Module 3 Reading

1. What were your three key takeaways after reading the assigned material and why? In other words, what where you grateful to learn?
	1. *Stereo Microphone Techniques Part 1 – SOS:* I liked their definition of stereo presented in this reading. Stereophonic coming from Greek ‘Solid Sound’.
	2. *Stereo Microphone Techniques Part 2 – SOS:* Omni mics having an inherent quality and low-frequency response and smooth off axis pickup. Also bringing up the problem of comb filtering when combining recordings with multiple microphones
	3. *Introduction to Mid-Sides Recording – SOS:* I enjoyed the deep dive into the decoding matrix and the supplement visuals to help explain the decoding process.
	4. *JB-Introduction to Recording Ensembles:* I was grateful to learn the approach mindset to recording an ensemble. Focusing on creating a comfortable panoramic image that is like what we hear in real life. Keeping in mind the critical distance for our mic placement and height of the mics to capture every detail.
	5. *The Right Direction - Using Mic Polar Patterns Effectively – SOS:* That there are only really 2 microphone pickup patters, omni and figure 8, but all others are combinations of the two.
	6. *Adding Omnis to Arrays – SOS:* Ooo! Rigging the spaced omnis in front of the ORTF main array to capture less of the room with smaller ensembles! (2-3ft in front of the main array) Not sure why this is surprising to me, but this out of the box thinking is really cool.
	7. *Guidelines for Recording Symphony Orchestra with multiple microphones- DPA:* A-B stereo technique using 40-60 cm distance between the omni mics. Some engineers use 1-2.5 meters but then a hole starts to appear in the middle of the stereo image.
	8. *Spot Microphone Phase Problems:* I always knew of the phase problems when recording with 2 microphones but never considered the impact of simple reflections and phase! Interesting diagram with singers voice bouncing off the floor introducing comb filtering.
2. What three things did you notice that were similar or common between them all?
	1. Focus on the importance of the middle stereo image. Its nice to get a wide stereo image but always consider having a strong stereo center to help reinforce the wide image.
	2. Importance of balance between direct sound and room sound, all articles approached it a little differently with some focusing on pickup patterns and some focusing on distance of the mic.
	3. Similar approach to miking ensembles (JB article and Guidelines for classical orchestras) with a spaced pair of omni with spot mics and similar techniques to approaching phase problems.
3. What are two things that were approached differently?
	1. Phase was approached differently in most of the articles, some suggested time delay in the box and some suggested even mic distance, but all are good solutions
4. What four things covered that you think are **essential**to this topic? You might have already known these things.
	1. Mic Choice
	2. Pickup Patterns
	3. Mic Placements/Distance
	4. Stereo image

5. What has contradicted your experience recording?

I don’t have a lot of experience doing stereo recordings, so all of this is important knowledge to try out in the future.

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

Not really, as I moved through articles, I got a better understanding of the material and it would answer questions I previously had.