

- How to Mic Anything

- 1: Omnis are good (maybe best) if you have a sympathetic room.

- 2: Miking rule: ONE mic to start, distance: the length of the longest sound-emitting part of the instrument.

- 3: Moving mic closer will probably make things worse

I'm grateful to learn these things because they'll probably save my bacon at some point.

- Avoiding Recording Mistakes

- 1: Use your ears rather than trusting a miking chart/diagram. (Fix it before the mix)

- 2: Stereo Guesswork: Know your stereo techniques and use them intentionally.

I had never thought of the problems that might occur from not following these tips.

- Recording Acoustic Guitar

- 1: Don't point the mic at the sound hole.

- 2: Typically put the mic between the 12th fret of the guitar and the back of the instrument and angled towards the body for more fullness.

- 3: When using more mics, time align them to eliminate phase.

These bits of advice will be useful if I ever record a guitar again.

- Session Notes Classical Vocal and Piano

- 1: The engineer got a ladder and listened around for the best stereo miking spot.

- 2: Stereo width often comes down to personal taste.

- 3: Full stick on the piano if at all possible.

These techniques will help me record.

- Session Notes Hand Percussion

- 1: Place the shaky tomato instrument off axis to a stereo pair.

- 2: Try moving the mics back even further to make it fit into a cohesive mix.

- 3: Be wary of miking percussion too close

- 4: Let the musicians "discover" the problems for themselves by listening to a recording rather than just telling them no.

These are all good strategies to employ in my own work.

- Session Notes Piano and Drums Together

- 1: Piano was miked with two dynamics at the back (low to the ground), and

two mics taped to the inside of the piano.

2: Feel free to put blankets and gobos in the studio to isolate sounds.

- Session Notes Two Acoustic Guitars

1: You can get a good portfolio recording from your basement.

2: Try out unconventional recording setups—who knows, it might work!

Answer in a doc or pdf file

1. Please answer this first question for each of the assigned readings.

What were your two key takeaways after reading the assigned article and why? In other words, what were you grateful to learn?

The following questions can be answered for the seven articles considered together.

2. What three significant applications of recording technique did you notice that were similar or common between articles?

1: Use your ears rather than trusting a particular method or diagram.

2: Mic choice is super important and can make a huge difference in the sound.

3: Experiment, experiment, experiment.

3. What are three things that were approached differently?

1: EQ: Some people were really keen on fixing it in the mix, but others just gave out a bunch of post settings that they liked to use.

2: Miking pianos. Some people used spaced pairs up top, while one person even taped mics inside the piano.

3: Mic choices. Some chose depending on budget, some chose to try a whole bunch of expensive mics.

4. Is there anything in one article that seemed to contradict what was done in another article?

I didn't notice anything in particular that directly contradicted the other articles, but there were definitely a variety of techniques that seemed to be preferred by the different authors.

5. What four things covered in these articles you think are the most important for a recordist to remember as you begin to record an instrument or combination you haven't recorded before?

1: Fix it before the mix.

2: Use your ears

3: Experiment

4: Try the mic at the distance of the longest sound making part of the instrument.

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

This all made sense to me!