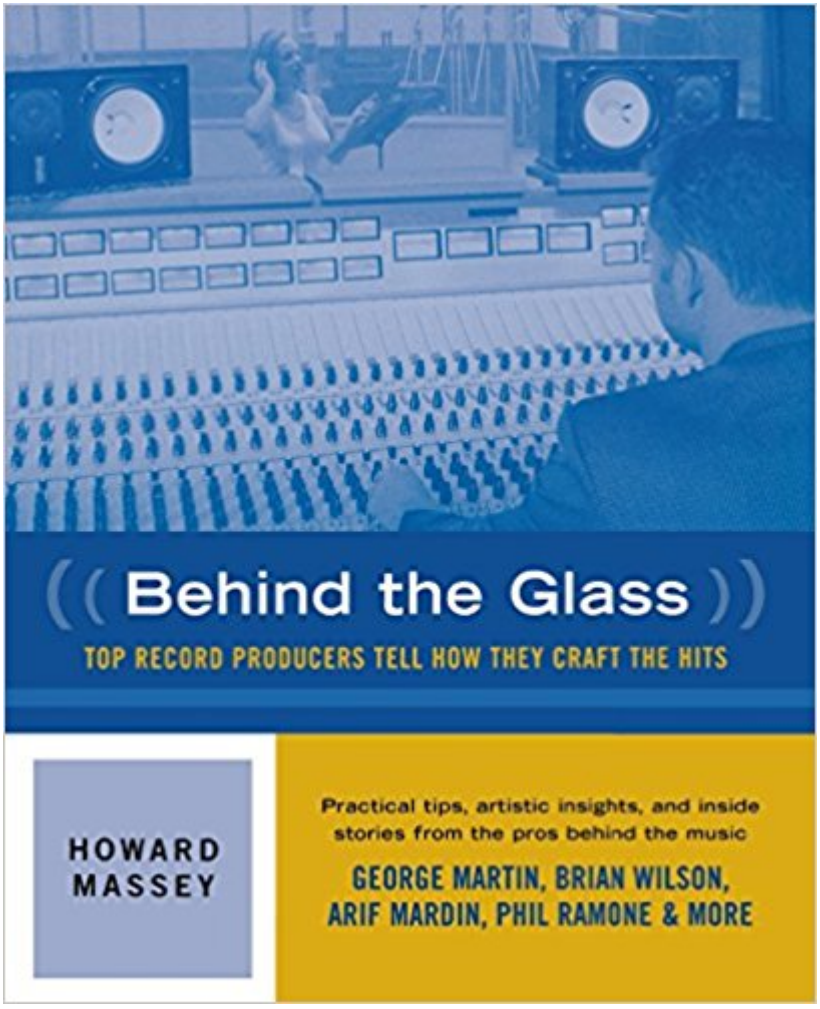
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Behind The Glass - Top Record Producers Tell How They Craft The Hits (Softcover)



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Synopsis

In this prime collection of first-hand interviews, 37 of the worldÃƒâ ¢s top record producers share their creative secrets and hit-making techniques - from the practical to the artistic. George Martin reveals the technical and musical challenges of working with The Beatles, while Phil Ramone, producer for such artists as Billy Joel, discusses studio wall treatments. Offering real-world advice on everything from mics to mixing to coaching a nervous singer, producers interviewed include Arif Mardin (Aretha Franklin), Brian Wilson (The Beach Boys), Alan Parsons (Pink Floyd) and more.

Book Information

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Customer Reviews

"Insightful overviews of the creative and technical process of sound recording." -- Steve Vai, guitarist"The producers featured have made key contributions...music-business professionals and fans alike should find their observations invaluable." --Billboard, November 11, 2000

Howard Massey, a veteran journalist and record producer/engineer, has worked with Elvis Costello, Roy Buchanan, Kraftwerk, Thomas Dolby, and other major artists at such world-class studios as Electric Lady and Trident. Formerly technology editor of Musician, he has written for Billboard, Keyboard, Guitar World and Electronic Musician, plus ten books on music technology. He currently is a contributing editor for EQ and reviews editor of Surround Professional. He also serves as consultant and technical writer for Sony, Korg, and other leading audio manufacturers.

