

heard it on the radio cadence

Heard It on the Radio Cadence: Unlocking the Rhythm Behind the Waves

heard it on the radio cadence is a phrase that immediately conjures up memories of tuning into favorite stations, catching catchy jingles, or discovering new songs that stick in your head. But what exactly does “radio cadence” mean, and why does it matter so much in the world of broadcasting and music? Whether you’re a casual listener, an aspiring radio host, or someone fascinated by the art of audio storytelling, understanding the concept of radio cadence can deepen your appreciation for what you hear over the airwaves.

What is Radio Cadence?

At its core, radio cadence refers to the rhythm, pace, and flow of speech or music as it is delivered on the radio. It’s the unique pattern of beats, pauses, and intonations that shape how content feels and is perceived by listeners. Think about the difference between a fast-talking morning DJ and a smooth, laid-back late-night host. Both use cadence differently to engage their audiences.

Radio cadence isn’t just about how fast or slow someone talks; it involves the strategic use of emphasis, tone variation, and timing. For music, cadence also defines the sequences of beats and melodic changes that create a song’s signature groove. Recognizing this rhythm can transform how we experience radio programming and songs — making them more memorable or emotionally impactful.

The Role of Cadence in Radio Broadcasting

Engaging Listeners Through Voice

One of the most critical elements in radio is the host’s voice delivery. The way a presenter modulates their cadence can either captivate or lose an audience. For example, news anchors often employ a steady, measured cadence to convey authority and clarity, while entertainment DJs might speed up their speech and inject excitement through varied pitch and rhythm.

Adjusting cadence helps keep listeners hooked, especially in an environment saturated with competing audio content. A well-timed pause or a sudden increase in tempo can highlight important information or build anticipation. This subtle control over the rhythm of speech is a powerful tool in radio communication.

Music and the Radio Cadence Connection

Music programming on the radio also hinges on cadence. Songs with a catchy or familiar cadence

tend to perform better on air, partly because they fit the station's vibe and partly because listeners find them easier to sing along with or remember. DJs and programmers consider the cadence of tracks when creating playlists, ensuring smooth transitions and maintaining listener engagement.

Moreover, the cadence of a song often aligns with the target audience's preferences. For example, upbeat pop songs with lively cadences are common on Top 40 stations, while slower, more deliberate rhythms dominate adult contemporary formats.

How Radio Cadence Enhances Advertising

Advertisements on the radio are another area where cadence plays a vital role. A commercial's effectiveness often depends on how well the message is delivered, and cadence is key to that delivery. Marketers carefully craft scripts so their cadence matches the product's tone — fast and energetic for a sports drink, slow and reassuring for insurance services.

Voiceover artists use cadence to make ads memorable and persuasive. A rhythmic and engaging delivery can increase listener retention and response rates. That's why many iconic radio ads have a distinctive cadence that listeners recognize instantly, even years after first hearing them.

Tips for Improving Your Radio Cadence

Whether you're stepping behind the mic or just curious about how to sound better on air, refining your radio cadence can make a big difference. Here are some practical tips:

- **Practice pacing:** Experiment with different speeds to find a natural rhythm that suits your personality and content.
- **Use pauses effectively:** Don't rush through sentences; well-placed pauses emphasize key points and give listeners time to absorb information.
- **Vary your intonation:** Avoid monotony by changing pitch and tone, which keeps your delivery dynamic and interesting.
- **Listen and learn:** Tune into successful radio hosts and analyze their cadence to understand what makes their delivery compelling.
- **Record yourself:** Hearing your own voice helps identify areas where cadence can be improved or made more engaging.

Understanding Cultural and Regional Differences in

Radio Cadence

Radio cadence isn't universal. Different languages and cultures influence how cadence is perceived and utilized. For instance, some languages naturally have a faster or more melodic cadence, while others emphasize more deliberate pacing and clear enunciation. Radio hosts adapt their cadence to resonate with their specific audience, reflecting local speech patterns, slang, and cultural nuances.

In multicultural societies or international broadcasting, understanding these cadence variations is crucial for connecting authentically with diverse listeners. This adaptability also extends to music, where regional rhythms and beats shape the cadence that becomes popular in different areas.

