)
LUNEDÌ 11- 14 (2S, IV)**

17 FEBBRAIO - 31 MARZO 2025 (ROSATE . SALA CONSIGLIO)

7 APRILE - 8 MAGGIO 2025 (ROSATE . SALA CONSIGLIO)

MATERIALI

[HTTPS://CS.UNIBG.IT/VERDICCH/DH.HTML](https://cs.unibg.it/verdicch/dh.html)

CALENDARIO CORSO

Lunedì

F.		17	24			
M.	3	10	17	24	31	
A.	7	14	28			
M.	5	8				

LUNEDÌ 11-14

CALENDARIO APPELLI

			0			
M.			26			
G.						
L.		13		31		
A.						
S.						

- 1 DEFINIZIONE
- 2 STORIA E METODO

- 3 FONDAMENTI MATEMATICI . NUMERO
- 4 FONDAMENTI INFORMATICI . CODIFICA
- 5 FONDAMENTI FISICI . CIRCUITO

I TESTI

- 6 CONVERGENZE DISCIPLINARI: IL TESTO
- 7 LE DH APPLICATE A TESTI E DOCUMENTI
- 8 PROBLEMI DI METODO

GLI OGGETTI

- 9 LA CODIFICA DELLE IMMAGINI DIGITALI
- 10 LO STATUTO DELLE IMMAGINI DIGITALI
- 11 LE DH APPLICATE ALLE IMMAGINI

I SUONI

- 12 LA CODIFICA DEI SUONI DIGITALI
- 13 NARRAZIONI MULTIMEDIALI E MEMORIA

- 14 ASPETTI GESTIONALI
- 15 DH VISIONI

DIGITAL HUMANITIES



UNIVERSITÀ DEGLI STUDI DI BERGAMO



VERDICCHIO M., *L'INFORMATICA PER LA COMUNICAZIONE*, FRANCO ANGELI, MILANO, 2015 (SECONDA EDIZIONE)

**IMMAGINE
STUDIO**

TESTO







JOHN DAVICK (regista), JOEL MARKS (produttore)

Sound, acoustics and recording

(I volti dell'energia. Il suono. Produzione e propagazione del suono - Fenomeni sonori - Acustica e registrazione)

Parte 1

1986

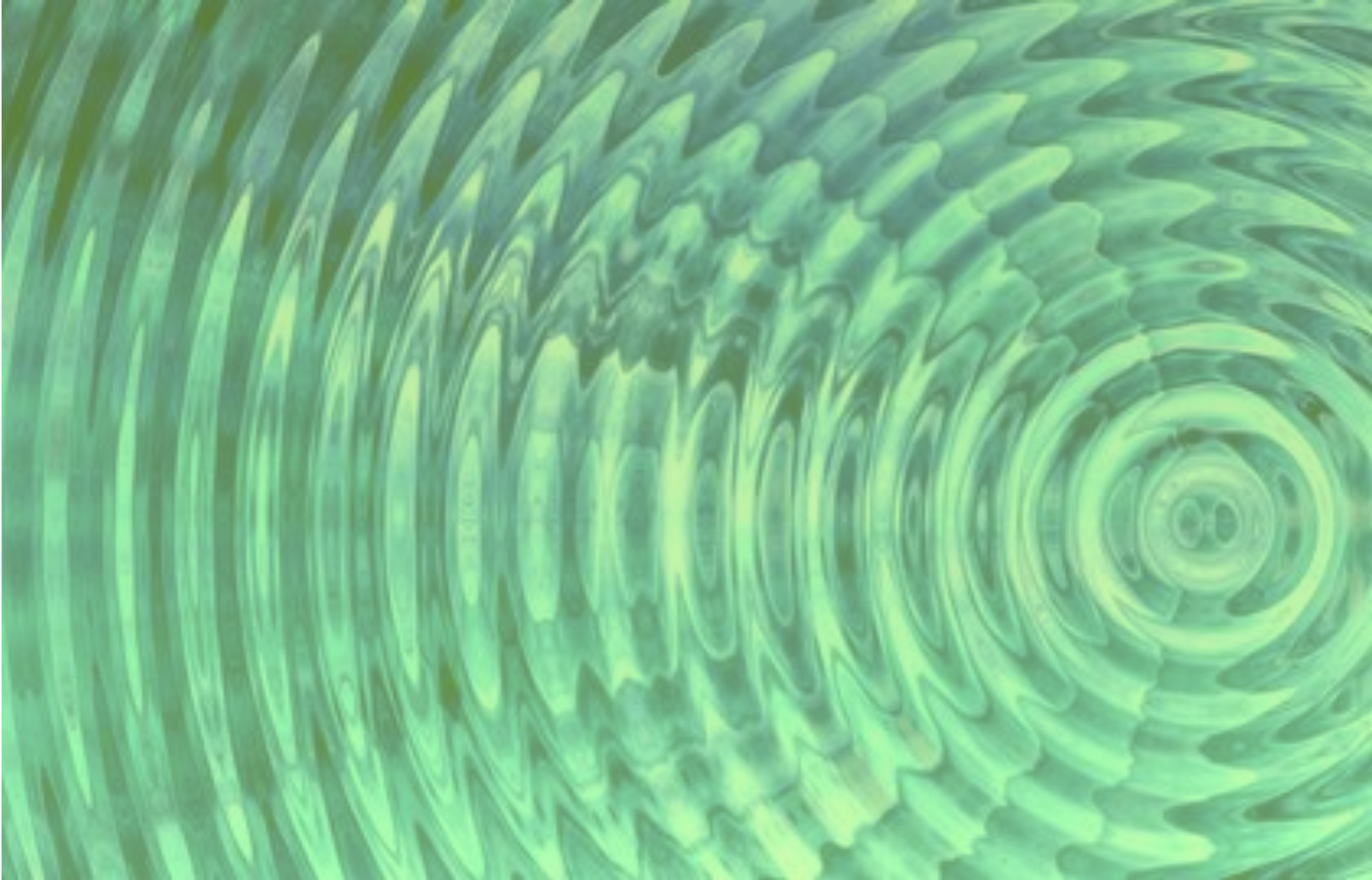
Coronet.Films

https://www.youtube.com/watch?v=CHep3H_I0X4



FISICA DEL SUONO

V I B R A Z I O N I





The image is a composite. The main part is a photograph of a medical professional in a camouflage uniform kneeling and using a stethoscope on a patient lying on the ground in a wooded area. The patient is wearing a watch and has a stethoscope around their neck. A green wavy, liquid-like pattern is overlaid on the right side of the image.

La propagazione è Direttamente proporzionale alla densità del mezzo



COSA HANNO TUTTI I SUONI DIVERSI CHE PERCEPIAMO IN COMUNE?

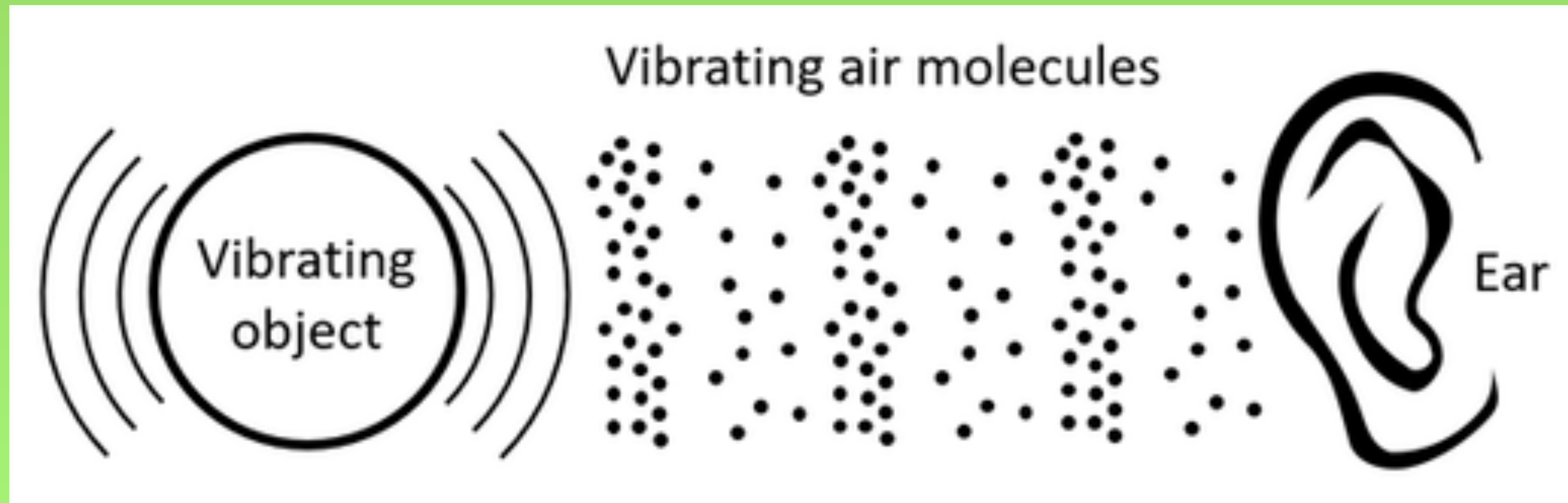
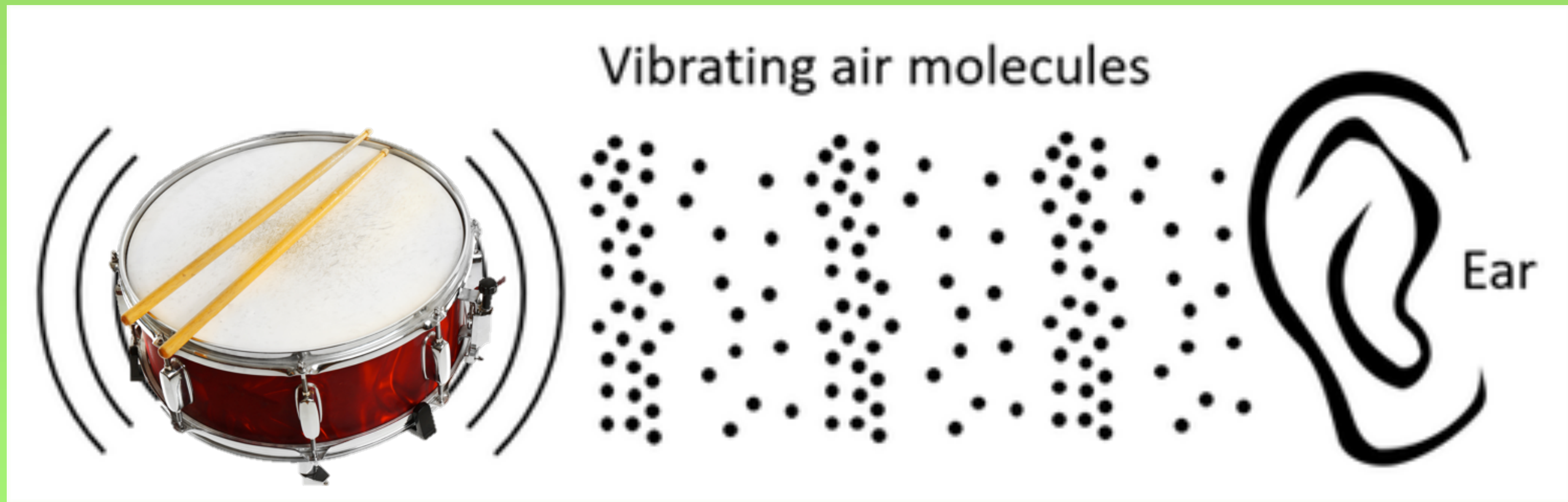


Image courtesy of We Grow Thinkers. (<http://wegrowthinkers.weebly.com/>)

