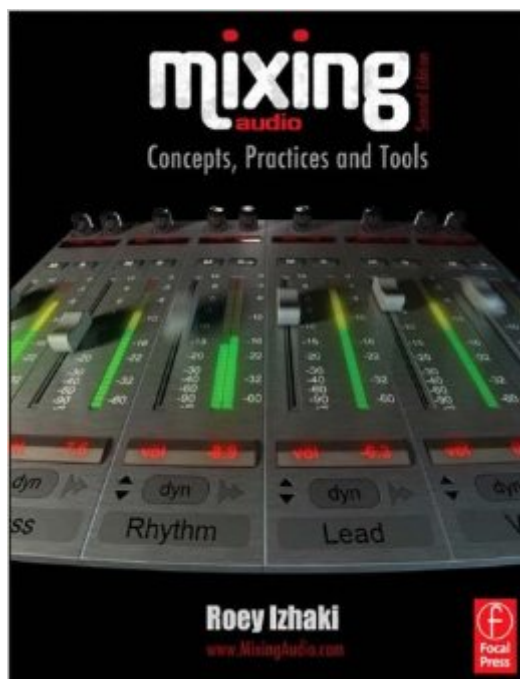# Mixing Audio: Concepts, Practices And Tools

Synopsis

Your mix can make or break a record, and mixing is an essential catalyst for a record deal. Professional engineers with exceptional mixing skills can earn vast amounts of money and find that they are in demand by the biggest acts. To develop such skills, you need to master both the art and science of mixing. The new edition of this bestselling book offers all you need to know and put into practice in order to improve your mixes. Covering the entire process --from fundamental concepts to advanced techniques -- and offering a multitude of audio samples, tips and tricks, this book has it all.Roey Izhaki teaches you the importance of a mixing vision, how to craft and evaluate your mix and then take it a step further. He describes the theory and the tools used and how these are put into practice while creating mixes.Packed full of photos, graphs, diagrams and audio samples, Mixing Audio is a vital read for anyone wanting to succeed in the field of mixing.New to this edition:* Multitracks provided to help practice mixing* Fully updated with current plug-in and software version and informationÂ * Companion website with a multitude of new samples including more macro-mixing samplesÂ * A new sample mix: Rock n' Roll

Book Information

File Size: 13362 KB

Print Length: 601 pages

Page Numbers Source ISBN: 0240522222

Simultaneous Device Usage: Up to 4 simultaneous devices, per publisher limits

Publisher: Focal Press; 2 edition (May 2, 2013)

Publication Date: May 2, 2013

Sold by:Â Digital Services LLC

Language: English

ASIN: B008SA3YWK

Text-to-Speech: Enabled

X-Ray: Not Enabled

Word Wise: Not Enabled

Lending: Not Enabled

Enhanced Typesetting: Not Enabled

Best Sellers Rank: #471,577 Paid in Kindle Store (See Top 100 Paid in Kindle Store)   #92 inÂ Kindle Store > Kindle eBooks > Nonfiction > Science > Physics > Acoustics & Sound   #102 inÂ Kindle Store > Kindle eBooks > Arts & Photography > Music > Recording & Sound   #159

Customer Reviews

The first edition of Mixing Audio was fantastic reference for mixing music, and the 2nd edition makes a number of notable improvements. The replacement of the DVD with downloadable content is a much better choice for a number of reasons (reducing costs, more content, ease of updates, etc.) so I have no understanding of why the previous two reviewers here are taking away so many stars merely because a physical DVD wasn't included. If they ordered it online from , they've got access to the internet and can download it (yeah, it may take a while, but do it once and get on with life). Sorry, just a little frustrated that short-sighted folks are maligning a fine text for such ridiculous reasons.In any case, if you're looking for a strong reference book for mixing music, this is one of the best. If you're looking for something more comprehensive than just music production (e.g. mixing for post-production, broadcast, etc.) then this may not be the book for you. This is specifically about music, and perhaps the title could have been altered a bit to reflect that. Mixing music has its own set of constraints that don't apply well to mixing ALL audio. That said, Roey does a great job of getting down to the critical operational details of mixing (the listening examples are very valuable here), which is invaluable. Too many books repeat canned recipes for how to process guitar or drums, without describing the relevant variables (both creative and technical) that the budding engineer needs to learn to listen for.

First things first: I'm a hobbyist musician, recording music at home for my own pleasure. My equipment is modest at best (and that's being generous) and my skills as a producer, mixer and engineer are wanting. I record stuff for fun; that's it.This book is not aimed at people like myself.So does this book have anything to offer a guy like me?YOU BET. While author Roey Izhaki sets his sites higher than slacker amateurs recording bedroom demos for fun, that doesn't mean those of us who fit the description won't pick up on a wealth of valuable tips, information, and data to help us create better recordings.Mixing Audio is essentially a textbook. It's arranged that way. Designed that way. And best used that way. It's darn near exhaustive in its completeness, delving deeply into audio theory, technology, and more.Izhaki seems to have a broad understanding of music, too, recognizing that you're not going to record that three-piece punk band in the same way you would a six-piece jazz outfit or the pop vocalist. That means this book will have use no matter the kind of music you specialize in, and will help you understand when and how to switch approaches

depending on what you're recording.The author also understands that these days, people are recording on a VAST array of software and equipment. Therefore, his lessons take many approaches into account. So do the charts/illustrations, which cover many popular software suites.Keep in mind, a lot of this material goes right over my head, delving into highly technical detail that is great for a pro or semi-pro but is maybe too high-end for the casual hobbyist.But saying that the book is TOO comprehensive would be an absurd complaint, wouldn't it?

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