

Producing Great Sound for Film and Video, Third Edition

– Project Level: Major

Author: Jay Rose

Paperback: 464 pages

Publisher: Focal Press; 3 edition (March 17, 2008)

ISBN-10: 024080970X

ISBN-13: 978-0240809700

Reviews

"Folks, this book is a treasure chest. Don't call Producing Great Sound for Digital Video, Second edition by Jay Rose an audio primer or even a reference source, it's much more... It's like taking a class taught by a caring, affable, pro. The writer's intimate and accessible style is what makes this book a great value for anyone interested in audio. Whether you're just starting in the field of digital audio/video production, or are a seasoned pro, you'll find information in this book that will improve your end product."
-- John Hartney, Creative Cow.com

"A truly great book... I really enjoyed the read. This book is an ABSOLUTE MUST if you will be shooting on a budget and doing sound yourself. You'll learn what mics to use in the field, how to fix an echo, how to deal with line noise, cheap fixes for potentially expensive problems--and that's just the beginning.... this book will teach you tips and tricks that will make your head spin. This book can literally save you THOUSANDS in post production."
-- Biagio Messina, AccessDV

"Crammed full of practical advice on recording, editing, and mixing audio for your production, including many of the technical basics."
-- Trish Meyer, Cybmotion

"Most folks who write about doing sound for moving pictures, on film or on video, focus on the sexy stuff--mostly writing music, sometimes doing foley, often talking technical. Jay Rose doesn't mess around. He digs right into the hardcore side of audio for moving pictures -- recording and editing dialog, sound effects, and music. He debunks common myths, shows the reader how to make do in limited-budget, time-constrained situations, and puts it all in context on a technical level. Producing Great Soundtracks is an invaluable collection of step-by-step how-to information combined with the technical reasons things do or don't work. It's essential reading for anyone serious about making a living doing moving pictures."
-- Dominic Milano, Digital Video Magazine

"Jay Rose brings a wealth of experience to Producing Great Sound...the book is replete with facts and useful information."
- Dennis Berkla, Videomaker Magazine

"...an invaluable collection of step-by-step how-to information combined with the technical reasons things do or do not work."
- Dominic Milano, editor in chief, DV Magazine

"The most comprehensive, in-depth resource I've found for audio production in the desktop environment...a must-have resource."
- Randy Cates, Videography Magazine

Temples of Sound: Inside the Great Recording Studios

- Project Level: Major

Authors: William Clark, Jim Cogan, and Quincy Jones

Paperback: 224 pages

Publisher: Chronicle Books (March 2003)

ISBN-10: 0811833941

ISBN-13: 978-0811833943

Description

All great music has a birthplace. Temples of Sound tells the stories of the legendary studios where musical genius and a magical space came together to capture some of the most exciting jazz, pop, funk, soul, and country records ever made. From the celebrated Southern studios of Sun and Stax, to the John Coltrane/Miles Davis sessions in producer Rudy Van Gelder's living room, to Frank Sinatra's swinging cuts at state-of-the-art Capitol Records, each of the 15 profiles in this book brings great music to life at the moment of its creation. With a trove of never-before-seen photographs and fascinating, all-new interviews with the musicians and producers who made the records, Temples of Sound is a rich inspiration for music fans.

JB- This is not a technical book, but an entertaining series of stories. More like a music appreciation course, this is a studio/pop sound appreciation book.

Studio Stories – How the Great New York Records Were Made

– Project Level: Minor

Author: David Simons

Paperback: 192 pages

Publisher: Backbeat Books (November 1, 2004)

ISBN-10: 0879308176

ISBN-13: 978-0879308179

Description

This is an engaging account of some of the most memorable moments in New York's recording history, as seen through the eyes (and ears) of the many producers, engineers, songwriters, and recording artists who helped make them happen. It explores the explosive 30 years between 1950 and 1980 and the numerous ingredients that made them unique: artists performing live in large, vibrant recording spaces; producers and engineers spontaneously creating new effects and techniques; composers writing parts on demand in the studio; and, most important, recording studios that had life, character, and their own fingerprint sound.

Typical Review:

"This is a compelling read for history buffs and a must-have for anyone who's interested in the great jazz and pop sessions of the 1950's, '60s and '70s (and loves New York as well). The book contains fabulous details about many of the city's fine old recording establishments (Bell Sound, Columbia, A&R, Allegro, many of them long forgotten), the people who worked there, and the artists who recorded the hits on a daily basis. The author sets the scene wonderfully, supplying us with colorful images of Broadway and all of midtown Manhattan as it existed during that time. Nice big studio session shots as well (and not all the usual suspects either)."

Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema – Project Level: Major

Author: David Sonnenschein

Paperback: 250 pages

Publisher: Michael Wiese Productions (June 15, 2002)

ISBN-10: 0941188264

ISBN-13: 978-0941188265

Product Description

With sound becoming more important in cinema exhibition and DVD release, Sound Design offers user-friendly knowledge and stimulating exercises to help compose a story, develop characters and create emotion through skillful creation of the sound track. Psychoacoustics, music theory, voice study and analysis of well-known films expand perception, imagination and the musical skills of the reader.

Psychoacoustics, music theory, and voice study are covered through the detailed analysis of well-known films, to expand perception, imagination and the musical skills of the reader.

