

Table of Contents

Acknowledgements.....	xvii
About the Authors.....	xix
Trademarks.....	xx
1 Introduction	1
The Recording Studio.....	3
The Control Room.....	6
The Project Studio.....	8
The Portable Studio	9
Whatever Works for You.....	11
Making the Project Studio Pay for Itself.....	11
Live/On-Location Recording: A Different Animal	12
Audio for Video and Film.....	13
Multimedia.....	15
The Web.....	16
The People Who Make It All Happen	17
The Artist.....	17
Studio Musicians and Arrangers	17
The Producer.....	18
The Engineer.....	18
Assistant Engineer	19
Maintenance Engineer	19
Mastering	19
The DJ	20
Studio Management	20
Music Law	21
Women in the Industry	21
Behind the Scenes	21
Career Development.....	23
The Recording Process.....	24
Preparation.....	25
Recording.....	25
Overdubbing	27
Mixing Down	27
Mastering	28

Product Manufacture	29
The Transducer	29
2 Sound and Hearing.....	33
The Basics of Sound	33
Waveform Characteristics.....	35
Amplitude.....	36
Frequency	37
Velocity	38
Wavelength.....	38
Phase	41
Phase Shift	44
Harmonic Content	45
Envelope	48
Loudness Levels: The Decibel (dB)	51
Logarithmic Basics.....	52
The dB	53
The Simple Heart of the Matter.....	55
The Ear.....	56
Threshold of Hearing.....	57
Threshold of Feeling.....	57
Threshold of Pain	57
Taking Care of Your Hearing.....	57
Psycho-acoustics	58
Auditory Perception.....	58
Beats.....	60
Combination Tones.....	60
Masking	61
Perception of Direction	62
Perception of Space.....	64
Direct Sound.....	64
Early Reflections.....	65
Reverberation.....	66
Doubling.....	66
3 Studio Acoustics and Design.....	67
Studio Types	68
The Professional Music Studio	68
The Audio-for-Visual Production Environment.....	69
The Project Studio.....	70
The Portable Studio	72
Primary Factors Governing Studio and Control Room Acoustics.....	73
Acoustic Isolation.....	73
Walls	76
Floors.....	78

Risers	80
Ceilings	81
Windows and Doors	83
Iso-Rooms and Iso-Booths	84
Noise Isolation within the Control Room	87
Partitions	88
Symmetry in Control Room Design	89
Frequency Balance	93
Reflections	94
Absorption	97
High-Frequency Absorption	100
Low-Frequency Absorption	101
Reverberation	105
Acoustic Echo Chambers	108
Power- and Ground-Related Issues	109
Grounding Guidelines	109
Balanced Power	111
Power Conditioning	112
A Few Helpful Hints	113
4 Microphones: Design and Application.....	115
The Microphone: An Introduction.....	115
Microphone Design.....	116
The Dynamic Microphone.....	116
The Ribbon Microphone.....	117
The Condenser Microphone.....	119
Microphone Characteristics.....	122
Directional Response.....	123
Frequency Response	126
Transient Response	128
Output Characteristics	129
Microphone Preamps	133
Phantom Power	135
Microphone Techniques.....	135
Pickup Characteristics as a Function of Working Distance.....	136
Distant Microphone Placement.....	136
Close Microphone Placement.....	138
Accent Microphone Placement	142
Ambient Microphone Placement.....	143
Stereo Miking Techniques.....	143
Spaced Pair.....	144
X/Y	144
M/S	145
Decca Tree	146

Surround Miking Techniques.....	147
Ambient Surround Mics	148
Surround Decca Tree	148
Recording Direct	148
Microphone Placement Techniques	151
Brass Instruments.....	152
Trumpet	152
Trombone.....	153
Tuba.....	153
French Horn	154
Guitar	154
Acoustic Guitar.....	154
Miking Near the Sound Hole	154
Surround Guitar Miking	155
The Electric Guitar	155
Miking the Guitar Amp.....	156
Recording Direct	156
The Electric Bass Guitar	157
Keyboard Instruments.....	157
Grand Piano	158
Separation.....	159
Upright Piano	159
Electronic Keyboard Instruments	160
Percussion.....	161
Drum Set	162
Miking the Drum Set.....	162
Kick Drum.....	163
Snare Drum.....	165
Overheads.....	165
Rack-Toms	166
Floor-Tom	167
Hi-Hat.....	167
Tuned Percussion Instruments	168
Congas and Hand Drums.....	168
Xylophone, Vibraphone, and Marimba.....	169
Stringed Instruments.....	169
Violin and Viola.....	169
Cello.....	170
Double Bass.....	170
Voice	170
Woodwind Instruments	171
Clarinet.....	172
Flute.....	172
Saxophone	173