Radio Cadence in the Digital Age

With the rise of podcasts, streaming services, and digital radio, the traditional concept of radio cadence has evolved. On-demand audio content allows for more varied pacing and styles, but the fundamentals remain important. Podcasters, for example, pay close attention to cadence to maintain listener interest throughout longer episodes.

Additionally, smart speakers and voice assistants rely on natural-sounding cadence when delivering information, making this a growing area of interest for audio technology developers. The goal is to create cadence that feels conversational and engaging, mimicking human speech patterns to enhance user experience.

The Future of Radio Cadence

As artificial intelligence and voice synthesis improve, we can expect even more sophisticated control over radio cadence in both live and automated broadcasts. Personalized radio experiences might tailor cadence to individual listener preferences, creating a deeper connection between content and audience.

Meanwhile, human broadcasters will continue to rely on their natural sense of rhythm and timing to bring warmth and authenticity to the airwaves — qualities that technology still finds challenging to replicate fully.

Next time you find yourself humming along or feeling drawn into a radio show, take a moment to appreciate the subtle but powerful influence of the heard it on the radio cadence. It's more than just background noise; it's a carefully crafted rhythm that shapes how we connect with stories, music, and voices across the airwaves.

Frequently Asked Questions

What is the meaning of the phrase 'heard it on the radio cadence'?

The phrase 'heard it on the radio cadence' typically refers to a specific rhythmic pattern or style of speech or music that one has become familiar with by listening to broadcasts on the radio.

Where does the term 'radio cadence' originate from?

The term 'radio cadence' originates from the unique rhythmic and intonational patterns used by radio announcers and DJs to engage listeners and create a memorable listening experience.

How does 'heard it on the radio cadence' influence modern music?

Many modern musicians and producers incorporate rhythmic patterns and vocal styles inspired by radio cadence to evoke nostalgia or capture the engaging energy of traditional radio broadcasts.

Can 'heard it on the radio cadence' refer to a specific song or genre?

While not referring to a specific song, 'heard it on the radio cadence' can describe the characteristic rhythm and flow commonly found in certain radio-friendly genres like pop, rock, or hip-hop.

Why is radio cadence important in broadcasting?

Radio cadence is important because it helps maintain listener interest, ensures clear communication, and establishes a recognizable brand or personality for radio hosts and stations.

How can I recognize a 'radio cadence' when listening to broadcasts?

You can recognize radio cadence by paying attention to the announcer's rhythm, tone, pacing, and emphasis, which are often more dynamic and melodic compared to regular speech.

Has the concept of 'radio cadence' changed with digital streaming services?

Yes, with digital streaming, the traditional radio cadence is evolving as hosts and content creators adapt to new formats, though some still use classic cadence styles to retain listener familiarity.

Are there any tools to analyze or mimic 'radio cadence' in voiceovers?

Yes, there are voice coaching tools and audio software that analyze speech patterns and help voiceover artists mimic the engaging rhythms and intonations characteristic of radio cadence.

Additional Resources

Heard It on the Radio Cadence: An Analytical Exploration of Its Impact and Significance

heard it on the radio cadence is a phrase that evokes a specific auditory experience, one that resonates with listeners who recall the rhythmic, melodic patterns distinctive to radio broadcasts. This cadence, often subtle yet influential, plays a crucial role in shaping listener engagement and recall. As radio remains a significant medium despite the rise of digital platforms, understanding the “heard it on the radio cadence” phenomenon offers valuable insights into broadcast communication, marketing effectiveness, and audience psychology.

Understanding the Radio Cadence: What Makes It Unique?

Radio cadence refers to the rhythmic flow, intonation, and pacing of spoken words and music during a radio broadcast. It is not merely about the content but how content is delivered—through pitch variation, timing, and deliberate pauses. The phrase “heard it on the radio cadence” encapsulates this distinctive delivery style that can trigger a sense of familiarity and trust in listeners.

One of the defining characteristics of this cadence is its ability to maintain listener attention. Radio hosts and DJs often employ a carefully modulated tone, blending conversational speech with musical elements. This approach contrasts sharply with other media formats like podcasts or television, where visual elements dominate. The absence of visuals in radio necessitates a more engaging auditory pattern, making cadence an essential tool.

