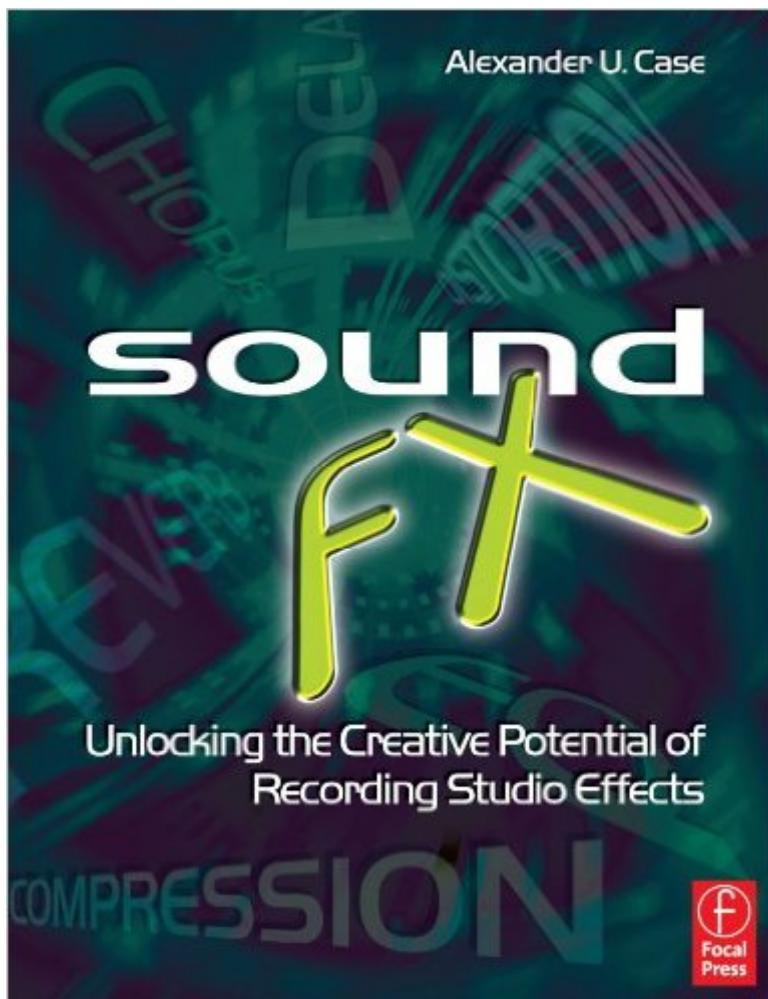


The book was found

Sound FX: Unlocking The Creative Potential Of Recording Studio Effects (Audio Engineering Society Presents)



Synopsis

Every session, every gig, every day, recording engineers strive to make the most of their audio signal processing devices. EQ, Compression, Delay, Distortion, Reverb and all those other FX are the well-worn tools of the audio trade. Recording and mixing, live and in the studio, engineers must thoroughly master these devices to stay competitive sonically. It's not enough to just know what each effect is supposed to do. Sound FX explains the basic and advanced signal processing techniques used in professional music production, describing real world techniques used by experienced engineers, and referencing popular music examples released internationally. The reader learns not just how to, but also what if, so they can better achieve what they already hear in the productions they admire and chase what they only hear in their imaginative minds ear. Sound FX will immediately help you make more thorough, more musical use of your sound FX. The accompanying website www.soundfx-companion.com includes audio examples of FX featured in the book. Features: A chapter dedicated to each key effect: Distortion, Compression & Limiting, Expansion & Gating, Reverb, Equalization, Delay, Pitch Shift, Volume. More than 100 line drawings and illustrations. Accompanying website featuring examples of all FX covered in the book. Discography of FX at the end of each relevant chapter. From the Sound FX Intro: The most important music of our time is recorded music. The recording studio is its principle musical instrument. The recording engineers and music producers who create the music we love know how to use signal processing equipment to capture the work of artists, preserving realism or altering things wildly, as appropriate. While the talented, persistent, self-taught engineer can create sound recordings of artistic merit, more productive use of the studio is achieved through study, experience and collaboration. This book defines the technical basis of the most important signal processing effects used in the modern recording studio, highlights the key drivers of sound quality associated with each, shares common production techniques used by recording engineers with significant experience in the field, references many of the touchstone recordings of our time, and equips the reader with the knowledge needed to comfortably use effects devices correctly, and, more importantly, to apply these tools creatively.

Book Information

Series: Audio Engineering Society Presents

Paperback: 432 pages

Publisher: Focal Press; 1 edition (July 28, 2007)

Language: English

ISBN-10: 0240520327

ISBN-13: 978-0240520322

Product Dimensions: 7.4 x 1 x 9.7 inches

Shipping Weight: 2.4 pounds (View shipping rates and policies)

Average Customer Review: 5.0 out of 5 stars (See all reviews) (21 customer reviews)

Best Sellers Rank: #335,059 in Books (See Top 100 in Books) #104 in Books > Engineering & Transportation > Engineering > Civil & Environmental > Acoustics #156 in Books > Science & Math > Physics > Acoustics & Sound #193 in Books > Arts & Photography > Music > Recording & Sound

Customer Reviews

Of the many audio engineering books I have encountered, Sound FX stands out in several distinct ways. The Book is incredibly thorough and detailed. After covering the basic function of each studio effect, Sound FX goes on to describe many different uses that each effect can serve. For example at the end of the chapter on compression (page 163), nine different goals that compression can accomplish are listed. Over the course of the chapter, compression has been analyzed so thoroughly that you will understand how and to achieve each one of these nine desired effects and why and when you would want to. Why would an engineer pick one compressor over another? There are several paragraphs outlining characteristics that change from model to model. Knowing what to listen for helped cue me on to some subtle differences that I had previously not heard. Sound FX is filled with details like this about every effect that mixing engineers use. Other studio effects are described just as carefully. (EQ, expansion, gating, reverb delay, pitch shifting, distortion, and so on) Have you ever listened to a compressed track, and cranked the compressor's release time from as low as possible to as high as possible and not hear the difference? Sound FX explains what you need to listen for. Have you tried adjusting the "room size" on a reverb unit and not heard the difference? Again Sound FX explains what this means and what the sonic results are. While engineers working on material that is not musical may find valuable information here, the book is primarily about working with music. A fair amount of technical information is presented, but the material always circles back to how the technology can be used to accomplish musical tasks.

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