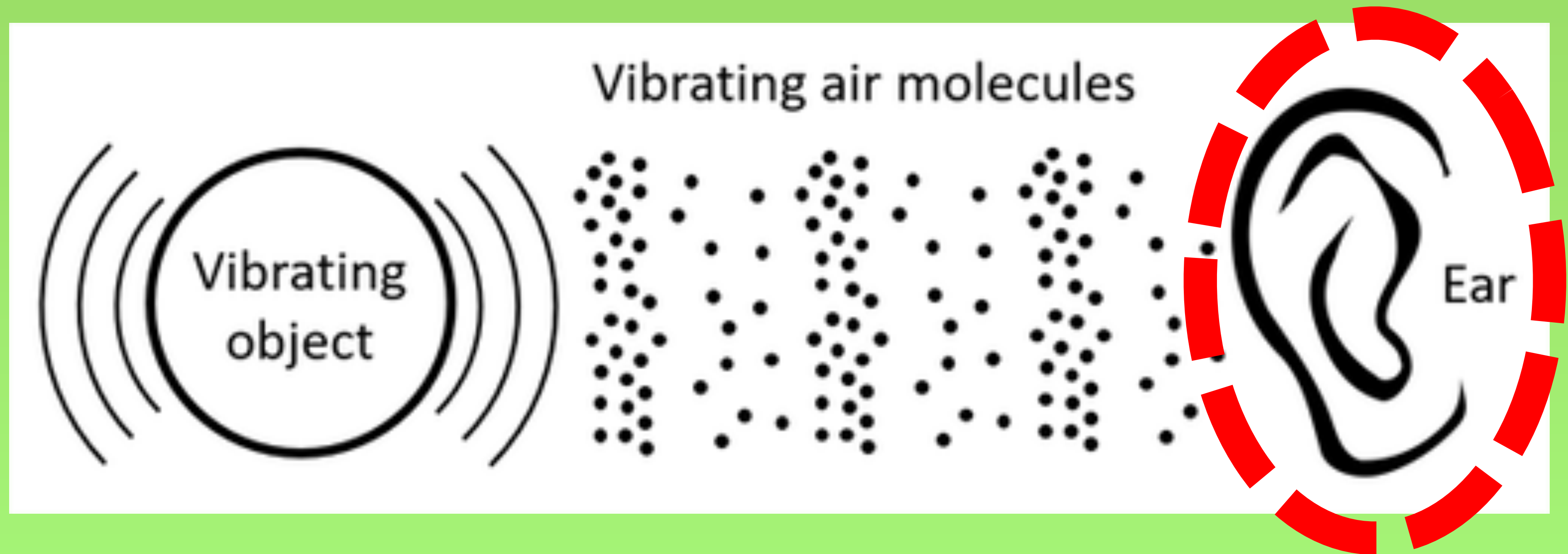
**V
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1

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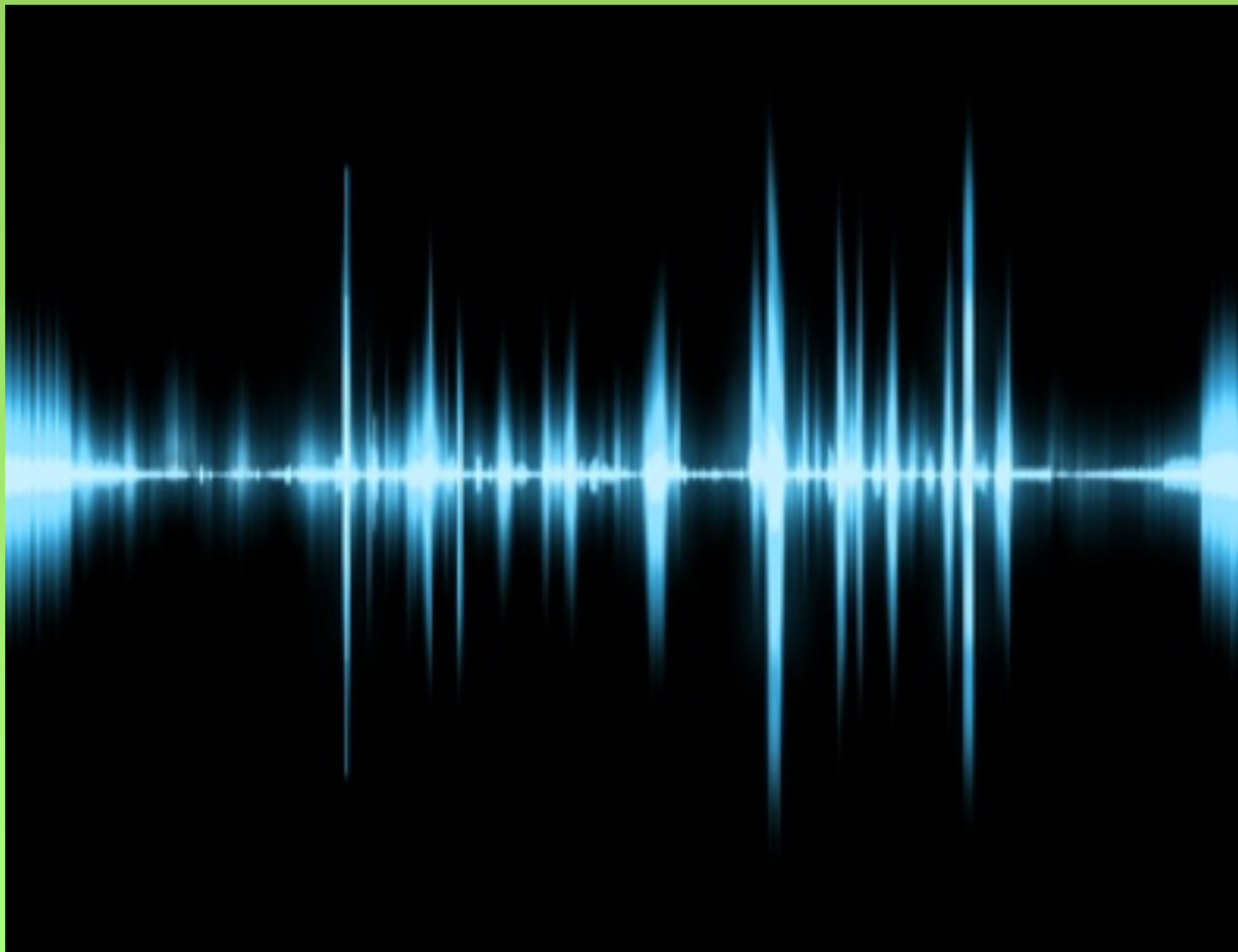
3