KEY FEATURES:

- * Understand the importance and significance of the soundtrack
- * Learn how to place a musical piece within a film
- * Exercises included to improve story composition, and character development when creating/choosing a soundtrack

Typical Reviews

"This is one of the most eye (I mean EAR) opening and fascinating books I have looked at for a long time. I am an animation producer, and admittedly have always taken a hit-and-miss, often formulaic approach to sound as something secondary in importance to the visuals. This book changed my thinking. It provides a clear foundation in the narrative power of sound and music, is written with great insight and passion, and includes thought-provoking and playful exercises that you can't resist trying!"

"If you can only afford to purchase one book on Sound Design, This is the ONE. The author's writing style is easy to read and flows well. You may only get stumped on concept from time to time.

Sonnenschein not only shows the creative side but also the business side in presenting yourself to the director and/or producer.

Some of things that he explains involve how contrast works, changing frequency (EQ'ing) to enhance moods, mapping out the script, searching for the writer's sound clues, consistency, and building your sound library.

The book won't teach you how to mix or what specific software tools to use but it will encourage you to expand your creative side with the tools you do have. This book is recommended for those who have a background, or some experience, with sound and audio editing who want to move into the realm of sound design."

Golden Moment – Recording Secrets from the Pros

– Project Level: Minor

Author: Keith Hatschek

Paperback: 278 pages

Publisher: Backbeat Books; illustrated edition edition (November 1, 2005)

ISBN-10: 0879308664

ISBN-13: 978-0879308667

Description

An enlightening guide to recording-studio techniques and practices, *The Golden Moment* collects ten years of interviews conducted and articles edited by Keith Hatschek for the authoritative quarterly *Pro Studio Edition*. The book provides tips and insider information on all facets of the recording process, from studio acoustics, mixing, and microphones to digital recording, vintage equipment, and working with bands. Notable engineers and producers from a wide array of backgrounds share the tricks of the trade, including Joe Barresi (Melvins, Bad Religion), Mitch Easter (REM, Suzanne Vega), Richard Dodd (Wilco, Green Day), and Ed Cherney (Rolling Stones, Bob Dylan, Eric Clapton).

JB- Rather light reading. This gives you advice from somewhat short interviews with accomplished recording engineers. Includes which mics they used, how they set up for projects.

Recording Music on Location

– Project Level: Major

Author: Bruce Bartlett – Jenny Bartlett

Paperback: 320 pages

Publisher: Focal Press (December 6, 2006)

ISBN-10: 0240808916

ISBN-13: 978-0240808918

JB- A introductory how-to book for capturing live performances, including large ensembles. From mics to setups to mixers to mastering.

The material is full of techniques that go from a session planning, according to each situation, to the description of the edition and mixing processes, going through fundamental aspects as microphone positioning to capture signals in mono or stereo with the highest grade of realism.–Fabio Garcia, *Tecnoprofile Magazine*, Feb 2007

The Recording Engineer's Handbook

- Project Level: Major

Author: Bobby Owsinski

Paperback: 424 pages

Publisher: Course Technology PTR; 2 edition (January 20, 2009)

ISBN-10: 159863867X

ISBN-13: 978-1598638677

Description

Working as a recording engineer presents challenges from every direction of your project. From using microphones to deciding on EQ settings, choosing outboard gear to understanding how, when and why to process your signal, the seemingly never-ending choices can be very confusing. Professional Audio's bestselling author Bobby Owsinski (The Mixing Engineer's Handbook, The Mastering Engineer's Handbook) takes you into the tracking process for all manner of instruments and vocals-- providing you with the knowledge and skill to make sense of the many choices you have in any given project. From acoustic to electronic instruments, mic placement to EQ settings, everything you need to know to capture professionally recorded audio tracks is in this guide.

Typical Review

"This is a very useful starting point when recording a new instrument for the first time. It gives you in depth details about mic'ing positions with clear pictures to support what the author is writing about. The author also explains in a brief way the use of everyday studio gear which along with all the recording techniques reviewed in the other chapters makes this book a must have in any studio, for beginners as a great starting point and for seasoned pros as an alternative and sometimes a challenge to the way they have captured audio and worked in the studio their whole life."

Behind the Glass – Top Record Producers Tell How They Craft the Hits – Project Level: Major

Author: Howard Massey

Paperback: 224 pages

Publisher: Backbeat Books (September 1, 2000)

ISBN-10: 0879306149

ISBN-13: 978-0879306144

Description

In this prime collection of first-hand interviews, 37 of the world'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.

Typical Review

"The other really good reviews tell you what you want to know about the logistics of the book. I want to talk about whether or not an up-and-coming musician/producer/composer can use the book in their daily work and professional lives to any useful extent.

My quick answer is absolutely. It's chockful of great interviews with unquestionable legends in the field. We always hear about the artists and get these clunky, chopped up interviews in magazines with them about what it took to make the record ("I had a dream", "My contract was about up", "It's an homage to field mice", etc.), but we rarely get such an in-depth look at who REALLY makes these artists SOUND they way they do. There's a ton of stuff about the gear they use, how they use it and why they use it.

The slant of the book is a little high-end, which is understandable, considering the professional level of the producers we're talking about here, so the average joe in their bedroom or basement studio may find the discussions about \$10,000 microphones a bit overwhelming and useless, but the theories about how they're used and what environments (an aspect of recording SADLY bypassed by big and small name studios alike) they're striving to create are invaluable, and can be applied everywhere.

If you're an aspiring artist, get it because it will tell you where the lines are in your working relationships with these people, and help you help yourself instead of looking at the studio clock with 6 more tracks you'd like to lay. If you're a session musician, you'll probably find it useful when the discussions turn to getting good sounds out of your instruments in various environments. And if you're an aspiring producer, you HAVE to get it. It's your guide through ego, business and the nature of what you wish to do. "