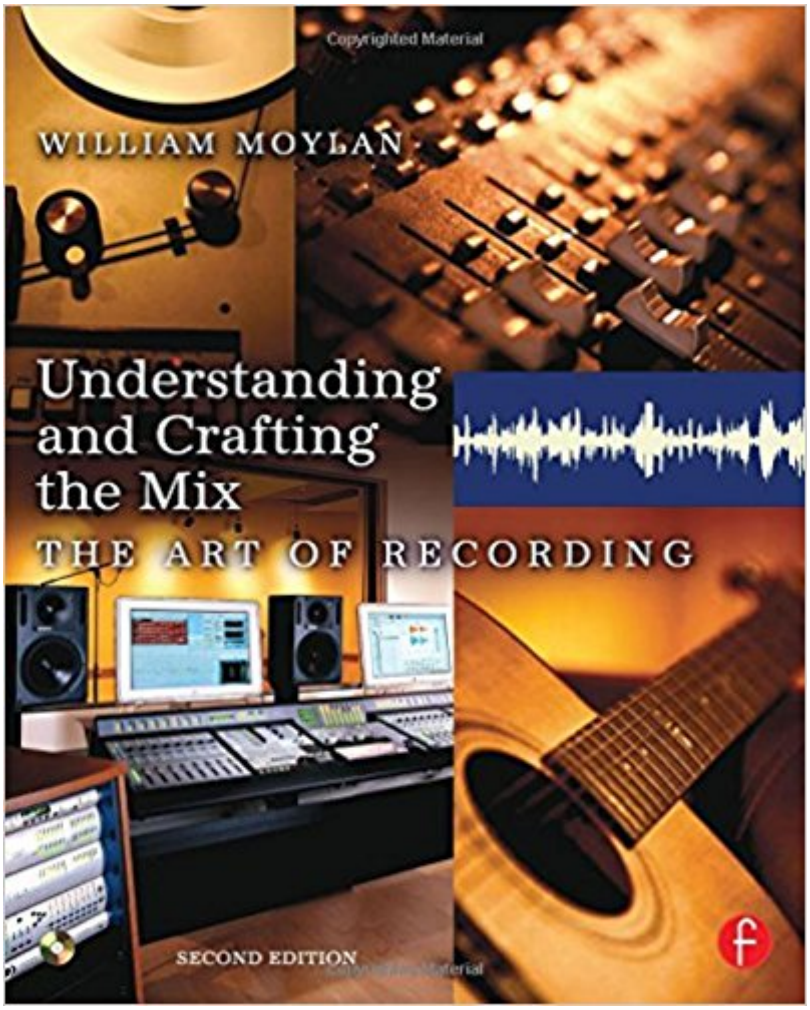
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Understanding And Crafting The Mix: The Art Of Recording



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Synopsis

Understanding and Crafting the Mix gives you clear and systematic methods for identifying, evaluating, and shaping the artistic elements in music and audio recording. The exercises throughout help you to develop critical listening and evaluating skills and gain greater control over the quality of your recordings. William Moylan takes an inside look into a range of popular music, including recordings by The Beatles, offering you insights into making meaningful sound judgements during recording. Sample production sequences and descriptions of the recordist's roles as composer, conductor and performer provides you with a clear view of the entire recording process.The foreword has graciously been provided by industry legend Rupert Neve.The book also includes an audio CD featuring exercises, reference materials, examples of mixes and sound qualities, and tracks and instructions for setting up and evaluating playback systems.

Book Information

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Customer Reviews

"While there have been numerous books published about the various technical and theoretical elements of recording, very few have addressed the more artistic and craft-based aspects of creating the mix.I enjoyed reading Moylan's book, mainly for the way it presents familiar ideas and concepts in a completely new light, but also because it introduced me to new ways of thinking and new approaches to recording and production. Thoroughly recommended." - Sound on Sound (May 2007)Praise for previous edition:'Dr Moylan's methods and techniques for training of the ear for artistic and technical evaluation of sound, and his development of parameters for a common

"language" should be adopted by all professionals and aspiring professionals in the field.’Raul Valery, Valencia Community College

Understanding and Crafting the Mix looks at recording as artistic expression. It helps the reader hone their critical listening skills, optimizing their creative expression during the recording process.