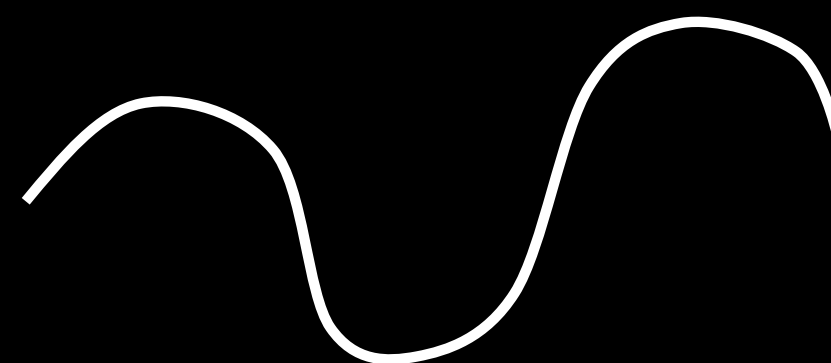




https://www.youtube.com/watch?v=8K8Gx4s_joM

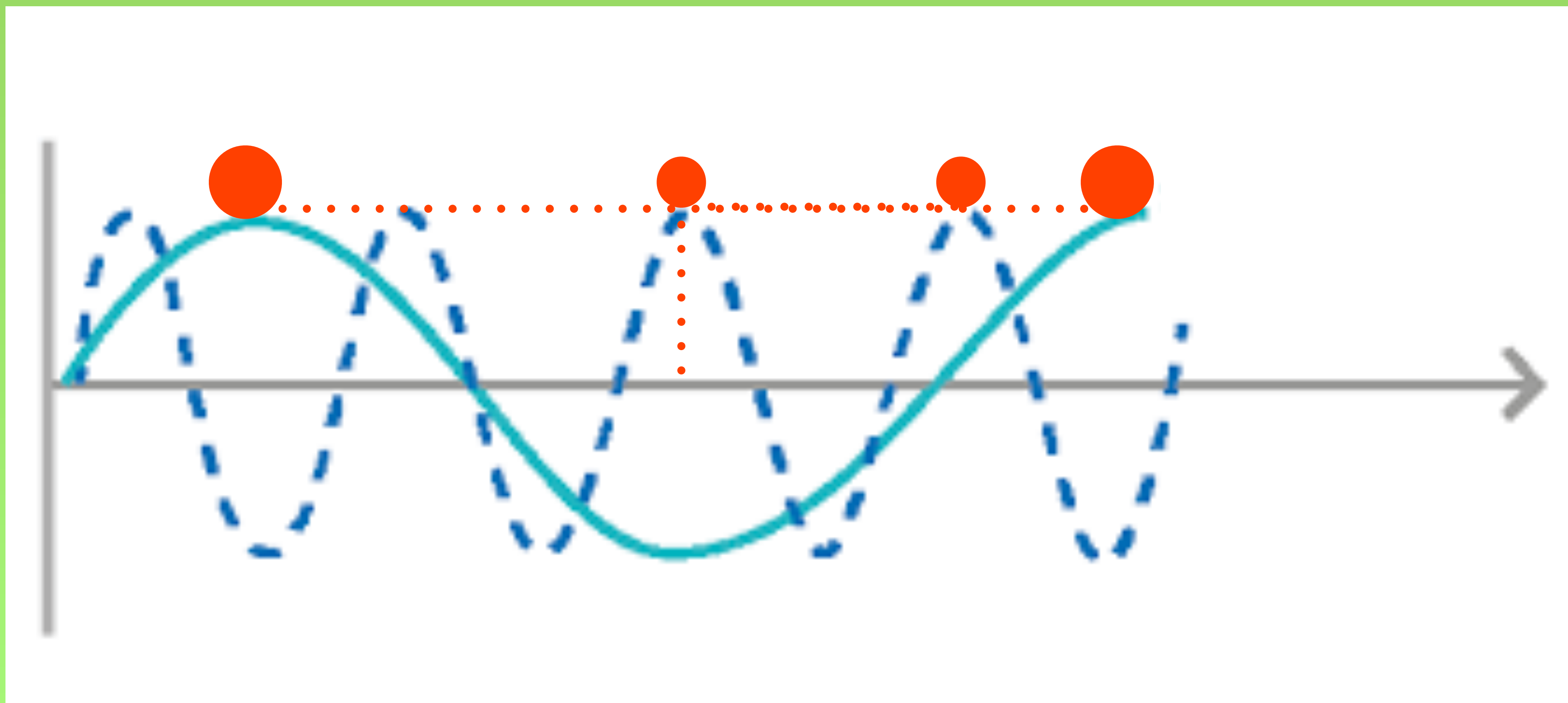


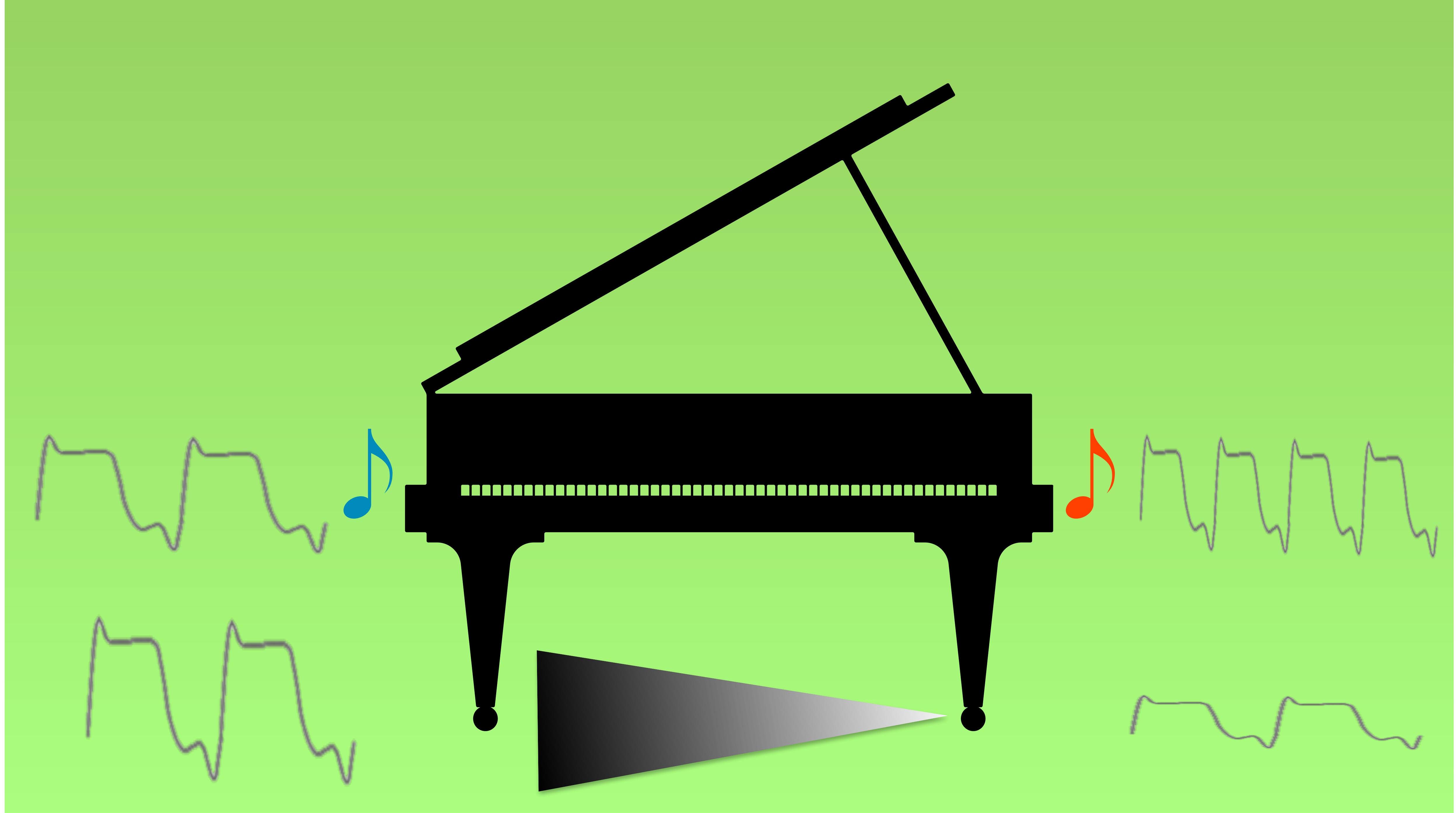
ALTEZZA / VOLUME

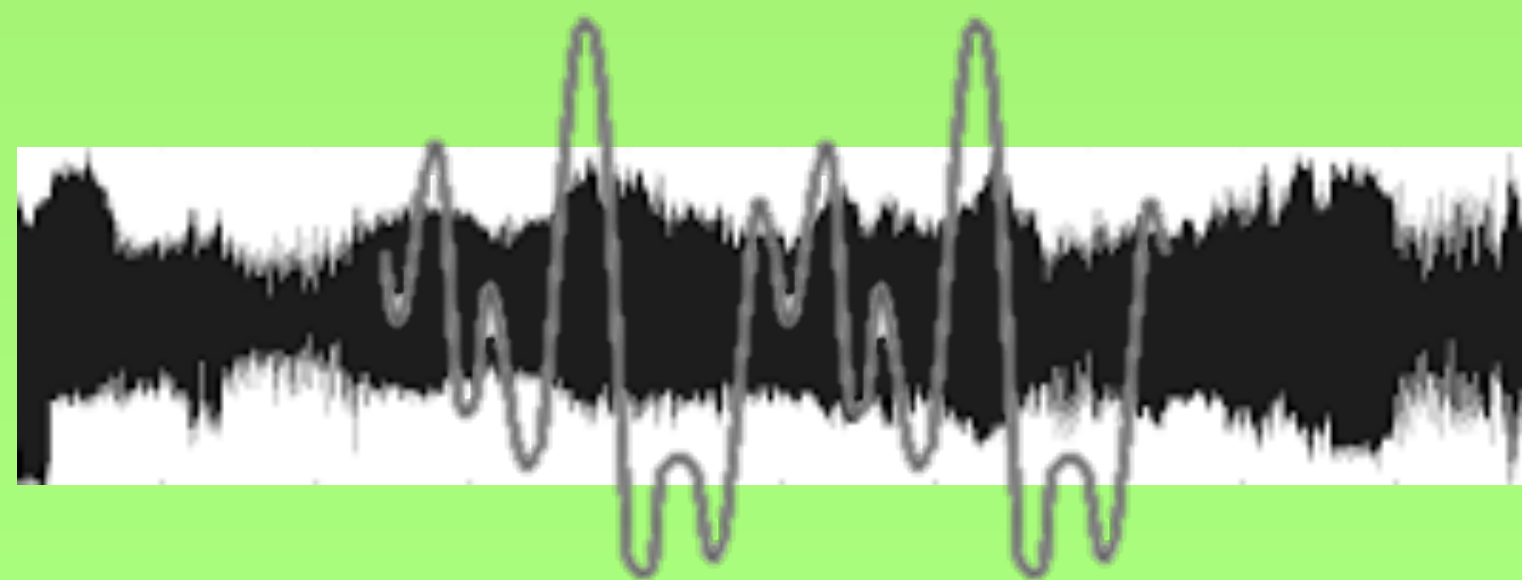


TIMBRO/FORMA DELL'ONDA

← →
INTENSITA' / FREQUENZA PICCO



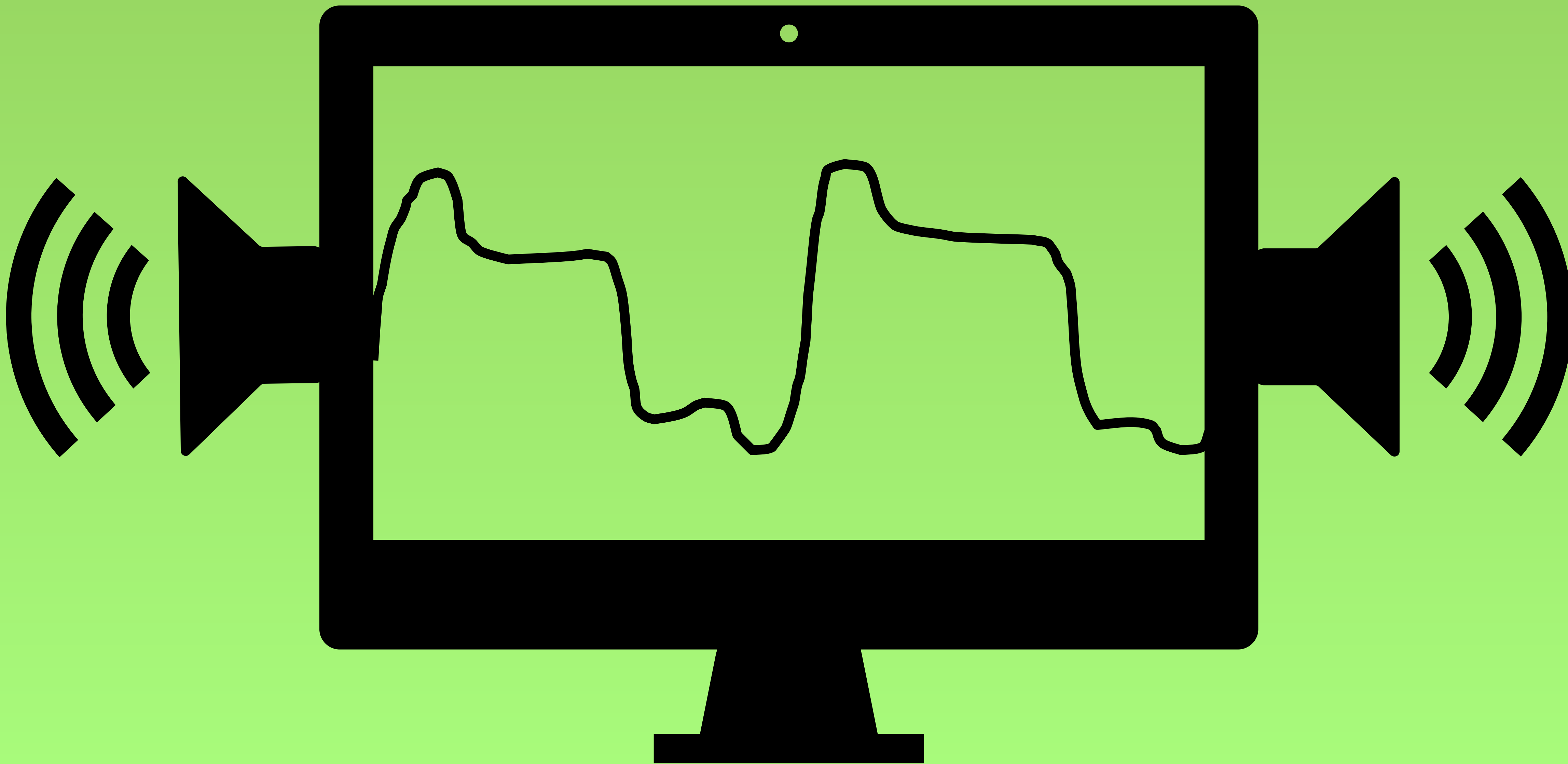


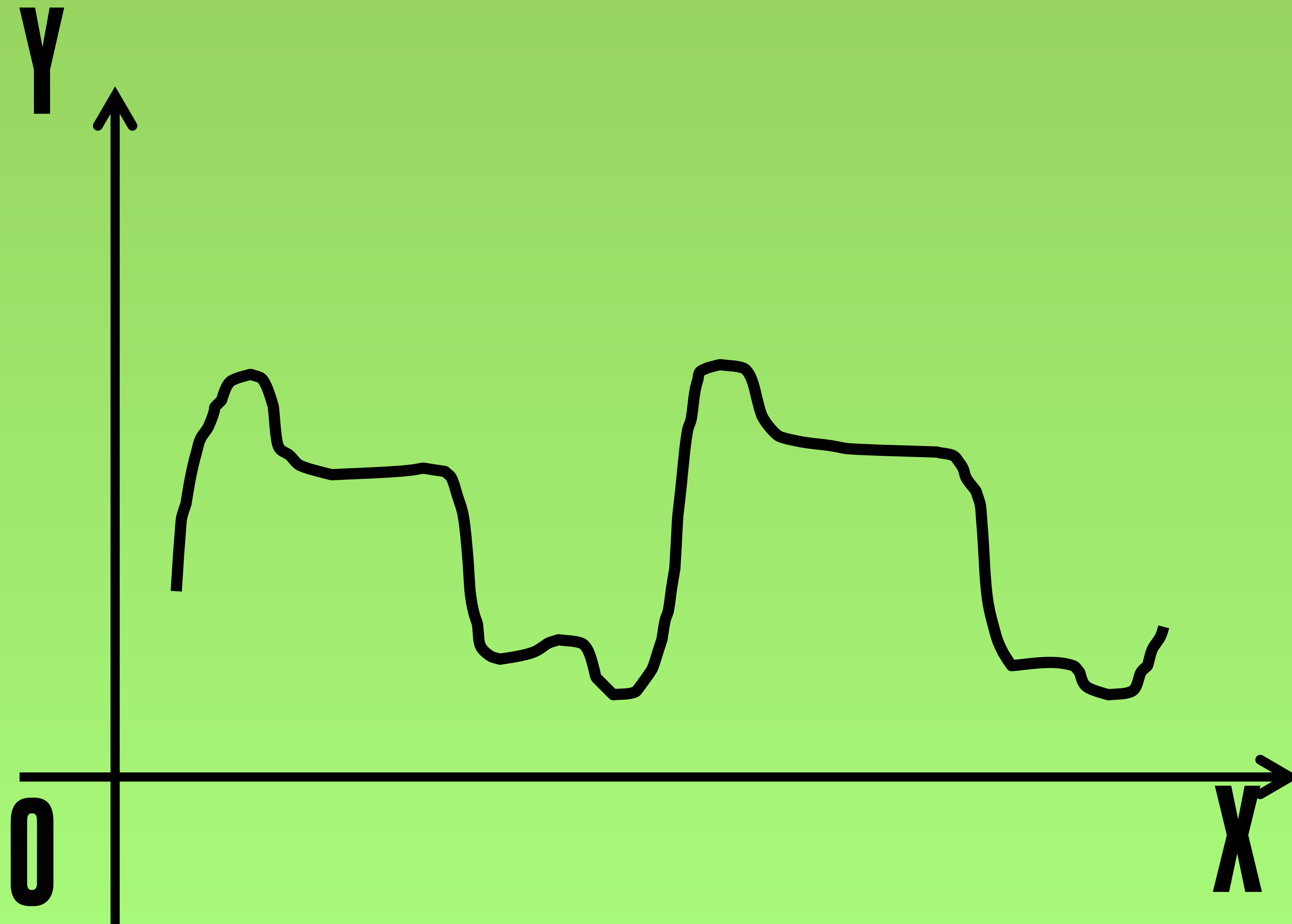


