

1. My key takeaways from the supplemental reading are as follows: For one, everyone has different ears and voices, so there will probably never be a “perfect” mic. There are microphones that try to serve multiple purposes and be good options for wide applications, and some microphones end up being really good at one or a few things. Second is that the vocal processing is also very important when mixing vocals, and can be a downfall if not used correctly. Lastly is that when treating problems with vocal tracks, whether it be sibilance, volume, or something else, starting at the beginning of the vocal chain is the way to go.

2. One thing the reading had in common with the book was mentioning that the vocalist is an obvious, but notable part of the chain that shouldn't be ignored. Both the book and readings also agree that different microphones will serve better for different purposes, for example that flatter mics might be useful than mics with a high boost. They also agree that as far as vocal recordings go, miking should be properly placed to avoid sibilance or proximity effect.

3. The textbook went deep into technical specifications and microphone arrangements in different scenarios, which weren't as emphasized in the supplemental reading. The reading was centered on vocal recording and processing, which included info about plugins and testimonials. The reading also had shorter, more general statements about using preamps, compressors, EQs, and so on while the textbook had big focuses on microphones and specific uses like for recording drums, guitar amps, strings, brass, etc.

4. Essential to know about microphones and vocal recording/processing:

- The type of microphone one uses can vary based on the project, so try multiple if possible.
- Try to solve problems with recording before recording. Start at the beginning of the chain until you get the sound you want.
- A good vocal recording needs very little EQing.
- Do not underestimate the power of plug-ins.

5. Before taking these classes, I flip-flopped between dynamic and cardioid microphones and never thought about the difference being made, and I did think that I could find one mic that would be great for everything I wanted it for. That may be the case, but I should keep my mind open to multiple mics. I also used to try to EQ sibilance out of my vocal mixes, and it never worked. I also have never really thought about differences between different preamps or different compressors until now.