

Module #3

Reading Assignment

DESN 385- Dr. Braukmann

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- Stereo Microphone Techniques Part 1 – SOS

- Learning that not only are there many ways to place a mic but how each of those affect the sound of the recording.

- How to achieve a good stereo image using mic placements like the M&S and AB technique.

- Stereo Microphone Techniques Part 2 – SOS

- Binaural techniques can be high quality but are limited in practicality.

- “There are no rules about spacing microphones — it really is a case of trying an arrangement and listening carefully to the results, then moving things about until you find what you are after.”

- Introduction to Mid-Sides Recording – SOS

- Even if you mess up the “room” sound, you'll almost always have a great mono recording.

- Mid-Side recording is actually quite forgiving for newcomers and a great way to get started with experimenting.

- JB-Introduction to Recording Ensembles

- The general rules of thumb as to mic placement. Start 10-12' high just above the conductor. Start with an x-y or m-s or spaced pair at 2' or wider and add outriggers as necessary. Add spot mics to fill in gaps.

- Our brains will not filter out room ambience in recordings so it's important to test what we will be hearing in our recording.

- The Right Direction - Using Mic Polar Patterns Effectively – SOS

- the mic behaves like a very small barometer capable of following audio frequency pressure changes
- because this arrangement only senses pressure, it doesn't matter what direction the sound approaches from. All that matters is the change in pressure at that point in space, so it is more or less equally sensitive to sounds from all directions.

- Adding Omnis to Arrays – SOS

- Rig the Omnis separately around 2-3 feet closer to the source, in front of the ORTF array, particularly with smaller ensembles.
- outriggers bring two useful gifts to the party: they add a spaciousness (particularly at low frequencies) that is often missing from coincident and near-coincident arrays, which gives a better sense of space and depth to the recording.

- Guidelines for Recording Symphony Orchestra with multiple microphones- DPA

- Time alignment depends on room, If the distances from the main stereo pair to the different support mic sections are larger than 4 meters it is a good idea to consider a time delay of the support mics.
- The use of A-B Stereo techniques without support mics can create an extremely convincing depth in the stereo image and capture a realistic room impression.

2. What three things did you notice that were similar or common between them all?

-All articles gave out common placements or techniques for their specific topic, usually with the author explaining their favorite preference.

3. What are two things that were approached differently?

- They way in which the authors went about describing their topics often varied- some going more with their personal opinions mixed in with common techniques.

- While others stuck mostly to the common techniques and the facts around said methods.

4. What four things covered that you think are essential to this topic? You might have already known these things

- Mic placement

- Type of microphones

- Names of techniques

- Mic individuality

5. What are two things in these materials that are different than as presented in "Modern Recording Techniques" textbook?

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6. What has contradicted your experience recording?

- I find that ribbon mics are not as easy to use as some articles say they are.

7. Is there anything you are confused or unsure about the content? The more detailed the better

- I'm not confused or unsure of anything about this content, just remembering all of these tricks and facts is difficult.