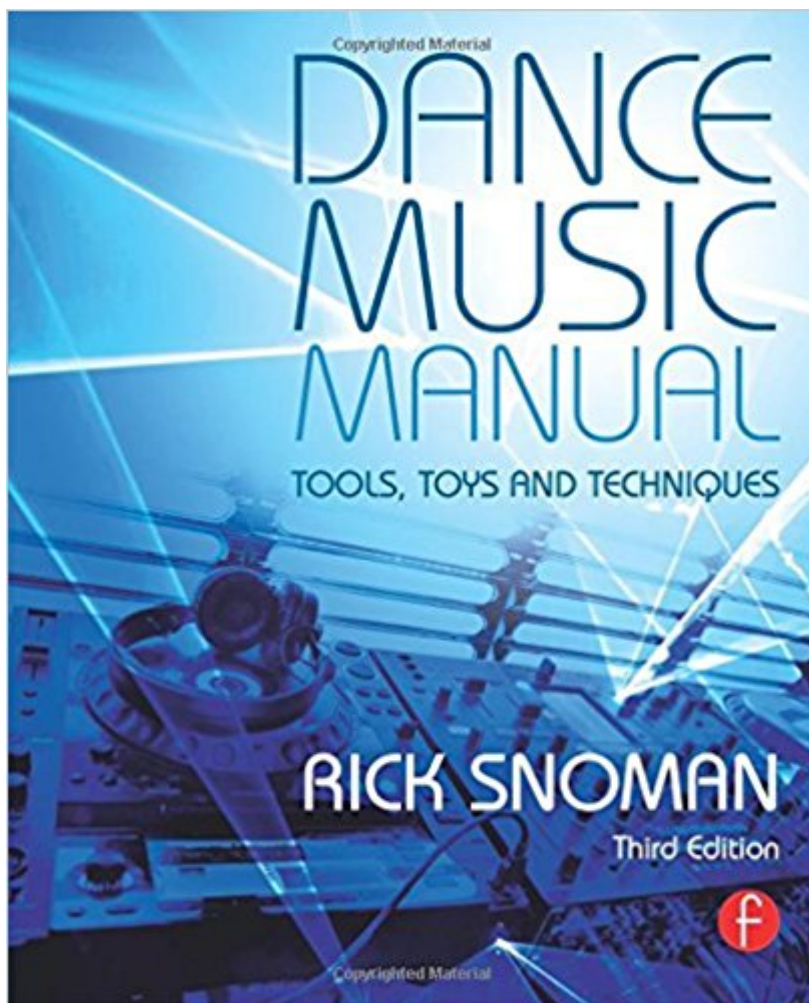




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Dance Music Manual: Tools, Toys, And Techniques



Synopsis

What are the differences between trance and chill out? How can you create compelling, professional-sounding original or remixed dance tracks? With *Dance Music Manual*, you'll get coverage of every aspect of dance music production—from designing sounds to compression, from effects to mixing and mastering—and go even further, with advice on publishing and promoting your tracks. No matter your level of experience, this book is packed with techniques and practical tips to help you achieve professional results, whether you're an aspiring dance music producer, DJ, remixer, recording engineer, musician, or composer. The companion website provides examples of synthesis programming, compression, effects, MIDI files and examples of the tracks discussed within this edition. The third edition includes up-to-date dance music coverage, including new chapters on arranging dance music, layering kicks, more on music theory, fundamentals of rhythm, building professional drum loops, gain structure, producing dubstep, and advice on the very latest production techniques.

Book Information

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Customer Reviews

In short, Snoman knows what he's talking about. *Music Tech*

Rick Snoman has been actively involved in the electronic dance music scene since the late eighties. He has produced numerous white labels and released under various guises such as Phiadra, GOD and Red5. He has remixed professionally for artists such as Britney Spears, Kylie Minogue, and

Madonna and worked as a ghost producer for recording artists and international DJ's. Alongside holding seminars across the UK on producing club-based music, he has written numerous articles and reviews for leading music technology magazines and authored a distance-learning course for Music For the Media. He currently runs his own recording studios in Manchester, UK.