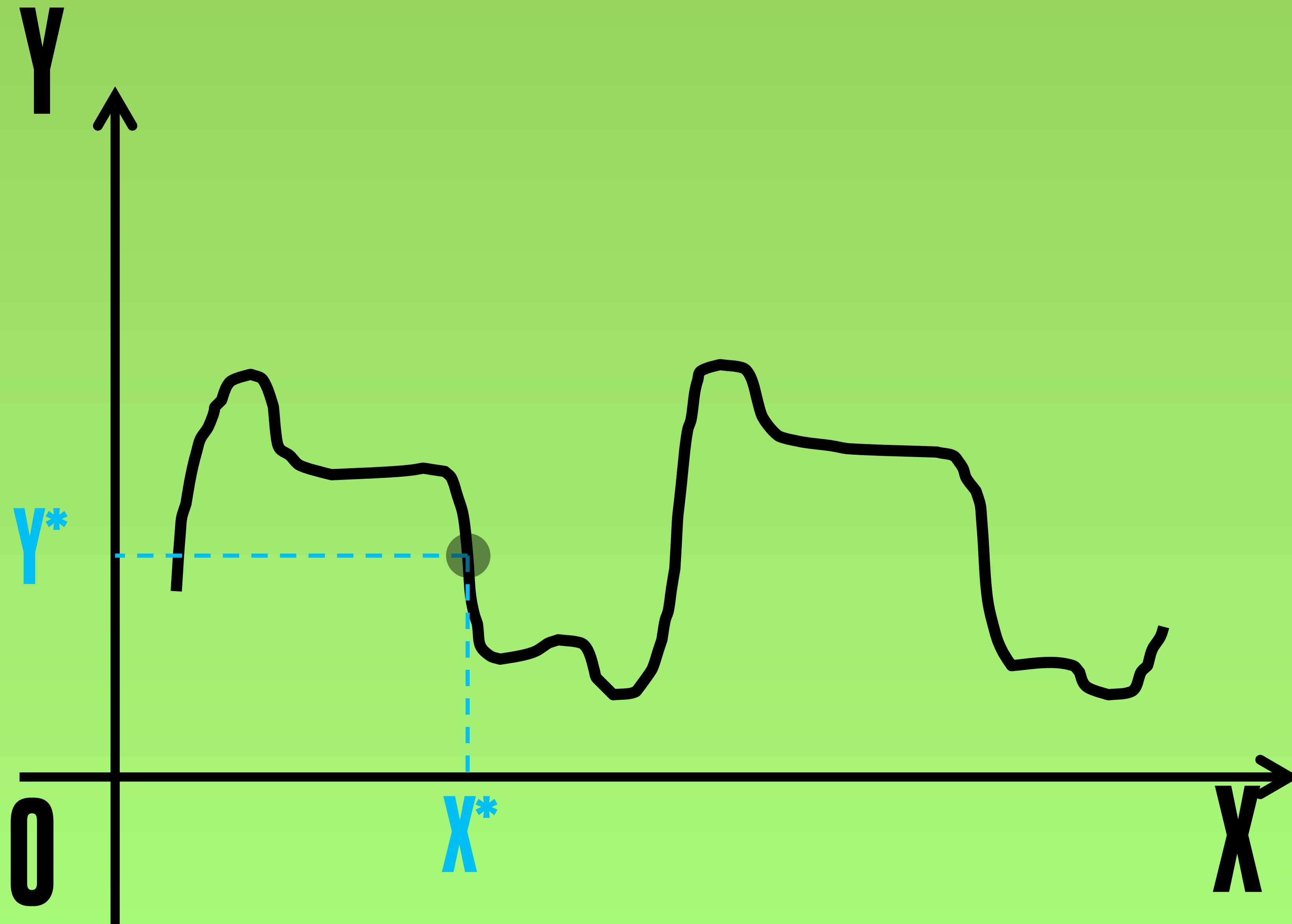


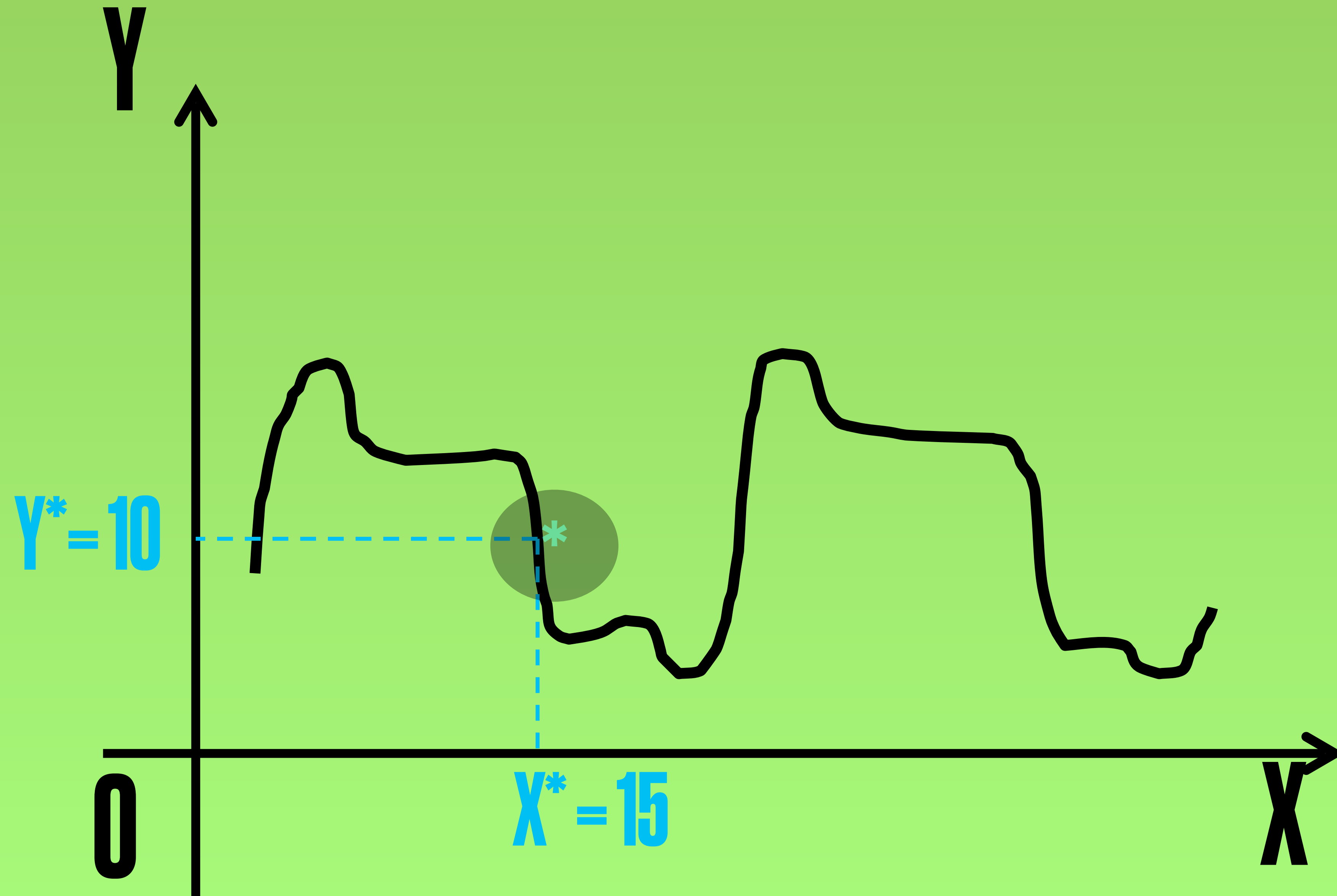
SUONO

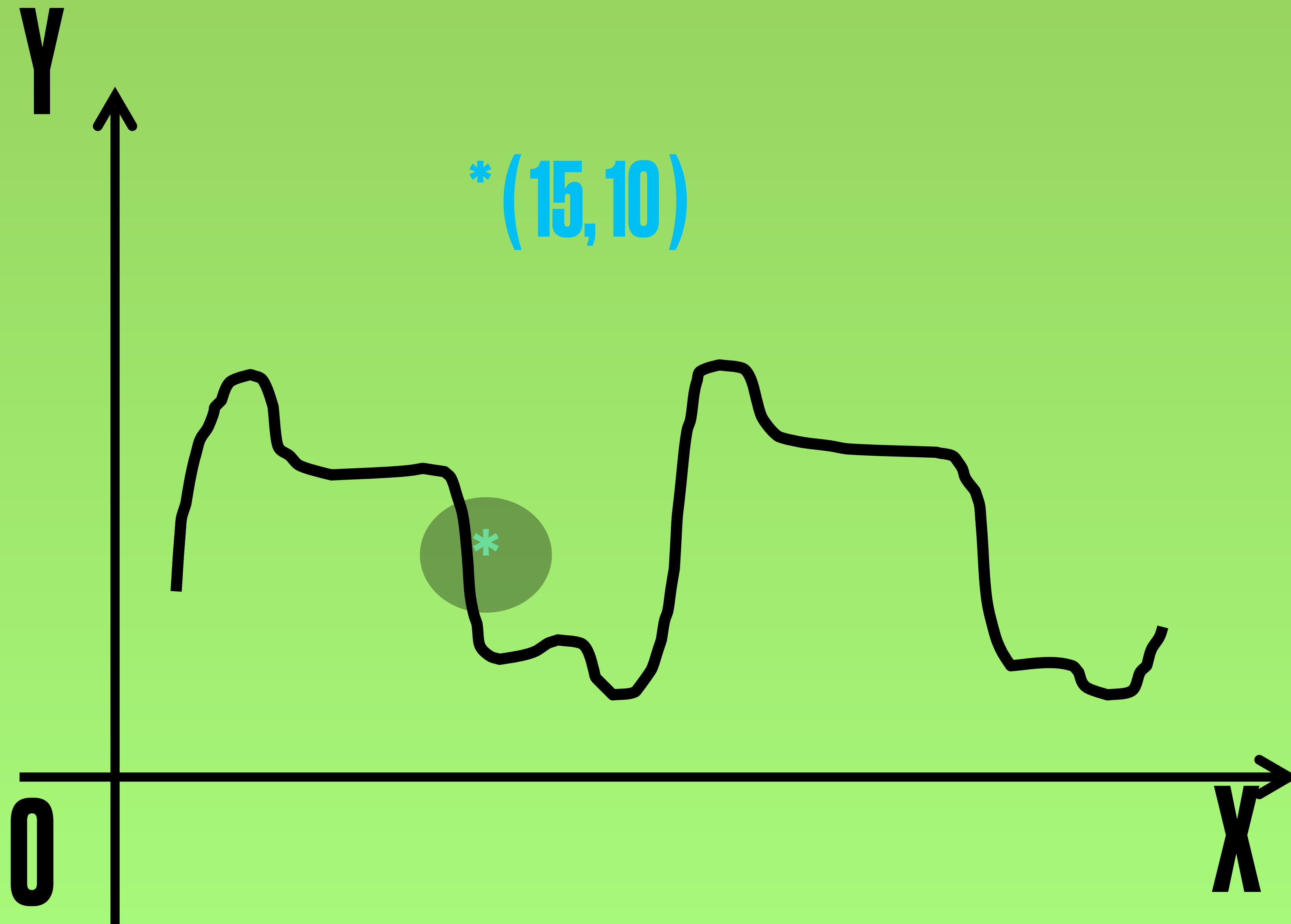




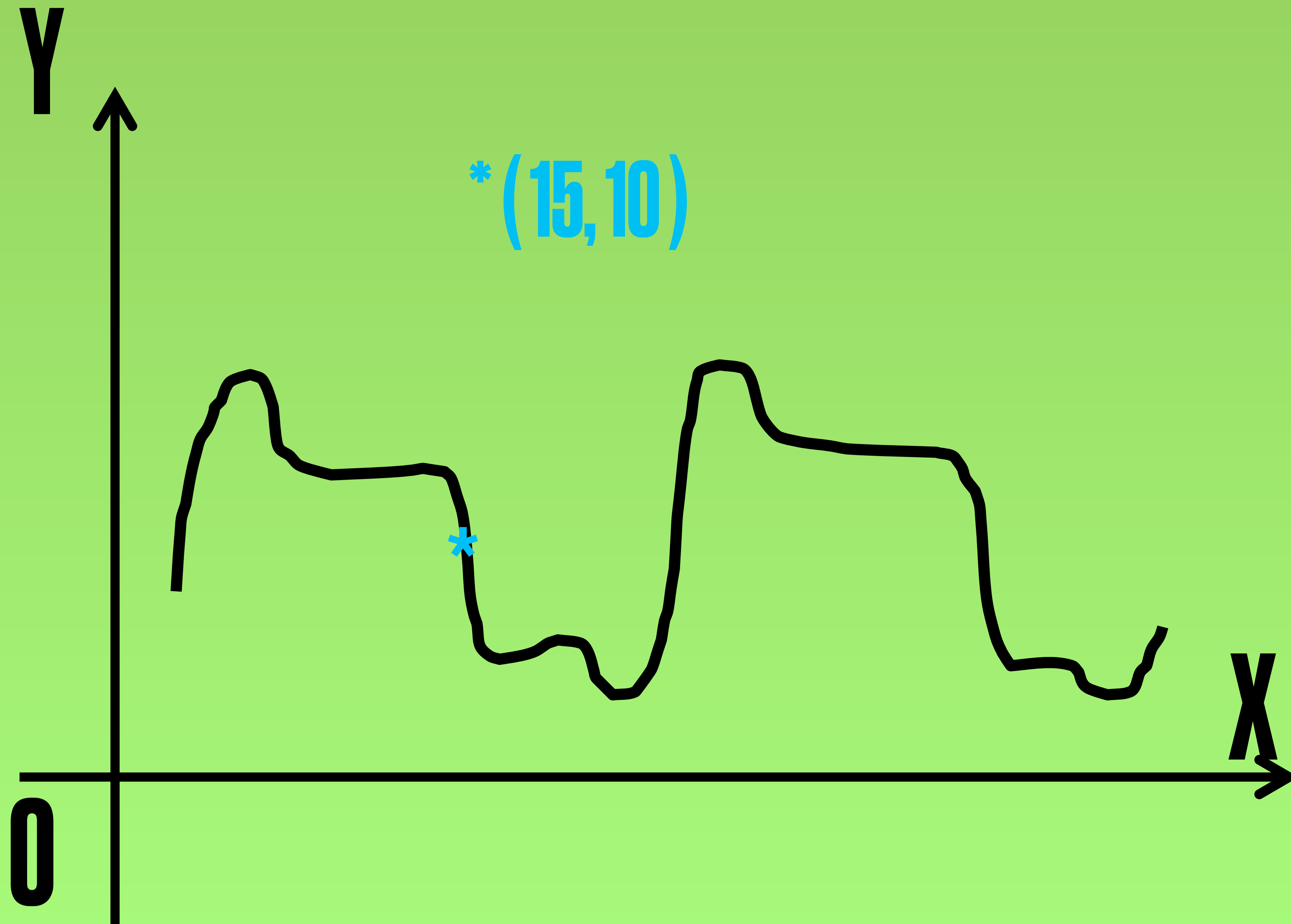








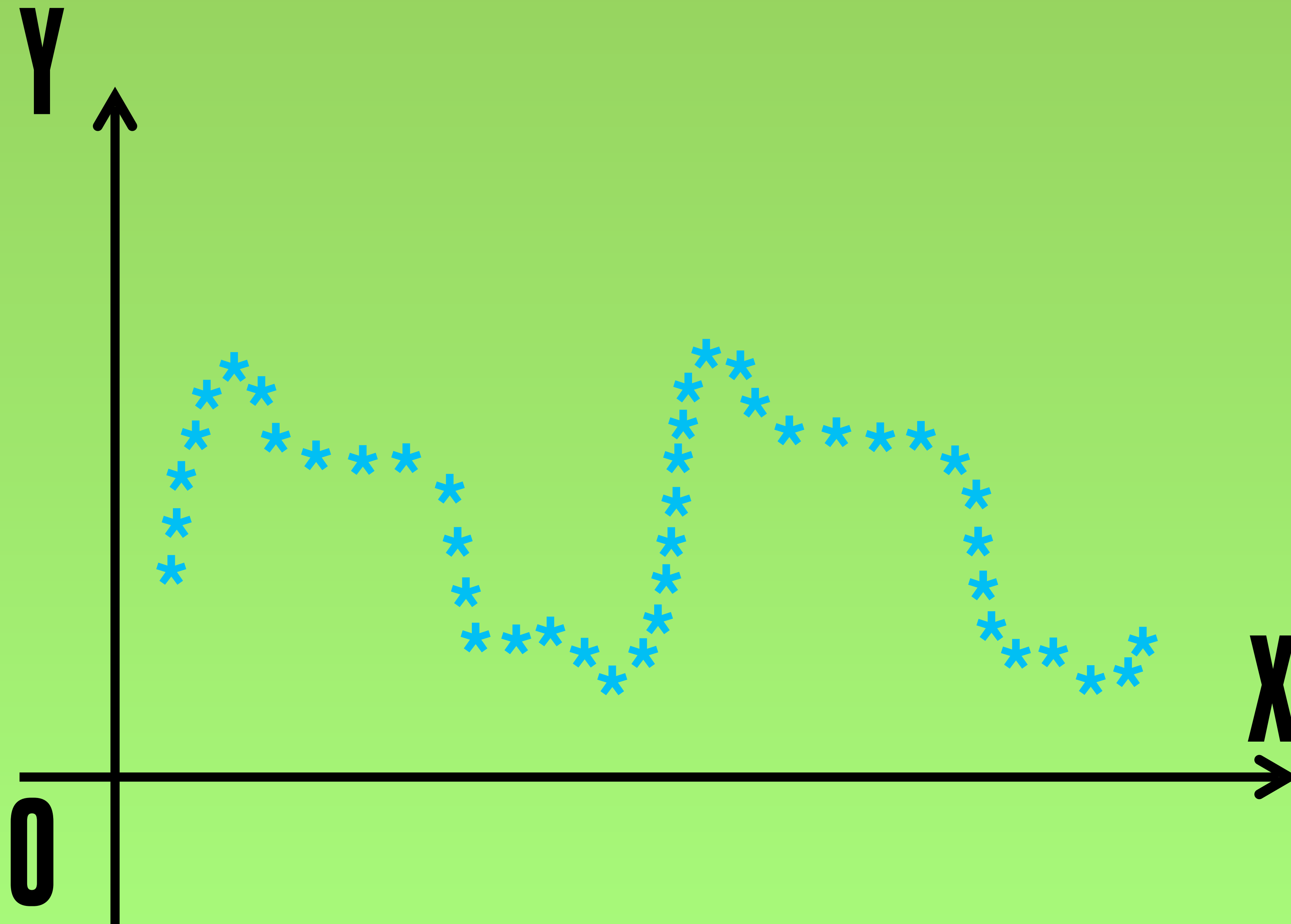






CAMPIONAMENTO

- SI SCEGLIE UN PUNTO SULL'ONDA PER CALCOLARE LE COORDINATE PER OGNI UNITÀ DI TEMPO (FREQUENZA?)