The Psychological Influence of Radio Cadence

Research in auditory perception highlights that rhythmic speech patterns can significantly affect memory retention and emotional response. When listeners “heard it on the radio cadence,” they often report a stronger connection to the message or music. This is partly due to the brain’s natural affinity for patterns and rhythms, which facilitate easier processing and recall.

Moreover, the radio cadence often incorporates a degree of emotional modulation. Announcers might speed up or slow down their speech to match the mood of the moment, whether it’s an upbeat song introduction or a serious news bulletin. This subtle emotional cueing can enhance the perceived authenticity and relevance of the broadcast.

Comparing Radio Cadence to Other Audio Media

With the explosion of digital audio content, including podcasts, audiobooks, and streaming music, it’s important to analyze how traditional radio cadence stands out. Unlike podcasts, which often favor a more intimate, conversational tone, radio cadence tends to be more dynamic and varied. This is partly due to the live nature of many radio programs and the need to appeal to diverse audience demographics within a limited time frame.

Audiobooks, on the other hand, generally employ a consistent, narrative-driven cadence designed to sustain attention over longer periods. Radio cadence is more flexible, adapting quickly between talk segments, commercials, and music. This variability can create a more stimulating listening experience, which might explain why many listeners still prefer radio during commutes or work.

In terms of advertising effectiveness, the “heard it on the radio cadence” approach has been shown to enhance brand recall. Advertisements delivered with the familiar rhythmic patterns of radio announcers often outperform those in more monotone or digitally produced formats. This suggests that cadence directly impacts consumer engagement and decision-making.

Key Features of the “Heard It on the Radio” Cadence

- **Rhythmic Variation:** The fluctuating tempo and emphasis that keep listeners engaged.
- **Emotional Tone:** Modulation of pitch and volume to convey mood and urgency.
- **Clarity and Enunciation:** Pronounced speech that ensures messages are easily understood.
- **Musical Integration:** Seamless blending of speech and music that defines the radio experience.
- **Live Interaction:** Spontaneity and responsiveness to current events or listener feedback.

Challenges and Criticisms Surrounding Radio Cadence

While the radio cadence has many strengths, it is not without its criticisms. Some listeners find the cadence formulaic or overly rehearsed, leading to a perception of inauthenticity. Additionally, the pressure on radio personalities to maintain a consistent cadence can sometimes result in unnatural speech patterns or forced enthusiasm, detracting from the listening experience.

Another challenge lies in the evolving media consumption habits. Younger audiences, accustomed to the more casual and unscripted style of podcasts and streaming platforms, may perceive traditional radio cadence as outdated. This shift necessitates adaptation by radio broadcasters, who must balance the classic cadence that defines their medium with contemporary listening preferences.

Adapting Radio Cadence for the Digital Age

To remain relevant, radio stations have begun integrating digital tools and data analytics to refine their cadence strategies. By analyzing listener feedback and engagement metrics, broadcasters can tailor their speech patterns to better match audience expectations. Additionally, hybrid formats that blend radio cadence with podcast-style intimacy are emerging, offering the best of both worlds.

Voice synthesis technology also presents new opportunities and challenges. While AI-generated voices can mimic radio cadence, they often lack the nuanced emotional modulation of human announcers. This distinction highlights the enduring value of genuine human delivery in the “heard it on the radio cadence” experience.

The Cultural Significance of Radio Cadence

Beyond its technical aspects, radio cadence holds cultural importance. It is a marker of regional identity, reflecting local dialects, slang, and musical tastes. For many communities, hearing a familiar cadence on the radio fosters a sense of belonging and continuity.

Moreover, iconic radio cadences have shaped popular culture and language. Catchphrases and jingles delivered in memorable cadences become embedded in collective memory, influencing advertising, entertainment, and even social interactions. This cultural embedding underscores the power of radio cadence as more than just a communication tool—it is a form of cultural expression.

The phrase “heard it on the radio cadence” often evokes nostalgia, reminding listeners of specific eras, events, or personal moments. This emotional resonance contributes to radio’s resilience as a medium, even in an age dominated by digital streaming and on-demand content.

As broadcasters and marketers continue to navigate a complex media landscape, the nuances of radio cadence remain a critical area of focus. From enhancing listener engagement to preserving cultural heritage, the rhythmic patterns of radio speech and sound continue to shape how audiences connect with content on the airwaves.

