

# Voice Microphone Recording

Ian Corbett

**Alan Parsons' Art & Science of Sound Recording** Julian Colbeck, Alan Parsons, 2014-09-01 (Technical Reference). More than simply the book of the award-winning DVD set, Art & Science of Sound Recording, the Book takes legendary engineer, producer, and artist Alan Parsons' approaches to sound recording to the next level. In book form, Parsons has the space to include more technical background information, more detailed diagrams, plus a complete set of course notes on each of the 24 topics, from The Brief History of Recording to the now-classic Dealing with Disasters. Written with the DVD's coproducer, musician, and author Julian Colbeck, ASSR, the Book offers readers a classic big picture view of modern recording technology in conjunction with an almost encyclopedic list of specific techniques, processes, and equipment. For all its heft and authority authored by a man trained at London's famed Abbey Road studios in the 1970s ASSR, the Book is also written in plain English and is packed with priceless anecdotes from Alan Parsons' own career working with the Beatles, Pink Floyd, and countless others. Not just informative, but also highly entertaining and inspirational, ASSR, the Book is the perfect platform on which to build expertise in the art and science of sound recording.

**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.

**Mic It!** Ian Corbett, 2014-10-10 Capture great sound in the first place, and spend less time fixing it in the mix with Ian Corbett's Mic It! Microphones, Microphone Techniques, and Their Impact on the Final Mix. With his expert guidance, 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. Whether you only ever buy one microphone, are equipping a studio on a budget, or have a vast selection of great mics to use, you'll learn to better use whatever tools you have. Mic It! gives you the background to design and discover your own solutions to record the best sound possible. The information in these pages will help you record great source tracks that can be easily developed into anything from ultra-clean mixes to huge, organic soundscapes. Beginning with essential audio theory, then discussing the

desirable characteristics of good sound and the elements of a good stereo recording, the book covers microphones, mono and stereo mic techniques, the effect of the recording space or room, and large classical and jazz ensemble recording. A variety of mic techniques for vocals and instruments (both individual and groups) are presented, ranging from vital knowledge that no novice should be without, to advanced techniques that more experienced engineers can explore to benefit and vary the sound of their recordings. Corbett explains large room vs. layer-by-layer small-room recording situations, presents the best techniques for each, and shares typical production challenges and their resolutions. The book 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, mixing, and avoid common recording and mixing mistakes.

**Practical Recording Techniques** Bruce Bartlett, 2013-07-31 Hands-on practical guide covering all aspects of recording, ideal for beginning and intermediate recording engineers, producers, musicians and audio enthusiasts. Filled with tips and shortcuts, this book offers advice on equipping a home studio (both low-budget and advanced), suggestions for set-up, acoustics, choosing monitor speakers, and preventing hum. This best-selling guide also tells how to judge recordings and improve them to produce maximum results. New material covered in the 5th edition to include: \* complete revision and update of digital media sections \* new section on mixing tips \* new section on podcasts and file sharing \* new section equipment and connector levels \* new section function and connector types \* new section on digital metering \* new section exporting projects from other studios \* new photos

*Voice Acting For Dummies* David Ciccarelli, Stephanie Ciccarelli, 2013-01-29 Make a career out of your voice? Easy. Voice acting is like acting, but just using your voice! It's a unique career where the actor's voice can be heard worldwide-in commercials, on audiobooks, in animated movies, documentaries, online videos, telephone systems and much, much more. The point is to bring the written word to life with the human voice. With step-by-step explanations and an abundance of examples, *Voice Acting For Dummies* is the ultimate reference for budding voice actors on auditioning, recording, producing voice-overs, and promoting themselves as a voice actor. Creating a voice acting demo Finding your signature voice Interpreting scripts Using audio editing software Promoting your voice acting talents If you're an aspiring voice actor or an actor or singer considering a career transition, *Voice Acting For Dummies* has everything you need to let your voice talents soar.

