

Making Music

Ari Herstand

Making Music Dennis DeSantis, 2015

Make Music! Norma Jean Haynes, Ann Sayre Wiseman, John Langstaff, 2019-04-30 Music is for everyone – no prior experience required! Make Music! invites kids and families to celebrate the joy of sound with a variety of inventive activities, including playing dandelion trumpets, conducting percussion conversations, and composing their own pieces. Musician and educator Norma Jean Haynes brings the pioneering work of Ann Sayre Wiseman and John Langstaff to a new generation of kids aged 5 and up, focusing on the playfulness, spontaneity, and creativity of music. Kids explore rhythm with clapping, body drumming, and intonations. They learn to create found sound with kitchen pots and pans, the Sunday paper, or even the Velcro on their sneakers. And step-by-step instructions show how to make 35 different instruments, from chimes and bucket drums to a comb kazoo and a milk carton guitar.

Making Music for Life Gayla M. Mills, 2019-08-14 Making Music for Life is the adult novice's friend. First, it cheerleads for music's salutary benefits to the music-maker's soul. Then it becomes a useful how-to handbook: finding a teacher and learning how to practice once you have one. How do you hook up with like-minded enthusiasts and what are all the ways you can learn to make music together? How about performing for others? And maybe you will end up teaching others yourself. This useful book is a doorway into the endless joys of making music, for everyone at any age. – Bernard Holland, Music critic emeritus, The New York Times and author of *Something I Heard* Do you hope to expand your musical circle? Need inspiration and practical ideas for overcoming setbacks? Love music and seek new ways to enjoy it? Roots musician Gayla M. Mills will help you take your next step, whether you play jazz, roots, classical, or rock. You'll become a better musician, learning the best ways to practice, improve your singing, enjoy playing with others, get gigs and record, and bring more music to your community. Most importantly, you'll discover how music can help you live and age well. A keen road map that supports musicians and the expansion of their craft. Gayla's done the work. All you have to do is step on the path and follow her lead. – Greg Papania, music producer, mixer, composer

Making Music with Computers Bill Manaris, Andrew R. Brown, 2014-05-19 Teach Your Students How to Use Computing to Explore Powerful and Creative Ideas In the twenty-first century, computers have become indispensable in music making, distribution, performance, and consumption. Making Music with Computers: Creative Programming in Python introduces important concepts and skills necessary to generate music with computers. It interweaves computing pedagogy with musical concepts and creative activities, showing students how to integrate the creativity and design of the arts with the mathematical rigor and formality of computer science. The book provides an introduction to creative software development in the Python programming language. It uses innovative music-creation activities to illustrate introductory computer programming concepts, including data types, algorithms, operators, iteration, lists, functions, and classes. The authors also cover GUIs, event-driven programming, big data, sonification, MIDI programming, client-server programming, recursion, fractals, and complex system dynamics. Requiring minimal musical or programming experience, the text is designed for courses in introductory computer science and computing in the arts. It helps students learn computer programming in a creative context and understand how to build computer music applications. Also suitable for self-study, the book shows musicians and digital music enthusiasts how to write music software and create algorithmic music compositions. Web Resource A supplementary website (<http://jythonMusic.org>) provides a music library and other software resources used in the text. The music library is an extension of the jMusic library and incorporates other cross-platform programming tools. The website also offers example course and associated media resources.

Making Music George Martin, 1983

Making Music Make Money Eric Beall, 2004 (Berklee Press). Making Music Make Money will educate songwriters, as well as aspiring music business entrepreneurs in the basics of becoming an effective independent music publisher. Topics include a discussion of the various roles a publisher plays in the music business: collection, administration, protection, exploitation and evaluation. A major emphasis is placed on the exploitation process, and the importance of creating a sound business model for a new publishing venture. Eric Beall is a Creative Director for Zomba Music Publishing, as well as a former songwriter and record producer. In his role at Zomba, Eric has signed and developed top writers including Steve Diamond, KNS Productions, and Riprock & Alex G. and has coordinated and directed Zomba writers in the development of material for Jive Records pop superstars like Backstreet Boys, *NSYNC, Britney Spears and Aaron Carter. He graduated Summa Cum Laude from Berklee College of Music.

Making Music in the Arab World A. J. Racy, Ali Jihad Racy, 2004-05-20 A.J. Racy, a scholar of ethnomusicology, provides an intimate portrayal of the Arab musical experience in this pioneering book. Racy focuses on tarab, a multifaceted concept that has no exact equivalent in English and refers to the indigenous music and the ecstasy associated with it. His book examines aspects of musical craft, including basic skills, musician's inspiration, love lyrics as tools of ecstasy, and the relationship between performers and listeners.

