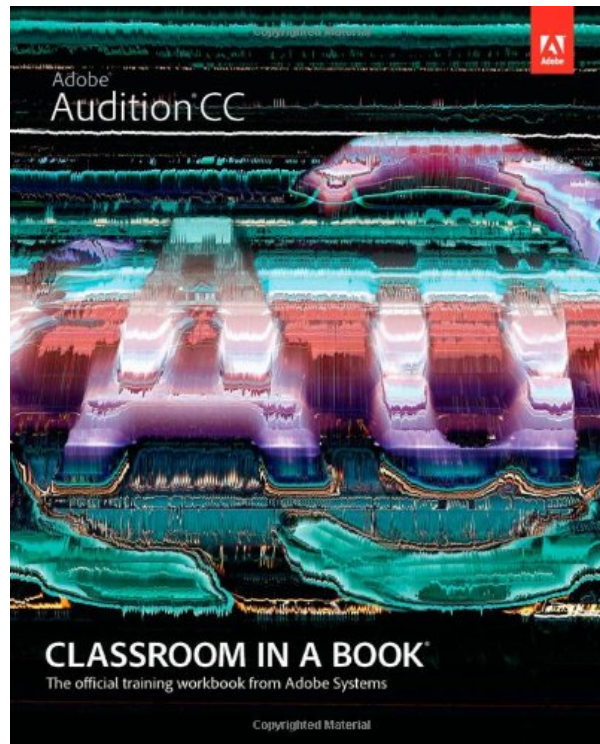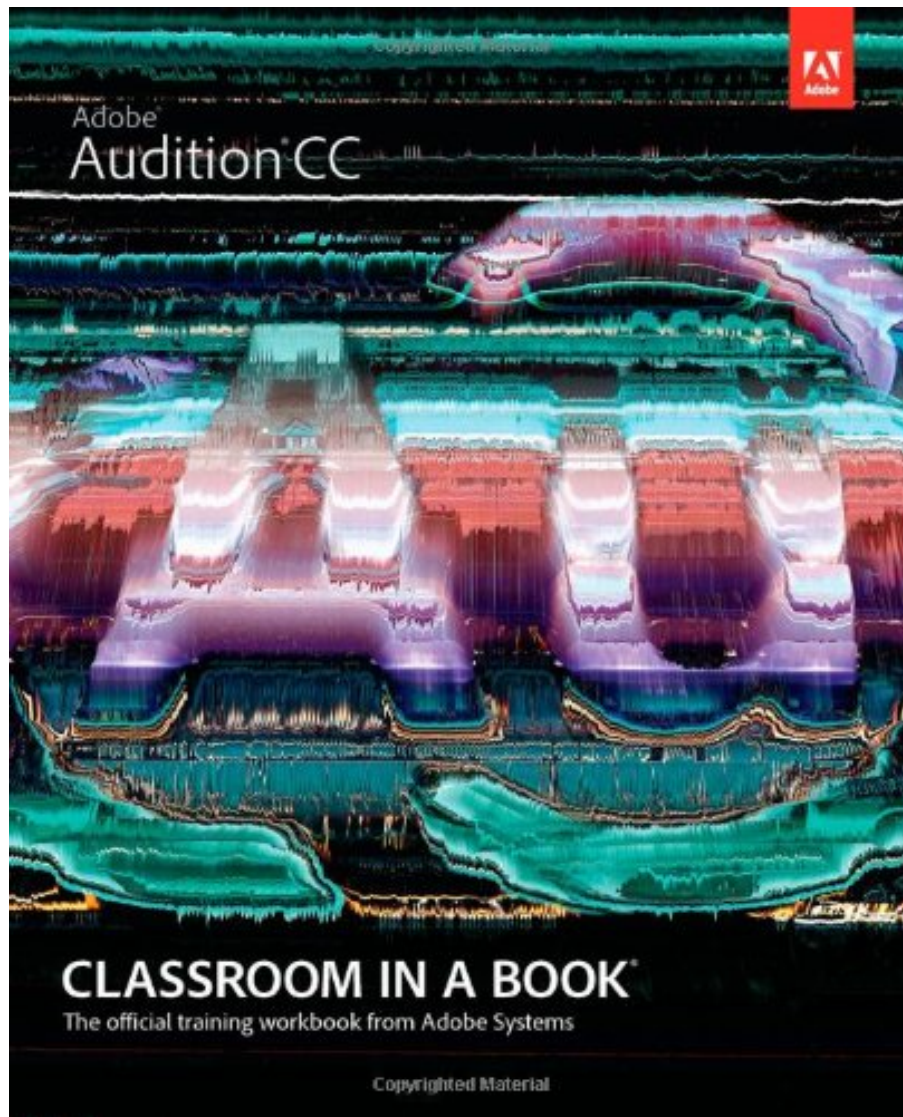# ADOBE AUDITION CC CLASSROOM IN A BOOK BY ADOBE CREATIVE TEAM

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About the Author

The Adobe Creative Team is made up of designers, writers, and editors who have extensive, real-world knowledge of and expertise in using Adobe products. They work closely with the Adobe product development teams and Adobe's Instructional Communications team to come up with creative, challenging, and visually appealing projects to help both new and more experienced users get up to speed quickly on Adobe software products.

