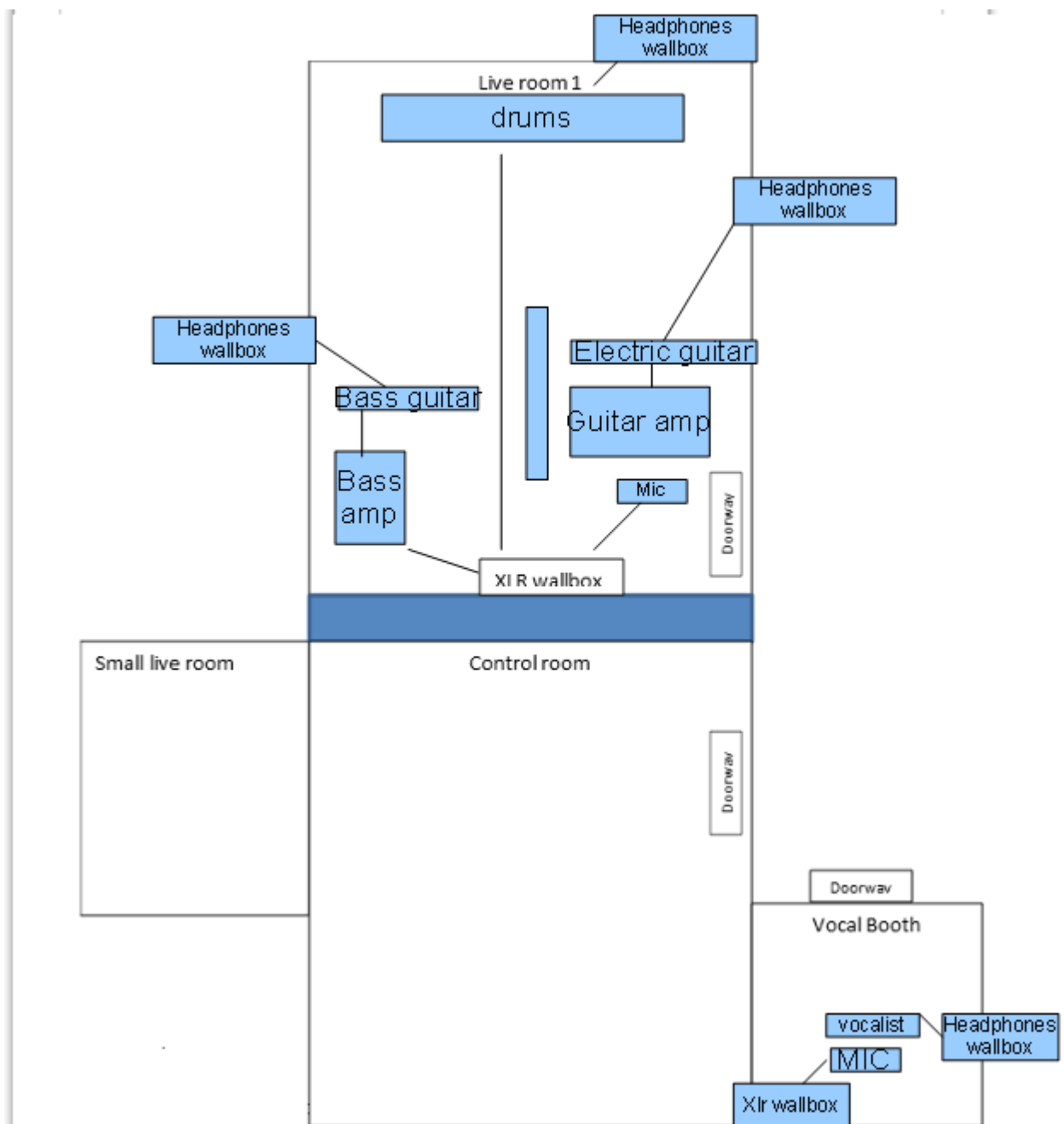


## SECTION 1

To meet the bands desire for the end result to have an overall natural feeling, doing live takes with the whole band playing together will be a good way to reach that result as slight imperfections can make it through and result in a more human sounding peice.

To back up the main recordings, overdubs and extra recordings of each part can be used where imperfections are that noticable, they take focus in the track – this will help ensure a natural feel without extreme imbalances throughout the track.

Recording single instruments will also be good for isolating and capturing the intruments unique sound in that.particular room, which will be otherwise hard to capture if all instruments are playing at once in the same room.



## SECTION 2

Dynamic mics are designed in a way to record higher levels of sound pressure, this is because the input to the mic is lower than a condenser and is then amplified by a wire coil inside the mic before it reaches its output. This makes it a good choice for micing amplifiers, kick drums, and snares.

Condenser mics are more sensitive to lower sound pressure and transients due it's typically thinner diaphragm. Condensers are also typically "brighter" and have a more accurate reproduction of the original sound across the frequency spectrum though it will vary slightly from mic to mic. Close mic'ing these to toms, hi-hats, and mic'ing overheads and vocals will give a sharp, bright and accurate reproduction of sound when translated into recording.

