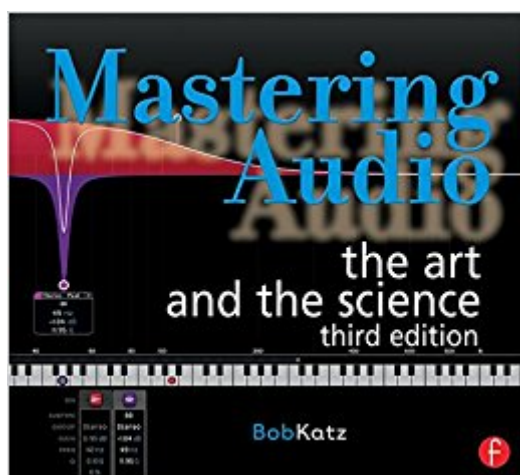


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# Mastering Audio: The Art And The Science



## 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

"Within the pages of the outstanding third edition of his book *Mastering Audio: The Art and the*

Science, Katz not only demystifies the subject of mastering in a logical, well-organized way, but he has created a resource that will be equally of interest to pros and beginners – [The book] examines topics that are important in every stage of the recording process, such as properly dealing with dynamics and monitoring, or understanding dither and jitter. Katz also delves into mixing and effects processing from the standpoint of the mastering engineer and the types of problems he or she typically encounters. Consequently, Mastering Audio should be mandatory reading for anyone making music in a personal studio." -Gino Robair, emusician.com "An important reference book needed during these times of fast-changing audio resolution standards and delivery methods, Katz offers an easy-to understand approach to the many technical conundrums and mysteries that challenge even the seasoned professional audio engineer." - Barry Rudolph, Music Connection

Praise for the previous edition: "The definitive work on mastering...an indispensable resource for anyone working with audio. If you only buy one book on audio, this has to be it - it should be required reading for anyone involved with recording, producing or mastering music."-Sound on Sound magazine"After reading it, you will likely consider this book to be required reading for all audio professionals, regardless of technical background, who are interested in creating better sounding audio. I know that I do." - Jim Kaiser, Journal of the AES, March 2008"I just received my book in the mail. Bob, you did a great job with the 2nd edition. This version does not read as clinical as the first edition making it an easier read. I really like the layout and updated info you put in the book."- Glenn Bucci, Revelation Sound Studio"Aimed at intermediate to advanced users, what sets this book apart is the liberal inclusion of practical tips, and the author's ability to be authoritative without being didactic. Even if you already do mastering, this book will help you do it better."- Craig Anderton (editor of EQ magazine) "I have no reservations when I recommend that every engineer working with audio purchase a copy of Mastering Audio."- Tape Op Magazine, March/April 2008"If you want to know what goes on behind the scenes in recording the music you enjoy; and learn more about digital audio, this comprehensive, insightful, and accessible book is without peer."-Absolute Sound (Oct. 2007)

Become a master of audio. This bestselling book has shown thousands of mixing and mastering engineers, musicians, A&R producers how to create great sound. It fully integrates technical with artistic and is ideal for students and working professionals/ Mastering Audio is your complete reference: don't leave the studio without it! What is mastering? Mastering is the last creative step when producing a record album or single for disc, home music server, iPod, broadcast or internet delivery. Mastering Audio unravels the technical mysteries that challenge audio engineers daily-in

an easy to grasp, holistic manner. Learn new and powerful artistic techniques for stereo and surround sound. To master audio you must become the master of audio

This is a terrific book if you know what you're getting. Want to know what top mastering pros worry about? This book will tell you. Want to know what the mixdown engineer should worry about and what should be done when mastering? That's here. Want to know what jitter is, what signal levels are appropriate for various purposes, this book will tell you why as well as how. Want to know how a professional builds and tunes his or her multi-hundred thousand dollar studio, that's here too. This book will not directly tell you how to build a \$1500 studio, how to pick a cheap microphone like an SM58, or how to do a quick and dirty job of mastering your home recordings. So why would anyone other than a pro read this book? Even if you're an advanced amateur, you might want to know things like: why you shouldn't use too much compression in your recordings, why your MP3s shouldn't max out on peak level, what jitter is and how you'd know the difference between a good and a mediocre A/D converter. This book is very readable, but it does go into some fairly serious technical analysis of signal processing. If math scares you, then there are some sections you'll want to skim. Overall, one of the best books on audio I've read (and I am very much an amateur, albeit with a background in physics and in software). I read it from cover to cover, thoroughly enjoyed it, and learned a ton. No, I won't be able to afford most of the equipment that he discusses, but I've learned a lot about the capabilities and limitations of the cheaper signal chains that I do get to use.

Definitely a necessity for anyone in the music recording industry, artist or engineer. The day I ordered it I read a bunch of forums about how this is the De Facto literature on Mastering for the beginner/non-professional and is still a necessity for the professional as your, pretty much only, reference material. After I bought it I went to a music producers studio and the book was lying on the ground so I told him I just bought, and he said, "Nice, you are going to need it, lots of invaluable info in there". However, if you don't have a school or \$20k at your disposal it is going to be difficult to practice without the artists at your disposal or the ridiculously expensive mastering gear necessary. Go watch some YouTube videos on mastering before "Diving In". It turns out most mastering technique is, "It all depends". Well, it depends on the artist, the genre, the recording, the artist preference, your equipment, and when it comes down to it, simply, Does it sound good?"

This guy is the guru. Really illuminated my technique. This is much more on understanding the function of different mastering processes, the reasons, the techniques, the technology, than any

particular equipment.

Ok. The author is a "somebody" in the world of high-end audio. I recognized his name from articles appearing in Stereophile magazine, most recently in the January 2015 issue. He knows more about the recording process than most anyone. He communicates his ideas very well, but, most importantly, he address the most relevant subjects and issues. This is a great book for an audiophile to read because it examines the details of source origination -- the recording process -- and relates it directly to the playback process. The chapters on mastering are must reading, especially the discussion of loudness, monitor quality, and monitor setup. Oh, and don't forget the chapter on jitter. This term is thrown around in audio equipment analysis as if everyone knows what it is. The discussion is so confusing elsewhere, one might be thinking it has something to do with insects dancing inside a USB cable (jitterbugs). Read what Katz has to say. Very informative. I loved the book, and will keep it as a reference. Too bad it didn't come with a hard cover, or a better cover. The cover paper is really cheap quality, but I won't subtract a star for that.

Bob Katz is the man. Thank you for such an amazing book that has transformed my entire studio experience.

This is the first book I have come across the addresses both the artistic and scientific sides of audio tools. Concepts like compression and equalization are analyzed and explained in a concise and clear way. The book addresses topics like A/D conversion, clocking, dithering, etc. that are rarely discussed in depth in other books.

Love the book, however, it was listed as new and I am not sure how new it was as the outside cover was all scratched up and bent.

A complete book covering both technical sides and organizative sides ... for sure a good book to enlarge your knowledge on mastering

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