- OGNI PUNTO SI CHIAMA **CAMPIONE**
- IL NUMERO DI CAMPIONI PER UNITÀ DI TEMPO SI CHIAMA **TASSO DI CAMPIONAMENTO**
- PIÙ ALTO È IL TASSO DI CAMPIONAMENTO PIÙ CAMPIONI ABBIAMO
- PIÙ CAMPIONI ABBIAMO MIGLIORE È LA DESCRIZIONE NUMERICA DELL'ONDA



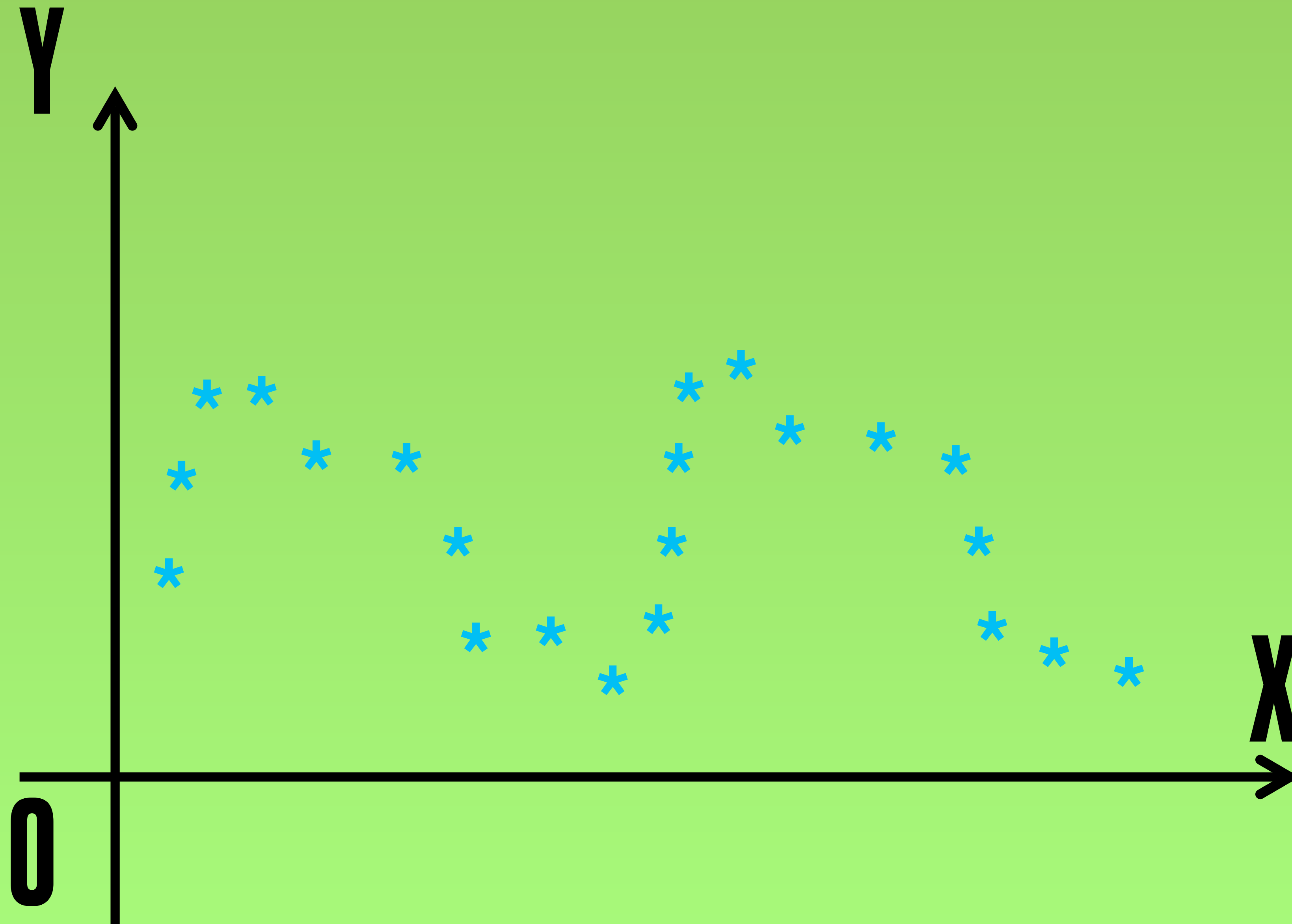
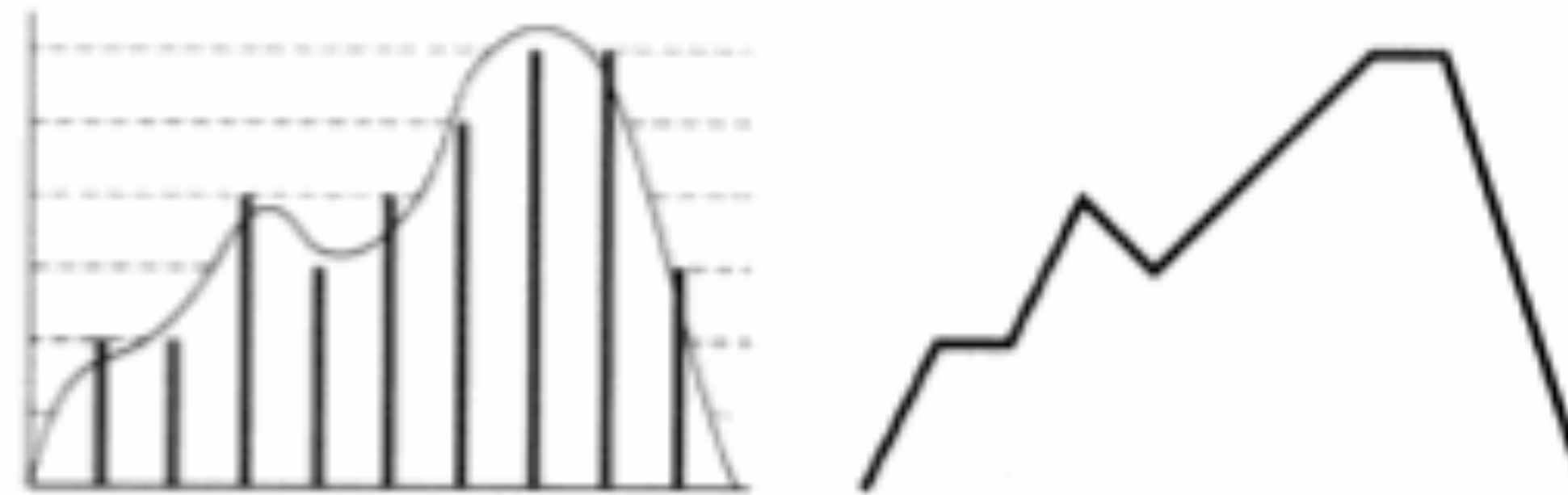
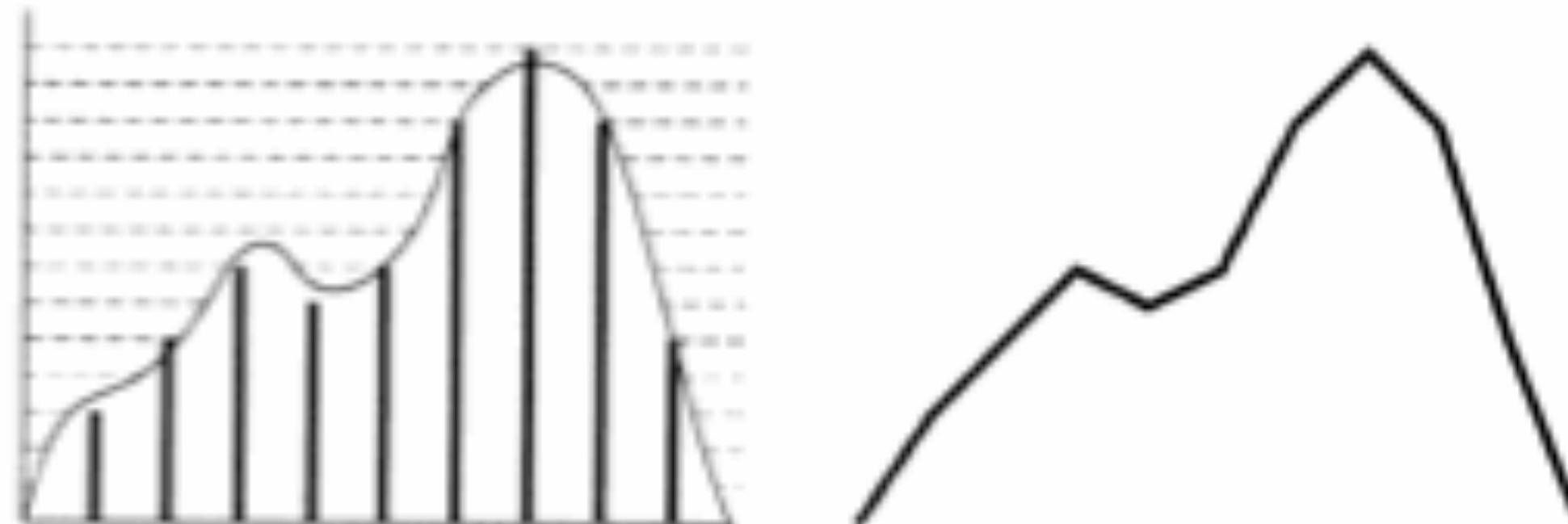


