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Autore	Burgess Richard James
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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 Sooys; 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
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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 argues that the producer's role has changed significantly over time, from a technical assistant to a creative collaborator.

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Titolo	IEEE Std 1301-1991 : IEEE Standard for a Metric Equipment Practice for Microcomputers - Coordination Document / / Institute of Electrical and Electronics Engineers
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Sommario/riassunto	<p>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.</p>