Harmonica	173
Microphone Selection	175
Shure SM-57	175
Audix D2	176
The Ball	176
AKG D112	177
Beyerdynamic M-160	178
Royer Labs R-121	179
AEA R84	180
Neumann KM 180 Series	180
AKG C3000B	181
Marshall MXL 2001	182
Neumann Solution-D Digital Mic	183
Studio Projects LSD2 Stereo Mic	184
5 The Analog Tape Recorder	187
To 2-Inch or Not To 2-Inch?	188
Magnetic Recording and Its Media	189
The Professional Analog ATR	190
The Tape Transport	190
The Magnetic Tape Head	194
Equalization	197
Bias Current	197
Recording Channels and Monitoring Modes	199
The Remote Control Unit and Autolocator	200
To Punch or Not To Punch	201
MIDI Machine Control	202
Tape, Tape Speed, and Head Configurations	203
Print-Through	204
Cleanliness	206
Degaussing	206
Head Alignment	206
Electronic Calibration	208
Playback Alignment	210
Record Alignment	210
Backup and Archive Strategies	212
Backing Up Your Project	212
Archive Strategies	213
6 Digital Audio Technology	215
The Basics of Digital Audio	216
Sampling	217
The Nyquist Theorem	219
Oversampling	223
Quantization	223

Signal-to-Error Ratio.....	224
Dither	225
The Digital Recording/Reproduction Process	226
The Recording Process	227
The Reproduction Process.....	229
Digital Audio Transmission.....	229
Signal Distribution	234
Digital Audio Recording Systems	238
The Fixed-Head Digital Audio Recorder	239
The Rotating-Head Digital Audio Recorder	241
MiniDiscs	248
Hard-Disk Recording	249
Advantages of Hard-Disk Recording	249
Hard-Disk Multitrack Recorders.....	250
Hard-Disk and Flash Memory Portable Studios.....	250
The Digital Audio Workstation.....	251
7 MIDI and Electronic Music Technology.....	299
MIDI Production Environments.....	300
What's a MIDI?.....	302
System Interconnections.....	303
MIDI Cable and Port Connections	303
USB and FireWire Connections	306
mLAN Network Connections	307
The MIDI Message.....	307
MIDI Channels	308
Channel Messages	309
System Messages.....	311
System-Exclusive Messages	311
MIDI Machine Control.....	314
The MIDI Interface	315
The Multiport Interface.....	316
Electronic Musical Instruments	317
Inside the Toys	317
Keyboards.....	319
Percussion.....	330
Performance Controllers.....	332
MIDI Guitars	335
Sequencers	335
Mixing in the MIDI Environment.....	344
Console Automation via MIDI.....	345
Effects Automation in MIDI Production.....	345
8 Multimedia and the Web	347
The Multimedia Environment.....	348

Delivery Media	349
The CD	349
The DVD.....	350
The Web.....	351
Delivery Formats	352
Digital Audio.....	352
MIDI.....	358
Graphics	361
Desktop Video	362
Multimedia and the Web in the “Need for Speed” Era	364
On a Final Note.....	369
9 Synchronization	371
Synchronization between Transports	372
Time Code.....	372
Synchronization Using SMPTE Time Code	378
MIDI-Based Synchronization.....	381
Proprietary Synchronization Systems for Modular Digital Multitrack Recorders...	384
Digital Audio’s Need for a Stable Timing Reference	385
Video’s Need for a Stable Timing Reference.....	385
Real-World Sync Applications for Using Time Code and MIDI Time Code	386
Master/Slave Relationship	386
Routing Time Code to and from Your Computer	389
Keeping Out of Trouble	390
10 Amplifiers.....	391
Amplification.....	391
The Operational Amplifier	394
Preamplifiers	395
Equalizers	395
Summing Amplifiers	396
Isolation Amplifiers	396
Distribution Amplifiers	397
Impedance Amplifiers.....	397
Power Amplifiers	397
Voltage- and Digitally-Controlled Amplifiers	399
11 The Audio Production Console	401
Recording	402
Monitoring.....	404
Overdubbing	405
Mixdown.....	406
The Professional Analog Console	406
Channel Input.....	408
Auxiliary Send Section	410

Equalization	411
Insert Point	411
Dynamics Section	412
Monitor Section	414
Output Fader	417
Output Bus	418
Monitor Level Section	421
Patch Bay	421
Metering	423
Gain Level Optimization	424
Digital Console Technology	425
Digital Hardware Consoles	425
DAW Software Mixers and Controllers	429
Console Automation	430
Console Automation in Action	431
Grouping	433
Automation Modes of Operation	433
Other Automation Options	436
MIDI-Based Automation	437
The Art of Mixing	438
12 Signal Processing	439
The Wonderful World of Analog, Digital, or Whatever	439
Plug-Ins	441
Inline vs. Side-Chain Processing	441
Inline Routing	442
Side-Chain Routing	443
Equalization	444
Peaking Filters	445
Shelving Filters	447
High-Pass and Low-Pass Filters	448
Equalizer Types	449
Applying Equalization	451
Dynamic Range	455
Metering	455
Dynamic Range Processors	459
Time-Based Effects	469
Delay	470
Reverb	473
Pitch- and Time-Shift-Related Effects	475
Pitch Shifting	476
Psycho-Acoustic Enhancement	479
Multiple-Effects Devices	479
Dynamic Effects Automation and Editing via MIDI	481
Dynamic Effects Automation within a DAW/Sequencer Environment	483