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Adobe Certified Instructor
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THE Best Got Even Better

By Brian M. Stoppee

When the CS6 edition of "Adobe Audition CC Classroom in a Book" (CIB) was released, we gave it a glowing 5 star review. We had been working in audio for decades, didn't really connect with Adobe's previous suite-included audio app, SoundBooth (SB), and could harness the power of Audition (Au), at least not until its CIB came along. Once we studied (not read, studied) Au CIB CS6, we owned a chunk of the power Adobe intended us to have in Au, which was missing from SB.

That said, how did the Adobe Press (Peachpit) team do with the CC edition? Excellent question. We were so curious that we had compared the two side-by-side, spread-by-spread. CS6's final chapter (16) appears to be missing, but it's not. Most chapters are more extensive. So, with slightly more pages, the sixteenth chapter is available as a PDF.

The DVD, which has been in the back the CIBs forever (this one, we estimate is our 96th CIB, starting in 1997) appears to be missing as well, but that appearance is also deceiving. Adobe Press now delivers the work files online. Are they getting cheap? That's not it. Unlike the 26 previous years of Adobe apps, CC is a very different deal. Instead of a full version revision every 18 to 24 months, Adobe is doing dot releases (dot releases?). Au CC is actually Au 6.0. Every few months look for updates called something like Au 6.1, 6.2, etc (that's where the "dots" come in).

Adobe Press has devised a fabulous solution to keep your library of CC CIBs fresh. At no additional charge, they'll add new chapters and new work files, online, too, as the dot releases come out. No, that doesn't mean you'll never need to buy another CIB. Life isn't like that. What you need from that life, right now, is found at: [...] with this book's redemption code.

CH 1 - AUDIO INTERFACING - At first glance, some readers will roll their eyes at where this book begins. It looks like a bunch of boring technical information about how audio gear interfaces with Macs and Windows. By the time you get to the end of the chapter, you might get it. Or, it might take you a few chapters until you go, "THAT'S why I needed to learn that stuff." So, don't breeze through this. Give it a half hour or so.

CH 2 - THE AUDITION ENVIRONMENT - If you've been shooting video with a dSLR (digital single lens reflex) camera, have a good handle on it, but you're getting into Audition, because you're video's great but you're audio stinks, Audition is not going to feel like completely comfortable territory. The layout of this chapter permits a great deal of information to be included in these pages without it ever feeling crammed or confusing. Nevertheless, you're going to need at least 90 minutes to try to get very, very at home with this UI (user interface) and the app's key panels.

CH 3 - BASIC EDITING - If you're new to audio editing, there's nothing "basic" about this chapter. Even if you're coming into this from another audio app, this is the point in this learning process where Audition becomes more clear and you begin to feel you have a handle on what it's all about. You might need an hour and a half, if you're working though it slowly.

CH 4 - SIGNAL PROCESSING - Don't let this chapter's name fool you. It's sounds like nothing relative to what you will be doing, but you're probably wrong. The chapter is a reference work. Au comes with a bunch of effects which are essential in refining your tracks. Chances are the terminology makes no sense. This chapter makes it all come together. Bookmark it.

CH 5 - AUDIO RESTORATION - The word "restoration" sounds as if you're working with archival clips but it's relative to cleaning up even new audio. We use the majority of everything discussed in this chapter for many of our Au projects, which deserves at least an hour. If you have been using the Photoshop lasso tool to select portions of images, you'll be in your comfort zone doing the same for audio segments. Bookmark this chapter, too.

CH 6 - MASTERING - Craig Anderton, who wrote this book, appears to know the technology and creativity of the music recording world in his sleep. This short chapter is something of a thrill for anyone who envisioned being behind the big board on the other side of the glass while the tracks for the next Grammy award winner are being laid down. Whether you work with Audition on an 11" MacBook Air or at a bank of 2 or 3 Wacom Cintiq 22HD touch displays, these lessons make you feel like maybe you could do this. It's so much fun that you'll want to give it an hour. However, this is not just playing make-believe. This empowers you to the point that Audition is no longer intimidating. By the end of the chapter, it feels like you own Au.

CH 7 - SOUND DESIGN - If we had not been blessed to hang around some fabulous video-audio professionals in the late 1980s, we may have never come to know the term and concept for its early emergence into the digital environment. For you, "design" may remind you of the visuals behind a website, the look of a high-graphic book, or the art direction behind a Hollywood film's sets, lighting, and costumes. Yet, it's all applicable to the audio signatures of such a film. Some of the samples and projects this CIB provides are just so cool, when you've completed the lessons, you will appreciate all of what motion picture sound is about for the rest of your life.

