

BOOK CLUB

Reason 2.5 Power!

Michael Prager



Publisher **Thomson Course Technology**
 Price **£20**
 Web **www.courseptr.com**

There can be few other music software packages with the appeal of Reason. Even those fully kitted out with a copy of Cubase or Logic and a hard drive stuffed with synth and sampler applications feel themselves drawn to it – and with each new upgrade its user base seems to grow. But

technology before Propellerheads ups the ante with yet another upgrade, leaving them struggling to keep up.

So having a book like *Reason 2.5 Power!* next to your computer could prove a decisive factor in your efforts to stay ahead of the game. It's another title in the music technology range from US-based publisher Muska & Lipman, whose rapid expansion in the field is fast making it one of the major players. And if this 450-page tome is anything to go by, that reputation can only grow.

many effects, together with a detailed look at parallel technologies such as ReBirth and ReWire. There's plenty of advice on installing and configuring Reason, synchronising and automating your set-up, as well as creating your first song, mixing and publishing your work. There's also help on working with ReFill material (a growth area in itself) and the many formats this embraces.

Stones, clearly, have not been left unturned in the planning and conception of this book. Author Michael Prager's writing style is relaxed and accessible without the usual 'Americanisms' which grow rather tedious after the first chapter. The book is lavishly illustrated, with excellent screen shots, diagrams and pictures to support the text which is easy to follow and logically laid out.

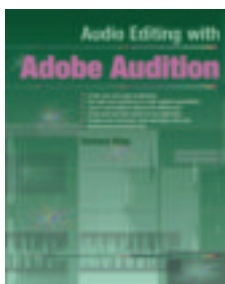
This book is an indispensable source of information on Reason 2.5 and a useful extension to the manual.

there's also something 'unknowable' about this large and disparate collection of music and audio tools. There may be a handful of people who understand each one of the applications inside out, but for the majority of users, it's quite a battle getting up to speed with the

It's packed with advice and information, with chapters offering a close up of each of Reason's tools – the sequencer, reMix, Redrum (the drum machine), Dr.Rex loop player, Subtractor and Malström synths, NN19 and NN-Xt samplers, Matrix pattern-based sequencer and the

VERDICT

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Audio Editing With Adobe Audition

Richard Riley

Publisher **PC Publishing**
 Price **£15**
 Web **www.pc-publishing.com**

Adobe's rescue and subsequent rebranding of Cool Edit Pro as Audition has been a real lifeline to the dedicated group of users that has grown up around the product since its inception in 1996. Sadly, the disappearance of the original manufacturer – Syntrillium – along with all its Cool Edit resources and knowledge base still meant that 2003 was something of a 'year zero' for the audio editing package, whatever resources Adobe has been prepared to put into it.

Going a considerable way to filling this 'hole', PC Publishing's new title, *Audio Editing With Adobe Audition* picks up where author Richard Riley's original book, *Audio Editing With Cool Edit* left off back in 2002. In fact, as Riley acknowledges, some of the content of the earlier book has been included in the new title – though this has been done quite seamlessly, leaving you with no sense of a cut 'n' shut job. Wisely,

Riley wastes no time referring back to the older versions of the program. In fact, it's difficult to find a mention of Cool Edit, beyond the download advice for existing users.

At 180 pages, the book is very comprehensive, given that we're not dealing with a multi-faceted application (like Cubase or Logic). It provides Riley with the space to deal with the program in impressive depth. There are chapters on building, layering and producing tracks, advanced multi-track editing and recording, working in Edit View, and working with MIDI and SMPTE/MTC. Coverage of advanced configurations is also pretty substantial and, like the rest of the book (and indeed most PC titles), liberally sprinkled with tips boxes, most of which are very useful.

Taking up a significant chunk of the book are chapters on Using Effects in Edit View and Real Time Effects and Mixers. In addition to the large number of native effects supplied with Audition, it is also compatible with DirectX plug-ins. Using a suitable wrapper (and the book points you to freeware design, available for download), you can now also use VST

effects – and indeed, have all three types loaded in your effects 'rack' at once.

A group of four noise-reduction plug-ins native to Audition points to its use by many sound engineers as a tool for restoring and archiving older recordings. This is acknowledged on the rear-cover blurb but, sadly, isn't given the kind of emphasis it deserves in the book. There are full descriptions of the Click/Pop Eliminator, Clip Restoration, Hiss and Noise Reduction plug-ins, but no coverage of the subject as a whole.

Beyond that, there's little to criticise. Like most PC titles, it'll pay for itself very quickly in terms of the head-scratching you'll be saved, and its practical, hands-on approach really should help take you from beginner to experienced user much faster than you'll manage armed with the manual alone.

VERDICT

A timely revision of PC's earlier Audio Editing With Cool Edit title and a must for Audition users.