**Producing Great Sound for Film and Video** Jay Rose, 2013-01-25 Make your film and video projects sound as good as they look with this popular guide. Learn practical, timesaving ways to get better recordings, solve problems with existing audio, create compelling tracks, and boost your filmmaking to the next level! In this fourth edition of *Producing Great Sound for Film and Video*, audio guru Jay Rose revises his popular text for a new generation of filmmakers. You'll find real world advice and practical guidelines for every aspect of your soundtrack: planning and budgeting, field and studio recording, editing, sound effects and music, audio repair and processing, and mixing. The combination of solid technical information and a clear, step-by-step approach has made this the go-to book for producers and film students for over a decade. This new edition includes: - Insights and from-the-

trenches tips from film and video professionals - Advice on how to get the best results from new equipment including DSLRs and digital recorders - Downloadable diagnostics and audio examples you can edit on your own computer - Instruction for dealing with new regulations for wireless mics and broadcast loudness - Techniques that work with any software or hardware - An expanded How Do I Fix This? section to help you solve problems quickly - An all new companion website ([www.GreatSound.info](http://www.GreatSound.info)) with audio and video tutorial files, demonstrations, and diagnostics Whether you're an aspiring filmmaker who wants rich soundtracks that entertain and move an audience, or an experienced professional looking for a reference guide, *Producing Great Sound for Film and Video, Fourth Edition* has the information you need--

**Recording and Voice Processing, Volume 2** Jean-Michel Réveillac, 2022-01-26 Capturing, recording and broadcasting the voice is often difficult. Many factors must be taken into account and achieving a true representation is much more complex than one might think. The capture devices such as the position of the singer(s) or narrator(s), the acoustics, atmosphere and equipment are just some of the physical aspects that need to be mastered. Then there is the passage through the analog or digital channel, which disrupts the audio signal, as well as the processes that are often required to enrich, improve or even transform the vocal timbre and tessitura. While in the past these processes were purely material, today digital technologies and software produce surprising results that every professional in recording and broadcasting should know how to master. *Recording and Voice Processing 2* focuses on live and studio voice recordings. It presents the various pieces of hardware and software necessary for voice recording, and details possible sound channel configurations based on recording location. An actual recording, and its various constraints, is then considered, addressing the pitfalls to avoid and the strategies to use in order to achieve a satisfactory result. Different special effects (vocoder, auto-tune, Melodyne, etc.) that can be used on the voice, whether spoken or sung, are also presented.

**Recording Voiceover** Tom Blakemore, 2015-03-12 The only book on the market to specifically address its audience, *Recording Voiceover* is the comprehensive guide for engineers looking to understand the aspects of capturing the spoken word. Discussing all phases of the recording session, *Recording Voiceover* addresses everything from microphone recommendations for voice recording to pre-production considerations, including setting up the studio, working with and directing the voice talent, and strategies for reducing or eliminating distracting noise elements found in human speech. *Recording Voiceover* features in-depth, specific recommendations for recording radio and television commercials, corporate communications, documentaries, tracks for gaming and animation, radio drama, interviews and roundtable discussions. A discussion of the voice in film and television is also included. Special attention is paid to the final release format and its impact on recording strategies. Exploration of using telephone interfaces – including both analogue and digital ISDN, as well as recording across the internet – is included.

*OS X Yosemite: The Missing Manual* David Pogue, 2014-12-19 With Yosemite, Apple has unleashed the most innovative version of OS X yet—and once again, David Pogue brings his expertise and humor to the #1 bestselling Mac book. Mac OS X 10.10 includes more innovations from the iPad and adds a variety of

new features throughout the operating system. This updated edition covers it all with something new on practically every page. Get the scoop on Yosemite's big-ticket changes Learn enhancements to existing applications, such as Safari and Mail Take advantage of shortcuts and undocumented tricks Use power user tips for networking, file sharing, and building your own services