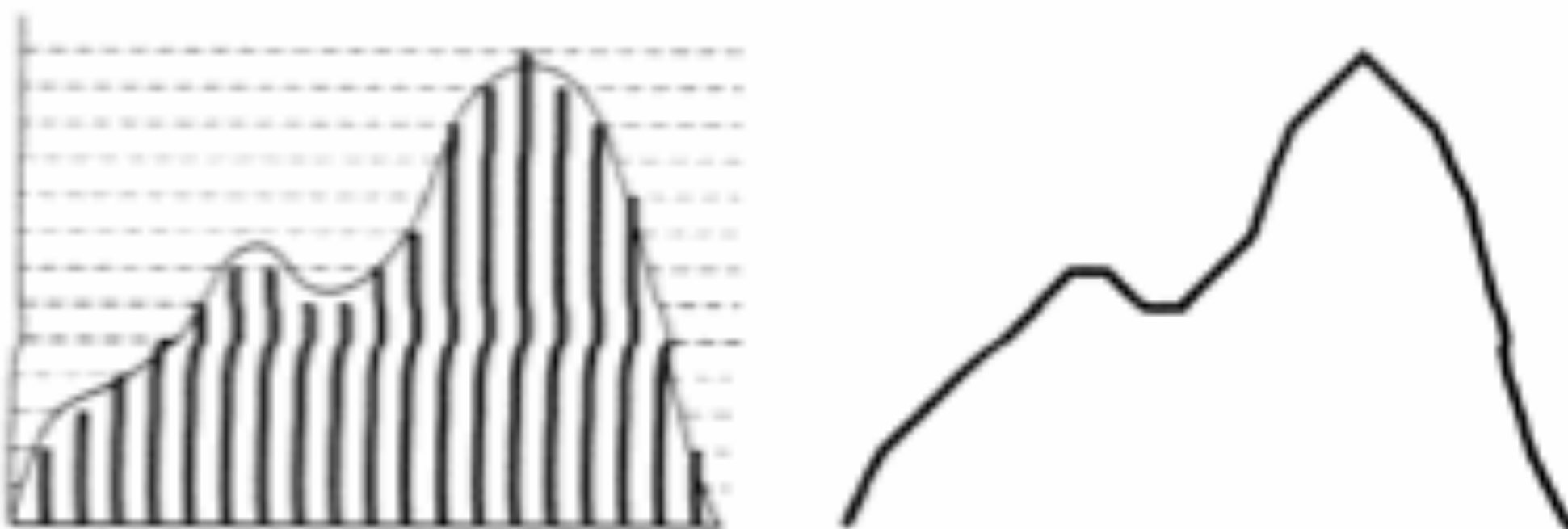
Figure 20 - Effect of Increased Resolution and Sampling Rates



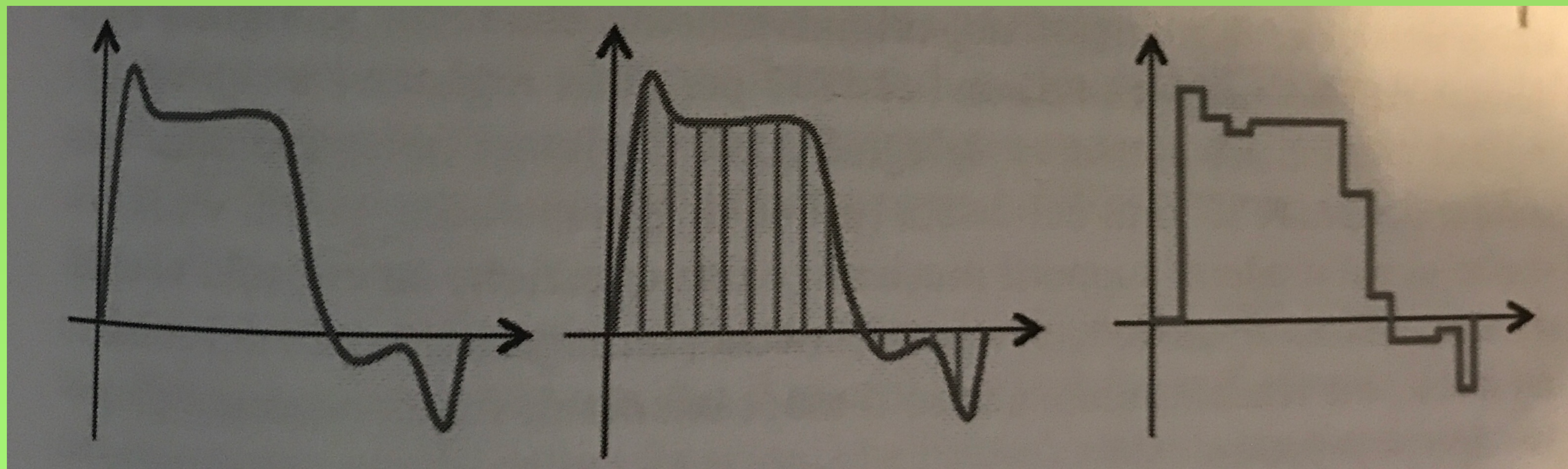
Low Resolution and Sampling Rate



Increased Resolution



Increased Resolution and Sampling Rate



CAMPIONAMENTO

- **PIÙ CAMPIONI ABBIAMO MIGLIORE È LA DESCRIZIONE **NUMERICA** DELL'ONDA**

(1, 23) (2, 30) (3, 28) (4, 30)
(5, 29) (6, 35) (7, 37) (8, 22)
(9, 18) (10, 13) (11, 8) (12, 2)
(13, 4) (14, 8) (15, 10) (16, 18)
(17, 20) ...

