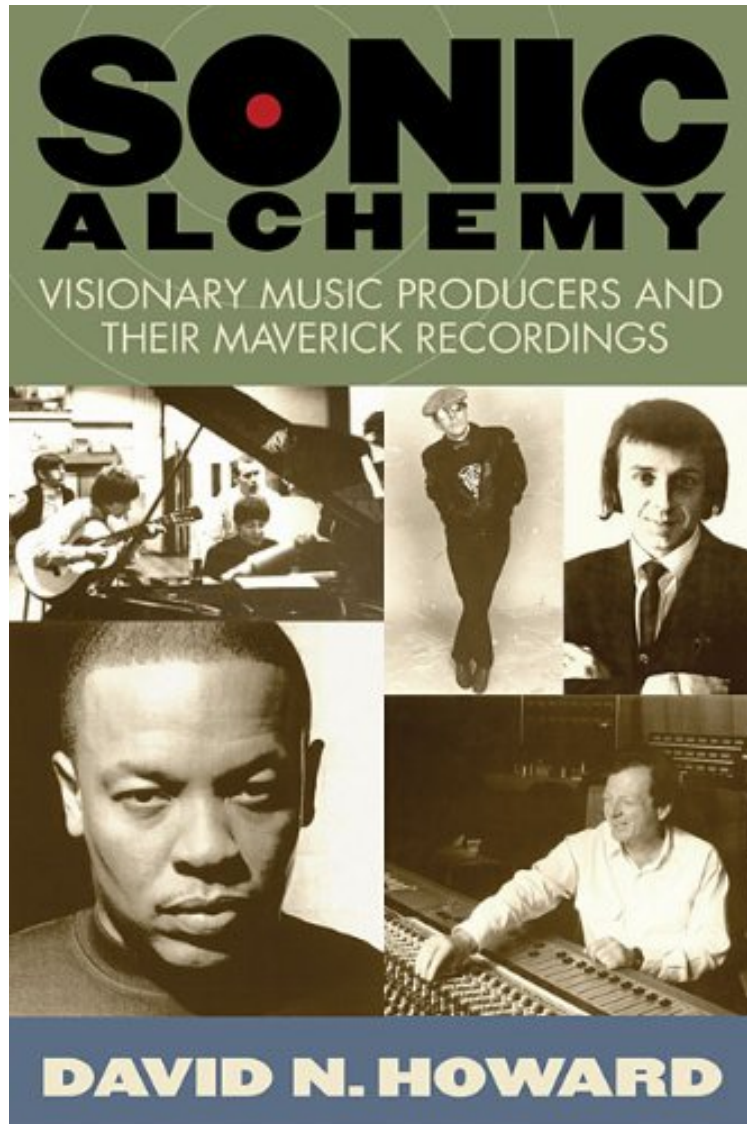


# Sonic Alchemy: Visionary Music Producers and Their Maverick Recordings

David N. Howard

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#1391639 in Books Hal Leonard 2004-06 2004-06-01 Original language: English PDF # 1 9.00 x .79 x 6.00l, 1.13 #File Name: 0634055607308 pages Visionary Music Producers And Their Maverick Recordings 308 Pages Author: David N. Howard Publisher : Hal Leonard Softcover | File size: 23.Mb

**David N. Howard : Sonic Alchemy: Visionary Music Producers and Their Maverick Recordings** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Sonic Alchemy: Visionary Music Producers and Their Maverick Recordings:

0 of 0 people found the following review helpful. Great insight into the Minds of Legendary Producers By Rhuarc Red