*Sound Studio* Alec Nisbett, 2003-07-07 This classic work has inspired and informed a whole generation of artists and technicians working in all branches of the audio industry. Now in its seventh edition, *The Sound Studio* has been thoroughly revised to encompass the rapidly expanding range of possibilities offered by today's digital equipment. It now covers: the virtual studio; 5.1 surround sound; hard drive mixers and multichannel recorders; DVD and CD-RW. Alec Nisbett provides encyclopaedic coverage of everything from acoustics, microphones and loudspeakers, to editing, mixing and sound effects, as well as a comprehensive glossary. Through its six previous editions, *The Sound Studio* has been used for over 40 years as a standard work of reference on audio techniques. For a new generation, it links all the best techniques back to their roots: the unchanging guiding principles that have long been observed over a wide range of related media and crafts. *The Sound Studio* is intended for anyone with a creative or technical interest in sound - for radio, television, film and music recording - but has particularly strong coverage of audio in broadcasting, reflecting the author's prolific career.

*Recording Vocals with Dave Pensado* Dave Pensado, 2018-05-01 (Book). The *Strive* curriculum is the brainchild of online-television sensation Pensado's Place and audio-publishing giant Hal Leonard. It will feature authors who are considered best in class, relevant, and enormously committed to education and giving back. We chose the name *Strive* because to attain all the key dynamics to growth in your life, you simply must strive! *Strive* continues the Pensado ethos of edutainment, combining education with entertainment to teach, reach, amplify, inspire, and yes, to strive! Topics in *Strive* will range from vocal courses, management, tracking, mixing, social media, music theory for the electronic musician, miking, tracking, home recording, marketing, live instrumentation, speakers, headphones, live sound, cables, connectors, mastering, and more. Featured authors will include such audio heavyweights as Usher's New Look Foundation, rock legend Chris Lord-Alge, Nashville institution the Blackbird Academy, Dave Pensado, pop and urban maestro Tony Maserati, and Rihanna vocal producer Kuk Harrell. And there are many more all-stars to come! Additionally, *Strive* will allow the reader to engage with other Pensado's Place opportunities, from bundling software, such as plug-ins, headphones, DAWs, or other gear options, to also engaging with some of our most active platform partners, such as Converse Rubber Tracks and Indaba. The *Strive* curriculum may make you eligible for one-on-one teaching with our superstar guests, VIP access at Pensado Live Events, discounts on gear, and more. You want to know how the pros succeeded? It starts with learning how to strive!

**Audio Mastering: The Artists** Russ Hepworth-Sawyer, Jay Hodgson, 2018-09-28 *Audio Mastering: The Artists* collects more than twenty interviews, drawn from more than 60 hours of discussions, with many of the world's leading mastering engineers. In these exclusive and often intimate interviews, engineers consider the audio mastering process as they, themselves, experience and shape it as the leading artists in their field. Each interview covers how

engineers got started in the recording industry, what prompted them to pursue mastering, how they learned about the process, which tools and techniques they routinely use when they work, and a host of other particulars of their crafts. We also spoke with mix engineers, and craftsmen responsible for some of the more iconic mastering tools now on the market, to gain a broader perspective on their work. This book is the first to provide such a comprehensive overview of the audio mastering process told from the point-of-view of the artists who engage in it. In so doing, it pulls the curtain back on a crucial, but seldom heard from, agency in record production at large.

*Vocal Recording Techniques for the Modern Digital Studio* Kelly K.