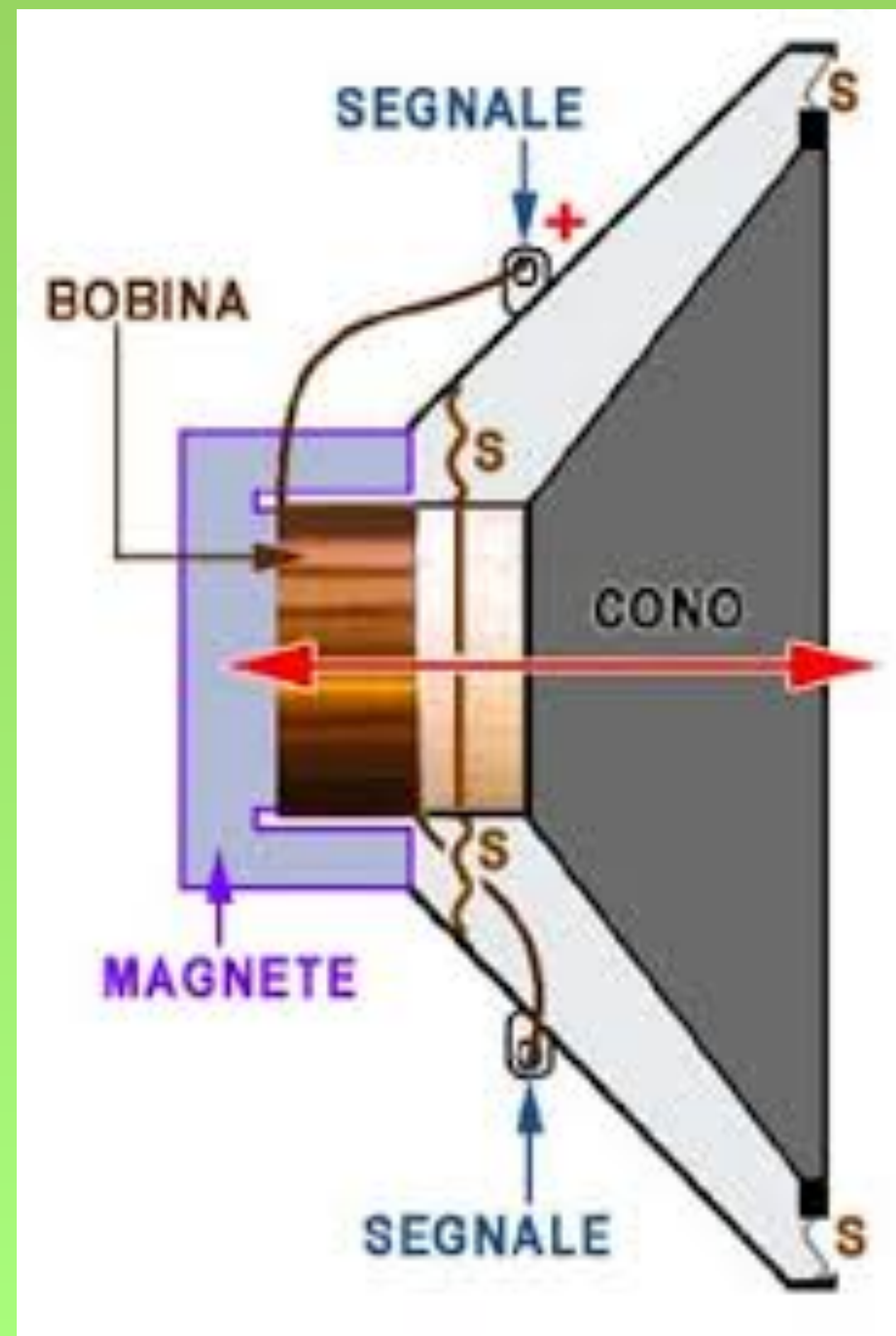


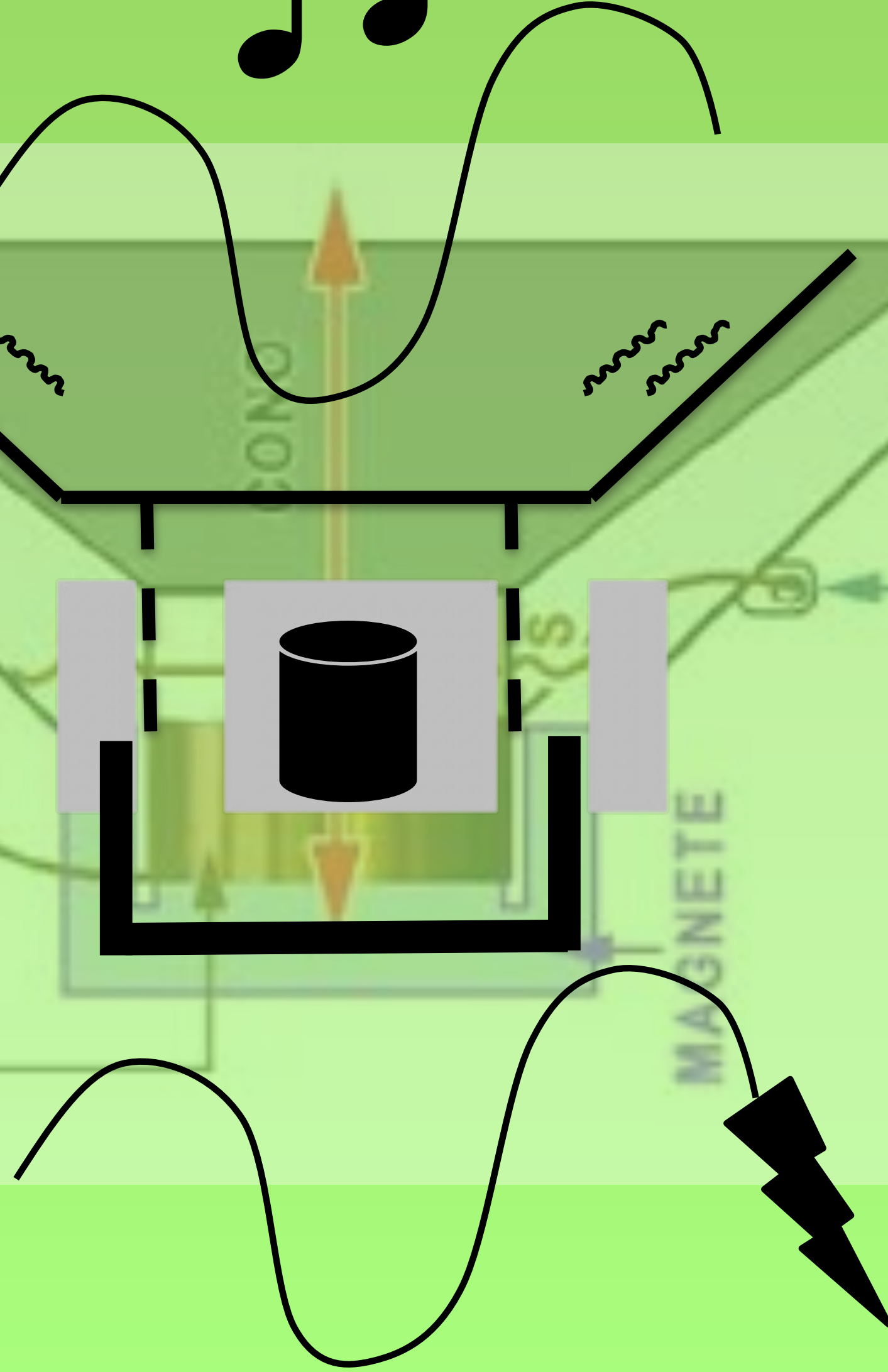
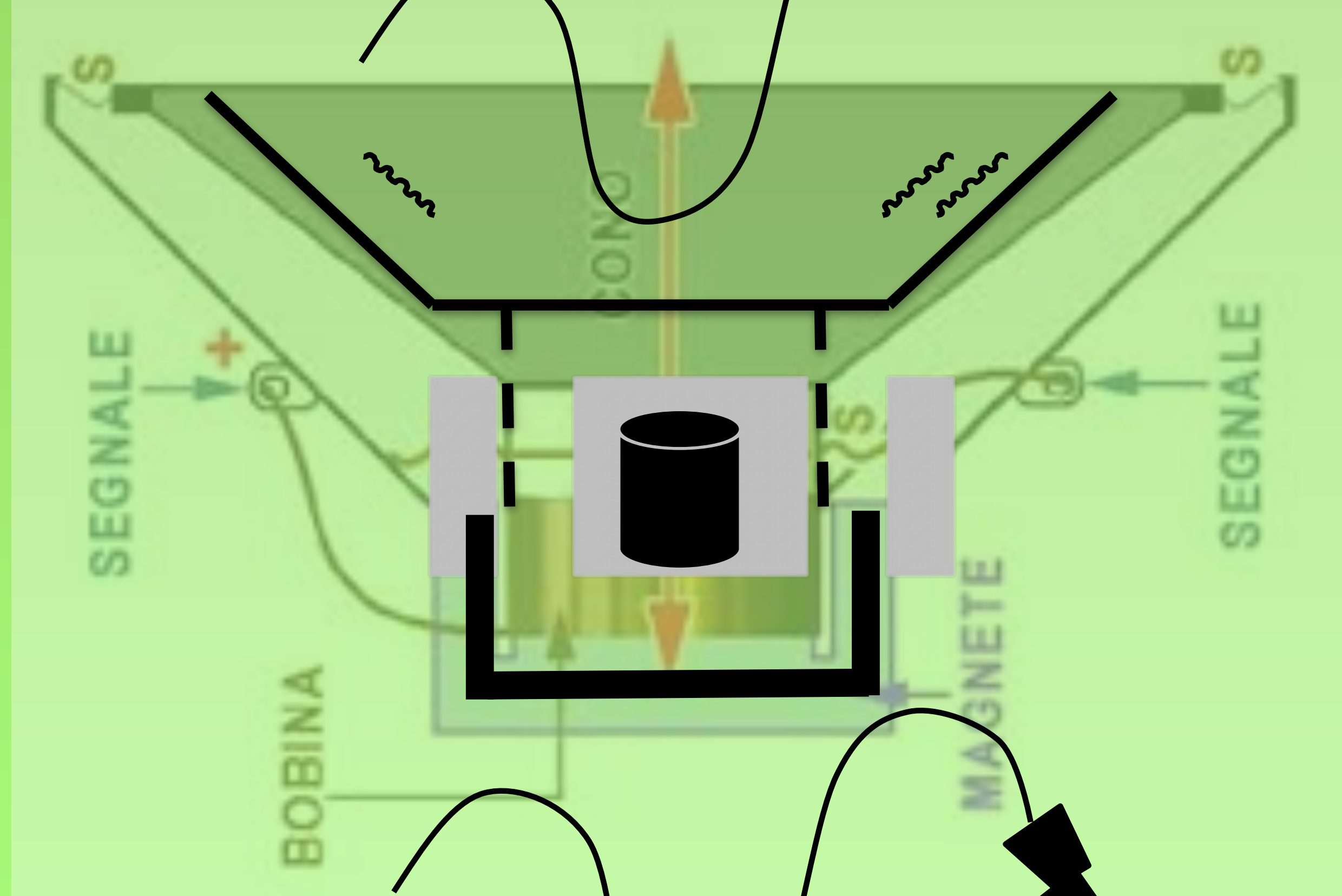
Standard MP3

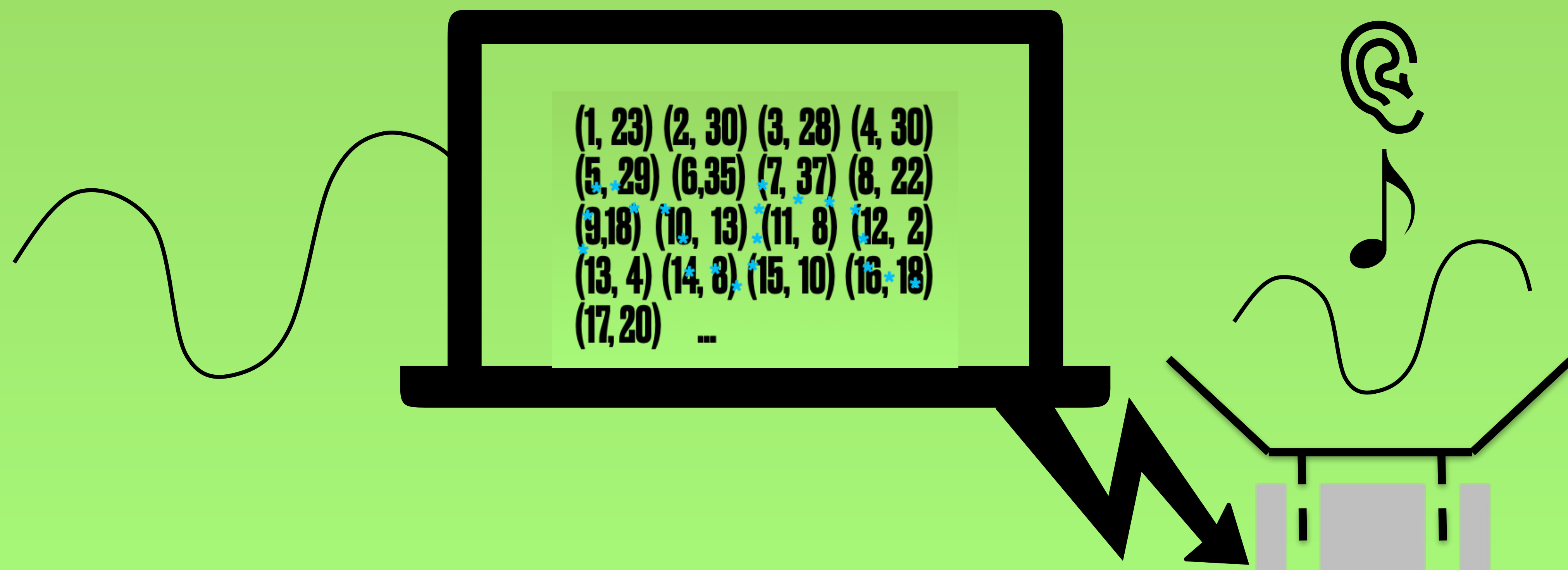


HARDWARE















Riproduci (k)

COLONNA SONORA

FANTASIA

J. ALGAR, S. AMSTRONG, F. BEEBE, N. FERGUSON, J. HANDLEY, W. JACKSON, T. HEE, H. LUSKE, B. ROBERTS, P. SUTTERFIELD (registi),

