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7 Essential Books Every Music Producer Must Read A Must Read Book for Music Producers

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~~Shaping Zimbabwe's Sound |
Episode 4 The difference between
composers, producers, and writers
Curtiss King Wrote A Book For
Music Producers TOP 11 BOOKS
FOR FILM COMPOSERS The
Bedroom Super Producer! Book
Recommendation. Andrew Scheps:
Essential advice for new music
producers Cinematic Composing
Studio Under \$1.000 (And
Giveaway!) Main Mixer Decoded:
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Mixdown Q\u0026A This is a Must
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HOW TO FIX THEM!~~ 4 Production
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The most UNDERRATED music production TECHNIQUE!! (its a game changer) | music producer vlog

Two quick ways to clean up your mix (HoboRec Bull Sessions #7)
How To Use Kontakt (beginner tutorial) ~~The Must-Have Book For Music Composers~~ Lets Talk About Music Production Books ~~Book Launch: How to maneuver: Shapeshifting texts and other publishing tactics~~ How To: Melodic Trap Melodies Using Music Theory x Chords Shaping Zimbabwe's Sound | Episode 5 Raw Groove Serero (Premium Mix) Shaping Zimbabwe's Sound | Episode 2.mp4 Nyman: Prospero's Books (music from the film by Peter Greenaway) - Cornfield ~~The~~

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~~Producer As Composer Shaping~~

The role of the record producer, writes Virgil Moorefield in *The Producer as Composer*, was evolving from that of organizer to auteur; band members became actors in what Frank Zappa called a "movie for your ears." In rock and pop, in the absence of a notated score, the recorded version of a song created by the producer in collaboration with the musicians became the definitive version.

~~The Producer as Composer: Shaping the Sounds of Popular ...~~

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The Producer as Composer:
Shaping the Sounds of Popular
Music (The MIT Press) - Kindle
edition by Moorefield, Virgil.

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~~The Producer as Composer
(Shaping the Sounds of Popular
Music)~~

The producer as composer:
shaping the sounds of popular
music User Review - Not Available
- Book Verdict Drawing on his
many years of studio experience,
composer/performer/producer
Moorefield...

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producer as composer : shaping
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[Virgil Moorefield]

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~~The producer as composer :
shaping the sounds of popular ...~~
like Alan Freed. Comparatively little attention has been given to music producers, a group that collectively is as important to the history of both pop and rock music. To address this imbalance, Virgil Moorefield has written *The Producer as Composer: Shaping the Sounds of Popular Music* (at 111 pages of text), a short yet useful introduc-

~~The Producer as Composer:
Shaping the Sounds of Popular ...~~
The Wall of Sound that Phil Spector built behind various artists and the intricate eclecticism of George Martin's recordings of the Beatles did not resemble live

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performances—in the Albert Hall or elsewhere—but instead created a new sonic world. The role of the record producer, writes Virgil Moorefield in *The Producer as Composer*, was evolving from that of organizer to auteur; band members became actors in what Frank Zappa called a "movie for your ears."

~~The Producer as Composer | The MIT Press~~

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The Producer as Composer:
Shaping the Sounds of Popular
Music Publisher: MIT Press ISBN:
0262514052 Author: Virgil
Moorefield Price: \$10.95 Format:
Softcover Length: 143 pages
Publication Date ...

~~The Recording Studio Becomes a
Musical Instrument in Its ...~~

Moorefield Virgil, The Producer as
Composer: Shaping the Sounds of
Popular Music (Cambridge, MA:
MIT Press, 2005), ISBN 0 262
13457 8 (hb) - Volume 4 Issue 1 -
Allan Moore Book review prior
to...

~~(PDF) Virgil Moorefield, The
Producer as Composer: Shaping ...~~
The role of the record producer,

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~~The Producer as Composer eBook
per Virgil Moorefield ...~~

About *The Producer as Composer*
The evolution of the record producer from organizer to auteur, from Phil Spector and George Martin to the rise of hip-hop and remixing. In the 1960s, rock and pop music recording questioned

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the convention that recordings
should recreate the illusion of a
concert hall setting.

~~The Producer as Composer by
Virgil Moorefield ...~~

The Producer as Composer:
Shaping the Sounds of Popular
Music. Olsen, Eric et al. (1999).

