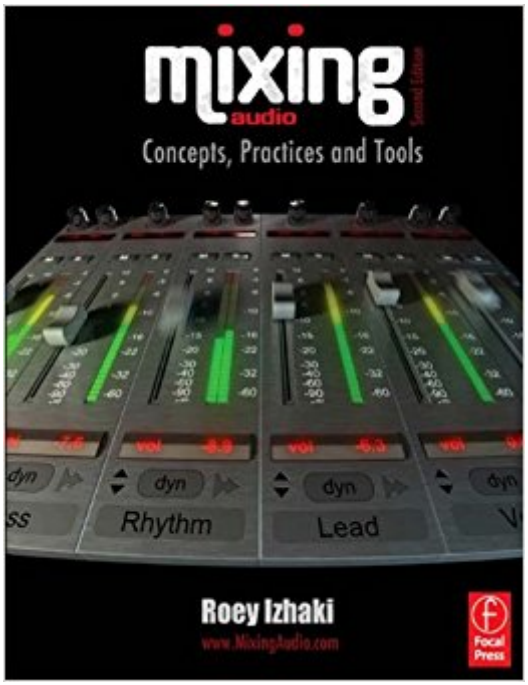
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Mixing Audio: Concepts, Practices And Tools



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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 informationÃ Â * Companion website with a multitude of new samples including more macro-mixing samplesÃ Â * A new sample mix: Rock n' Roll

Book Information

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Customer Reviews

This book is like a textbook for a mixing class. The structure is outstanding, the book and each chapter are arranged to introduce concepts at a macro level and then drill down to the 'how to' details. The examples used are quite good too, with before and after audio examples to listen to via a web site. My only complain is that the examples are just about all in the genres such as Dance, Electronica, Hip-hop, Metal and such. I wished there were some jazz or more straight ahead rock examples used, that is to say, of a more natural acoustic.

All well and good in the realm of books for recording bands. Publishers pile on top of one another to market yet another book on the same subject: the kick drum, the high hats, the guitar, the bass, etc. Izsaki's book treats the same, but at a much higher level than all.Great.Having said that, though, the same publishing houses think nothing about the many of us who work with the orchestra. I write world music, using a great deal of strings that play chords (patches) but also carry the melody (song). A good number of my songs are written for the guitar accompanied by string ensembles, mixed with chords carried by horns and other winds (an excellent combination, btw). I also write jazz for the big band. Anyway, any book that's worth its salt should contain at least one chapter about mixing string sections (and string sections with other instrument sections), the most difficult to deal with recorded track or sampled instruments of all, which even rock musicians sometimes use in the studio. None of the books out there do. There's Andrea Perjolo's, an excellent book, a must have if one needs suggestions about working with orchestral sample libraries, but it essentially is not about mixing.I tend to think that many a music writer sees the lacking, but won't speak up.Lastly, I have to recognize the author's effort. This is a very big book. I can imagine the enormous amount of work that went into writing it. Kudos to you, Mr. Izhaki.John.

I bought this book a couple weeks ago because I knew I was going to be without power due to hurricane sandy!The book really hits every angle it can from the basics of EQing, compression, limiters, expanders ect. And fleshes them out to uses way beyond the basic mixer. He dives into using busses and really getting the most out of your mixes with some of the most commonly used tricks in the industry.It's the kind of book you're going to read several times, because there is just so much to take in. I went through it, read and highlighted everything I thought would be most helpful to my situation, and I've gone through it a few times, and instantly my mixes have gotten better.You

must download the files associated with this book, because you can practice what he presents effectively. Every other page, he gives you exercises to try out and why they are important.If you are a beginner or even a relatively experienced engineer, there is a lot to learn from this book, and it is very relevant with the times! He breaks down the analog versions of some machines and talks how the plug ins have emulated or even built on!This book will be on my virtual bookshelf for years to come!

Let me start by saying that I purchased this book three months ago, read the majority of it followed by some other good mixing books, and now I'm back to re-reading it. It just keeps on giving. Things that didn't seem important the first time around now do. Forgive the comparison, but it's like a complex mix - you find something new every time.'Mixing Audio' has the most in-depth descriptions of effects and how to use them. Roey Izhaki explains every parameter in useful detail, plus ways the effects can be used to aid the mix. And not only that, he provides you with audio clips to hear the differences! The audio examples included are well-organized and very, very numerous. Don't just read what reverb diffusion does, hear it - just press play!As an example, if the topic is reverb types, you'll get a vocal clip with no effects and a drum clip with no effects. You'll then hear the same two clips with different reverb settings (such as spring, plate, chamber, hall, church, cathedral, and room), that way you can compare with ease. Reverb that you may not notice on the vocal clip maybe be more audible on the drum clip.Repeat this thoroughness, and this is what you get: the Reverb chapter has 111 clips, the Compression chapter (not including Limiting, Gating, or Expansion) has 89 clips, and the EQ chapter has 160! Granted, these are the largest examples, but still, it's quite impressive.The book ends with five songs representing different genres, where he describes what he did to each track of a song along with a separate audio clip for each step (for example: 1. bass drum - isolated, 2. bass drum - in mix; 3. bass drum with HPF - isolated, 4. bass drum with HPF - in mix; 5. bass drum with HPF and compression...etc). It is all very daunting, in the best way possible.There are details I've learned in this book that other mixing books gloss over or fail to mention. It's not that this book is hard to read or dense. It's just that it's SO good, I couldn't fully appreciate it the first time around. The writing is lucid, the flow is logical. The chapters about mix aesthetics are eye-opening.And again, he really went above and way beyond with the audio examples. There are some great books out there on the subject, but in my opinion this one is the ultimate. I am SO glad I got it, it's a godsend.

I have purchased many books about mixing before and most of them were based on the mixing

styles, equipment, & methods of the 70's. While these were quite informative, they didn't describe how to mix competitively in today's world. This book really takes you through every aspect of what a mixing engineer needs to know and understand to compete within today's technology and demand for "the next big sound". It's not a manual or a textbook - it's a mixing bible!If you are a home studio mixing engineer who seeks the knowledge of the pros and cannot afford to go to school for it, then this book is for you! I highly recommend.

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