Polar patterns:

Cardioid – is most sensitive to sounds directly in front of it, cardioid may still capture sounds to the side of it but it will be way less sensitive to those areas and will capture no sound from directly behind it – making this pattern good for mic'ing up all of our instruments including our overhead microphones that are capturing our drum kit. As we have a small studio space this will help maximize instrument quality by minimizing signal bleed between mic's. This will result in less room character being captured but this can be artificially created with effects post recording or if effects inside the daw aren't giving the desired effect, other techniques can be used when doing individual overdubs.

Drum kit:

Kick - AKG D12 – dynamic - Cardioid

Snare - Shure sm57 – dynamic - Cardioid

Hi-hat – AKG C1000s – condenser - cardioid

hi-tom – Akg C518 – condenser – cardioid

mid-tom - Akg C518 – condenser - cardioid

low-tom - Akg C518 – condenser - cardioid

overheads L/R – Rode NT5 – condenser - cardioid

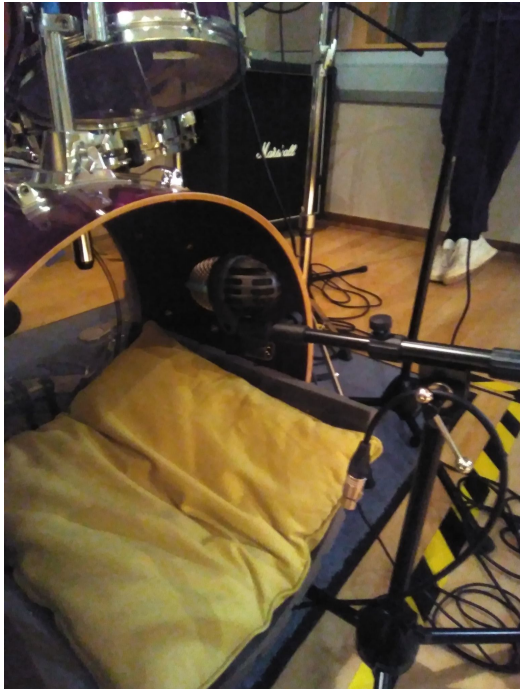
bass guitar – Ashdown MAG-C210 bass amp (no mic/external di required)

electric guitar – Shure sm57 – dynamic - cardioid

vocals – Rode NT2000 – condenser - cardioid

## SECTION 3

Drum kit:



Kick drum is close mic'd with a cardioid dynamic microphone pointed to the center of the outer skin to capture a clean transient and low end thump.



Snare – The mic is structured horizontally with the mic facing inwards towards the center of the skin to capture the initial transient hit and less of the surrounding rumble from around the snare.

Hi-hat – the mic is structured above the high-hat with it pointing diagonally downwards at a couple inches in from the edge of the hat. This captures the initial transient well and keeps the pressure when opening and closing the hit-hat from effecting the audio captured by the mic



The overheads will be formed into a standard spaced pair (A/B pair) to capture the drum kit in a natural way. Spaced pairs can cause phase issues typically because of the distance between the instrument and sound source. To avoid this I can follow the 3:1 rule where mics are spaced away from each 3x the amount mic A is from the sound source.



The electric guitar will be close mic'd with the dynamic microphone pointed directly at the center of the amps speaker to capture the pure direct tone of the amp.



For this particular bass amp (Ashdown MAG-C210) there is no mic required as it has a built-in DI and output which can be cabled directly into the xlr wallbox for the mixing desk.

## SECTION 4

When it comes to pre-compressing a signal for a recording I feel that instruments such as guitar, electric guitar, snare and cymbals typically vary too much over the duration of a full song for them to be accurately pre-compressed correctly. I would usually pre-compress more stable sounds with more predictable transients and releases such as bass guitar and kick drum, this makes it easier to programme the the attack and release for a more constant signal level. Furthermore using hardware to compress these low frequency sounds will (depending on the compressor) fatten these sounds by adding harmonics in the 100 – 500 hz range which is where a lot of warmth in tracks come from.

## SECTION 5

Many vocalists will be heavily influenced by and feel more confident with reverb and delay added to their own headphone mix while singing as many singers like to have one ear without headphones and one with so they can hear their dry vocal and how it would sound together in a mix of other instruments at the same time, which makes it easier to adjust in real time if its needed. Sometimes it's a good idea to also add time effects to guitar but for this specific band that wants to have a natural feel to their recording, it probably wont fit best with this bands style.

Automatic Double Tracking in this case will be a good way to add width to the electric guitar in this particular instance. Given the band wants the performance to sound as natural and "human" it will be best to record multiple solo takes which has been scheduled in the timetable below. Multiple recordings help keep the problem of phase canceling or constructive phase when panning or adding a delay to each take, minimal. Using multiple take also makes the overall picture sound more organic once each recording has been panned or effected as our ears will pick up on the minor differences in each ear when played back.

## SECTION 6

### Recording schedule

Full band recording session ---> vocal singer doing over dubs ---> drum overdubs ---> Guitar and bass overdubs

	Monday	Tuesday	Wednesday	Thursday	Friday
8am					
9am					
10am					
11am					
12pm					
12:15pm-4:15pm 	12:15pm-4:15pm 	12:15pm-2:15pm 	12:15pm-2:15pm 	12:15pm-3:15pm 	
Full Band Recording session	Vocalist Overdub Session	Drummer overdub session	bass and electric guitarist overdub session		
West College Scotland Studio	West College Scotland Studio	West College Scotland Studio	West College Scotland Studio		
Drummer, bass, electric guitar, vocalist	Vocalist				
5pm					