

Microphone

Jacob Benesty, Jingdong Chen, Israel Cohen

The Microphone Book John Eargle, 2004 Features topics such as microphone arrays and wireless microphones, classic old models, developments in surround, advice on studio set up, recording, and others. This book provides an analysis of the different types of microphones available and addresses their application through practical examples of recording sessions and studio operations.

Mic It! Ian Corbett, 2020-12-29 Capture great sound in the first place and spend less time fixing it in the mix with Ian Corbett's Mic It! With this updated and expanded second edition, you'll quickly understand essential audio concepts as they relate to microphones and mic techniques and learn how to apply them to your recording situation. Mic It! gives you the background to explore, discover, and design your own solutions, enabling you to record great source tracks that can be developed into anything from ultra-clean mixes to massive, organic soundscapes. Beginning with essential audio theory and a discussion of the desirable characteristics of good sound, Mic It! covers microphones, mono and stereo mic techniques, the effect of the recording space or room, and large classical and jazz ensemble recording. This second edition also features new chapters on immersive audio, immersive recording concepts, drum tuning, and recording techniques for audio for video. Mic It! provides in-depth information on how different mic techniques can be used, modified, and fine-tuned to capture not only the best sound, but the best sound for the mix, as well as how to approach and set up the recording session, prepare for mixing, and avoid common recording and mixing mistakes. • Train your ears with practical audio examples on the companion website. • Develop and test your knowledge as you learn, with concise, applicable exercises and examples that cover the

concepts presented. • Record the best sound possible in any situation with Mic It! Corbett's expert advice ranges from vital knowledge no novice should be without, to advanced techniques that more experienced engineers can explore to benefit and vary the sound of their recordings. Whether you only ever buy one microphone, are equipping a studio on a budget, or have a vast selection of great mics to use, with Mic It! you'll learn how to make the most of the tools you have.

Microphone Arrays Michael Brandstein, Darren Ward, 2013-04-17

This is the first book to provide a single complete reference on microphone arrays. Top researchers in this field contributed articles documenting the current state of the art in microphone array research, development and technological application.

Getting Great Sounds Tom Lubin, 2022-09-15 *Getting Great Sounds* imparts microphone tips and tricks of the pros to any sound engineer or home studio enthusiast. It explains all aspects of all kinds of microphones: how they work and how to use them. Today, there are over 150 companies making microphones—this third edition introduces some of these companies and helps users navigate them.

Eargle's The Microphone Book Ray A. Rayburn, 2012-11-12

Eargle's Microphone Book is the only guide you will ever need for the latest in microphone technology, application and technique. This new edition features more on microphone arrays and wireless microphones, new material on digital models; the latest developments in surround; expanded advice on studio set up, recording and mic selection. Ray A. Rayburn provides detailed analysis of the different types of microphones available and addresses their application through practical examples of actual recording sessions and studio operations. The book takes you into the studio or concert hall to see how

performers are positioned and how the best microphone array is determined. Problem areas such as reflections, studio leakage and isolation are analyzed from practical viewpoints. Creative solutions to stereo sound staging, perspective, and balance are covered in detail. Eargle's *Microphone Book* is an invaluable resource for learning the 'why' as well as the 'how' of choosing and placing a microphone for any situation.

Electroacoustic Devices: Microphones and Loudspeakers Glen Ballou, 2012-09-10 This is the definitive reference for microphones and loudspeakers, your one-stop reference covering in great detail all you could want and need to know about electroacoustics devices (microphones and loudspeakers). Covering both the technology and the practical set up and placement this guide explores and bridges the link between experience and the technology, giving you a better understanding of the tools to use and why, leading to greatly improved results.

