Multi-Track Recording Reading Report

Kenia Flavius

In *How to Mic Anything,* I learned when miking an unfamiliar instrument to not chose close miking as your best recording option. Close miking can lose some of the sound or miss the sound completely. I also learned the importance of observing the instrument or sound before miking or recording it. Noticing where the sound gets projected and the its direction can really help decide on a recording technique.

*Avoiding Recording Mistakes* highlighted being decisive with your takes and editing them before overdubbing. This keeps you from recording despite having good material, helping with your time efficiency. It can also help to focus on what needs to be improved before doing each take. This article also talked about recording templates and how not all templates work with all recording spaces. Slight adjustments to templates are almost always needed.

*Recording Acoustic Guitar* provided a lot of advice on where to place mics for guitars, specifically away from the sound hole of the guitar, which can get too “boomy”. Recording around the 12th fret is always a good idea as it has a good blend between bass and treble. The article also talked about how acoustic guitars are not loud instruments, making it easier for other instruments to leak into a guitar’s mic rather than the other way around.

In *Recording Hand Percussion,* I learned using room sound can actually help create a natural, warm sound compared to an overly bright and harsh one closer up. I also found out that capacitor mics convert acoustic to electrical energy and tend to do good with hand percussion.

The article *Two Acoustic Guitars* explained how the importance of spacing out the mics from the musicians to avoid the mic being accidently hit. This also gives the musicians full range of motion to play comfortably. The article also explained how some reflections add to the guitar’s sound due to the wide directionality of the instrument.

*Classical Vocal and Piano* explained facing the singer towards the piano so they can maintain eye contact with each other without turning away from the mic. I also thought it was smart to setup multiple mics for the client and decide later which one worked with their voice the best. Obviously, you cannot do this for every recording, but if it works out it is a great time saver instead of testing the mics before recording.

In *Piano and Drums Together,* it talked a lot about how to quiet the sound of the drums due to their loudness. Asking the drummer to play a little quieter was one piece of advice, as long as it does not compromise their performance. This also helps prevent leakage into other instrument’s mics. I also liked learning about talk mics and how they help the band communicate with each other.

All of the articles talked about using directional mics, along with some absorbers, to help reduce leakage from other instruments or sounds. The articles also explained how some room reflections can be good for adding to the overall sound, but only if you want to simulate the space later on. If you recreate a new space, you need a dry recording to start with. Most of the articles emphasized the musician taking priority over the recording as well. If the musician is uncomfortable to perform due to the setup it will likely be reflected in the music and recording.

Some of the articles talked about physically spacing out and isolating certain instruments, while others talked about the importance of keeping the band close together. Having the band play together, while adds some difficulties with leakage, will improve the performance and allows the musicians to build off one another. In *Recording Acoustic Guitar,* it talked about placing the mic near the 12th fret, whereas in *Two Acoustic Guitars* it placed the mics behind the performers. Both techniques worked and showed that a good recording can be made with multiple approaches. *Avoid Recording Mistakes* talked about not using capacitor mics as much and the differences for using them in analog versus digital recordings. In the *Hand Percussion* article, it talked about how while the capacitor mics were great for analog recordings, they still have applications and good sound in digital ones.

Prioritizing the musician’s comfortability over the recording set up remains an important thing to remember. Musicians often know more about their instrument than you and can provide advice on how to record it. Starting with the mic further back is also a good note. Using directional mics, absorbers, and isolation can all help avoid leakage.

I wondered why capacitor mics were better for analog and why they are used less now, if they are used less now.