W. DISNEY, B. SCHARPSTEEN (produttorie)

Leopold Stokowsky, Philadelphia Symphony Orchestra

1940

[HTTPS://WWW.YOUTUBE.COM/WATCH?
V=8WMKUZE0OKK](https://www.youtube.com/watch?v=8WMKUZE0OKK)



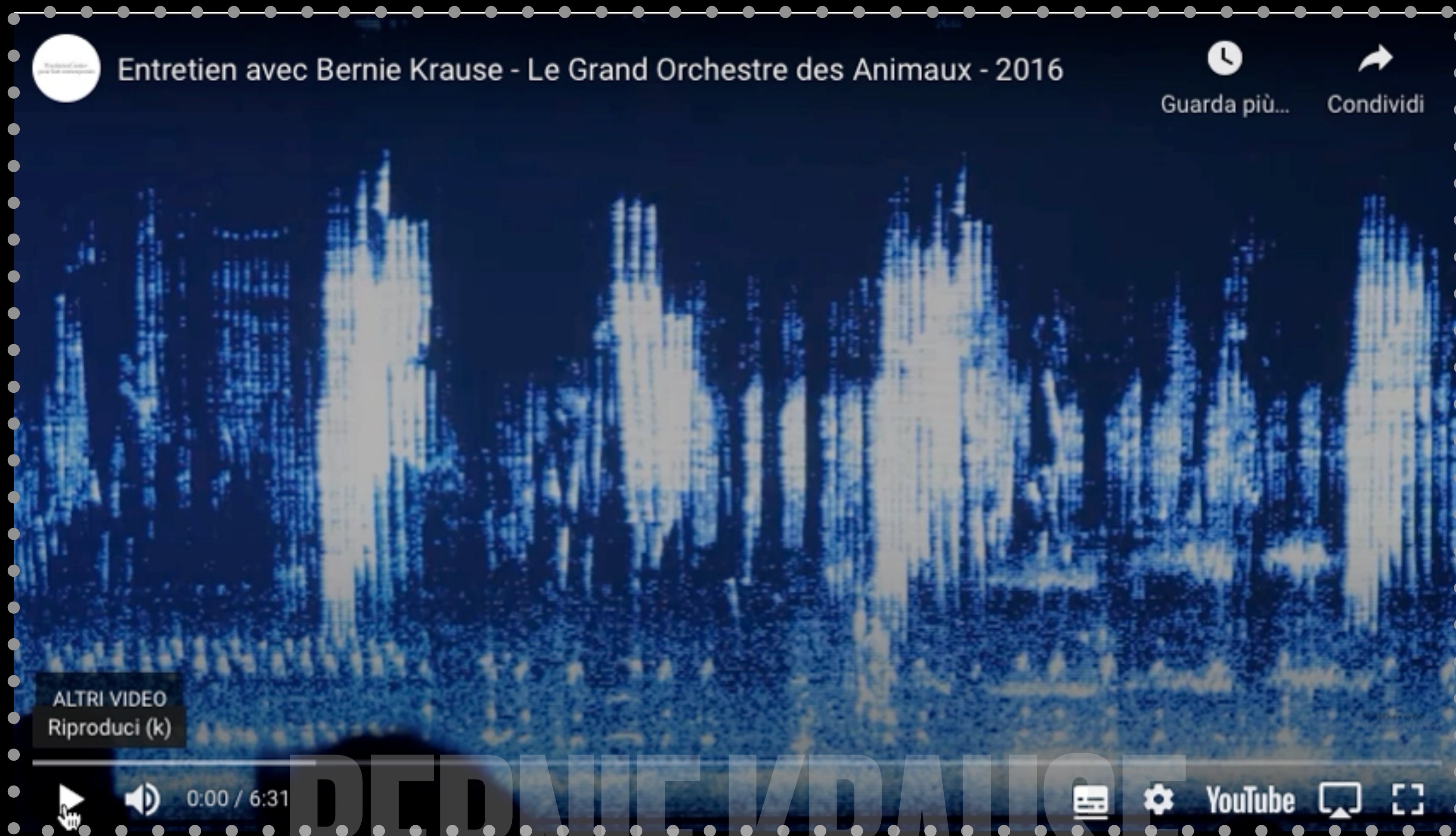
LE GRAND
ORCHESTRE
DES
ANIMAUX

THE GREAT ANIMAL ORCHESTRA

THE GREAT ANIMAL
ORCHESTRA
Paris, Fondation Cartier,
2016

[HTTPS://VIMEO.COM/364836175](https://vimeo.com/364836175)

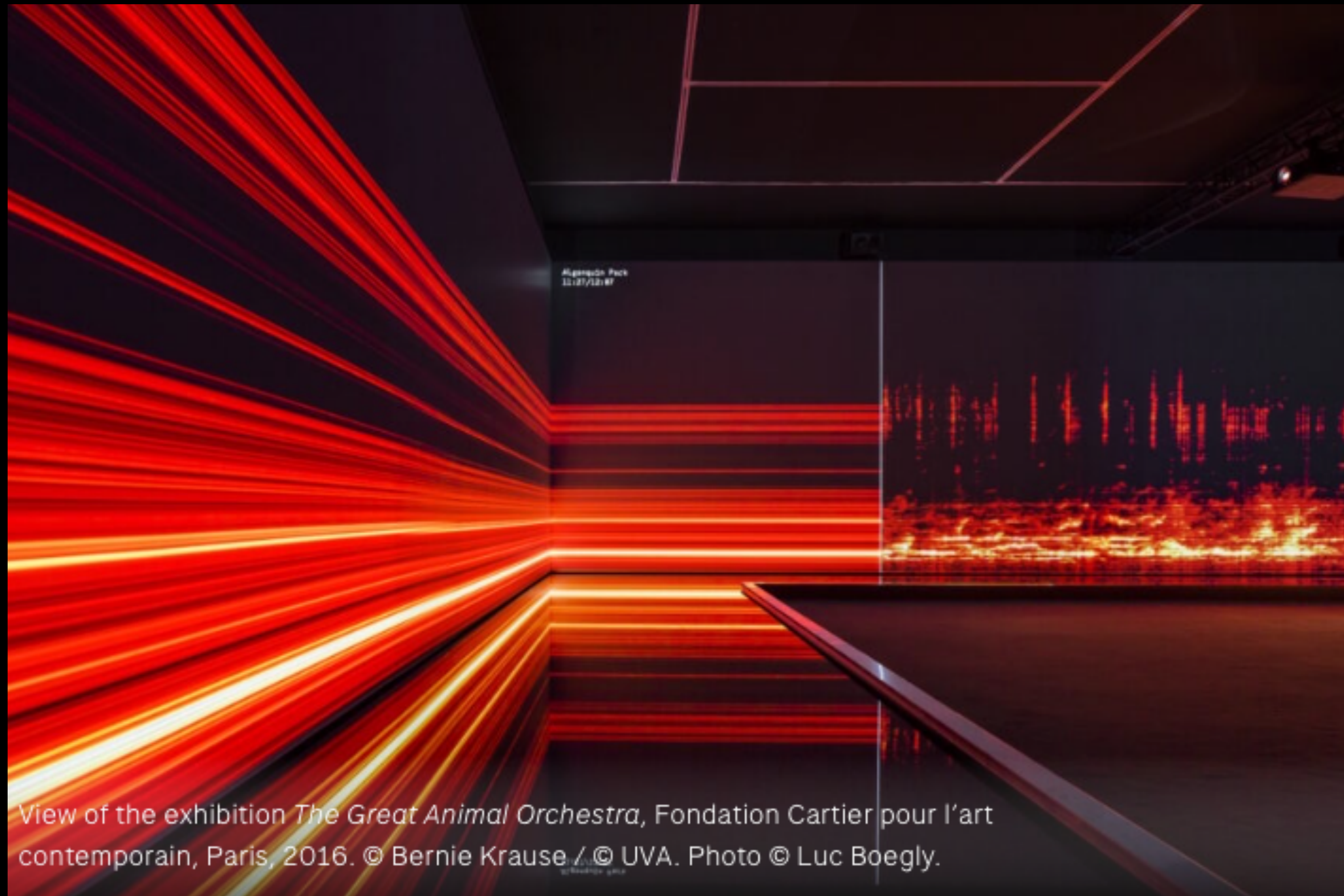




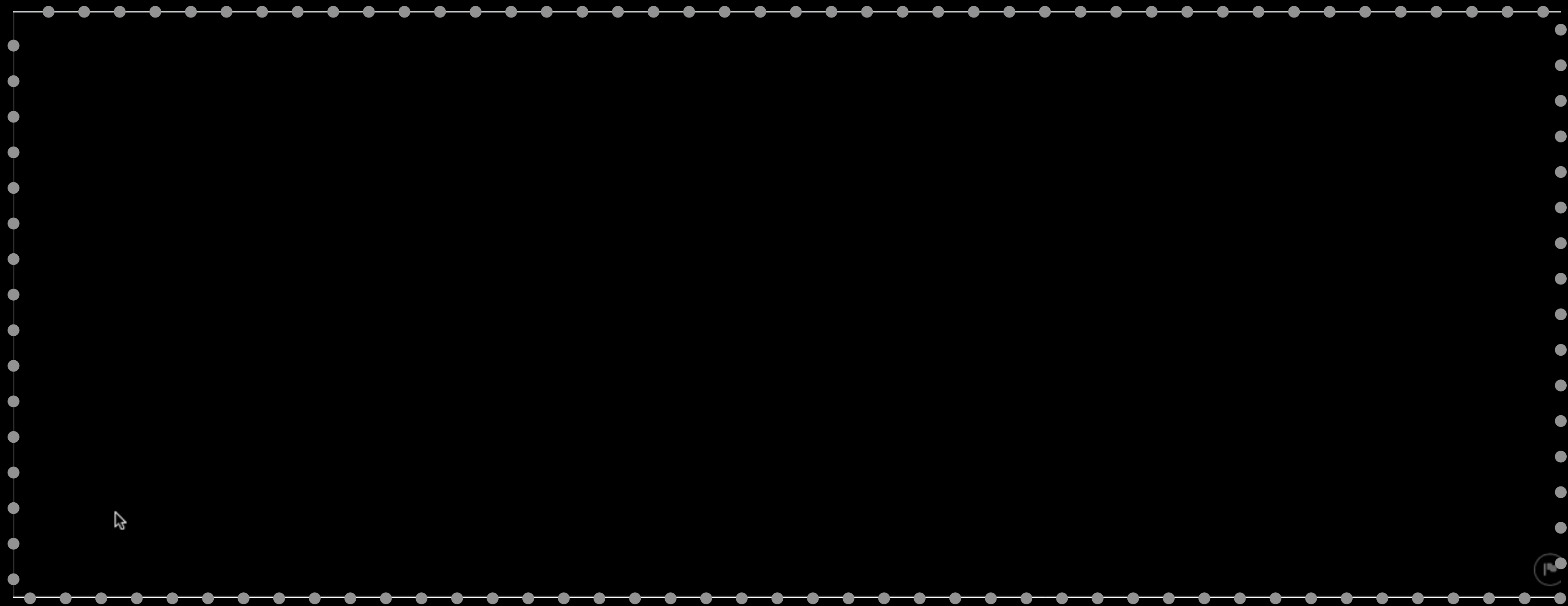
THE GREAT ANIMAL
ORCHESTRA
Paris, Fondation Cartier,
2016

[HTTPS://VIMEO.COM/364836175](https://vimeo.com/364836175)





View of the exhibition *The Great Animal Orchestra*, Fondation Cartier pour l'art contemporain, Paris, 2016. © Bernie Krause / © UVA. Photo © Luc Boegly.



THE GREAT ANIMAL
ORCHESTRA
Paris, Fondation Cartier,
2016

[HTTPS://VIMEO.COM/364836175](https://vimeo.com/364836175)



THE GREAT ANIMAL ORCHESTRA



<https://www.uva.co.uk>

QUANTITA' VS QUALITA'



BIBLIOGRAPHY

- ▶ **Verdicchio M., *L'informatica per la comunicazione*, Franco Angeli, Milano, 2015 (seconda edizione)**

WEBGRAPHY

- ▶ The Great Animal Orchestra, <https://vimeo.com/364836175>
- ▶ idagio
- ▶ <https://www.uva.co.uk>
- ▶ <https://www.uva.co.uk/features/great-animal-orchestra-cartier-foundation>
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