[Heard It On The Radio Cadence](#)

Find other PDF articles:

<http://142.93.153.27/archive-th-031/Book?docid=Egg49-5508&title=environmental-design-architectural-studies.pdf>

heard it on the radio cadence: *Musicmakers of Network Radio* Jim Cox, 2014-01-10 Before television, radio was the sole source of simultaneous mass entertainment in America. The medium served as launching pad for the careers of countless future stars of stage and screen. Singers and conductors became legends by offering musical entertainment directly to Americans in their homes, vehicles, and places of work and play. This volume presents biographies of 24 renowned performers who spent a significant portion of their careers in front of a radio microphone. Profiles of individuals like Steve Allen, Rosemary Clooney, Bob Crosby, Johnny Desmond, Jo Stafford, and Percy Faith, along with groups such as the Ink Spots and the King's Men, reveal the private lives behind the public personas and bring to life the icons and ambiance of a bygone era.

heard it on the radio cadence: *Radio Cultures* Michael C. Keith, 2008 *Radio Cultures* examines the manifold ways in which radio has influenced the nation's social and cultural environment since its inception nearly a century ago. Written by leading scholars in the field,

chapters address a wide range of topics, including how this powerful medium has impacted and affected non-mainstream segments of the population throughout its history and how these repressed and neglected groups have employed radio to counter and overcome discrimination and bias. The use of the audio medium for political, economic, and religious purposes is comprehensively probed and analyzed in this insightful and innovative volume.--Back cover.

heard it on the radio cadence: Women and Radio Caroline Mitchell, 2014-04-23 Combining classic work on radio with innovative research, journalism and biography, *Women and Radio* offers a variety of approaches to understanding the position of women as producers, presenters and consumers as well as offering guidelines, advice and helpful information for women wanting to work in radio. *Women and Radio* examines the relationship between radio audiences, technologies and programming and reveals and explains the inequalities experienced by women working in the industry.

heard it on the radio cadence: YEAR OF ENLISTMENT, THE MUSICAL Jeanne Gossett Halsey, 2018-10-24 The scenario is a year in the lives of four New Soldiers in the Army of God. It is a metaphor for Christian life today. The analogy that Christians are supposed to be warriors for the Kingdom of God is not new. I do not believe our local churches are supposed to be luxurious day-camps for pampering self-indulgent babies; rather, I believe new believers should hit the ground running, learning about spiritual warfare from the outset ... and even with our own mistakes, hurts, frequent breakdowns, we are destined to win others who are caught in the darkness of sin and point them to the light and salvation offered by Jesus Christ. The militant church is a favorite theme of mine.

heard it on the radio cadence: The Poetry of Radio Seán Street, 2013-03-01 This book explores the idea of the poetic in radio and sound as well as the concept of pure sound as poetry, both historically and within a contemporary perspective, examining examples of makers and works internationally. The work examines the development of poetic forms in sound broadcasting historically and geographically through chapters taking narrative themes. It includes primary source material gathered through interviews conducted by the author with distinguished producers and poets. Among these are producers Piers Plowright, Matt Thompson, Alan Hall, Simon Elmes and Julian May (UK) Edwin Brys, (Belgium) Hildegard Westerkamp (Germany/Canada) Chris Brookes (Canada) Robyn Ravlitch, Michael Ladd and Kaye Mortley (Australia) as well as poets, including Michael Symmons Roberts and Jeremy Hooker. There is a chapter on the poetic sound in the natural world, which focuses in particular on the work of the renowned UK sound recordist, Chris Watson. Alongside audio poetry, the book discusses the spoken word including documentaries and public announcements, the radio feature, soundscapes, sonic art with contributions from key figures such as Colin Black (Australia) and Marcus Leadley (UK) and the poetry of the vernacular in speech and sound. It considers new platforms for listening including podcasts and developments in mobile technologies, examining the work of current practitioners including Francesca Panetta, who is responsible for The Guardian's podcasts as well as the award-winning Hackney Podcast, and Tim Wright.