This book in my opinion is a complete reference. Music theory, to general equipment to use, to even detail device descriptions and what they are used for. Many genres of dance music are also covered in here and many I didn't know existed. This book also covers DJing and promoting as for I didn't have interest in it before, but was very intuitive and fun to learn about. Book is well written with modern text and references as also references to classic machines and understanding. Book also covers a broad spectrum overview of everything including DAWs. Well written highly recommend it to anyone who has an interest in how dance music is made or who wants to create it.

This book is very dense and rich with information. It'd probably be best digested slowly over the course of a very long time. I sat down and read it straight through and came away feeling like I'll never 'get there' because there's just too much to it. Also as the title implies, it's for DANCE music. If you're into non-dance electronic music you might not find it as useful.

If somewhat poorly written. As a previous reviewer mentioned, it suffers from inadequate (or, indeed, non-existent) editing -- there are numerous instances of the author saying the opposite of what he seems to think he is saying.

This is a very descriptive manual, It covers just about everything for electronic music production and genres. I would have titled different, it sounds simple but is not., It includes charts, midi info, math. This is for people with some existing knowledge. A good tool if you want to explore in detail. It will stay in my library.

This is a good overview and hard core scientific geek approach to producing EDM music. I like the deep dive approach the author has on the subject matter and right now, I am just starting to read it. The tips on what keys and applied music theory to EDM are super helpful to me as a new producer/artist of this genre. I do wish that the author had more in depth workshops in the book and used Ableton Live instead of Logic Pro for the DAW reference point in the book since 90% of EDM

artists in the field use Ableton software. For music theory, I recommend a book just for that topic alone since it is complex and merits more help in that area.

Despite the almost per-page grammar disasters that others have noted (thus the one star deduction), the writing itself and flow of information is superb. I especially appreciate the rare balancing of theory and practice. With this book I feel like I'm inside the heads of people who actually make music. As a non-musician getting into music composition for the first time I bought Ableton Live to explore music empirically (by ear). Now I'm learning music theory to bolster my understanding, but this book, though wisely tool agnostic, has helped me understand the more technical aspects of Ableton as a production platform and as a creative instrument in itself. If you want to learn how to create or produce music with today's sounds, a music production platform like Ableton and this book will get you started in the right direction. Finally, this is probably the most outright fun I've ever had reading a book and that, in the end, is what music should be: serious fun.

Great book on sound design ,I initially started with the dance music manual that ships with the cd rom and read it and followed the simple instructions on creating analogue drums starting with kick ,than moving on onto the snare ,than the hi hat and I can honestly say it was the best investment in my life .i can now synthesize sounds that have never existed using psyn 2 virtual analog synthesizer using the white noise wave format along with a sine wave and a triangle wave also by doing live automation example turning the pan knob on the synthesizer to left and than to far right .also modulating the level of the second oscillator with the amp envelope and also using concave ,convex slopes in the attack decay slopes ,,thus changing the sound completely .rick snowman is the man behind synthesis ,osc ,,envelope generators and modulators and of coarse lfos tooo..I highly respect his knowledge and contribution to sound design a real professional mate in manipulating sound and creating drum patches from a triangle wave and a white noise wave format as the main oscillators ..I highly recommend all his books including this last one which is the one that I last received and had read on creating interesting drum loops , and using odd intervals as surprising the audience and the listener from repetitive drum loops to unexpected drum sounds in introducing new variations at odd intervals ...great book and great synth wizard mr rick snoman is ...thanks for your knowledge input and mind in helping a sound designer like myself stay afloat in a competitive fast moving world today ,thanks a million mate

I own the first edition and used it so much the book literally fell apart, partly due to cheap binding but

mostly the repetitive flipping back and forth to dozens of bookmarked pages with useful technical info. I'm not a musician but as a computer programmer for 20+ years I have read more books of a technical nature than the law should allow, and on that basis I can honestly say this is the best tech book I have ever read. It's been a fantastic introduction to electronic music production, with clear enough explanations of concepts that I never felt intimidated or "talked down to" but more than enough in-depth material that I could take my newfound obsession with music production just as far as I wanted. The included CD was particularly helpful, with a full track in each of the genres covered by the book, with the author breaking in with at least 20 minutes of narrative on each, explaining the tools and methods used in production of the track. This was crucial to me because I don't think it's possible to learn music by simply reading words. Being able to listen to "before" and "after" versions of a compressed kick loop gelled perfectly with the compression tips and tricks discussed in the book.

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