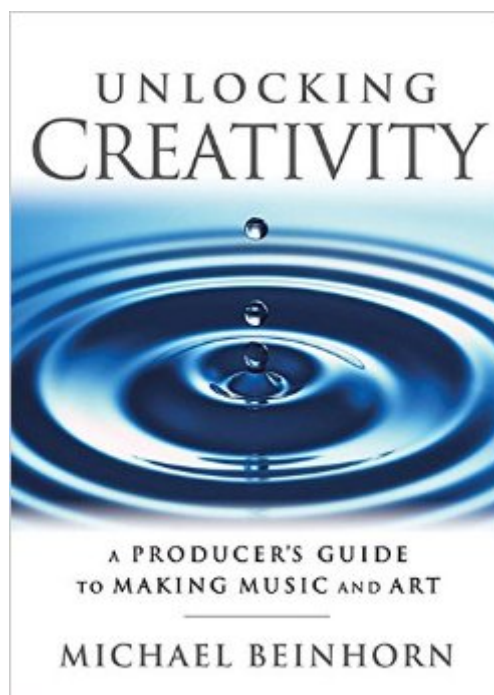


The book was found

Unlocking Creativity: A Producer's Guide To Making Music And Art. (Music Pro Guides)



Synopsis

Here, record producer Beinhorn reveals how to deal with interpersonal issues record producers face when they work with artists one on one or in small groups. The situations and solutions are based upon the authors personal and professional experience working with a variety of different artists, such as Herbie Hancock, the Red Hot Chili Peppers, Soul Asylum, Hole, Soundgarden, Ozzy Osbourne, Courtney Love, Marilyn Manson, Social Distortion, Korn, and Mew. Beinhorns unique methods and perspective, applied to record producing and music making in the studio, opens the door to successful collaborative efforts. The author shows you how to find what he calls your sensory connection to the creativity process, which ultimately helps you find the intent behind your creative choices. You can read dozens of articles and books that feature a hundred different people talking about what microphones they used when they recorded Record X or how they set their stereo buss compressor, but you will never find out what prompted them to make these choices. Beinhorns focus on collaborative effort enables record producers and artists to find solutions while working as a creative team. This perspective is especially valuable as it is transdisciplinary and can be applied to many occupations and modes of creativity outside of record production.

Book Information

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Customer Reviews

One of my favorite books on music production because it bypasses all the technical crap thatâ™s irrelevant to creating art. Itâ™s not about the pre-amps or the microphones. Itâ™s about how the

soul of the performance and the right artistic mindset can create truly great art. I read this book immediately when it came out. I then gave it away to someone, I forget who. I immediately bought it again. I wouldn't be surprised if I repeated this process multiple times over my lifetime.

This book was really helpful for me. I've been making music for over 15 years now, and it reinforced things I knew, and also taught me new things about putting a song together. A good read, if you give it your time.

A much-needed challenge to the notion that producing music is solely about tweaking knobs. Insightful, well written, and occasionally very funny. Highly recommended for aspiring producers and musicians alike.

I'm not a music professional, but am a dedicated music lover, arts education advocate, and a theatre artist who lived in Seattle most of the 90's; so I was originally drawn to reading this not to learn about music production but for the behind-the-scenes anecdotes about some of my favorite bands (Soundgarden, in particular). What I walked away with was so much more than I could have imagined -- in many ways, Beinhorn's book reads as a meditation from a zen master (I mean, the man must have such patience to have masterfully collaborated with some of his clients!). I don't recall any other music industry "how-to" book that employs the word "mindfulness" multiple times in the first few pages alone. (And, incidentally, I finally understand what being a music producer entails -- at least one of Michael Beinhorn's artistry and astute intellect.) Intriguingly, he also underscores the importance of established artists eventually giving back by mentoring (and understanding) the next generation of artists. While Michael Beinhorn is a music producer/artist, his book UNLOCKING CREATIVITY could serve as a template for artists of all disciplines in developing a grounded, dedicated and honest approach to creation and collaboration. Seriously, this book should be included in collegiate level courses -- I only wish I'd read anything this practical yet inspiring when I was leaving arts school to enter the entertainment industry slog. It's a rough industry in uncertain times, but this tome gives hope that the beat will indeed go on. So if you need to remember why you love music, making art, or just being a creative cool cat in this increasingly uptight corporate world of ours, read this book, then read it again. Thank you!

There are record producers and then there are Record Producers, but Michael takes the profession to a new level with his deep thoughts on the subject. After reading Unlocking Creativity, you can tell

why the man has had so much success in so many musical genres. He's coming from a place that few of us ever even consider, much less find. This book is actually not only for those involved in music though, but for anyone in any artistic endeavor, as he's managed to distill the creative process down to its essence. Michael's engaging writing style makes for a quick and fun read as well. I can't tell you the number of times I thought to myself while reading, "I never thought of that before," or even "I wish I would've written that in one of my own books." Thanks for making me think in a different way, Michael.

It's difficult to define what a producer does. Even people in the music industry, including those who record it, can't really break it down to a sentence or two. There are jokes about how it's the person who can out-ego the band, or someone who is part musician, part arranger, part therapist. Michael Beinhorn has been producing records for over three decades, and his projects range from urban, to electronic, to hard rock to whatever wonderful complicated combination of music Mew is. While I'm not fan of every band he's worked with, the thing that stands out is that an unusual number of records he has worked on have become successes. Sometimes huge successes. This implies he knows something the rest of us perhaps don't. As a person who also makes records, I'm always interested in learning from The Masters. Obviously it's important to know the technical side of things, but it's indisputable that people skills and discipline are a huge part of the creative process too. This is something that's not often talked about, but has become increasingly more important as musicians become more involved in making their own records, often in home studios and project spaces. There is more than enough information on the internet about gear, and mic'ing techniques, but the best resource I've found for honing producer skills, defining what it means, and why it's of utmost importance, is in this book. It's not a difficult read, and even passes the "could explain it to my parents" test (assuming your parents aren't producers), but the information contained therein is not only enlightening, it's inspiring. It's one of those books you didn't know needed to be written until it was written. I'll go so far as to say it should be on the syllabus at any school, college, or university that teaches recording.

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