Garner, 2014 In today's recording studio environment, singers are standing behind some of the very same vintage microphones and using some of the same outboard gear as during the analog era. However, recording sessions are no longer being driven by analog multi-track recorders; instead, the session information is usually being saved onto a PCI computer card housed in a very fast computer. Processed through the analog vocal chain of microphone, pre-amplifier, compressor, and equalizer, the signal then passes through an A/D converter where the analog signal is transformed into digital information, a collection of samples represented mathematically by zeros and ones. During the recording stage, careful consideration must be made regarding microphone choice, studio set-up, gear choice and performance techniques for vocals, including vocal percussion. Vocal editing, vocal tuning, pre-mix preparation and reference mixing are not technically a part of the actual recording process, but will be briefly discussed as topics that need some amount of consideration since they all play a role in affecting the final performance of the recorded vocal. Recording in the digital platform is quite different from the analog platform used in decades of the past. The simplest explanation of those differences can be boiled down to analog recording representing a continuous picture of the sound as oppose to the snapshots that are taken in the digital platform. Obviously, with such a concept, some information within the audio being recorded has the potential of being left out or lost between snapshots. That said, the end goal of recording a vocal is to attempt to capture the vocal as accurately and pristinely as it exists acoustically in nature, there exists a multitude of ways that an engineer/producer can affect the actual performance of the recorded vocal. These range from the choice of equipment being selected as it is recorded or edited to the things that the engineer/producer might say to the singer in order to elicit the singers' best performance. The purpose of this study is to identify and discuss techniques for recording the Voice within the modern digital studio environment. An attempt will be made to trace the process of recording the vocal from studio set-up up until, but not including, the formal mixing stage. In preparation for recording the solo vocal or vocal group, the audio engineer must also make some decisions about which microphone, microphone pre-amp, compressor, whether or not there is any need to use an equalizer, and proximity/positioning of the microphone. Recording vocal percussion is also a technique that can require a different set-up and skill set from the engineer depending on the technique of the performer. Several ideas and concepts for recording vocal percussion will also be considered. Last but not least, all the techniques discussed will be demonstrated in a recording so that one can discern sonic differences between use and non-use of a particular technique. The main theme of this discussion

will be identifying and discovering strategies to improve the quality of recorded vocals in the digital domain.

Recording Music on Location Bruce Bartlett, Jenny Bartlett, 2014-06-20

Recording Music on Location provides an excellent array of information on all aspects of recording outside the confines of the studio. Whether recording in the local blues club or in an orchestra hall Bartlett explains clearly how to achieve professional results. Describing the latest technological developments in portable digital multitrack recorders and high-quality mixers, this book emphasises that recording on location is becoming possible for everyone. From planning on paper to the practical aspects of the set up, this book offers you expert advice on every stage of recording on location. Polish your skills for recording surround sound by following the written and audio examples of different miking techniques. Packed with hints and tips on how to make location recording easier for you this book is a great reference for anyone planning to venture outside the studio. The included audio CD demonstrates topics throughout the book.

**The Use of Microphones** Alec Nisbett, 1974

**Basics of Video Sound** Des Lyver, 1999-05-17 Now fully updated to reflect the latest advances, the second edition of Basics of Video Sound is a primer for anyone wishing to learn about recording sound. It describes the principles and processes involved in obtaining professional results in educational, training and corporate environments. Assuming little prior knowledge, this book covers everything from how to choose a microphone and obtain the best quality recordings, to editing the results for the final screening. It features: · the latest advances in the use of disc and minidisc systems, computer based editing in audio post production · coverage of studio and location work · descriptions of the role of each crew member · full explanations of technical terms · health and safety precautions · practical advice on the equipment available and how to use it Basics of Video Sound aims to provide the reader with a rapid understanding of what is actually a complex process, without getting too bogged down in technical terms. It is equipment non-specific and references to technical matters are only included where necessary to understanding, for example a short explanation of the electricity and physics that is needed in order to become a good sound recordist.

*Sound Advice* Dan Friedman, 2010-08 Writing about sound is not an easy task. I've heard it compared to explaining visual art to the blind. However, after years of working with voiceover talent, being asked the same questions and dealing with the same issues, I was inspired to give it a try. I've written this book to give you a sound engineer's perspective on your career as a voiceover talent. In this book I've tried to provide you with basic information about audio and equipment that is taught in recording schools. Hopefully, this information will provide a foundation for you to get to know your equipment better and understand how it works. Understanding your audio equipment is critical to helping you sound your best as well as helping you effectively communicate with those trying to help you when problems occur. I've also tried to address proper studio etiquette and many of the bad practices I've seen, heard and experienced from voiceover talents over the years. My intention is not to scold or criticize, but simply to provide those of you who are new to the business with information you may not know, and also to shed light on some mistakes that many of you, who have been in the