The Microphone Handbook John Eargle, 1982

The Microphone Book Tom Lubin, 2019-07-27 How to choose and use microphones was once a skill passed down from senior sound engineers to their assistants as they would listen and learn by observation. Today, few large studios have assistant engineers, and an overwhelming number of studios are operated by their owners who are self-taught and do not have the benefit of the big studio tutelage. *Getting Great Sounds: The Microphone Book* imparts these microphone tips and tricks of the pros to make them available to any sound engineer or home studio enthusiast. It explains all aspects of all kinds of microphones, how they work, and how to use them in session recording. The conversational narrative style presents technical aspects in an easy-to-understand, humorous fashion, based on

the real-life experiences of its author, a well-known recording engineer. Microphones are the first link in the amplification and processing of acoustic sound. Microphones capture the ever-changing instant of atmospheric pressure that passes by them. They are the windows through which we observe what someone has heard, what someone has played, what someone has said, and what someone has sung. Microphones are transducers. They change acoustic sound vibration into an oscillating electrical signal. They also uniquely transduce meaning. The most elusive vibrations-and the ones most sought after-are those that emerge from and are touched by the human soul. Central to capturing this elusive soul, this hidden spirit, are microphones. Somewhere within the sound they capture is the soul that differentiates a recording that moves the listener from one that does not. What makes it happen in one case but not in another? When someone uses a microphone, he/she attempts to enhance each sound's essence by selecting the microphone that brings out the desired best view of the sound, much as a painter might use different brushes and paints, pencils, or chinks to create textures. For example, the mic that is above the cymbals or on the hi-hat may not be the best choice for the toms, kick, or snare of a drum set. The best microphone for a given sound is the one that picks up the vibrations of an instrument as the player always imagined his performance should sound. The path to the perfect sound is a journey that includes the technology that follows the microphone's signal path and the acoustic environment that surrounds the sound source and precedes the microphone. This book is all about microphones and how to use them to get great sounds. The Microphone book includes an expansive appendix on audio signal processor and how to use them: Reverb, Delay, Equalizers, Compressors, Gates, Limiters, Expanders.

MIC IT! Ian Corbett (1972- author),2020

The Use of Microphones Alec Nisbett,1974

*Directivity Based Multichannel Audio Signal Processing For
Microphones in Noisy Acoustic Environments* Simon

Grimm,2019-01-28 Simon Grimm examines new multi-microphone signal processing strategies that aim to achieve noise reduction and dereverberation. Therefore, narrow-band signal enhancement approaches are combined with broad-band processing in terms of directivity based beamforming. Previously introduced formulations of the multichannel Wiener filter rely on the second order statistics of the speech and noise signals. The author analyses how additional knowledge about the location of a speaker as well as the microphone arrangement can be used to achieve further noise reduction and dereverberation.

Microphones Martin Clifford,1977

Microphone Arrays Jacob Benesty,Gongping Huang,Jingdong Chen,Ningning Pan,2023-08-09 This book explains the motivation for using microphone arrays as opposed to using a single sensor for sound acquisition. The book then goes on to summarize the most useful ideas, concepts, results, and new algorithms therein. The material presented in this work includes analysis of the advantages of using microphone arrays, including dimensionality reduction to remove the redundancy while preserving the variability of the array signals using the principal component analysis (PCA). The authors also discuss benefits such as beamforming with low-rank approximations, fixed, adaptive, and robust distortionless beamforming, differential beamforming, and a new form of binaural beamforming that takes advantage of both beamforming and human binaural hearing properties to improve speech intelligibility. The book makes the microphone array signal

processing theory and applications available in a complete and self-contained text. The authors attempt to explain the main ideas in a clear and rigorous way so that the reader can easily capture the potentials, opportunities, challenges, and limitations of microphone array signal processing. This book is written for those who work on the topics of microphone arrays, noise reduction, speech enhancement, speech communication, and human-machine speech interfaces.

Design of Circular Differential Microphone Arrays Jacob

Benesty, Jingdong Chen, Israel Cohen, 2015-01-24 Recently, we proposed a completely novel and efficient way to design differential beamforming algorithms for linear microphone arrays. Thanks to this very flexible approach, any order of differential arrays can be designed. Moreover, they can be made robust against white noise amplification, which is the main inconvenience in these types of arrays. The other well-known problem with linear arrays is that electronic steering is not really feasible. In this book, we extend all these fundamental ideas to circular microphone arrays and show that we can design small and compact differential arrays of any order that can be electronically steered in many different directions and offer a good degree of control of the white noise amplification problem, high directional gain, and frequency-independent response. We also present a number of practical examples, demonstrating that differential beamforming with circular microphone arrays is likely one of the best candidates for applications involving speech enhancement (i.e., noise reduction and dereverberation). Nearly all of the material presented is new and will be of great interest to engineers, students, and researchers working with microphone arrays and their applications in all types of telecommunications, security and surveillance contexts.

