

SOUND ON SOUND

North America Editorial Information 2020

For over 30 years *Sound On Sound* has built up an unparalleled international reputation for the most authoritative, unbiased and in-depth coverage of music technology, with the highest ratio of editorial pages in the industry.

It carries significantly more reviews than any other similar title and so has become *the* go-to information source for all new products. The content of the magazine remains fluid, quickly responding to new developments and therefore is not slave to any long term "editorial calendar". However this information sheet explains the key components of the magazine and the relevant contacts.

SOUND ON SOUND REGULAR EDITORIAL CONTENT

On Test: Sound On Sound's world-renowned independent product test reports — often 20 or more in each issue, covering everything from mics and monitors to plug-ins and control surfaces.

Technique Workshops: The most in-depth practical advice available for recording and production at every level from beginner to professional engineer — every month the SOS Team write major features covering any aspect of music production and live sound. These "how-to" columns have made SOS an essential resource in education and project studios around the world.

Interviews: whether they're artists, engineers or producers, Sound On Sound interviewees deliver real insight into their techniques and processes.

DAW Software Workshops: Technique-oriented workshops for all of the major DAW software platforms — Pro Tools, Logic, Cubase, Live, Reason, Reaper, Sonar, Digital Performer, Samplitude, Studio One.

The Mix Review: Critical listening skills — ear training and sonic analysis of commercial productions. Written by a professional mix engineer.

Studio SOS: Studio setup, monitoring & acoustics — the SOS Team, led by Editor-In-Chief Paul White and Technical Editor Hugh Robjohns visit a reader's studio to solve all their studio problems.

Session Notes: Recording & Session Planning — SOS's engineers write up their experience of planning and running recording sessions in a range of genres and circumstances.

Mix Rescue: Mixing & Mastering — An SOS engineer reports in detail on the process of remixing a reader's track, demonstrating how their mix can be improved by better software, engineering tricks or even musical rearrangement.

Q&A: readers' technical and technique-oriented questions answered by the SOS Team.

Studio File: A photographic showcase of some of the world's coolest, most inspiring and landmark studios.

Inside Track: the world's top producers/mixers deconstruct a current hit record for Sound On Sound, with in-depth analysis of everything from individual plug-in settings to the project overview and market context.

Classic Tracks: the inside story of the recording of a 'classic' hit track, with an emphasis on the engineering and production, in the words of those who were actually there.

SOS Live Sound: a key section product tests, news and techniques for the small-venue live sound and performance technology sector.

News: a digest and commentary on the month's new products and announcements

Modular: a new monthly column featuring reviews in the modular synth category.

Why I Love: a new column which invites readers, authors and editors to write about a music/music technology topic that enthuses them.

SOUND ON SOUND Editorial Schedule 2020

*subject to change

Cover Date	Press Release Deadline	Shows/Events	UK & Web Editions Published	US Edition Published
January	Wednesday 13 November	Winter NAMM	Thur 19 December	Fri 27 December
February	Wednesday 11 December		Thur 23 January	Fri 31 January
March	Wednesday 22 January	Synthplex	Thur 20 February	Fri 28 February
April	Wednesday 12 February	ASCAP	Thur 19 March	Fri 27 March
May	Wednesday 18 March		Thur 23 April	Fri 1 May
June	Wednesday 22 April	Sweetwater Gearfest	Thur 21 May	Fri 29 May
July	Wednesday 20 May	Summer NAMM	Thur 18 June	Fri 26 June
August	Wednesday 17 June		Thur 23 July	Fri 31 July
September	Wednesday 15 July	Knobcon + Music Expo Nashville	Thur 20 August	Fri 28 August
October	Wednesday 19 August	AES show	Thur 17 September	Fri 25 September
November	Wednesday 16 September	Music Expo, San Francisco	Thur 22 October	Fri 30 October
December	Wednesday 14 October		Thur 19 November	Fri 27 November

Plus all IMSTA multi-city events.

SOUND ON SOUND Editorial Contacts

Section Editor	Products/Reviews	Other Features
Sam Inglis sam.inglis@soundonsound.com	DAW software Effects/processing software (e.g. plug-in FX)	Artist/producer features e.g. Inside Track Pro Tools Workshop, Studio One Workshop Digital Performer Workshop Studio File feature
David Glasper david.glasper@soundonsound.com	Software instruments Keyboards, synths & new instruments. Control surfaces/MIDI controllers Computers & Audio interfaces iOS & Android apps, iDevice hardware Sample Libraries	Classic Tracks Leader column Reason Workshop Live Workshop Modular
Matt Houghton matt.houghton@soundonsound.com	Outboard processors & effects Mixing consoles Guitar-related technology Handheld & multi-track recorders Mini reviews	Techniques ('how-to' & technical articles) Mix Rescue The Mix Review Session Notes Cubase Workshop Reaper Workshop Q&A
Chris Korff chris.korff@soundonsound.com	Monitor speakers (& accessories, stands etc) Headphones Microphones Transducer pickups Live-sound products (PA systems, live consoles, wireless mic systems etc)	Live-sound technique & interviews Studio SOS Cakewalk Workshop Competitions Logic Workshop
Matt Bell matt.bell@soundonsound.com	Online & print news Social media (Twitter, Facebook etc) SOS TV YouTube channel (issue preview videos etc)	

All press releases to news@soundonsound.com UK HQ: 011 44 1223 851658

Paul White – Editor in Chief - paul.white@soundonsound.com
 Hugh Robjohns – Technical Editor - hugh.robjohns@soundonsound.com
 Dave Lockwood – Editorial Director - dave.lockwood@soundonsound.com