

1.	Record Nr.	UNINA9910431260503321
	Titolo	Journal of positive school psychology
	Pubbl/distr/stampa	[place of publication not identified] : , : [publisher not identified], , 2020
	Descrizione fisica	1 online resource
	Soggetti	Positive psychology Students - Mental health
	Lingua di pubblicazione	Inglese
	Formato	Materiale a stampa
	Livello bibliografico	Periodico
2.	Record Nr.	UNINA9910706151303321
	Autore	Blanco J.
	Titolo	Analysis of the LOBI experiment test BT-56 using the RELAP5/MOD3.2 code / / prepared by J. Blanco [and three others]
	Pubbl/distr/stampa	Washington, DC : , : Office of Nuclear Regulatory Research, U.S. Nuclear Regulatory Commission, , June 2000
	Descrizione fisica	1 online resource (xiii, 55 pages) : illustrations
	Collana	International agreement report ; ; NUREG/IA-0183
	Soggetti	Nuclear reactor accidents - Computer simulation Pressurized water reactors - Accidents - Computer simulation
	Lingua di pubblicazione	Inglese
	Formato	Materiale a stampa
	Livello bibliografico	Monografia
	Note generali	"Union Fenosa Generacion S.A., Central Nuclear Jose Cabrera." "June 2000." "Prepared as part of the Agreement on Research Participation and Technical Exchange under the International Code Application and Maintenance Program (CAMP)." "Sponsoring organization: Division of Systems Analysis and Regulatory Effectiveness, Office of Nuclear Regulatory Research, U.S. Nuclear Regulatory Commission"--Bibliographic data sheet.

Nota di bibliografia Includes bibliographical references (page 35).

3. **Record Nr.** UNINA9910955468603321
- Autore** Burgess Richard James
- Titolo** The art of music production : the theory and practice / / Richard James Burgess
- Pubbl/distr/stampa** New York : , : Oxford University Press, , 2013
- ISBN** 0-19-935932-6
0-19-992172-5
0-19-992173-3
- Edizione** [Fourth edition.]
- Descrizione fisica** 1 online resource (352 pages)
- Disciplina** 781.49023
- Soggetti** Sound recording industry - Vocational guidance
Sound recordings - Production and direction
- Lingua di pubblicazione** Inglese
- Formato** Materiale a stampa
- Livello bibliografico** Monografia
- Note generali** Previous edition: 2005.
- Nota di bibliografia** Includes bibliographical references and index.
- Nota di contenuto** Cover -- Contents -- Preface -- Introduction -- SECTION ONE: The Theory -- 1. Types of Music Producers -- Functional Typologies -- Subset Typologies -- In Summation -- Analogous Structures -- Leadership Styles -- SECTION TWO: The Practice -- 2. Becoming a Music Producer -- How Do You Become a Music Producer? -- Examples of Producers from Different Backgrounds -- Qualifications and Training -- 3. Being a Music Producer -- The Day-to-Day Responsibilities and Process -- Some Session Specifics -- Which Method Makes a Better Record-Live, Overdubbed, or Computer? -- What Are "They" Going to Expect of You? -- 4. What Are the Timeless Ingredients in a Hit? -- The Song (or Material) -- The Vocal -- The Arrangement -- The Performance -- The Engineering -- How Important Is the Mix? -- Timeliness -- The Heart -- Are There Exceptions to These Rules? -- 5. What Can You Expect from a Career as a Producer? -- How Is Your Health? -- Why Do A&R People Hire You? -- Branding, Marketing, and Sales -- 6. Managers -- What is the Definition of the Term "Manager"? -- What Does a Producer Manager Do? -- What Does a Manager Cost? -- Do They Earn Their Percentage? -- How Do You

Make Sure You Receive All the Money Due to You? -- Could You Lose Work to Other Producers on the Manager's Roster? -- How Do You Define "Best Manager" for You? -- How Can You Find Such a Person? -- How Do You Persuade Them to Take You On? -- Business Managers -- 7. The Producer's Relationships -- With the Artist -- What about Drugs and Alcohol? -- What Do You Do When the Artist Becomes Difficult? -- What Do You Do When the Record Company Is Unhappy? -- What Do You Do When the Artist's Manager Is Difficult? -- 8. Lawyers -- What Are the Issues? -- What Can Be Done to Protect Producers? -- 9. Challenges and Controversies -- Differences of Opinion -- How Much Loyalty Can You Expect? -- Final Word on Loyalty -- 10. Success and Money -- How Are Producers Paid? -- How Much Can a Producer Make? -- Where Can Income Come From? -- How Many Producers Make Millions? -- The Terms -- Do Producers Earn Their Percentage? -- Major versus Independent Labels -- How Will Producers Make Money in the Future? -- Can You Increase Your Chances of Success? -- Credits -- What Is the Secret to Longevity? -- Add Entrepreneur to Your Portfolio -- 11. Why Are There So Few Women Producers? -- What We Know -- Some Women Producers in History -- Women Producers Today -- Inconclusive Conclusion -- 12. Frequently Asked Questions -- How Much Is Learned -- How Much Is Natural Ability? -- How Do You Pick the Right Project? -- Should You Share in Songwriting Royalties? -- New versus Established Artists? -- What Is Involved in Being an Independent or Freelance Producer? -- What About Being a Staff Producer? -- What Are the Best Moments? -- Can You Successfully Genre-Hop? -- How Stable Is a Producer's Career? -- How Does a Production Career End? -- Making Plans and When? -- What Do Producers Do When Work Starts to Slow Down? -- Why Do People Want to Produce Records? -- Do You Know When You Have Produced a Hit? -- How Do Producers Feel about Mixers and Remixers? -- What's the Mixer's Viewpoint? -- What Is the "Sophomore Slump"? -- Digital versus Analog? -- 13. Working outside the Mainstream -- Classical -- Jazz -- Country -- Traditional, Folk, Roots, and World Music -- Children's Music -- Local and Regional Producers -- 14. Where Are We? How Did We Get Here? Where Are We Going? -- Will Mobile Modify the Internet that Crippled Cable but Vivified Video, which Killed the Radio Star? -- How Did We Get Here? -- The Revolution Continues -- What Does this Mean to the Professional Music Producer? -- Where Are We Going? -- Revenue Streams Are Multiplying. Will We Even Need Labels in the Future? -- Charts -- Marketing -- Will Music Producers Survive the Revolution? -- 15. Conclusion: What If? -- The Final Cut -- Notes -- Glossary -- Bibliography -- About the Author -- Index -- A -- B -- C -- D -- E -- F -- G -- H -- I -- J -- K -- L -- M -- N -- O -- P -- Q -- R -- S -- T -- U -- V -- W -- X -- Y -- Z.

Sommario/riassunto

This reference guide includes advice on getting started as a producer, dealing with artists, record companies and lawyers, and managing a career in the music business. It also looks at new technologies and techniques.
