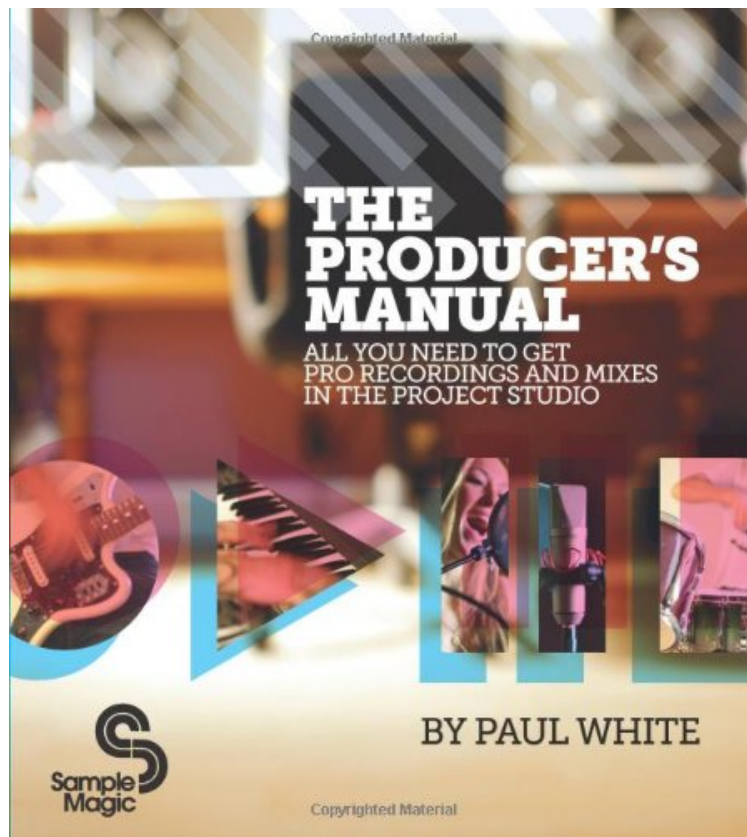


[Download] The Producer's Manual: All You Need to Get Pro Recordings and Mixes in the Project Studio

The Producer's Manual: All You Need to Get Pro Recordings and Mixes in the Project Studio

Paul White

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Paul White : The Producer's Manual: All You Need to Get Pro Recordings and Mixes in the Project Studio
before purchasing it in order to gage whether or not it would be worth my time, and all praised The Producer's Manual:
All You Need to Get Pro Recordings and Mixes in the Project Studio:

3 of 3 people found the following review helpful. Excellent coverage of an artistic and technical subjectBy Sylvain RoyThis book covers practically everything you need to know to record and mix music in any kind of studio. It start with some historical information that gets particularly useful when you get to the actual technical chapters. The book also presents some models of gear that is used in established studios, a subject that is too frequently left over of textbook for the sake of not naming brand, but that is actually very useful if you've never heard of Neumann, AKG or KRK! Recording of all instruments,including voice is covered with the challenges and tips that you might need to do the job. The section on mixing covers the techniques required to fine tune the recorded tracks by equalizing, compressing, correcting and even mastering the final mix.The book is very finely illustrated and when the author express an opinion, which is often the case in this almost "religious" industry, he tries to explain why things are as they are given the 150 years of history of recording audio on a reproducible medium. I especially liked the comment in the

mastering part of the book : "[...] even mastering engineers themselves disagree on what their role is - and should be."The only two drawbacks I found in the book is that it would have been nice to include a companion CD or links to audio examples; and that the glossary does not mention Cakewalk's Sonar, the DAW I use and think is one of the best with ProTools, but does so of Ableton Live!The book is a little expansive, not available in digital form, but it is well worth the price, given the quality, if you want to introduce yourself to the fascinating world of music production. It will stick around in my studio as a reference for me too.1 of 1 people found the following review helpful. Great product - Both in content and finishingBy J. R. KampaThe care in graphic design given to this material is remarkable . This book is a delight for the mind and eyes. I think it is best suitable for beginners very first book. I recommend reading it before Mixing Secrets, Mike Senior's book. It has many colorful pictures and an interesting layout to stick your post-its and make notes. The author needs to be congratulated. It isn't a cheap book. Design came first here.Regarding the content, I think he stretches enough and does not have a clear boundary of what is production itself. But as this limit nowadays is widespread in practice, it is understandable. He talks about recording, production, mixing and mastering, a little. Doesn't talk about the details beyond the producers creative work . Bobby Owsinski's book deals with project planning, budgeting and games policy. But, for the project studio guy, this book makes more sense than Bobbys. For those who want to follow a career, I recommend both as starting. I'm nt a producer, but I think these books are really great.1 of 1 people found the following review helpful. Review of The Producers ManualBy DavidA well written and concise book on every aspect used in popular music production. This includes what was found and what is now found in a recording studios/project/studios. Studio acoustics, microphones, placement of, how to record instruments, drums, vocals. Chapters on VST instruments, the use of EQ , reverb , and compression in the shaping of sounds to fit the mix. Pre mix considerations the mix down and even a section on mastering in the home environment if you must. There is a lot on ever page. The above is only a short list. ,The Producer's Manual: All You Need to Get Pro Recordings and Mixes in the Project Studio A good reference that I will be using for a long time in the music production process. This guy knows his stuff! Recommended.

Sound On Sound editor Paul White delivers the definitive guide to recording and mixing in the project studio. Featuring 350+ full-colour pages packed with pro techniques, practical photos, detailed illustrations and hands-on walkthroughs, The Producer's Manual brings together everything you need to take a mix from initial recording to final master, including: - All you need to get great recordings: from vocals and drums to guitars, bands and acoustic instruments. Choose the right mic, review classic recording techniques, learn how to tame spill and get the most from performers. - In-depth 101-style guides to dynamics and compression, reverb, pitch correction, studio acoustics, monitoring and more. - Taking your mix to the next level: explore the techniques and the pitfalls. Essential jargon-free theory backed by practical insights on everything from EQ through mixdown approaches to classic hardware profiles. - How to master your own material when the budget doesn't stretch to professional mastering. The Producer's Manual is supplemented by tricks and insights gleaned from over 20 years in the industry and interviews with some of the industry's biggest producers, including Tony Visconti, Alan Parsons and many more.

"Stacks of information, top tips, problems and solutions make this book a joy to read. 10/10." --Music Tech Magazine"Everything you need to know is here, easy to understand, and immaculately organised. If you can't make a decent sounding recording after reading this, the problem is with you, not the book. Highly recommended! 10/10." --Waveformless Blog"Everything you need to know is here, easy to understand, and immaculately organised. If you can't make a decent sounding recording after reading this, the problem is with you, not the book. Highly recommended! 10/10." --Waveformless BlogAbout the AuthorPaul White is Editor in Chief of Sound On Sound magazine. He is the author of many books on recording and audio technology, as well as a profligate producer and musician.