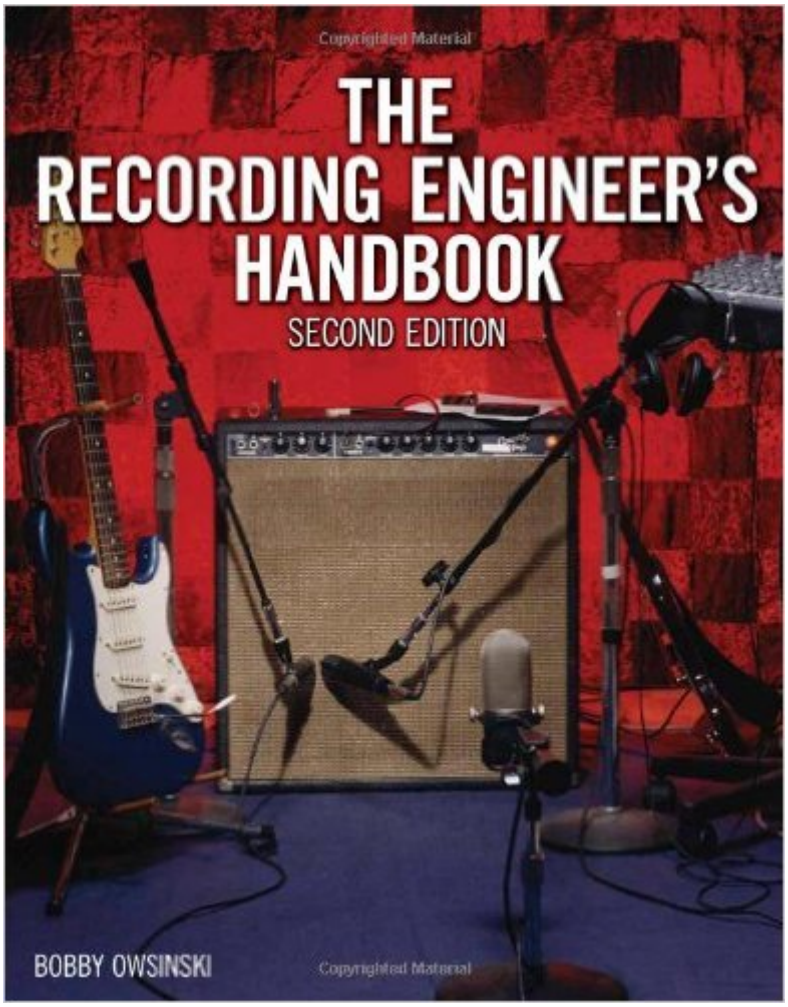
# The Recording Engineer's Handbook



## Synopsis

Working as a recording engineer presents challenges from every direction of your project. From using microphones to deciding on EQ settings, choosing outboard gear to understanding how, when and why to process your signal, the seemingly never-ending choices can be very confusing. Professional Audio's bestselling author Bobby Owsinski (The Mixing Engineer's Handbook, The Mastering Engineer's Handbook) takes you into the tracking process for all manner of instruments and vocals-- providing you with the knowledge and skill to make sense of the many choices you have in any given project. From acoustic to electronic instruments, mic placement to EQ settings, everything you need to know to capture professionally recorded audio tracks is in this guide.

## Book Information

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## Customer Reviews

I have been engineering recordings for about 5 years and felt this was perfect for someone who already knows the basics about recording and is ready to get into the good stuff. The suggested micing techniques were very helpful and complete and are an excellent resource for when you are not quite getting the sound you want when placing your microphones on a source. The book also recommends which microphone to choose for each application and sometimes gives a reasoning, for instance, why you should pick a ribbon mic over a dynamic in the situation at hand. These tips are very relevant and help you to make better micing decisions on your own in the future. The best feature of this book is that it references many talented and experienced engineers such as Steve Albini and Chuck Ainlay; their helpful side-notes and tips really put these suggestions into perspective and help you to think about recording in the proper manner. I really enjoyed the section

written by the "Drum Doctor" because tuning drums and having a kit sound excellent is the most important step in getting a solid drum recording. Overall i would highly recommend this book to anyone who feels they want to broaden the scope of their knowledge about recording or wants to get some new ideas about tracking.

As a life-long professional musician, having studied with a many teachers both privately and at university, I would claim the goal of any method/instruction book is to allow the student come away with several solid concepts that can be applied effectively over the course of their lifetime - professional or otherwise. No one text can do it all. This books comes close however. It does the job well, and is worth every penny.For me, the high-points of this text involve microphone design and placement (which is very extensive), followed by a large collection of well-constructed interviews of famous audio engineers, who record (or have recorded) everything from rock, pop, orchestral, opera, string quartets, famous vocalists, Broadway and film.Perhaps the best thing about this book is it leaves you (it did me) with a burning desire to run to your studio and experiment and try new ideas and concepts.a minor low point. A page-and-a-half on how to use a compressor limiter is almost irresponsible. The book describes what a comp/limiter can do, but doesn't offer the most basic of concepts for how to do them. This seems incredibly odd to me for a book entitled "The Recording Engineers Handbook!" Compressor limiters are possibly the most abused and misunderstood audio processing device, and why this text does not cover this subject more fully is puzzling. Fortunately, many engineers who are interviewed in this book do elaborate on their use of compression/limiting, so all is not lost.Also, although this did not apply for my need, anyone looking to learn about engineering and mixing in 5.1 surround will benefit from this book, as their is an entire chapter devoted to this format.To close, the information presented here is fantastic, and is well worth every penny (IMO, just for the information regarding mic placement techniques) but you will get so much more!

This is a very useful starting point when recording a new instrument for the first time. It gives you in depth details about micing positions with clear pictures to support what the author is writing about.The author also explains in a brief way the use of everyday studio gear wich along with all the recording techniques reviewed in the other chapters makes this book a must have in any studio, for beginners as a great starting point and for seasoned pros as an alternative and sometimes a challenge to the way they have captured audio and worked in the studio their whole life.

I hold a bachelors degree in audio engineering from American University in Washington, D.C. and certainly learned a lot there. However, I've used this book as a go-to time and time again for either things about which I was never quite clear or little details I may not have acquired about the tracking process. This book is very clearly written and easy to understand, yet possesses a wealth of detailed information about mic techniques and other important data crucial to the tracking session. I would recommend this book to ANYONE. A beginner who is considering pursuit of an audio engineering degree or certificate will definitely be one step ahead having read this book. The price also is very reasonable.A great companion to this book is The Mixing Engineer's Handbook by the same author, Bobby Owsinski.

This one kept me very good company on an overnight flight to Vienna from New York. Riveting stuff, not least because there was a good chance I was going to have to oversee the micing of a full-orchestra and choir on one of the dates! Luckily for all concerned, my nascent skills were not called upon, but I certainly felt a lot more qualified after reading Owsinski's tome. Some of the gear described might be above the head of home/project studio owners, but nonetheless Owsinski's straightforward and eminently readable work offers fascinating insights into the vast art of recorded sound.

This book seems to be written primarily towards recording rock, pop, etc. small groups. There is a lot of advice on mic placement for drumset for instance. For my use - recording saxophone quartet - there wasn't a lot of help. The advice on mic placement in general, however, was definitely worth the price of the book.

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