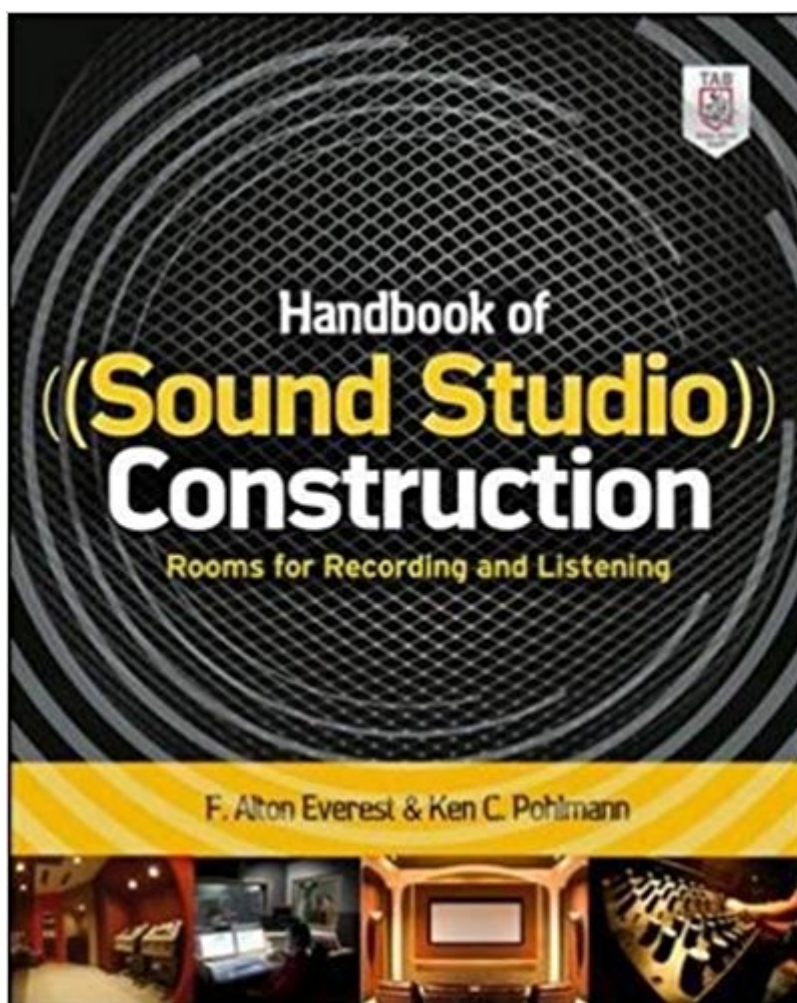The book was found

Handbook Of Sound Studio Construction: Rooms For Recording And Listening (Electronics)

Synopsis

Build first-class recording studios and listening spaces Design and build your own audiophile-grade recording and playback environments using proven, cost-effective plans and techniques. Handbook of Sound Studio Construction: Rooms for Recording and Listening explains practical acoustical properties and describes how to engineer acoustically sensitive spaces, including music recording studios, control rooms, voice studios, home project studios, A/V suites, media rooms, and surround-sound home theaters. Learn how to choose room dimensions, select building materials, construct your own custom treatments, maximize isolation, and generate and analyze response curves. This do-it-yourself guide incorporates decades of roomdesign experience and provides you with the practical knowledge to design and build your own acoustical spaces or improve existing spaces. Coverage includes: An introduction to room acoustics and acoustical design Reflecting, absorbing, and diffusing materials Room geometry, modes, and treatment Acoustic isolation, site selection, and HVAC design Wall, floor, and ceiling construction Window and door design considerations Reverberation times, early reflections, and psychoacoustics Objective and subjective room evaluation Plans and specifications for 10 recording and listening rooms

Book Information

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Customer Reviews

Ken Pohlmann is professor emeritus and former director of the Music Engineering programs at the University of Miami. He is a consultant for audio manufacturers in technology development and

patent litigation. Pohlmann has authored or co-authored numerous books, including Principles of Digital Audio and Master Handbook of Acoustics, both for McGraw-Hill. He is a monthly contributor to Sound & Vision magazine and has written over 2,500 articles and test reports for magazines and journals. Pohlmann chaired the Audio Engineering Society's International Conference on Digital Audio, and co-chaired the International Conference on Internet Audio. He consults for companies such as Bertlesmann Music Group, Cirrus Logic, Ford, Fujitsu, Harman International, Hughes Electronics, Hyundai, IBM, Daimler-Chrysler, Lexus, Microsoft, Nippon Columbia, Philips, Sony, Time Warner, and Toyota.

