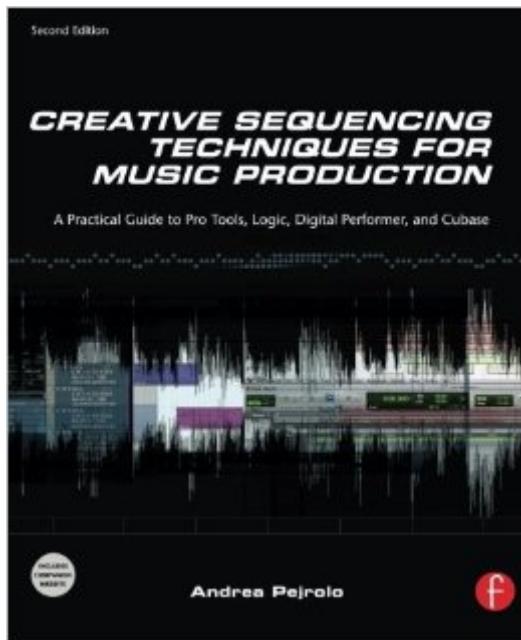


The book was found

# Creative Sequencing Techniques For Music Production: A Practical Guide To Pro Tools, Logic, Digital Performer, And Cubase



## **Synopsis**

Creative Sequencing Techniques for Music Production shows readers how to get the most out of four of the leading audio sequencers – Apple’s Logic Pro, Avid’s Pro Tools, MOTU’s Digital Performer, and Steinberg’s Cubase, and is the book for readers looking to build their skills in composition, orchestration, and mixing using software tools. With a focus on essential tools now part of the everyday creative process in a digital production environment, author Andrea Pejrolo also covers the most recent and cutting-edge techniques, including swipe-comping, time-stretching, and pitch correction. First published in 2011. Routledge is an imprint of Taylor & Francis, an Informa company.

## **Book Information**

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## **Customer Reviews**

Pejrolo teaches at Berklee and his books are geared towards composers and arrangers of jazz, classical ensembles and film scores. He speaks to you as a fellow composer addressing musicians comfortable with traditional notation and instrumentation who perhaps view MIDI composition and production more with the goal of emulating their analog experience rather than experimenting with abstract sound as often heard in electronic dance music. I realize that's a generalization on both sides - there's certainly plenty here for someone interested in dance music and there are non-commercial composers very interested in abstract sound. My point is the audio examples you can download from the book's website and Pejrolo's point of view are not coming from the DJ/Remix/Club orientation that other MIDI production books I've read take for granted. A couple of

examples: The book goes into considerable detail on how to produce tempo changes more often found in orchestral scores than in dance tracks: rallentandos, accelerandos, etc. When discussing how to layer MIDI and audio tracks to create richer composite sounds Pejrolo's example enhances the initial attack of a phrase built from an orchestral string library by layering a recorded solo string track over it. A key point the author makes throughout the book is that contemporary composers using technology to achieve an individual expressive voice have to seek out the flexibility beyond presets and basic techniques. The tools should serve your ends, not the other way around.

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