heard it on the radio cadence: Winning HAM Radio Contests Barrett Williams, ChatGPT, 2024-08-24 ### Winning HAM Radio Contests Master the Airwaves and Dominate the Bands! Are you ready to take your HAM radio contesting to the next level? Whether you're a seasoned operator or a newcomer to the exciting world of radio competitions, *Winning HAM Radio Contests* is your ultimate guide to becoming a top contender. #### Dive Into the World of HAM Radio Competitions Explore the rich history and evolution of HAM radio contests, and get an overview of the most popular contests you can participate in today. Learn about various contest categories to find the one that suits your style, whether you prefer single or multi-operator setups, and high power or QRP. #### Optimize Your Setup for Victory Your equipment and station setup are crucial for contest success. Choose the right transceiver, amplifiers, and power supplies, and integrate advanced logging software seamlessly into your station. Discover optimal antenna strategies, from selection and placement to maintenance tips that will keep your signals clear and strong. #### Pre-Contest

Preparation and Operating Techniques Ensure your station is ready for battle with thorough testing and troubleshooting. Analyze propagation predictions, set contest goals, and develop a strategic plan. Master essential operating techniques such as Running and Search & Pounce (S&P) to maximize your contacts and manage the chaos of pile-ups effectively. #### Maximizing Points, Managing Time, and Efficient Logging Understanding scoring rules and strategic multiplier hunting can significantly boost your score. Learn how to manage your time efficiently to keep up the pace throughout long contests, handle fatigue, and maintain accurate logs. Backup strategies and proper log submission ensure your hard-earned points are recognized. #### Analyze, Improve, and Thrive in Your Community Post-contest reviews help you learn from mistakes and set future goals. Network with fellow testers, join clubs, and share knowledge to build a supportive contesting community. Maintain your health with ergonomic setups, proper hydration, and stress management techniques to keep you competing at your best. #### Advanced Strategies, Ethics, and Future Trends Employ advanced cluster spotting strategies and callsign recognition techniques. Adhere to contest rules and good sportsmanship to uphold the integrity of your efforts. Stay ahead with emerging technologies and innovations in contest formats, and keep learning with recommended resources. Unlock the secrets to dominating the airwaves with Winning HAM Radio Contests, and transform your contesting skills today!

heard it on the radio cadence: PREDESTINED RADIO DR. PAUL CRAWFORD, 2025-08-01
“He who has ears to hear, let him hear.” – Matthew 11:15 (NLT) Life doesn’t always whisper. Sometimes, it blares. Other times, it goes silent. This is the story of a man who lost the signal. Elias Vance was once a voice people tuned in to hear. He rode the radio waves like a king behind the mic—charming, clever, and full of swagger. But somewhere along the line, the volume of his life was turned down—first by failure, then by loss, and finally by despair. Now, he plays hymns he doesn’t believe in, takes calls he doesn’t care about, and wonders if God has turned the dial and left him on dead air. But what if the silence wasn’t absence, but waiting? Predestined Radio is a novel about what happens when the supernatural breaks into the ordinary, when grace finds a man in the middle of the night and refuses to leave him alone. When an old, dust-covered radio starts speaking future truths in Elias’s own voice, he is forced to confront the idea that his life is not random, not forsaken, not over. What begins as a curiosity becomes a calling. The events foretold aren’t spectacular—they’re subtle, mundane, human. Yet, behind each forecast is something sacred: a nudge, a rescue, a redirection. As Elias resists the broadcasts, he wrestles with the deepest questions of existence: Is my life mine to control? Is God speaking, and if so, why to me? What does it mean to be free, and what if freedom looks like surrender? This story explores the beautiful tension between free will and divine destiny, between rebellion and redemption. It asks whether we are truly listening—or simply tuning out the one Voice that has never stopped speaking. Welcome to the journey of Elias Vance. Welcome to Predestined Radio. Don’t touch that dial. You’re exactly where you’re meant to be

heard it on the radio cadence: Cadence Bob Rusch, 1993

heard it on the radio cadence: We Share Walls Katherine E. Hoffman, 2008-04-15 We Share Walls: Language, Land, and Gender in Berber Morocco explores how political economic shifts over the last century have reshaped the language practices and ideologies of women (and men) in the plains and mountains of rural Morocco. Offers a unique and richly textured ethnography of language maintenance and shift as well as language and place-making among an overlooked Muslim group Examines how Moroccan Berbers use language to integrate into the Arab-speaking world and retain their own distinct identity Illuminates the intriguing semiotic and gender issues embedded in the culture Part of the Blackwell Studies in Discourse and Culture Series

