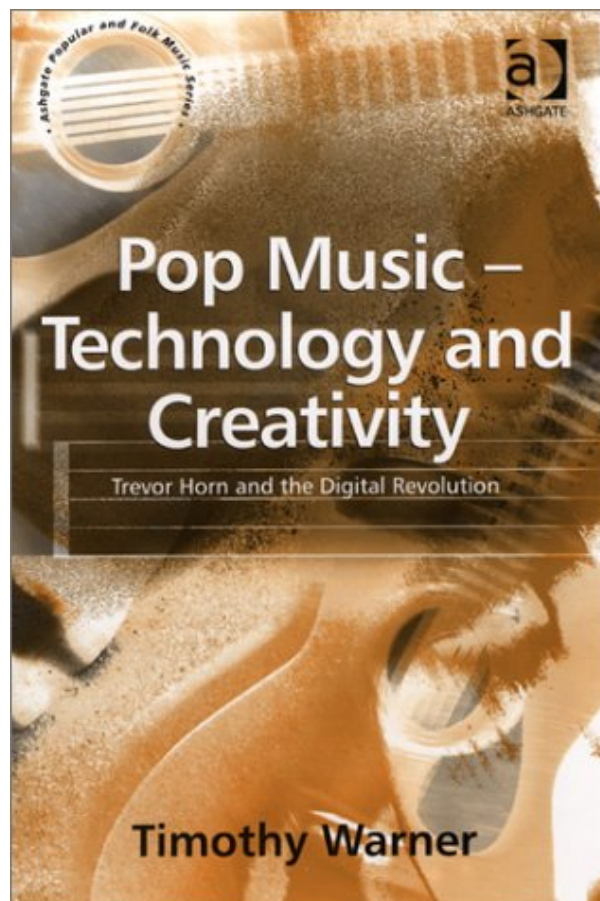
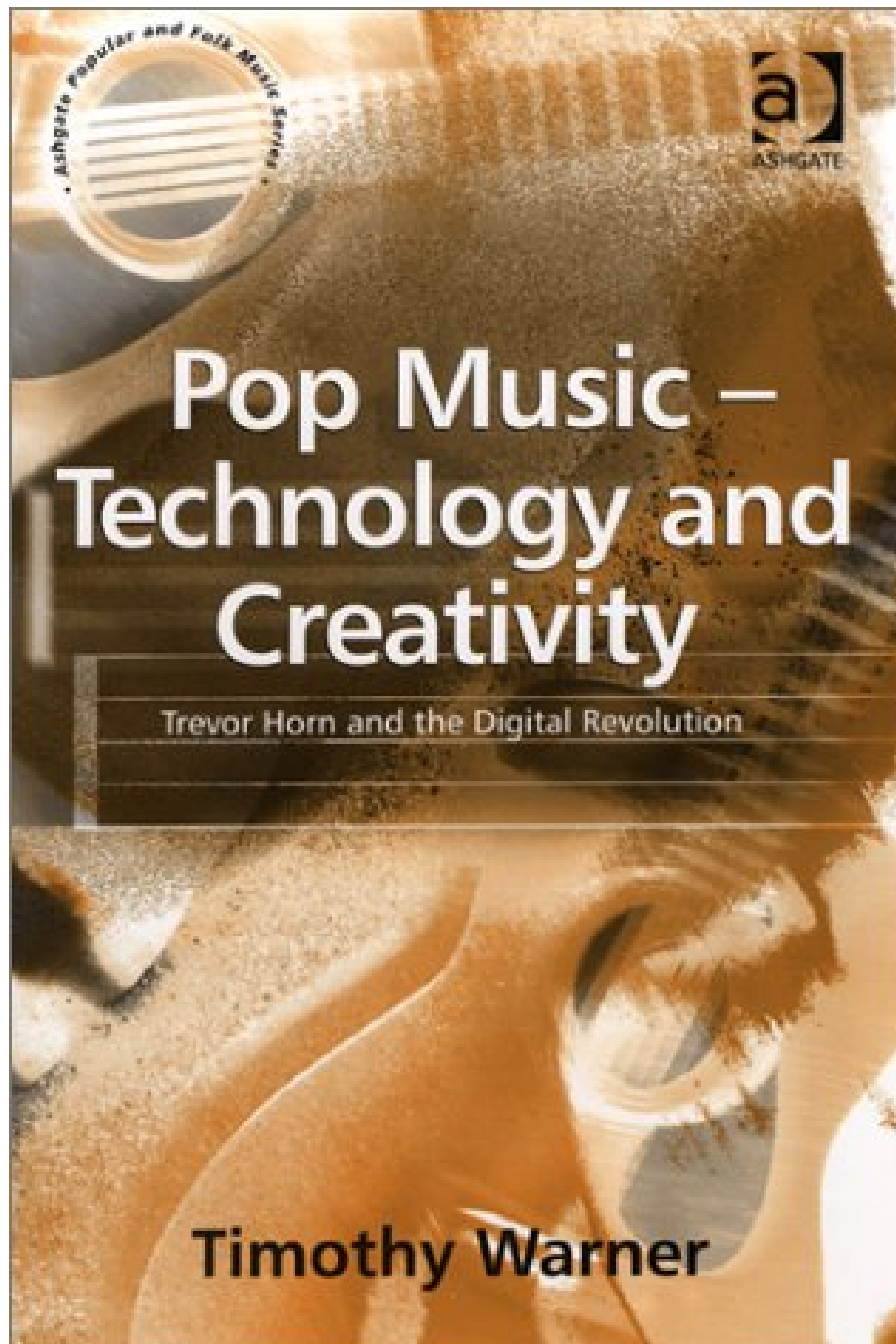