The Encyclopedia of Record
Producers. ISBN

978-0-8230-7607-9; Zak, Albin.

The Poetics of Rock: Cutting
Tracks, Making Records.

Berkeley: University of California
Press, 2001.

~~Record producer — Wikipedia~~

Music MUSC 317: Sound

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Moeller, John — 500; Companion

Books Textbooks taught alongside

Read Book The Producer As Composer Shaping The The Recording Engineer's Music Handbook:

The evolution of the record producer from organizer to auteur, from Phil Spector and George Martin to the rise of hip-hop and remixing. In the 1960s, rock and pop music recording questioned the convention that recordings should recreate the illusion of a concert hall setting. The Wall of Sound that Phil Spector built behind various artists and the intricate eclecticism of George Martin's recordings of the Beatles did not resemble live performances—in the Albert Hall or elsewhere—but instead created a new sonic world. The role of the

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record producer, writes Virgil Moorefield in *The Producer as Composer*, was evolving from that of organizer to auteur; band members became actors in what Frank Zappa called a "movie for your ears." In rock and pop, in the absence of a notated score, the recorded version of a song—created by the producer in collaboration with the musicians—became the definitive version. Moorefield, a musician and producer himself, traces this evolution with detailed discussions of works by producers and producer-musicians including Spector and Martin, Brian Eno, Bill Laswell, Trent Reznor, Quincy Jones, and the Chemical Brothers. Underlying the transformation, Moorefield writes, is technological

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development: new techniques—tape editing, overdubbing, compression—and, in the last ten years, inexpensive digital recording equipment that allows artists to become their own producers. What began when rock and pop producers reinvented themselves in the 1960s has continued; Moorefield describes the importance of disco, hip-hop, remixing, and other forms of electronic music production in shaping the sound of contemporary pop. He discusses the making of Pet Sounds and the production of tracks by Public Enemy with equal discernment, drawing on his own years of studio experience. Much has been written about rock and pop in the last 35 years, but hardly any of it deals with what is

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actually heard in a given pop song.

The Producer as Composer tries to unravel the mystery of good pop: why does it sound the way it does?

Shape is a concept widely used in talk about music. Musicians in classical, popular, jazz and world musics use it to help them rehearse, teach and think about what they do. Yet why is a word that seems to require something to see or to touch so useful to describe something that sounds? Music and Shape examines numerous aspects of this surprisingly close relationship, with contributions from scholars and musicians, artists, dancers, filmmakers, and synaesthetes. The main chapters are provided by

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Leading scholars from music psychology, music analysis, music therapy, dance, classical, jazz and popular music who examine how shape makes sense in music from their varied points of view. Here we see shape providing a key notion for the teaching and practice of performance nuance or prosody; as a way of making relationships between sound and body movement; as a link between improvisational as well as compositional design and listener response, and between notation, sound and cognition; and as a unimodal quality linked to vitality affects. Reflections from practitioners, between the chapters, offer complementary insights, embracing musical form, performance and composition

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Styles, body movement, rhythm, harmony, timbre, narrative, emotions and feelings, and beginnings and endings. Music and Shape opens up new perspectives on musical performance, music psychology and music analysis, making explicit and open to investigation a vital factor in musical thinking and experience previously viewed merely as a metaphor.

Emphasising the creative aspect of music technology, this introduction sets out an overview of the field for music students in a non-scientific and straightforward way. Engaging and user-friendly, the book covers studio concepts: basic audio and the studio workflow, including audio and MIDI

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recording. It explores synthesisers, samplers and drum machines as well as basic concepts for electronic performance. In considering the role of the DJ, the book addresses remixing and production, drawing upon many examples from the popular music repertoire as well as looking at the studio as an experimental laboratory. The creative workflow involved in music for media is discussed, as well as controllers for performance and the basics of hacking electronics for music. The book as a whole reflects the many exciting areas found today in music technology and aims to set aspiring musicians off on a journey of discovery in electronic music.

Audio Production and Critical

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Sound: Technical Ear Training,

Second Edition develops your critical and expert listening skills, enabling you to listen to audio like an award-winning engineer.

