

# SOUND ON SOUND

## North America Editorial Information 2021

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.

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

**News:** a digest and commentary on new products and announcements.

**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 Contacts

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

All press releases to [news@soundonsound.com](mailto:news@soundonsound.com) UK HQ: 011 44 1223 851658

Dave Lockwood – Editorial Director - [dave.lockwood@soundonsound.com](mailto:dave.lockwood@soundonsound.com)

Paul White – Executive Editor - [paul.white@soundonsound.com](mailto:paul.white@soundonsound.com)

Sam Inglis – Editor in Chief - [sam.inglis@soundonsound.com](mailto:sam.inglis@soundonsound.com)

Hugh Robjohns – Technical Editor - [hugh.robjohns@soundonsound.com](mailto:hugh.robjohns@soundonsound.com)