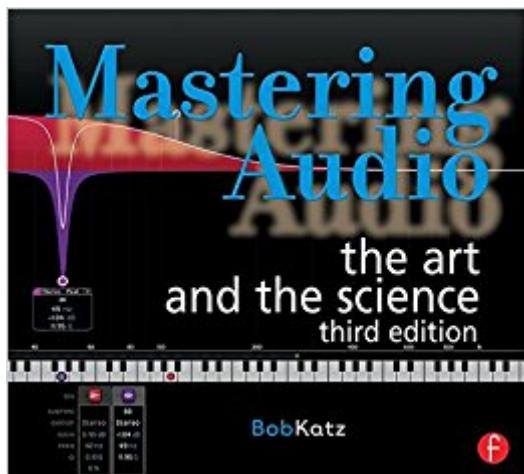


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Mastering Audio: The Art And The Science



Synopsis

In an easy-to-grasp, holistic manner *Mastering Audio: The Art and the Science*, Third Edition unravels the technical mysteries that regularly challenge audio engineers. Including practical tips and real world experiences, Bob Katz explains the technical detail of the subject in his informative and humorous style. Completely reorganized to focus on workflow, this third edition details mastering by providing a step-by-step approach to the process. First covering practical techniques and basic theory, this industry classic also addresses advanced theory and practice. The book's new approach is especially suitable to accompany a one- or two-term course in audio and mastering. Completely rewritten and organized to address changes that will continue to influence the audio world, this third edition includes several new chapters addressing the influence of loudness measurement and assessment and provides explanation of how mastering engineers must integrate loudness measurement and PLR assessment in their mastering techniques. *Mastering Audio: The Art and the Science*, Third Edition also includes the newest approaches to equalization, monitor response measurement and correction, the psychoacoustics of clipping, an extended discussion of restoration and noise reduction techniques, an extended set of listening examples, and an updated chapter on surround mastering including coverage of Pure Audio BluRay.

Book Information

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Customer Reviews

I received a free item to review. Katz's "greatest hit" as an author is no-doubt his conception

of "The Loudness Wars" - what must have felt like a personal crusade at times to restore headroom, breadth, depth, and clarity to recordings in the face of an industry charging blindly over a cliff of extreme compression, lossy reduction, and pointless volume in the name of me-too-ism - as the author stood athwart a mountain of recording history and common sense yelling "Stop!" There's always been something of a generational divide in opinion concerning production values and esthetics. But it would be a mistake for younger readers to prejudge "Mastering Audio" as some dinosaur manifesto on how to replicate the vibe of Sinatra's 1950s Capitol recordings (although you could do a lot worse for trying). That "art and the science" in the subtitle is well-chosen. "Mastering Audio" is both extremely technical and extremely "ear-oriented" (or to use Katz's term for his chapter on listening exercises, "earientation"). The exercises do not have corresponding audio files - Katz treats readers as aspiring professionals who have access to recordings and can take his instructions and tailor them to particular interests (i.e. "compare an mp3 version of a CD with the original recording" "practice until you can identify the differences"). What you get out of formulating your own exercise will be so much more lasting than quickly listening to someone's A/B examples. There's not much hand-holding tutorial in "Mastering Audio" - at least in the sense of "step-by-step-press-this-then-that". Yet I would hesitate to call the book "advanced" or only for experienced engineers - and I think Katz would agree.

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