Featuring an accessible writing style, this new edition includes information on objective measurements of sound, technical descriptions of signal processing, and their relationships to subjective impressions of sound. It also includes information on hearing conservation, ear plugs, and listening levels, as well as bias in the listening process. The interactive web browser-based "ear training" software practice modules provide experience identifying various types of signal processes and manipulations. Working alongside the clear and

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detailed explanations in the book, this software completes the learning package that will help you train your ears to listen and really "hear" your recordings. This all-new edition has been updated to include: Audio and psychoacoustic theories to inform and expand your critical listening practice. Access to integrated software that promotes listening skills development through audio examples found in actual recording and production work, listening exercises, and tests. Cutting-edge interactive practice modules created to increase your experience. More examples of sound recordings analysis. New outline for progressing through the EQ ear training software module with listening exercises and tips.

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Authorship Roles in Popular Music applies the critical concept of auteur theory to popular music via different aspects of production and creativity. Through critical analysis of the music itself, this book contextualizes key concepts of authorship relating to gender, race, technology, originality, uniqueness, and genius and raises important questions about the cultural constructions of authenticity, value, class, nationality, and genre. Using a range of case studies as examples, it visits areas as diverse as studio production, composition, DJing, collaboration, performance and audience. This book is an essential introduction to the critical issues and debates surrounding

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authorship in popular music. It is an ideal resource for students, researchers, and scholars in popular musicology and cultural studies.

Sounds, Screens, Speakers provides a broadly comprehensive survey of the emerging field of music and media. Music has been present at the advent of nearly every new media form since the turn of the 20th century. Whether we look at the start of sound recording, film, television or the Internet, music has been a crucial participant in the social changes brought about by these new tools for making and listening to music. This book examines such changes

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Starting in the late 19th century to the present. From the introduction of the microphone all the way through to music in reality television, the purpose of each section is not simply to move chronologically towards the present, but to focus especially on the tangible social relationships created through specific forms of mediation. With readings at the end of most chapters, key questions to facilitate additional discovery and research, and direction to additional readings and resources on popular websites and news sources, this text serves as the ideal introduction to popular music and media.

The Bloomsbury Handbook of
Music Production provides a

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detailed overview of current research on the production of mono and stereo recorded music. The handbook consists of 33 chapters, each written by leaders in the field of music production. Examining the technologies and places of music production as well the broad range of practices – organization, recording, desktop production, post-production and distribution – this edited collection looks at production as it has developed around the world. In addition, rather than isolating issues such as gender, race and sexuality in separate chapters, these points are threaded throughout the entire text.

The Beatles and McLuhan:
Understanding the Electric Age

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examines how the incorporation of electric technology in The Beatles' art would enhance their musical impact. MacFarlane surveys the relationship between McLuhan's ideas on the nature and effects of electric technology and The Beatles own engagement of that technology; offers analyses of key works from The Beatles' studio years; and collates these data to offer stunning conclusions about The Beatles' creative process in the recording studio and its cultural implications.

How the Chinese pop of the 1960s participated in a global musical revolution What did Mao ' s China have to do with the music of youth revolt in the 1960s? And how did the mambo, the Beatles, and Bob

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Dylan sound on the front lines of the Cold War in Asia? In *Circuit Listening*, Andrew F. Jones listens in on the 1960s beyond the West, and suggests how transistor technology, decolonization, and the Green Revolution transformed the sound of music around the globe. Focusing on the introduction of the transistor in revolutionary China and its Cold War counterpart in Taiwan, *Circuit Listening* reveals the hidden parallels between music as seemingly disparate as rock and roll and Maoist anthems. It offers groundbreaking studies of Mandarin diva Grace Chang and the Taiwanese folk troubadour Chen Da, examines how revolutionary aphorisms from the Little Red Book parallel the Beatles' "Revolution," uncovers

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how U.S. military installations came to serve as a conduit for the dissemination of Anglophone pop music into East Asia, and shows how consumer electronics helped the pop idol Teresa Teng bring the Maoist era to a close, remaking the contemporary Chinese soundscape forever. *Circuit Listening* provides a multifaceted history of Chinese-language popular music and media at midcentury. It profiles a number of the most famous and best loved Chinese singers and cinematic icons, and places those figures in a larger geopolitical and technological context. *Circuit Listening*'s original research and far-reaching ideas make for an unprecedented look at the role Chinese music played in the '60s pop musical revolution.

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