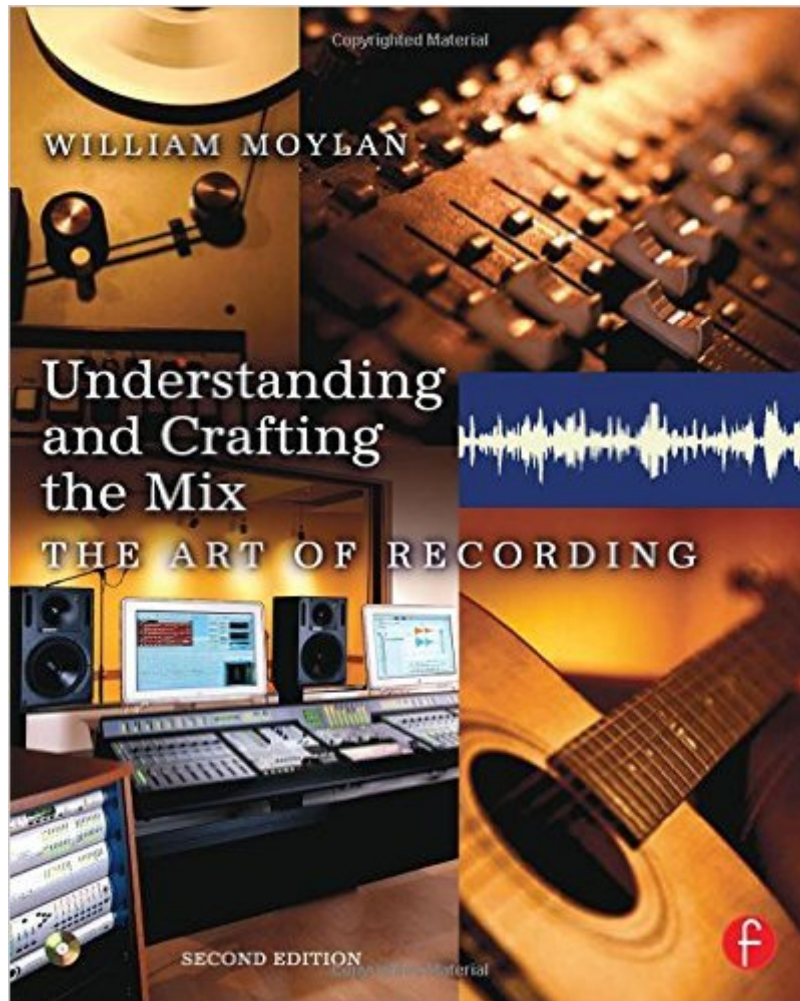


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# Understanding And Crafting The Mix: The Art Of Recording



## 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

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.

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