13 Noise Reduction.....	485
Analog Noise Reduction	486
Do It Yourself Tutorial: Analog Tape Modulation and Asperity Noise.....	487
The Compansion Process	487
The dbx Noise-Reduction System.....	488
The Dolby Noise-Reduction System	489
Single-Ended Noise-Reduction Process	491
Noise Gates	491
Digital Noise Reduction	492
Fast Fourier Transform.....	492
Do It Yourself Tutorial: FFT-Based Noise Reduction.....	493
Digital Single-Ended Noise-Reduction Systems	494
De-clicking and De-popping	495
Dither	495
14 Monitoring.....	497
Speaker and Room Considerations.....	497
Speaker Design	500
Crossover Networks.....	501
Powered vs. Passive Speaker Design	504
Speaker Polarity	504
Monitoring.....	506
Monitor Volume.....	507
Monitoring Configurations.....	507
Monitor Level Control.....	510
Spectral Reference	511
Monitor Speaker Types.....	512
Farfield Monitoring.....	513
Nearfield Monitoring	514
Small Speakers.....	517
Headphones.....	517
Your Car	518
Monitoring in the Studio	518
Headphones in the Studio.....	518
Speakers in the Studio	520
15 Surround Sound	521
Surround Sound: Past to the Present.....	522
Stereo Comes to Television.....	523
Theaters Hit Home.....	523
Surround in the Not-Too-Distant Future.....	524
Monitoring in 5.1 Surround.....	524
5.1 Speaker Placement	525
Practical Placement	526
Active/Passive Monitors in Surround.....	527

Surround Interfacing.....	528
Surround Formats	529
Dolby Pro Logic.....	530
3D Sound.....	533
SRS.....	533
Dolby Digital (AC3).....	534
DVD-Audio.....	535
DTS.....	536
WMA9	537
MP3 Surround	539
Mixing in Surround	539
Virtual Surround Mixers	539
Mixing Philosophies	540
Re-issuing Back Catalog Material	540
16 Mastering	541
The Mastering Process	542
To Master or Not to Master—Was That the Question?	543
Mastering the Details of a Project	544
The Digital Audio Editor in the Mastering Process	550
CD/DVD—A Mastering and Burning Software	552
On a Final Note.....	552
17 Product Manufacture.....	553
Choosing the Right Facility and Manufacturer	554
CD Manufacturing	555
The Process	556
CD Burning.....	560
Rolling Your Own	563
Burning Speeds.....	564
CD Labeling	564
CD and DVD Handling and Care	566
DVD Burning.....	567
Cassette Duplication	568
Real-Time Duplication.....	568
In-Cassette High-Speed Duplication	569
High-Speed Duplication	570
Vinyl Disc Manufacture.....	571
Disc Cutting	571
Disc-Cutting Lathe	572
Cutting Head	573
Pitch Control	574
Recording Discs	575
The Mastering Process	575

Vinyl Disc Plating and Pressing	576
Producing for the Web.....	576
18 Studio Session Procedures	579
Preparation.....	579
What's a Producer and When Do you Need One?.....	580
Long Before Going into the Studio	581
Before Going Into the Studio	582
Setting Up	584
Electric and Electronic Instruments	587
Drums	588
The Final Check.....	589
Recording.....	591
Overdubbing	592
Punching-In.....	593
Bouncing Tracks.....	595
Mixdown.....	596
Sequence Editing	597
Mastering	598
Digital Sequence Editing.....	598
Analog Sequence Editing.....	599
Marketing and Sales	600
A Final Word on Professionalism	601
19 Yesterday, Today, and Tomorrow	603
Yesterday.....	604
Today.....	608
1s and 0s.....	608
The WWW	609
Tomorrow.....	609
Happy Trails	611
Appendix A	613
DSP Basics.....	613
Addition	613
Multiplication	614
Delay	615
Do It Yourself Tutorial: Digital Delay.....	617
Echo and Reverberation.....	617
The Real World of DSP Design	619
Appendix B: Tax Tips for Musicians	621
A Business Of Your Own	621
"But, Dude, I Gotta Eat."	622
Write-Offs	622
Gear Lust = Tax Savings	623

Home Sweet Home.....	624
Self-Employment Tax.....	624
Health Insurance.....	625
Eat, Drink, And Be Merry.....	625
Vehicular Deductions.....	625
Feed The Nest Egg And Save, Too.....	625
EOY Tax Tips.....	626
Get Help From The IRS.....	626
Final Word.....	626
Author Bio.....	626
Index	629