heard it on the radio cadence: Those Great Old-Time Radio Years Aubrey J. Sher PH.D., 2013-08-15 Those Great Old-Time Radio Years takes the listener on a memorable ride from the invention of the radio into its nostalgic Golden Age when the author brings back memories of programs that developed a listeners power of imagination before television made its debut. The book is comprised of an Introduction and eleven chapters, each headed by a picture that aptly pertains to

it. The eleven chapters cover the following subjects: (1) The Golden Age of Radio; (2) Adventure, Mystery, and Suspense; (3) Broadcasting: News, Sports, Gossip and Disc Jockeys; (4) Childrens Programs; (5) Comedy and Variety; (6) Music; (7) Quiz and Panel; (8) Sitcom; (9) Soap Opera; (10) Theater; and (11) Western.

heard it on the radio cadence: Approach , 1995 The naval aviation safety review.

heard it on the radio cadence: **Approach Mech** , 1995 The naval aviation safety review.

heard it on the radio cadence: Billboard , 1962-08-18 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

heard it on the radio cadence: American Political Music Danny O. Crew, 2005-12-01 Since the years before the Revolutionary War, American composers have expressed their political passions and viewpoints in song. Music inspired by political themes and politicians can reveal a great deal about significant people and events that have shaped our national political atmosphere. American Political Music provides a state-by-state inventory of thousands of songs about American political personalities from 1756 through 2004. The book documents music for all political offices except president. Within each state and the District of Columbia, the names of elected politicians, candidates for public office and other high-profile individuals appear in alphabetical order with a detailed listing of published songs that relate to them. Also included under each state where applicable is a "miscellaneous" section containing general political topics about that state—everything from temperance ("Vote Our California Dry") to the women's vote ("Rally Song for the Ohio Suffragist") to the introduction of Boston's first public water system ("Cochituate Grand Quick Step"). Under each person or topic are listed related songs, with title, tune, composer and lyricist, publisher, copyright year, and information on where a particular song or its lyrics may be found (i.e., broadsides, sheet music, songbooks, songs published in newspapers, wax cylinders, piano rolls, vinyl records, CDs, internet or mp3 files). Also included is an appendix of parodied songs demonstrating, among other things, the durability of Battle Hymn of the Republic and Yankee Doodle as fertile and favored ground for the parodist. The book also includes a list of publishers by city and indexes of song titles; authors and composers; politicians; and subjects and offices.

heard it on the radio cadence: *Reading Radio 4* Macdonald Daly, 2016-12-01 This book is a study of contemporary Radio 4 output, covering the entire broadcast day. Radio is largely neglected by media and cultural studies. The small body of existing work on Radio 4 is predominantly historical, focusing on institutional history, or sociological, focusing on contemporary BBC editorial and journalistic practices. Reading Radio 4, by contrast, analyses contemporary Radio 4 programmes entirely from the point of view of today's listener. Individual chapters correspond to all existing Radio 4 timeslots in the entire broadcast day of 19 hours 40 minutes, from 5.20am to 1.00am. The study, while academic in approach, aims to promote an informed and critical appreciation of Radio 4 for all listeners, as well as students of the media.

heard it on the radio cadence: *From Radio to the Big Screen* Hal Erickson, 2014-05-23 There was a time when American popular entertainment referred only to radio and motion pictures. With the coming of talking pictures, Hollywood cashed in on the success of big-time network radio by bringing several of the public's favorite broadcast personalities and programs to the screen. The results, though occasionally successful, often proved conclusively that some things are better heard than seen. Concentrating primarily on radio's Golden Age (1926-1962), this lively history discusses the cinematic efforts of airwave stars Rudy Vallee, Amos 'n' Andy, Fred Allen, Joe Penner, Fibber McGee & Molly, Edgar Bergen, Lum & Abner, and many more. Also analyzed are the movie versions of such radio series as The Shadow, Dr. Christian and The Life of Riley. In addition, two recent films starring contemporary radio headliners Howard Stern and Garrison Keillor are given their due.

heard it on the radio cadence: *Amendment to Communications Act of 1934 (Prohibiting Radio and Television Stations from Engaging in Music Publishing Or Recording Business)* United States. Congress. Senate. Committee on Interstate and Foreign Commerce. Subcommittee on