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'Highly recommended.' Choice 'The book contains many insights concerning the work of Horn... a transcription of Warner's interview with Horn, opens up a lot of information on the creative processes of Trevor Horn in the studio.' Organised Sound

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This text draws on the author's personal experience as a musician, producer and teacher of popular music to discuss the ways in which audio technology and musical creativity in pop music are inextricably bound together. This relationship, the book argues, is exemplified by the work of Trevor Horn, who is widely acknowledged as one of the most important, innovative and successful British pop record producers of the early 1980s. In the first part of the book, Timothy Warner presents a definition of pop as distinct from British rock music, and goes on to consider the equipment and working practices that result in the specific characteristics of pop music. Part two analyses seven influential recordings produced by Trevor Horn between 1979 and 1985, revealing how the creative use of technology in the modern pop recording studio has informed Horn's work. These analyses highlight the challenges that pop music poses to the music analyst.

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- 186 pages

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Most helpful customer reviews

4 of 5 people found the following review helpful.

Definitely a 'must'

By A Customer

Pop Music, Technology and Creativity is the most original and wide-ranging book on pop music I have ever read. While focusing on the use of technology, which Warner considers to be one of the distinctive traits of pop music, this book is obviously not intended for the « techies ». Warner is careful to avoid all unnecessary jargon, and technology is always discussed in terms of its creative potential - never in a vacuum.

One of the many strengths of this extremely well informed book is that pop music is seen as a complex and multifaceted artefact produced by people who are both commercially aware and aesthetically motivated. Trevor Horn is a particularly good example of this, as confirmed by the long interview with him that concludes the book.

But this is not a book about Trevor Horn; it is about pop music and British pop music in particular. The

seven recordings carefully analysed by Warner serve to highlight one or more interesting aspects of pop such as: the way in which the complexity of the production techniques can be reflected in the lyrics ('Video Killed the Radio Star'); scratching and sampling, and all their implications (McLaren's 'Buffalo Gals'); the interaction between performer and producer ('Owner of a Lonely Heart'); the use of repetition and the importance of remixes ('Relax'); the manipulation of timbre and space (Who's afraid of the Art of Noise); the merits of the sequencer (Propaganda); the use of the Fairlight (Slave to the Rhythm), etc.

Far from being a narrow, self-contained, unit, each of the analytical chapters echoes and/or develops points touched upon previously. Furthermore Warner is always happy to elaborate on the wider musical implications of the points he makes and never ignores the visual or cultural aspects of the final product.

The result is a rich, subtle and multifaceted book which I found well written, informative, full of surprises and highly stimulating. Definitely a 'must'.

0 of 0 people found the following review helpful.

90% Commentary, 10% detail

By Anthony J. Evans

I bought this book hoping to learn lots and lots more about my favorite music producer (and I mean that in the literal sense - "Producer of music") Trevor Horn. Although the book has a few tid-bits about the historic process that Horn created, there's no more detail or insight that I've read elsewhere. If you're a true fan of FGTH's or Grace Jones' Slave to the Rhythm and wanna dive deeply into the production process, this book ain't for you. It is mostly commentary rather than story/information.

0 of 0 people found the following review helpful.

Five Stars

By Tom Taylor

on time highly recommend!

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