Making Music, Making Society Josep Martí, Sara Revilla, 2018-01-23 A society is the result of interacting individuals, and individuals are also the result of this interaction. This interaction happens through music, among other factors. As such, music constitutes a powerful resource for symbolic interaction, which constitutes the medium and substance of a culture. The importance of music in a society is clearly brought to light in the role that it plays in the three basic parameters of the social logics: identity, social order and the need for exchange. If music is so important to us, it is because, apart from its assigned aesthetic values, it fits closely with the dynamics of each of these three different parameters. These parameters, which are consubstantial to the social nature of the human being, constitute the core of the book as they manifest in musical practices. This publication addresses important issues such as the role of music in shaping identities, how music and social order are intertwined and why music is so relevant in human interaction. The last part of the book explores issues related to the social application of musical research. The volume brings together specialists from different academic disciplines with the same powerful starting point: music is not merely something related to the social, but rather a social life itself, something capable of structuring the social experience.

Women Making Music Jane M. Bowers, Judith Tick, 1986 Do look after my music! Irene Wienawska Polowski exclaimed before her death in 1932. And from the urgency of that sentiment the authors here have taken their cue to reveal and look after the previously neglected contributions of women throughout the history of Western art music. The first work of its kind, Women Making Music presents biographies of outstanding performers and composers, as well as analyses of women musicians as a class, and provides examples of music from all periods including medieval chant, Renaissance song, Baroque opera, German lieder, and twentieth-century composition. Unlike most standard

historical surveys, the book not only sheds light upon the musical achievements of women, it also illuminates the historical contexts that shaped and defined those achievements.

The Artistry of Teaching and Making Music Richard Floyd, 2015

How To Make It in the New Music Business: Practical Tips on Building a Loyal Following and Making a Living as a Musician (Second Edition) Ari Herstand, 2019-11-05 Hailed as an “indispensable” guide (Forbes), *How to Make It in the New Music Business* returns in this extensively revised and expanded edition. When *How to Make It in the New Music Business* hit shelves in 2016, it instantly became the go-to resource for musicians eager to make a living in a turbulent industry. Widely adopted by music schools everywhere and considered “the best how-to book of its kind” (Music Connection), it inspired thousands to stop waiting around for that “big break.” Now trusted as the leading expert for “do it yourself” artists, Ari Herstand returns with this second edition, maintaining that a stable career can be built by taking advantage of the many tools at our fingertips: conquering social media, mastering the art of merchandising, embracing authentic fan connection, and simply learning how to persevere. Comprehensively updated to include the latest online trends and developments, it offers inspiring success stories across media such as Spotify and Instagram. The result is a must-have for anyone hoping to navigate the increasingly complex yet advantageous landscape that is the modern music industry.

Music and the Making of Modern Science Peter Pesic, 2014-07-03 A wide-ranging exploration of how music has influenced science through the ages, from fifteenth-century cosmology to twentieth-century string theory. In the natural science of ancient Greece, music formed the meeting place between numbers and perception; for the next two millennia, Pesic tells us in *Music and the Making of Modern Science*, “liberal education” connected music with arithmetic, geometry, and astronomy within a fourfold study, the quadrivium. Peter Pesic argues provocatively that music has had a formative effect on the development of modern science—that music has been not just a charming accompaniment to thought but a conceptual force in its own right. Pesic explores a series of episodes in which music influenced science, moments in which prior developments in music arguably affected subsequent aspects of natural science. He describes encounters between harmony and fifteenth-century cosmological controversies, between musical initiatives and irrational numbers, between vibrating bodies and the emergent electromagnetism. He offers lively accounts of how Newton applied the musical scale to define the colors in the spectrum; how Euler and others applied musical ideas to develop the wave theory of light; and how a harmonium prepared Max Planck to find a quantum theory that reengaged the mathematics of vibration. Taken together, these cases document the peculiar power of music—its autonomous force as a stream of experience, capable of stimulating insights different from those mediated by the verbal and the visual. An innovative e-book edition available for iOS devices will allow sound examples to be played by a touch and shows the score in a moving line.

Making Music Modern Carol J. Oja, 2000 This book recreates an exciting and productive period in which creative artists felt they were witnessing the birth of a new age. Aaron Copland, Henry Cowell, George Gershwin, Roy Harris, and Virgil Thomson all began their careers then, as did many of their less widely recognized compatriots. While the literature and painting of the 1920's have been amply chronicled, music has not received such treatment. Carol Oja's book sets the growth of American musical composition against parallel developments in American culture, provides a guide for the understanding of the music, and explores how the notion of the concert tradition, as inherited from Western Europe, was challenged and revitalized through contact with American popular song, jazz, and non-Western musics.

