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Keyboard Presents Steal This Sound



Synopsis

(Keyboard Presents). "Steal This Sound" is a longstanding column in Keyboard magazine. Over the years, its creator and writer Mitchell Sigman has provided invaluable tips for keyboardists and programmers. This volume presents all the articles of this column from 2005 to the present. Filled with helpful diagrams, Keyboard Presents Steal This Sound details the most recognizable synth sounds from hit songs, explains how these sounds were created originally on synths by Moog, ARP, Sequential Circuits, Roland, and Korg, and gives step-by-step instructions for re-creating the sounds using widely available modern plug-ins and software instruments from a host of manufacturers.

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Customer Reviews

It's about as useful and well organized as you would expect for a reprint of unrelated magazine articles. There are plenty of tricks to pick up from this book. Just be realistic about what you're going to get from it, which is probably 3-5 general synth programming tricks. It's not going to teach you synth programming by ear. It's not going to advance your skill with a particular synth - in fact it is counterproductive in the way it obscures the author's general approach by scattering examples over a huge variety of different synths. I understand that argument that posits this approach as useful for

underscoring the universal nature of old school synth programming; however that happens anyway in better resources that illustrate concepts using a free/open synth that nobody uses in real life, and the schizophrenic synth-jumping actually obscures the more important consistency of concepts. This book is entertaining and helpful if you are already up to speed with basic synth programming by ear.

The original articles might have been good, pictures are too small, and synth settings are very difficult to see. You're supposed to copy the synth settings, but the picture is black and white, and too small to even see what the settings are. You won't use the book.

This book is a great resource for learning how to create all those great analog sounds of songs past. The book is actually a series of articles from Keyboard Magazine where each article describes in detail how to create some of the coolest most memorable synth sounds from a wide range of bands and performers. Sounds from The Who, Depeche Mode and Thomas Dolby are all included. Although the author uses several different soft synths to demonstrate the concepts you should be able to get the same results on most any of the soft synths on the market. What the individual articles give you is a foundation from which to build where you can hear a synthesizer sound and then take what you have learned from dissecting the patches in this book and re-create it on your own. The best part of doing that is sometimes you happen upon "happy accidents" and come up with some cool, original sounds.

This is a collection of articles of the same name that have appeared in Keyboard magazine in the past. The book makes a great reference for some quick "go-to" sounds, as well as a fun exploration of a wide range of keyboard tones for any synthesist wanting to expand their abilities. I especially appreciate how the author describes the "recipes" for synth tones in a generic language that can be applied to any instrument, rather than the often-seen examples that relate only to one synth and are useless to any others. In fact, it's a lot of fun to take one example and program it into all of my different synths, thereby revealing a lot about each of their unique characteristics and capabilities! The examples cover a wide range of sounds and uses, and contain many that I wouldn't have otherwise explored on my own. My only complaint with the book concerns the images of various synths. I assume they are there to visually show the settings described in the example as applied to that particular instrument. But the black and white printing hides some of the fine details. This isn't really a problem because the text of the examples are all very thorough, and in fact the entire book

could stand on its own without any images at all. The cost trade off for skipping color printing was probably worth it, and don't let this deter you from purchasing this otherwise great book.

First rate! My only nit are the sound "recipes" don't include hardware synths, rather than soft synths. No matter though, easily transferable if you know your way around Lfo's vco's, vcf's and envelopes.

its very usefull

book arrived timely and is quite useful for aspiring sound designers looking to increase their skills or just someone who wants to mimic a classic sound.

Was hoping for something more in-depth. It's very vague in its descriptions of how-to do things. Would not recommend and I have purchased many similar books that were much better. Just use youtube

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