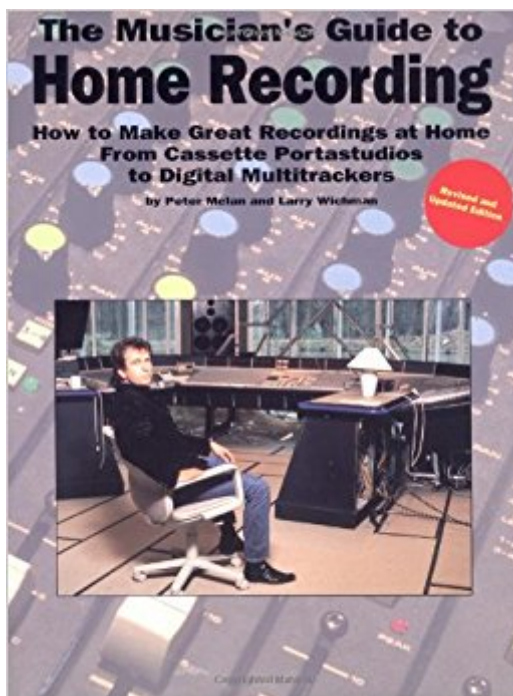


The book was found

Musician's Guide To Home Recording (Mclan) (Music Sales America)



Synopsis

Updated edition includes advice on creating great demos, secrets to using 4-track Portasound cassette decks, tips for assembly and best use of 16-track home studios, a buyer's guide to new and used equipment, hints from studio musicians, and more.

Book Information

Paperback: 328 pages

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Language: English

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Average Customer Review: 4.0 out of 5 stars 21 customer reviews

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Reference

Customer Reviews

This is the book every serious songwriter, musician, and home recordist needs, now with a new chapter on MIDI and the latest digital recording technologies. A problem-solving guide as well as an instructional text, this book is designed to explain in simple terms how professional recording techniques can be applied at home.

This was one of the great books that got me started in recording back in the 80s. Yes quite a lot of it feels a bit old at this point, though the new addition has helped that a bit, a lot of it seems like an after thought. But there is SO much information here that is timeless it makes this book still worth while. The section on EQ ranges for different instruments is well worth the price of the book alone. If you are new to recording in the digital world of the 2010s this will seem very old and a bit quaint and you might be disappointed. But taken for what it is, one of the classic books that set the stage for the project studio revolution, there is a lot of great invaluable info here. I just rebought my third copy!

This book has two editions and I received the first edition. It really doesn't matter though because

both editions contain the information I want. The recording equipment is woefully out-of-date since this book was written in the age of analog and most home recording today is digital but, if you can ignore the equipment and focus on the techniques you will learn a lot. This book is different from any other book I've seen on home recording. One author is a sound engineer and producer for a major record label. The second is a freelance writer with a keen interest in home recording. Together, they explain the recording process from start to finish using an imaginary song. This is as close as you can get in written form to having a mentor. Using this book as a guide you will record better tracks and create better mixes. Best of all, you will develop good habits and have an efficient workflow to follow.

you may find a few interesting things. but sound mixing has come a long way. is completely outdated for the incredible revolution in sound we are living today.

Dated but still relevant as far as technique goes.

Lots of good info in this book even though it is very dated.

This is a very comprehensive book with lots of tips and tricks for the home recordist. Unfortunately it was written in the late 80's so it was not written with digital media in mind. If you're lucky enough to own or use a reel-to-reel then this book is great.

GREAT

I agree with some of the other reviewers, it is outdated due to the advent of the digital realm but, this book is targeted at Musicians who are beginning to record their music (so, that is an irrelevant comment) and I do wish the authors would write a part 2 with the same title taking off where the first ended, because they are simply so lucid in making it simple by speaking "english" and not using technical studio terms. But, I doubt that will happen because (if you have read the book, as I have) it is obviously noticed that both authors are dedicated to analogue. It does not matter that it does not go in depth into digital, because, let's get realistic here, most Home Recordists start out on analogue anyway! Being able to apply recording applications in analogue is a prerequisite to using the digital realm and being able to apply them there. A Musician does not have a spare 50K in their pocket to spend on a digital studio when starting out! My point is this, we have not changed the methods in

which we audibly make and sculpt our music (i.e., the Instruments and Effects), we have only changed how we have captured our music (i.e., the Computers, Digital Audio Recorders and Digital Audio Work Stations). No matter what method or device you use for the stages of recording, it only has 2 functions, to play and record. This book gives a solid know how on the techniques and applications (EQing, FX, Panning, ect.) needed to make the music sound the way you want it before committing it to whatever recording method you may use and how to mix it into a master copy. It also has many other helpful chapters on how to record the individual Instruments (including Vocals), the difference in Microphones and how to properly use them, how to buy used gear, how to sound proof and studio acoustics and much, much more! This book helped pioneer other books like this one because, at the time it originally came out, there were books you could buy on the subject but, only with technical verbiage in it to where the reader (who was just starting) that did not know the terms used in the industry, would be even more confused than before and the simplicity of word usage in this book is a unique characteristic of the book and makes it easy to understand. I have used this book as a Recording Bible Faithfully and would recommend it above all others regardless if you are a beginner or not, regardless if you have analogue, digital or a combination (as I do). If you are not a beginner, it is still an excellent reference book to have in your Library on this subject.

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