Infinite Music Adam Harper, 2011-11-16 In the last few decades, new technologies have brought composers and listeners to the brink of an era of limitless musical possibility. They stand before a vast ocean of creative potential, in which any sounds imaginable can be synthesised and pieced together into radical new styles and forms of music-making. But are musicians taking advantage of this potential? How could we go about creating and listening to new music, and why should we? Bringing the ideas of twentieth-century avant-garde composers Arnold Schoenberg and John Cage to their ultimate conclusion, *Infinite Music* proposes a system for imagining music based on its capacity for variation, redefining musical modernism and music itself in the process. It reveals the restrictive categories traditionally imposed on music-making, replaces them with a new vocabulary and offers new approaches to organising musical creativity. By detailing not just how music is composed but crucially how it's perceived, *Infinite Music* maps the future of music and the many paths towards it.

Making Music in Selznick's Hollywood Nathan Platte, 2018 Iconic images from fiery scenes of catharsis in *Gone With the Wind* and *Rebecca* to *The Third Man*'s decadent cinematography have proven inseparable from their accompanying melodies. From the 1910s-50s, producer David O. Selznick depended upon music to distinguish his films from his competitors'. By demonstrating music's value in film and encouraging its distribution through sheet music, concerts, radio broadcasts, and soundtrack albums, Selznick changed audiences' relationship to movie music. But what role did Selznick play in the actual music composition that distinguished his productions, and how was that music made? As the first of its kind to consider film music from the perspective of a producer, this book tells the story of the evolution of Selznick's style through the many artists whose work defined Hollywood sound.

The Seven Deadly Sins of Music Making Richard Floyd, 2021-09 What are our musical sins? Are they obvious or subtle? When do we unwittingly commit such transgressions? And above all, how can we avoid them? In this sequel to his acclaimed bestselling book *The Artistry of Teaching and Making Music*, master teacher and conductor Richard Floyd makes a compelling case for *The Seven Deadly Sins of Music Making*, which he identifies and expounds upon as the following: articulation, dynamics, rhythms, tempo, line, silence, and proportion. Using dozens of excerpts from the wind band repertoire to illustrate his points, Floyd guides readers through the thorny landscape of our musical wrongdoings, offering wisdom and actionable solutions that lead to, in the words of the author, a world of artistic, expressive music making that goes beyond the printed page. Though the book addresses the wind band medium specifically, its observations and lessons about music making are universal. Musicians and educators in all disciplines are certain to profit from the nearly six decades of experience Richard Floyd expertly brings to the page.

Any Sound You Can Imagine Paul Théberge, 1997-06-23 Describes digital musical instruments, industries that supply and promote them, and the meanings they have for musicians. Winner of the International Association for the Study of Popular Music (IASPM) Book Award (1997) Recent innovations in musical instrument design are not simply a response to the needs of musicians, writes Paul Théberge; they also have become a driving force with which musicians must contend. He argues that digital synthesizers, samplers, and sequencers in studio production and in the home have caused musicians to rely increasingly on manufacturers for both the instruments themselves as well as the very sounds and musical patterns that they use to make music. Musical practices have thus become allied

with a new type of consumer practice that is altogether different from earlier relationships between musicians and their instruments as a means of production. Théberge places these developments within a broad social and historical perspective that examines the development of the musical instrument industry, particularly the piano industry, the economic and cultural role of musicians' magazines and computer networks, and the fundamental relationships between musical concepts, styles, and technology.

How Music Can Make You Better Indre Viskontas, 2019-04-02 How can certain songs carry us through a tough workout, comfort us after a breakup, or unite 50,000 diverse fans? In this fascinating field guide, neuroscientist and opera singer Indre Viskontas investigates what music is and how it can change us for the better—from deep in our neurons to across our entire society. Whether hip-hop fans, classically trained pianists, or vinyl collectors, readers will think about their favorite songs in a whole new way by the end of this book. This is a vibrant and smart gift for any audiophile.

Making Money, Making Music David Bruenger, 2016-09-06 Making money, making music is an alternative music business text, providing an entrepreneurial toolbox, based on historical analysis, trends, and patterns in music enterprise. It begins by introducing core principles and processes and shows how to apply them adaptively to new contexts, so that students gain a deeper understanding not only of how things work in the music business, but why. By applying essential concepts to a variety of real-life situations, students improve their capacity to critically analyze, solve problems, and even predict where music and money will converge in a rapidly evolving culture and marketplace.--Provided by publisher.

Unlocking Creativity: A Producer's Guide to Making Music & Art Michael Beinhorn, 2015-05-01 (Music Pro Guide Books & DVDs). 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 author's 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. Beinhorn's 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. Beinhorn's 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.

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Making Music Introduction

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