If you’re anything like me, you’ve been searching for that elusive pro sound, but even with the

advanced tools available in programs like Pro Tools and Studio One, your mixes still seem to come up short. You've probably tried every trick in the book; parallel compression, parametric equalization, multi-band compression, side-chain manipulation, M/S encoding, double-vocals, double-guitars, and on and on....This book and its' sequel will open the floodgates. You'll see that some producers don't use any tricks at all, while others use enough gear and plug-ins to power a spaceship. Some producers do their own engineering while others couldn't even tell you what a decibel is, but they all have one thing in common; THEY DON'T USUALLY CREATE THE SOUND, THEY CAPTURE AND MANIPULATE WHAT IS ALREADY THERE!!Here's the dirty little secret; there are very few magical, fix-it-in-the-mix tricks, and your gear/plug-ins will only take you so far. Whatever you record, it has to sound good before you record it. These guys focus on the material, the performers, the performance, the arrangement, the quality of the sound, microphone selection and placement, which amp to use etc... THE MIX IS DEAD LAST. When properly arranged, performed, and recorded, most songs practically mix themselves!!Many of us don't want to hear that, hoping instead for a list of magical EQ frequencies, or FX chains, that will somehow turn lead into gold, but there is no such thing. What this book (and its' sequel) offers you is this; a look into the minds, philosophies, and thought processes that go into capturing and producing pro-quality music. There are plenty of books which reveal mixing "secrets" and "tricks", and those certainly have their value, but there are far more important things to consider, and these books deliver.Think about this, if those mixing "tricks" are so important, then how come so many producers don't use them at all (or very little)?

This book is AWESOME. It's written around the turn of the century, so a lot of the technological references to DAT's, etc., are out of date (Howard Massey would do well to publish a new edition.) However, the amount of wisdom and experience that is shared from a broad range of the greatest producers of all time makes it a must-read for any aspiring producer or engineer.

Amazing book of interviews by amazing a world renowned and legendary producers and audio engineers. A hidden gem in the book that makes it worth the money is all of the tips, tricks, tidbits, industry styles and "Secrets" that the interviewee's talk about and reveal. I would buy both books in the series I did and I am glad I did.

This book is a collection of interviews by some of the best engineers and producers in the business. The content within the interviews reflect the personality of the person being interviewed, which

makes for a great balance between those that love techspeak and those that need to understand the soft skills involved in capturing killer performances by artists. Topics covered include the differences between US based engineers and producers vs. their UK counterparts (the latter prefers to print effects to tape directly if things are working.) Another set of questions the interviewer regularly asks are related to project/home studios and the comparisons between the those environments vs high end studios. The responses are candid and enlightening.If I could sum up best info in the book is that ALL of the interviewees restate the same thing- there are tons of variables but critical to great recording results falls mostly to good mics and the use of dedicated mic pre amps.Other takeaways:- Rooms obviously color the flavor of the recording- Mic placement varies as much as the choices of mics- Digital vs. analog debate still continues, but good recordings fundamentally result from choosing technologies that you believe are the magic sauce to laying good tracks and understanding their weaknesses to compensate accordingly- Capturing a great performance is far more important than technically perfect recordingsThis is another book that provides more fuel for your gas tank!

More info than anyone could have ever imagined would ever come from a book filled with interviews.

A great behind the scenes take from so many incredible people who helped bring so much music to the world. I learned so much.

REALLY outdated...I know with studio technique there are plenty of questions that would uncover timeless knowledge but instead the interviewer asks the wrong questions which also adds to it being outdated. He repeatedly asks about using DAT machines and all sorts of stuff like that. Not enough about actual technique here. it really doesn't deliver what you hoped for...

It's always interesting to read what others have to say about the art of audio engineering and production. While I had hoped there would be a few more moments of "oh yeah, I need to try that", it's really quite reassuring to read that I am using the same tools, techniques, and tricks as these folks - who just incidentally have countless hits among them.What I find most interesting about the folks interviewed for this book is that they do it for the love of the art, not the money or the fame or anything else. It's all about the music. And at the end of the day, perhaps that's the main reason why they've achieved their level of success.

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