business for awhile, may not know you are making. This book is not about how to read scripts or how to be a successful voiceover artist. This book compliments the many books that have been written about those topics. You may find it helpful to sit in front of your equipment as you read through some of the sections. Follow the procedures I describe and learn what the microphone, knobs, faders and other various elements in your studio can do. Most importantly, open your ears and really listen. Listen to how you sound and learn what you can do to bring out the best in your voice. I am passionate about what I do and I know most of you are too. This is a great business. Thank you for reading my book, I hope you find it helpful and enjoyable.

Recording and Voice Processing, Volume 1 Jean-Michel Réveillac, 2022-01-26 Capturing, recording and broadcasting the voice is often difficult. Many factors must be taken into account and achieving a true representation is much more complex than one might think. The capture devices such as the position of the singer(s) or narrator(s), the acoustics, atmosphere and equipment are just some of the physical aspects that need to be mastered. Then there is the passage through the analog or digital channel, which disrupts the audio signal, as well as the processes that are often required to enrich, improve or even transform the vocal timbre and tessitura. While in the past these processes were purely material, today digital technologies and software produce surprising results that every professional in recording and broadcasting should know how to master. Recording and Voice Processing 1 addresses some general theoretical concepts. A history of recording and the physiology of the vocal apparatus are detailed in order to give the reader an understanding of the fundamental aspects of the subject. This volume also includes an advanced study of microphones, addressing their characteristics and typologies. The acoustic environment and its treatment are also considered in terms of the location of the sound capture - whether in a home studio, recording studio, live or natural environment - in order to achieve a satisfactory sound recording.

**The Doomsayer Journeys** Steven William Wetherell, 2014-07-28 The planet Bersch is in big trouble. Not only is it ruled by a psychotic emperor, but it's also about to be destroyed by somebody's nuclear garbage. Now it's up to Bip Plunkerton- failed psyentist and reluctant adventurer- to leave his isolated community and warn civilisation of its impending doom. Unfortunately, in a world populated with angry krackens, hungry yetis and unhelpful seagulls, saving the day is nowhere near as easy as you'd first imagine...

**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.

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## Table of Contents Voice Microphone Recording

1. Understanding the eBook Voice Microphone Recording
  - The Rise of Digital Reading Voice Microphone Recording
  - Advantages of eBooks Over Traditional Books
2. Identifying Voice Microphone Recording
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Voice Microphone Recording
4. Exploring eBook Recommendations from Voice Microphone Recording
  - User-Friendly Interface
  - Personalized Recommendations
  - Voice Microphone Recording User Reviews and Ratings
  - Voice Microphone Recording and Bestseller Lists
5. Accessing Voice Microphone Recording Free and Paid eBooks
  - Voice Microphone Recording Public Domain eBooks
  - Voice Microphone Recording eBook Subscription Services
  - Voice Microphone Recording Budget-Friendly Options
6. Navigating Voice Microphone Recording eBook Formats
  - ePub, PDF, MOBI, and More
  - Voice Microphone Recording Compatibility with Devices

- Voice Microphone Recording Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Voice Microphone Recording
  - Highlighting and Note-Taking Voice Microphone Recording
  - Interactive Elements Voice Microphone Recording
- 8. Staying Engaged with Voice Microphone Recording
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Voice Microphone Recording
- 9. Balancing eBooks and Physical Books Voice Microphone Recording
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Voice Microphone Recording
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Voice Microphone Recording
  - Setting Reading Goals Voice Microphone Recording
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Voice Microphone Recording
  - Fact-Checking eBook Content of Voice Microphone Recording
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
- 14. Embracing eBook Trends
  - Integration of Multimedia

## Elements

- Interactive and Gamified eBooks

## Voice Microphone Recording Introduction

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