CH 8 - CREATING AND RECORDING FILES - So far, this book has been all about postproduction, meaning all our audio has already been captured during process of obtaining these clips. Without fail as we have almost completed a project, we feel there's something which requires a voice over (VO). Until we got to know Audition, we'd take a familiar but less than ideal approach. The previous edition of this book upped our VO game. If you've been wanting to do live recording, you'll be experimenting with these lessons and doing a little extra credit work for around an hour.

CH 9 - MULTITRACK EDITOR ORIENTATION - Have you been working in Premiere Pro? Then multitrack editing is not so mysterious. Though we have been at this for over a year, we still could not breeze through this chapter. This chapter was a much-needed revisit to some Au features we have the need to perfect. There are some things we never learned about channel mapping or how to side-chain events. If you have no idea what we've just said, give this chapter at least an hour and it will become as plain as a sunny day.

CH 10 - THE MULTITRACK MIXER VIEW - This is a very short chapter. Some will jump in and out of it in less than a half hour. It took us through the intricacies of the Au boards on a very advanced level. If you have been working on these lessons, all day. Take a break before getting into this one, or you'll never retain these important details.

CH 11 - EDITING CLIPS - These lessons are both fun and challenging. It pushes the reader into some very advanced uses of Au which you may not have known was there. It starts out with styles used by DJs, whom you may think of a knocking down projects on-the-fly, but all of this is very planned, purposeful, and conceivably complex. If you want to study it to the level we recommend, devote 90 minutes to it.

CH 12 - CREATING MUSIC WITH SOUND LIBRARIES - This chapter is heavy on recording for the music industry, which comes with some of its own jargon. At this point, Audition becomes extremely involved and proves that it's very much the real deal of audio. It's admittedly a little baffling at times, if

working with music tracks are new to you. It's at least an hour of study if you really want to get to know how all of this works.

CH 13 - RECORDING IN THE MULTITRACK EDITOR - This chapter is another fun one for us. It goes deeper into the process begun in 12. Like the previous chapter, even if you're not in Au for music, it improves your Audition skills. We fully understand that if you're using Au to augment your work in other CC apps, investing another hour might make you a little antsy, but calm down. It's worth it.

CH 14 - AUTOMATION - There's a great deal of power in Audition, but for some tasks it may seem extremely tedious. You do basic things over and over, again and again to the point that you begin to feel like you're a line worker in a fast food restaurant, which has a very limited menu board. Great audio engineering avoids the tedium by automating tasks. This is where you learn how to do that.

CH 15 - MIXING - The final chapter in the bound book isn't a final exam or a last word. It's more of a door opener as to where you need to go, next, and the skills you can find within yourself to get there. Side-bars such as "The brain and mixing" and "Acoustics and hearing" set the tone (pun intended) going forward. It ought to get both your left and right brain lobes stimulated for the power this book has provided, as more of a "Start" button than a 2,000 page set of volumes for audio + Audition. A good example is the use of what you've learning in the "Testing your acoustics" section.

CH 16 - AUDIO/VIDEO APPLICATIONS - As mentioned earlier, one of the most "fun" chapters from the previous edition is not in the bound book. It was a chapter on scoring audio to film clips and how composers of Hollywood films lay music into a movie. Yes, it was fascinating, but how this works probably was useful to very few of the readers. The PDF chapter has been fully rewritten and is applicable to many audio + visuals uses. You'll want to study this one. For our multimedia purposes, it brings it all together.

CONCLUSION - It may be inappropriate for us to crown this as "The Best Book on Adobe Audition" since the number of books on the app are minimal. We would never accept a contract to try to top Craig Anderton's expertise on the subject, so maybe other authors have been scared away. Nevertheless, for anyone wanting to get into Au for extensive work or just perfecting voice tracks from dSLR talking-head footage, this is THE must-have learning resource. It's your single-source desktop reference guide. This is beyond-the-shadow-of-a-doubt five star. We're impressed at how the previous edition's "best" got even better.

5 of 5 people found the following review helpful.
Preliminary review on esthetics.
By Dave Murley
Adobe makes software, software for creating publications. Why on earth can't they put decent illustrations in a book their creative team creates? The new Adobe dark interface shows up particularly poorly in illustrations which are small and seem to be low resolution screen shots. The index drops to 8 point font. This was a relatively expensive book, surely they could have spent a little more on paper. But it is nice paper and the margins are wide. I like to annotate my books with notes and highlighting - lots of space and no bleed through, I love it. I'll have more to say when I've completed the book.

4 of 4 people found the following review helpful.
Excellent Starter (PLUS) Book!
By Bob in Richmond
I have learned quite a bit from this book, the only one available to far. Unfortunately, some material is left out. That's not the fault of the authors; this program, like so many of the Adobe CC programs is so feature rich that the book would probably grow to an unmanageable size and probably cost as well. Nevertheless, it's a great starting point (plus) containing information on features that might serve to be all some folks would

need!

Overall, very helpful!

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About the Author

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