Study and Design of Differential Microphone Arrays Jacob

Benesty, Jingdong Chen, 2012-10-22 Microphone arrays have attracted a lot of interest over the last few decades since they have the potential to solve many important problems such as noise reduction/speech enhancement, source separation, dereverberation, spatial sound recording, and source localization/tracking, to name a few. However, the design and implementation of microphone arrays with beamforming algorithms is not a trivial task when it comes to processing broadband signals such as speech. Indeed, in most sensor arrangements, the beamformer output tends to have a frequency-dependent response. One exception, perhaps, is the family of differential microphone arrays (DMAs) who have the promise to form frequency-independent responses. Moreover, they have the potential to attain high directional gains with small and compact apertures. As a result, this type of microphone arrays has drawn much research and development attention recently. This book is intended to provide a systematic study of DMAs from a signal processing perspective. The primary objective is to develop a rigorous but yet simple theory for the design, implementation, and performance analysis of DMAs. The theory includes some signal processing techniques for the design of commonly used first-order, second-order, third-order, and also the general N th-order DMAs. For each order, particular examples are given on how to form standard directional patterns such as the dipole, cardioid, supercardioid, hypercardioid, subcardioid, and quadrupole. The study demonstrates the performance of the different order DMAs in terms of beam pattern, directivity factor, white noise gain, and gain for point sources. The inherent relationship between differential processing and adaptive beamforming is discussed, which provides a better understanding of DMAs and why they can achieve high

directional gain. Finally, we show how to design DMAs that can be robust against white noise amplification.

Microphones & Mixers Bill Gibson, 2007 (Music Pro Guide Books & DVDs). This is the first-ever professional recording method to take the reader from the beginning of the signal path to the final master mix. Best-selling author Bill Gibson has created the only full recording course you'll ever need, in plain-English, with easy-to-understand explanations of the entire recording process using both classic equipment and the latest state-of-the-art recording technology. Each of the six books has hundreds of pages of text, full-color photographs and illustrations, plus dozens of audio and video examples to aurally and visually illustrate everything taught across the entire course. The Hal Leonard Recording Method by Bill Gibson sets the bar for learning to record, and delivers the only complete multimedia method on the market teaching recording techniques. This guide is step one of a truly organized path through the entire recording process, from initial considerations to mix-down, mastering, and replication. Provides everything you need to know about how various professional microphones work, which to choose and why, plus how to set them up for various recordings. You'll understand the signal path from the mike through to the mixer stage, then learn exactly what mixers do, how to operate them to capture excellent recordings. You'll also learn how other effects shape the sound you are recording.

Microphones: Design and Application Lou Burroughs, 1974

Microphone Array Signal Processing Jacob Benesty, Jingdong Chen, Yiteng Huang, 2008-03-11 In the past few years we have written and edited several books in the area of acoustic and speech signal processing. The reason behind this endeavor is that there were almost no books available in the literature when we first

started while there was (and still is) a real need to publish manuscripts summarizing the most useful ideas, concepts, results, and state-of-the-art algorithms in this important area of research. According to all the feedback we have received so far, we can say that we were right in doing this. Recently, several other researchers have followed us in this journey and have published interesting books with their own visions and perspectives. The idea of writing a book on Microphone Array Signal Processing comes from discussions we have had with many colleagues and friends. As a consequence of these discussions, we came up with the conclusion that, again, there is an urgent need for a monograph that carefully explains the theory and implementation of microphone arrays. While there are many manuscripts on antenna arrays from a narrowband perspective (narrowband signals and narrowband processing), the literature is quite scarce when it comes to sensor arrays explained from a truly broadband perspective. Many algorithms for speech applications were simply borrowed from narrowband antenna arrays. However, a direct application of narrowband ideas to broadband speech processing may not be necessarily appropriate and can lead to many misunderstandings.

The Home Studio Guide to Microphones Loren Alldrin, George Petersen, Michael Molendra, 1997 A rare find in the vast array of professional audio manuals for professionals, this guide is aimed at the non-technical home studio owner. Alldrin give specific suggestions about microphone techniques and products, all in easy-to-understand language.

The Telephone, the Microphone and the Phonograph Comte Th Du Moncel, 1879

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