Communications, 1958 Includes the following submitted material. a. American Society of Composers, Authors, and Publishers, monthly record release listing, Jan. 1958 (p. 335-388). b. Broadcast Music, Inc., affiliated music publishers in U.S. and foreign countries, alphabetical list by name and state or country (p. 613-762). c. Broadcaster-BMI Domination of the Music Industry by John Schulman for Songwriters Protective Association (p. 1035-1144).

heard it on the radio cadence: Horror Stars on Radio Ronald L. Smith, 2010-03-08 This book chronicles the radio appearances of all prominent classic horror movie stars--Boris Karloff, Bela Lugosi, Peter Lorre, Vincent Price, and two dozen more, including scream queens like Fay Wray. It contains script excerpts from radio shows as well as material from narrated albums and music singles. Each star's appearances are listed by show and air date, with descriptions of the subject matter.

heard it on the radio cadence: Charles Herrold, Inventor of Radio Broadcasting Gordon Greb, Mike Adams, 2015-09-11 Still broadcasting today, the world's first radio station was invented by Charles Herrold in 1909 in San Jose, California. His accomplishment was first documented in a notarized statement written by him and published in the Electro-Importing Company's 1910 catalog: We have given wireless phone concerts to amateur wireless men throughout the Santa Clara Valley. Being the first to broadcast radio entertainment and information to a mass audience puts him at the forefront of modern day mass communication. This biography of Charles Herrold focuses on how he used primitive technology to get on the air. Today it is a 50,000-watt station (KCBS, in San Francisco). The authors describe Herrold's story as one of early triumph and final failure, the story of an everyman, an individual who was an innovator but never received recognition for his work and, as a result, died penniless. His most important work was done between 1912 and 1917, and following World War I, he received a license and operated station KQW for several years before running out of money. Herrold then worked as a radio time salesman, an audiovisual technician for a high school, and a janitor at a local naval facility, still telling anyone who would listen to him that he was the father of radio. The authors also consider some other early inventors, and the directions that their work took.

heard it on the radio cadence: *Norman Corwin* Wayne Soini, 2021-09-24 Called The Poet Laureate of Radio by critics, Norman Corwin was the top writer at CBS when CBS reigned supreme in radio, and when radio itself dominated public attention. This biography tells the story of Norman's unlikely rise from a triple-decker tenement on Bremen Street in East Boston to the top rung of radio writers during the Golden Age of Radio. A self-taught writer who never graduated from high school, he learned what audiences craved, and he gave it to them. His nuanced theater of the mind dramas, tender love stories, and witty comedies were hits talked about long after they were broadcast, and, when his scripts were published, became bestsellers. The week after Pearl Harbor, Norman's show *We Hold These Truths* was broadcast to the largest radio audience ever. His V-E Day broadcast on May 8, 1945, *On a Note of Triumph*, made a similarly enduring mark and still constitutes the gold standard for wartime drama.

Related to heard it on the radio cadence

heard of **heard from** **聞く** - **聞く** heard of **聞いたことある** 1 **聞いたことある** heard of **聞いたことある**
聞いたことある **聞いたことある** **聞いたことある** I have never heard of that man. **聞いたことありません**

heard - 1 Jul 2024 heard “” heard 1. heard “”

hear of **hear from** **hear** 1. hear of “ ” + “ ” “ ” “ ”
I have never heard of him before. hear of / hear about

"I've never heard it " "I've never heard of it " I've never heard it I've never heard of it
would relate to an actual sound (ie. Song, phrase, etc) I've never heard of it would relate to a noun
(ie. Place, tv show, etc)

"I heard that " □ **"I have heard that"** □□□□□□□□ | **HiNative** I heard - directly in the past. What you heard (the event) occurred in the past and doesn't continue to the present. "I heard him say that in

heard 聞いた - 聞いた heard 聞いた hear 聞いた hear sb. do sth. 聞いた hear sb. doing sth. 聞いた
 聞いた I often hear him sing a song in the classroom. I heard

"I heard you the first time." □ **"I heard you for the first - HiNative** "I heard you the first time" is a response to someone repeating what they said. You are telling them to stop telling or asking you. This could be considered rude, depending on the context

