

Recording Workshop Take Home Final W 2013

Submit detailed answers to these questions along with your recording exercises and write up by 4:00 on March 22, 2013.

1. Draw pickup patterns for Omni, bidirectional and cardioid microphones.
2. Draw the microphone setup for making a stereo recording using the coincident cardioid (or ORTF) technique.
3. Draw the (4 mic) microphone setup for recording a drum set in a studio.
4. Draw the microphone setup for recording guitar with two mics.
5. Describe how to find the sweet spot for micing a a guitar amp.
6. Describe the difference between compression for a vocalist and compression to "punch" a drum.
7. How does a kick mic "tighten" the sound of a drum set? Describe how to balance a drum mix.
8. Describe phase interference between mics and how the 6 dB rule helps.
9. What is "critical distance" in a concert hall and how do you find it?
10. Why do many mastering engineers cut off everything below 80Hz? For which markets would you not do this.
11. How can you use EQ to bring vocals out in a dense mix?
12. How do you route DIGI003 outputs to the Dynaudio speakers?
13. How would you assign input channel 17 on the console to Radar track 1?
14. How do you set sample rate on a Radar project?
15. How do you get a mix to the studio headphone system?
16. What is the effect of multiband compression applied to a final mix?