A great book for any Audio Recording student. Every audio engineer should have this on the shelf in their studio. For the engineer that is looking to understand how we perceive sounds and how to manipulate them in your favor. This book heavily studies The Beatles as they were innovators in modern recording and mixing techniques. I wouldn’t think of this book a technical handbook, its more of a tool to guide the thought process behind your mixes.

This book basically has three parts. Part 1 is background knowledge, including the physics of sound, psychoacoustics and perception, and song structure. Part 2 is a guide to methodically deconstructing recordings. Part 3 describes the process of creating your own recordings, from sound source selection, to recording, to processing, to mixing, to editing, to mastering.The book is obviously chock full of information, but it can definitely be long-winded. My biggest complaints are in Part 2. It’s clear that Moylan’s goal was to provide the ultimate guide to the methodical and objective deconstruction of a recording--an ambitious undertaking. In pursuit of this goal, Moylan invents a lot of terminology and splits hairs when defining terms that are actually quite abstract. He also makes some pseudo-scientific assertions about what can be perceived in a recording. For instance, he asserts that every recording has a "reference dynamic level", which cannot be measured, but can be unambiguously identified by listening.As any music fan knows, music is inherently subjective, especially in modern studio recordings, in which natural sounds have been artfully altered beyond their original dimensions. In reality, all aspects of sound fall into two categories: those which can be measured by instrument or algorithm, and those that are subjective. I don’t care what you tell me: if something can’t be seen or calculated, it is not objective and cannot be defined without ambiguity.Ultimately, going through Moylan’s exercises will undoubtedly make you a better and more analytical listener, but understand that no matter how hard you try to remain objective in your analysis, your results will be colored by your own perception. The exercises are a useful start to a "golden ear"-style training sequence, but it would be nice if it were more comprehensive. It’s a very solid book and very useful book, but it would be more of a joy to read if written with a little less hubris.

This is a really good book with a lot of information, but it is very wordy, very scientific, and pretty much requires a masters degree to comprehend.

This book should have been called "My Philosophy of Engineering/Producing".The book is focused on everything *besides* turning knobs and setting up microphones. It reads like a textbook for a "Mixing for People Who Don’t Know Anything About Music or How to Play an Instrument" class. He spends a lot of time drawing different types of charts and graphs representing the sound, all of which I found utterly useless (after reading this I imagine the author spending hours everyday in the studio drawing charts of the track’s "Pitch Definition" and "Spectral Envelope"), then spends a huge amount of time discussing his ideas about recording and working with artists, but somehow manages to never give any useful tips. No exaggeration - I didn’t learn a single useful studio technique from this entire book.Example chapter titles:Ch. 2 - "The Aesthetic and Artistic Elements of Sound in Audio Recordings"Ch. 3 - "The Musical Message and the Listener"Ch. 10 - "Complete Evaluations and Understanding Observations"Ch. 11 - "Bringing Artistic Judgment to the Recording Process"Ch. 13 - "Preliminary Stages: Defining the Materials of the Project"I don’t mean to bash the book so much as suggest that if you are interested in a book about the "art of recording" but that has no actual details about the recording process, this book is perfect for you. I found it less informative than an average Gearslutz thread.

there are many books out there that are full of information, but few that are actually "life-changing." if you are serious about music, i highly recommend this book. this book was very intimidating for me at first. most of the first chapter seemed to be over my head. but it made me dig deeper into the text, which i believe is what the author intended. he admits himself that this is not a book full of quick tips and tricks that most of us often look for. it is designed to teach concepts, principles, and practices that promote better understanding of the whole recording process. it even goes into to talking about human perception of sound and how the brain interprets it. knowing how to get into the very heads of the consumers is an obvious advantage for an engineer who wants to guarantee that his mixes are pleasing to the ear. also, each chapter comes with a list of exercises designed to develop critical listening skills. to sum it up, consider this to be a college-level course that will serve as a foundation for everything you will be doing in the recording world.

If you already know the definitions of frequency, amplitude, and phase congratulations you can skip

the first 150 pages. This book covers very little material in a boring, dry, almost unreadable tone that drags out simple concepts into pages and pages of obscenely wordy nonsense. In defense of the material I will say it seems to have the best intentions and the author seems earnest enough, but reducing something as interesting and complex as music mixing to something this drab is a feat to behold. Despite this the ear training and listening exercises are a bit of redemption and can definitely help illustrate the occasional nugget of wisdom in an otherwise dreary book.

while it may be a little dry and hard to understand at first, it is well worth the time investment necessary to get this stuff. entirely life-changing material. 20 million stars.

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