ShieldVery informative read. All aspiring producers should give this a read5 of 5 people found the following review helpful. Diverse selection of fascinating producers.By M. SweetzI found this book to be a very enjoyable read. I don't believe I've found another book like this that covers such a diverse and exciting spectrum of producers. Yes, there is plenty of writing out there about George Martin, Brian Wilson and Phil Spector. But, how many books out there cover the three mentioned, plus Dr. Dre, Brian Eno, John Cale, David Axelrod, and Lee Perry...oh yeah, and MARTIN HANNETT? If any of those names mean anything to you, then we might be on the same page here.I know this won't earn many 'Was this review helpful' votes, but whatever...I'm going to get right to the point.The Producers:Martin Hannett, Lee Perry, John Cale, Eno, Shel Talmy, Chris Thomas, Dr. Dre, King Tubby, Steve Albini, Curt Boettcher (just to name a few).The Artists affected:the Talking Heads, Devo, Public Enemy, Ice Cube, the Pixies, Nirvana, the Stooges, David Bowie, the Byrds, the Who, Led Zeppelin, New Order, the Sex Pistols, Pulp, Joy Division, Bob Marley and the Wailers, the Congos, Al Green, the Beach Boys, the Beatles, the Ronettes, the Temptations (in their psychedelic-era), and N.W.A., to name a few (not to mention the albums and singles that many of the producers themselves performed on).Plus tangential connections to Doris Day and Charles Manson (via Terry Melcher). My main criticism is the lack of a chapter concerning Joe Meek.This book is about innovative producers working with innovative artists, making innovative, important albums. I think the names mentioned above yield way more convincing power than any opinion of mine.0 of 0 people found the following review helpful. Great read but some annoying flawsBy Timothy P. ScottThis is a fun read. I can't personally comment on the accuracy of some of the author's stories, but he does give lots of references.For anyone who doesn't realize what a producer does, or how important they have been in pop music history, this is a must. He ranges from Phil Spector to George Martin (better known) to Chris Thomas, John Cale, Brian Eno, a clutch of Jamaican dub pioneers and others.The two glaring problems could have been avoided with a little editing or proofreading. In one case he uses "unnerving" twice in a short sentence. It's like fingernails on a blackboard. There are all kinds of misspellings, all of them are the kind of things that a computer spell checker will pass but a human spots immediately as an error ("off" for "of", "through" for "though", "a hard road to hoe".) There are an awful lot of these throughout the book.Howard is also extremely liberal with his adjectives, sometimes sacrificing coherency. To pick a typical sentence; "Notable amongst [Arthur Baker's] high-profile jobs was a heavily electronic remix of the Rolling Stones' gory \_Too Much Blood\_, whose alacritous rhythms and disconcertingly sequenced sound swarmed straight towards the pullulating British house and Detroit techno scenes."But that aside I do recommend this book.

(Book). You may not have heard of them, but you have certainly heard their songs! From the lo-fidelity origins of early pioneers to today's dazzling technocrats, the role of the music producer is as murkily undefined as it is wholly essential. *Sonic Alchemy: Visionary Music Producers and Their Maverick Recordings* is an exploration of the influence of the often colorful, idiosyncratic and visionary music producers through popular music and the fascinatingly crucial role they have played in shaping the way we hear pop music today. *Sonic Alchemy* is nothing short of the secret history of the music producer.

From Publishers WeeklyMusic journalist Howard's first book is an excellent general overview of the most important pop music producers since the 1960s, capturing the various methods of the "Oz-like men who pulled the levers from behind the curtain and created a legacy of sound." Their results range from the "teenaged symphonies" of Phil Spector and the visions of Beach Boy Brian Wilson to the professionalism of Rolling Stones producer Jimmy Miller and the "furtive ambience" of post-punk Brit Martin Hannett. Howard also covers a range of nonrock styles, including Willie Mitchell and his legendary soul/rb recordings of Al Green, the groundbreaking reggae "dub" of King Tubby and Lee Perry, and the innovative rap/hip-hop of Arthur Baker and Dr. Dre. The strengths of Howard's concise essays are twofold: first, he fully represents the whole career of well-known producers, such as Glyn Johns, whose innovative work on Steve Miller's 1968 *Children of the Future* is a forgotten masterpiece. Second, the essays sometimes move beyond their generalist style to reveal the significant detail, such as in a chapter on "The Pioneers," a great look at how the careers and styles of George Martin and Phil Spector were closely intertwined even before their paths actually crossed during final production of the Beatles ill-fated *Let It Be* album. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.