The importance of plug-ins for adding and enhancing application functionality cannot be denied; they are present in every current Digital Audio Workstation (DAW) application today, giving them the power and functionality that they have today. However, they vary greatly, as they are often designed to address very specific market needs, and as a result, it is more important than ever before to have a solid knowledge of how plug-ins work. WAVES PLUG-INS WORKSHOP: MIXING BY THE BUNDLE introduces readers to a variety of valuable Waves plug-ins used in mixing. Each chapter presents them with the plug-ins in a specific bundle, detailing how they would be used in a mix. Beginning with the least expensive Waves bundle and building up to their most complete bundle, readers will build upon their knowledge with each successive chapter. Audio files and plug-in presets will be provided for download so they can literally hear the power of these tools. Whether seeking an understanding of what some of the bundles out there today can do, or looking for new ways to use the plug-ins they already have, readers will find this an invaluable addition to their libraries.   Amazon.com Exclusive: Q&A with Author Barry Wood   What made you gravitate towards Waves plug-ins?   In the beginning, Waves plug-ins were literally the only game in town. I was using Digidesigns SoundDesigner II audio editor, and Waves was the first company to introduce the concept of third-party plug-ins. The fact that their original plug-ins--Q10, C1, S1, and L1--are still around today tells you something about their quality. They have continued to innovate and continue to create an impressive collection of useful and unique plug-ins. What is the advantage of buying a bundle vs. a lot of individual plug-ins? The obvious advantage is the discounted price. Bought individually, the plug-ins cost much more than if theyre bought as part of a bundle. Waves has also done a good job of creating useful groupings of plug-ins in their bundles. The book shows you exactly how your plug-in palette expands as you move up the ladder to more complete bundles. What common mistakes have you found that new users tend to make when they first start using plug-ins, such as Waves bundles, when mixing their music?   Thats an excellent question. One of the biggest problems that Ive seen is that an engineer will drop a plug on a track and then just cycle through presets until they get something that doesnt sound bad. Presets can be a useful starting point but understanding what all the controls do, how they interact, and exactly how they affect the audio is critical. Without this knowledge youre going to seriously limit yourself in what you can accomplish as an engineer. Did you find that writing this book affected the way you mix at all? Did you rediscover any plug-ins that youd set aside for others?   Definitely! Writing this book forced me to examine virtually every plug-in that Waves makes. Even though Ive been using these plug-ins for years, I learned (and relearned) a number of things that had slipped by me. There were also some plug-ins that I had not used in some time because other, newer and shinier, plug-ins had taken their place. In reality these neglected plug-ins still had their own unique sound and features that were cool in their own right. So yes, writing this book has reintroduced me to a number of Waves plug-ins that Im now using again on a regular basis. Many plug-ins these days from Waves and others attempt to model the sounds of classic hardware; do you like this trend?   I love it. When I started my engineering career, digital recorders were just starting to become available; the idea of recording on a computer was still years away. Analog tape, processors, and mixing boards all introduce some very pleasant distortion that often make tracks sound better and larger than life. On the other hand I also love the accuracy and lack of noise thats the hallmark of modern digital audio interfaces. Being able to introduce some of that beautiful analog harmonic distortion without having to deal with the noise and the maintenance of analog hardware is a wonderful thing. What are your favorite Waves plug-ins?   For effects Ive always loved SuperTap and Enigma. SuperTap is very easy to set up and I can quickly get the delay sound that Im looking for. Enigma is one of those plug-ins that just gets sounds that are different from any other. Im also

a big fan of all of the API plug-ins, which I particularly like to use on drums. Musicians and engineers have read a lot these days about the loudness wars in mixing and mastering; where do you come down on the issue of volume maximizing? I think its a shame that so much music produced in recent years has had virtually all the dynamics sucked out of it. There are certain genres whose aesthetic includes hyper-limiting for a solid wall of sound; but thats really an exception. Most music benefits from varied dynamics. That being said, Im also a huge fan of compression. Totally over-the-top compression, like that often used by engineer/producer Tchad Blake, can create an interesting texture in a mix by giving the track a great attitude. Its still all about contrast though; if all the tracks are compressed then you end up with a flat, boring mix. What do you hope readers will take away from this book? I think that beginning engineers will not only get a clear idea of how all of the Waves plug-ins work, but they will also have key mixing concepts explained as they proceed through the book. Even advanced engineers will likely learn something new about the tools that they may have already been using for years.

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