I'm designing my own music studio. I started with the F. Alton Everest classic, "Sound Studio Construction on a Budget" (TAB-McGraw Hill 1997), which is a wonderfully-informed introduction to acoustics and music studio design. I used the chapter on personal project studios to successfully treat a really horrible room (concrete walls, width= length) for almost no money. Unfortunately, it's not a complete design guide, and much of the information about materials is obsolete.So I went searching for a more complete and up-to-date source of information, and found two: "How to Build a Small Budget Recording Studio From Scratch (Mike Shea, F. Alton Everest, McGraw Hill 4th Ed. 2012) and "Handbook of Sound Studio Construction (F.Alton Everest and Ken C. Pohlmann, McGraw Hill 2013). The first is discussed in a separate review.Both books are basicaly a reorganization and updating of Everest's work. Most of the studio drawings are identical to those in Everest's earlier book. Lingering technical questions remain unanswered: After advising that "... splaying walls does not solve (room) mode problems; it only makes them harder to predict", plans for rooms with splayed walls are presented, without further explanation. One would hope that there would be newer research available, including some real-world examples that work well, and why. Dimensions for six "golden ratio" rooms are provided, based on the work of L. Louden and L.W. Sepmeyer. This needs some updating; using a freeware room mode calculator, I discovered that their Room A, with dimension ratios of 1.00:1.14:1.39, can be improved significantly by lowering the ceiling slightly (for example, for a room of 500x610cm, lowering the ceiling from 439 to 410 cm), which makes a truly "golden ratio room; L/W = W/H ~=1.22.Also, Chapter 15, "Control Room" reads: "By making the faces of the loudspeaker flush with the wall... early reflections from this source can be eliminated." This is complicated construction, especially with a double wall, yet no construction details are provided.For many musicians, Chapter 19, "Home Studio" is the most relevant. But again, other than a couple of pages for a basic "garage studio", it's almost exactly the same material presented n the 1997 book. Particularly absent is any discussion of surround-sound mixing

environments.One Appendix helpfully lists absorption coefficients of several products. Other charts are scattered throughout the book, making them hard to locate without numerous Post-It bookmarks. Better would have been to include a CD with Excel spreadsheets and a few apps to calculate room modes, Helmholz resonator frequencies, etc., or a link to a special web page to download this.Very little is mentioned, and in bits and pieces, about building with concrete, especially AAC blocks. Also, everything is in imperial measurements (feet & inches), with no metric equivalents. How many cubic feet are there in a cubic meter? A simple conversion table would be helpful.I think Mr. Pohlman has done an excellent job of organizing Everest's work into a general introduction to the subject of studio design. It provides the information needed to ask the right questions of a professional, who will ultimately be needed to get these projects done (except for the "Home Studio" chapter, which deals primarily with sound treatment, not construction). But it's definitely not a complete DIY guide.If you buy one of the McGraw Hill books based on Alton Everest work (and you should), get this one. I originaly gave it 3 stars, but a second reading turned up several bits of new information scatteered throughout the book.

Home studios are a modern day necessity for voiceover work. I bought this rather expensive book to get the skinny on how to build one for myself. Certainly, there are some valuable nuggets I managed to pull from the text, such as decoupling the walls by staggering the studs, but overall this book is intended more for a full size studio. Yes, there are sections dedicated to building a voice booth, but for my purposes (building a free standing vocal booth) this book did not provide me with what I really need. I was looking for instructions for building something like a Whisper Room, but nothing like that is present in the book.If you want in-depth math and science regarding sound movement and to fully understand how to build a complete studio, this is absolutely the right book. Ken Pohlmann's writing explains everything about sound movement, frequencies, and pro's and con's of a few specific materials. For me, building a 4'x6' isolation room, this book is only moderately helpful. That said, the tips I found are absolutely helpful. These included: the staggered studs, using soundproofing compound and sealant (Green Glue), the idea of soundproofing behind the speaker being more important than behind the microphone, and stone wool soundproofing insulation (Roxul).

This guy has cut to the chase common sense takes on complex subjects that don't overwhelm. Highly recommend.

The sounds are quatern daw sa sasakyan !

very general stuff suitable for home studio only

Very detailed information.

Well worth the money. A good read. Accurate information and quite practical.

I found the descriptions to be clear and concise and full of practical information that will no doubt improve the home studio design I'm working on. It's the third such book I've read and it gave me a good deal more insight and understanding of the problems and solutions for building such rooms.

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