"hear" = "heard" □□□□□□□□ | **HiNative** @KiaBeatriz Hear is the verb and present tense. (Oir, oigo, oyes, oye, oímos, oyen) Heard is the past tense. (Oí, oíste, oyó, oímos, oyeron) Examples: Shhhh. I hear a noise in the garage. Do

heard - 1 Jul 2024 heard " " heard 1. heard " " " "

"I've never heard it " □ "I've never heard of it " □□□□□□□□ I've never heard it I've never heard it
would relate to an actual sound (ie. Song, phrase, etc) I've never heard of it would relate to a noun
(ie. Place, tv show, etc)□□□□

heard 听到 - 听到 heard 听见 hear 听见 hear 听见 sb. do sth. 听见 sb. doing sth. 听见
 我经常听到他在教室里唱歌。我听到

"I heard you the first time." □ **"I heard you for the first - HiNative** "I heard you the first time" is a response to someone repeating what they said. You are telling them to stop telling or asking you. This could be considered rude, depending on the context

"hear" ⇨ "heard" | **HiNative** @KiaBeatriz Hear is the verb and present tense. (Oir, oigo, oyes, oye, oímos, oyen) Heard is the past tense. (Oí, oíste, oyó, oímos, oyeron) Examples: Shhhhh. I hear a noise in the garage. Do

heard - 1 Jul 2024 heard " " heard 1. heard " " "

"I've never heard it " □ "I've never heard of it " □□□□□□□□ I've never heard it I've never heard it
would relate to an actual sound (ie. Song, phrase, etc) I've never heard of it would relate to a noun
(ie. Place, tv show, etc)□□□□

"I heard that " □ **"I have heard that"** □□□□□□□□ | **HiNative** I heard - directly in the past. What you

"I've never heard it " □ **"I've never heard of it "** □□□□□□□□ I've never heard it I've never heard it
would relate to an actual sound (ie. Song, phrase, etc) I've never heard of it would relate to a noun
(ie. Place, tv show, etc)□□□□

"I heard that" vs **"I have heard that"** | **HiNative** I heard - directly in the past. What you heard (the event) occurred in the past and doesn't continue to the present. "I heard him say that in lecture." I have heard - the event occurred in the past,

heard - heard hear sb. do sth. hear sb. doing sth. I often hear him sing a song in the classroom. I heard

"I heard you" - () | **HiNative** I heard you You use the phrase "I heard you" to let someone know that you physically heard something that they said to you or to acknowledge that you understood what they said

"I heard you the first time." vs **"I heard you for the first time"** - **HiNative** "I heard you the first time" is a response to someone repeating what they said. You are telling them to stop telling or asking you. This could be considered rude, depending on the context

I hear vs **"I heard"** vs **"I've heard"** | **HiNative** "I hear" means that you are currently hearing something. "I heard" means that heard something recently. "I've heard" means you heard something at another time, usually more

"hear" vs **"heard"** | **HiNative** @KiaBeatriz Hear is the verb and present tense. (Oir, oigo, oyes, oye, oímos, oyen) Heard is the past tense. (Oí, oíste, oyó, oímos, oyeron) Examples: Shhhh. I hear a noise in the garage. Do

Related to heard it on the radio cadence

International Women's Day on Radio 3 - "the feeling that I should scream if I heard a cadence again." Elisabeth Lutyens' discovery of Serialism - recorded in 1969 - BBC Sounds (BBC1y) "the feeling that I should scream if I heard a cadence again." Elisabeth Lutyens' discovery of Serialism - recorded in 1969 "the feeling that I should scream if

International Women's Day on Radio 3 - "the feeling that I should scream if I heard a cadence again." Elisabeth Lutyens' discovery of Serialism - recorded in 1969 - BBC Sounds (BBC1y) "the feeling that I should scream if I heard a cadence again." Elisabeth Lutyens' discovery of Serialism - recorded in 1969 "the feeling that I should scream if

We Were Liars ending explained: What actually happened to Cadence? (Radio Times3mon) In 2014, E Lockhart captured the attention of young adult readers with her novel We Were Liars. Now, an eight-episode TV adaptation of the book has landed on Prime Video just in time for summer,

We Were Liars ending explained: What actually happened to Cadence? (Radio Times3mon) In 2014, E Lockhart captured the attention of young adult readers with her novel We Were Liars. Now, an eight-episode TV adaptation of the book has landed on Prime Video just in time for summer,

Back to Home: <http://142.93.153.27>