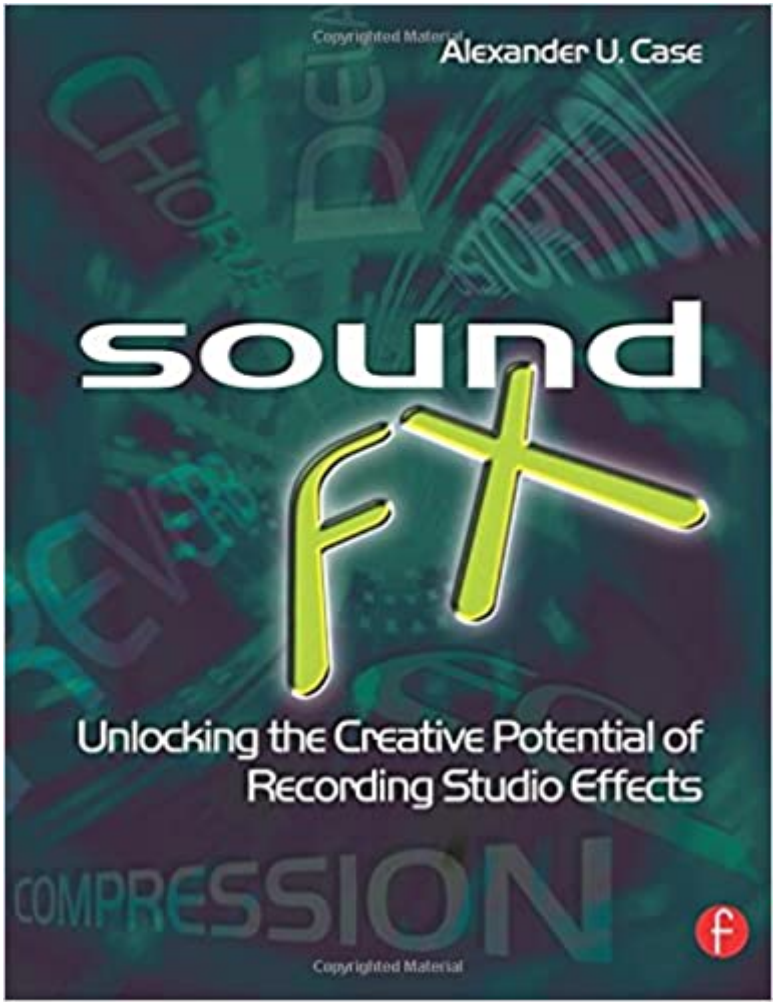
Sound FX: Unlocking The Creative Potential Of Recording Studio Effects (Audio Engineering Society Presents)



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. Its 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 exaples of FX featured in the book.Features: A chapter dedicated to each key effect: DistortionCompression & LimitingExpansion & GatingReverbEqualizationDelayPitch ShiftVolumeMore 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 22 customer reviews
Best Sellers Rank: #106,360 in Books (See Top 100 in Books) #39 inÂ Books > Engineering & Transportation > Engineering > Civil & Environmental > Acoustics #53 inÂ Books > Arts & Photography > Music > Recording & Sound #56 inÂ Books > Science & Math > Physics > Acoustics & Sound

Customer Reviews

"Sound FX is a entertaining, informative, and useful book that will find more time on the mixing console and effects rack than on a shelf in the library of practicing engineers, musicians and producers who want a better understanding of what the boxes in the rack or the plugins in their computer can do and why do it." - Neil A. Shaw - AES Journal Dec 07

Alex Case is an Assistant Professor of Sound Recording Technology at the University of Massachusetts. An active member of the Audio Engineering Society, and a Fellow of the Acoustical Society of America, Case is an engineer, educator, and author who speaks frequently on audio and acoustics across the United States and internationally. With degrees in Mechanical Engineering, Music, and Acoustics, Professor Case lives and works at the intersection of art and science.

FX starts out with the basics of sound as it exists in physical form and goes on to [arguably] bigger and better things from there. Not only that but Case manages to describe rather complicated concepts in an easy to understand way due to the comprehensiveness with which he delivers descriptions of all necessary underlying ideas that precede any technical discussion. The book reads in a very accessible language with quirky, didgeridoo-centric humor thrown in here and there, and overall is an incredible reference on many subjects related to the use of effects in the studio, as well as audio, recording session workflow and etiquette, and music as a whole.The best part is you don’t have to read it front to back (although you just might want to); you can flip to any page using the table of contents or even at random and learn something way wicked excellent.

Explains every concept well and starts from the very beginning to boot. Very accessible material, all

easily understood and every piece patiently explained so that it unfolds gradually.I wish the book contained a DVD or CD of sound samples so we could play the before/after FX... there is an accompanying website that tries to provide this but it’s not very comprehensive... Also in the time it takes to cue up the sample (buffering etc) the before/after is easily lost in the delay.

Easy to read hard and complementary topics in audio, but remember to read other mixing books first, my favorites are Mixing (Izhaki), Mixing Secrets (Senior) and Mix Smart (Case). With this one your audio mixing library is complete

You can learn SO much with this book. And it’s very well written.

I found amazing the way the author explains the decibels concepts and the basic waveforms theory, especially with their links to music. Even having some complex formulas, he showed the practical meaning for all of that.

I bought this book because it has great information on specific things, such as the how and why of compression on a detailed level. From what I have read it’s a good buy.

A great book about the most common effects found in recording studios. The focus is on the effects used by recording engineers, but the book was very useful even for me, who was in it more for the creative potential of sound effects for purely electronic music.There’s one chapter per effect. For each, it starts explaining what the effect does in terms of basic soundwave physics. I cannot overstate how illuminating those parts are. For example, I had read before that a comb filter was actually a very short delay, but with this book I finally understand why! Then it discusses the most common parameters found on that kind of effect devices and how they affect the result. When that is done, we get to read about the most common use cases for the effect in the recording studio, with suggestions for parameter values for each case. Finally, the effect is examined in terms of the less common, more creative ways it can mangle sound.There’s also a chapter on the use of effects for mixing, which again, is the most clear, practical text I’ve read on the subject.The book is clearly aimed at the beginning recording engineer, but electronic music producers will also benefit greatly from it and I suspect even experienced folks can learn a thing or two.

Whether you’re a beginning engineer, an experienced professional, or anywhere in between, Sound

FX is packed with knowledge that is sure to give you a step up in the audio world.Amateurs and audio enthusiasts can expect coverage of their favorite effects presented in ways that will solidify what they already know, and spark curiosity about what they might not. Readers will enjoy digging deeper into new topics too, knowing that Case’s explanations are clear, well paced, and complete with friendly reminders about when there will be math involved.Those who approach this book from a place of experience can look forward to a great reference material that is worth revisiting time and time again. Sound FX will help you stay fresh with your knowledge about the "how’s" and "why’s" of audio, and can even offer to clear up misconceptions the experienced engineer may have. You may find yourself stopping briefly, only to ask "Why hasn’t anyone said it like this before?"