



# The Mixing Engineer's Handbook: Fourth Edition

*Bobby Owsinski*

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## **The Mixing Engineer's Handbook: Fourth Edition** Bobby Owsinski

Mixing music -the process of combining and shaping the component parts of a song into a polished, completed recording -was once considered an unteachable art. The first edition of Bobby Owsinski's *The Mixing Engineer's Handbook* destroyed that myth forever, breaking the craft of mixing down into discrete, understandable steps and showing musicians, audio engineers, and producers exactly how to get great results in the studio. The book has since become the go-to text on mixing for recording programs in colleges and universities around the world.

Now available in a completely revised **fourth edition**, *The Mixing Engineer's Handbook* remains the best, most up-to-date source for mastering the art and science of creating pro-quality mixes

Topics covered include:

The six elements of a mix, from achieving balance to creating interest

The secrets of equalization and "magic frequencies"

Advanced techniques expected of today's mixer, like track cleanup, adjusting track timing, pitch correction, sound replacement, and automation tricks

Easy-to-grasp methods for adding effects, sonic layering, calculating delay times, and much more The book also features interviews with some of the music industry's most successful and celebrated audio engineers/producers/mixers, who share their expertise, insights, and philosophies about mixing.

Learn the art of mixing from start to finish, and pick up tips and techniques from the pros, with *The Mixing Engineer's Handbook, Fourth Edition*.

## **The Mixing Engineer's Handbook: Fourth Edition Details**

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## **From Reader Review The Mixing Engineer's Handbook: Fourth Edition for online ebook**

### **Andrei\_k says**

For pros only. This book is awesome but only if you're planning to become a professional mixer. It's almost most useless for amateurs. The second part which is consisted of the interviews with famous mixers is pretty boring because all those guys talk pretty much the same.

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### **Marlon says**

Thanks to this book, my indie rock band, an isotope, was able to independently and successfully produce a six track EP a few months ago.

If you know nothing to very little about mixing sound in a recording studio environment, then this is the book for you. It explains things specifically like, how the mics should be set up on the amps, to figuring out what frequencies to boost in order to add more "punch" to the kick drum, to tweaking the reverb to make a single guitar sound fuller.

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### **Justin Daab says**

Really great practical guide to the more complex parts of creating a radio ready final mix.

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### **james l. smith says**

Really helpful and informative.

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### **Charles Yan says**

A lot of great content on basics of mixing and sound engineering, with insights from a lot of legendary engineers who have worked with artists from Count Basie to Snoop Dogg. After a while, a lot of techniques start to get a little repetitive, especially with regards to monitoring levels, compression, EQ, etc... of course not everybody's going to do it the same, but people don't do it extremely differently either. The variation in equipment used, frequencies sought out to be cut or boosted in certain instruments, etc is what makes each mix sound unique, and that's the main lesson to be gathered.

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### **John says**

Such a genius idea: interview a group of professionals and then edit together a book of their responses

grouped by subject. Then devote an entire chapter to each person and you have a bit of essential reading for anyone with their eyes on the industry.

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### **???? ?. says**

I had higher expectations for this book. 2.8/5

There is a lot of great information in it, but sometimes the text goes into too much detail, hiding the forest for the trees.

Some chunks of the interviews that take up most of the second half of the book appear in the first half as well.

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### **nick messitte says**

i know it's not fiction, but this book is thoroughly useful, and the interviews with various mixing technicians couldn't be more helpful. It's amazing--you can read about how a famous engineer mixed the strings on a whitney houston album (as in, how he panned the strings, the amount of delay added to make it stereo, the model of reverb tank used, the specific compressor added to the mix buss), and then you can listen to the song and actually hear what he's talking about!!! It's a wonderful first step for anybody interested in this stuff.

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### **Fabio says**

A valuable tool for the novice/amateur engineer. As there's no real way to learn mixing other than experience and mentoring, this book puts in your hands tons of suggestions, opinions, best practices and tricks from those who do it to earn a living, including many "golden ears" from past and present days. No magic spells, but a lot of rules of thumb to use as a starting point to get better results.

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### **Morgan Dusatko says**

This is the best book I've ever read.

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### **Austin Hegarty says**

40% basic knowledge, 35% of that solid foundation for brand-new beginners. 60% old-dudes steady-gerkin about gear and musky potatoe-foot vibes from way-back-when. And it's the same questions for each of them, almost every time.

Definition of "old" isn't the point; this book is stale. That's the point. Lazy, not worth the price of admission.

## Roy says

This book is full of good advice from pro engineers about how to achieve certain results in a recording studio. Since I have owned and operated a recording studio, and worked in many others over the years, I find the advice and information in this book invaluable for my daily projects. I only hope to one day understand or have half the skill of these renowned engineers interviewed in this book!

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## Mikael Lind says

Some really good tips here, but often, I miss a more general approach. The book sometimes goes into extreme details to help the reader get the best sound out of the snare drum, but then when it comes to the piano, it tells you nothing more than that with this and this EQ, you can get a similar sound as Elton John. I was hoping for a bit more than that!

This book could work very well for you if you're mixing typical best-selling pop/rock music. If you're mixing the new Radiohead, Sigur Rós, Brian Eno or similar "unconventional" music, it might not be as helpful as you had hoped for, actually. Still worth reading, of course.

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## Orcun Ayata says

Okumam çok çok uzun zaman aldı çünkü öğrendiğim her şeyi not alarak, bir kışımını deneyerek ilerledim. Öğrendiğim çok şey oldu. Kitabın yarısından çoğunun röportajlardan oluşması da bana sürpriz oldu çünkü e-kitap okuyucudan okuduğum için içeriğini karıştırmamı yoktu ve neyle karıştılacağımı bilmiyordum.

Ayrıca, kesinlikle bir başlangıç kitabı değil. Ama konu hakkında bir takım bilgileri ve fikirleri olan fakat benim gibi ne yapacağını tam olarak kestirememiştir ki ileri en az 1-2 sene ileri götüreceği kesin.

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## Mr. says

Full of great mix strategies and ideas. The interviews at the end are a little tedious because Owsinski asks the same questions in each.

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