

1. Record Nr.	UNINA9910464802103321
Autore	Burgess Richard James
Titolo	The History of Music Production [[electronic resource]]
Pubbl/distr/stampa	Oxford, : Oxford University Press, 2014
ISBN	0-19-938501-7 0-19-935718-8
Descrizione fisica	1 online resource (265 p.)
Disciplina	781.49
Soggetti	Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di contenuto	Cover; The History of Music Production; Copyright; Dedication; CONTENTS; List of Illustrations; Preface; Introduction; 1 Beginnings; Understanding Sound; Toward Recording; The Phonograph; The First Producers; 2 The Acoustic Period; Acoustic Recording; International Expansion; The Third Major Label; The Soos; Documentation of Cultural Expression; The End of an Era; 3 The Electric Period; Toward Electric Recording; Better Sound; Country Music; Further Technological Foundations; The Calm before the Storm; The Thirties and Forties; Radio, Film, and Tape Innovations 4 Economic and Societal OverlayCyclical Decline; One Thing after Another: The Thirties through the War; Recovery; 5 The Studio Is Interactive; Toward Greater Control; Magnetic Tape Recording; Defining Some Terms; Mastering; Editing; Sound on Sound; Overdubbing; Summing up Tape's Impact; The Microgroove LP; 6 The Post-World War II Reconstruction of the Recording Industry; After the War; The Boom in Independent Labels; The Fifties; Radio DJs; 7 Mobile Music; More Music for More People; Music Anywhere: Radio on the Move; My Music on the Move; My Music Anywhere; 8 Expanding the Palette Electric Instruments and AmplifiersSynthesizers; Genre Hybridization; 9 Some Key Producers; The Objective; Review of Early Producers; Mitch Miller; Leiber and Stoller; Phil Spector; Sam Phillips; Steve Sholes; Norrie Paramor; Joe Meek; Brian Wilson; George Martin; Holland, Dozier, and Holland; Teo Macero; King Tubby; Prince; Rick Rubin; Quincy Jones; Robert John "Mutt" Lange; Dr. Dre; Max Martin; 10 The Sixties and

Seventies; Cultural and Creative Revolution; The Sixties; Mix Automation; The Seventies; 11 Toward the Digital Age; Digital Recording; Hip Hop; The State of the Eighties
The Sound of the EightiesThe Look of the Eighties; Shiny Silver Discs; Singles; Mixing; Dance Music; Remixes; Further Eighties Developments; Mergers and Acquisitions; The Internet and the World Wide Web; 12 The Nineties; The Corporate State; The Charts and SoundScan; Alternative Rock; Toward Music Online; Progress with Digitized Data; Digital Radio; Millennials; Preparing the Way for Napster; 13 Periods of Standards and Stability; Proprietary versus Open Systems; Standards; 14 Deconstructing the Studio; Democratizing Technologies; Improvised Environments; When Is a Home Not a Home?; Freedom
15 Random Access Recording TechnologyWhy Random Access?; The Beginnings of Random Access for Producers; Drum Machines, Next Generation Sequencers, and MIDI; The Beginnings of Random Access Digital Recording; Convergence and Integration; 16 Transformative/Disruptive Technologies and the Value of Music; Definitions of Terms; The Industry at the Turn of the 21st Century; Missed Opportunity; Oh, Wait; No Big Surprises; What a Great Idea; What Happened to Vertical Integration?; An Idea Whose Time Had Come; Denial and Inaction; The Consequences; The Digital Disruption and Producer Income
Performance Royalties

Sommario/riassunto

In The History of Music Production, Richard James Burgess draws on his experience as a producer, musician, and author. Beginning in 1860 with the first known recording of an acoustic sound and moving forward chronologically, Burgess charts the highs and lows of the industry throughout the decades and concludes with a discussion on the present state of music production. Throughout, he tells the story of the music producer as both artist and professional, including biographical sketches of key figures in the history of the industry, including Fred Gaisberg, Phil Spector, and Dr. Dre. Burgess arg

2. Record Nr.	UNINA9910135368703321
Titolo	IEEE Std 1301-1991 : IEEE Standard for a Metric Equipment Practice for Microcomputers - Coordination Document / / Institute of Electrical and Electronics Engineers
Pubbl/distr/stampa	New York, New York : , : IEEE, , 1991
ISBN	0-7381-1197-X
Descrizione fisica	1 online resource
Disciplina	621.3916
Soggetti	Microcomputers - Standards
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Sommario/riassunto	The metric mechanical coordination of microcomputer components, including the cabinet, rack, subracks, printed boards, and common connector-dependent dimensions for connector pitches of 2.5, 2.0, 1.5, 1.0, and 0.5 mm is addressed. This generic standard may be applied in all fields of electronics where equipment and installations are required to conform to a metric modular order. This choice of coordination dimensions for the mechanical structure for heights, widths, and depths lies within a homogeneous, metric, modular, three-dimensional grid as specified in IEC 917. The intent is to provide a single metric equipment practice for worldwide use.