1 Materials to study


2 Questions to respond to

2.1 Eargle (2003)

1. Which three staff roles does Eargle describe that are important for running a recording session, and what are their respective responsibilities? Which fourth person is usually present in a piano recording session?

2. Which way are the violin and cello facing in figure 20-8a and 20-8c, respectively? Which motivations might Eargle have to prefer the setting in 20-8c for studio recordings over the usual live concert setting in figure 20-8a?

3. What is the motivation for delaying spot mic signals with regards to the main stereo microphone in a recording session? Try to explain this in your own words.

2.2 Eargle (2004)

1. The recording of which instruments are overhead microphones generally associated with? Which parts of that instrument do
they intend to capture?

2. What is special about the French horn as a musical instrument that affects the way in which it is being recorded?

3. What exactly do you think John Eargle refers to when he uses the term *stereo soundstage*? What role does this concept play in the recording (and later in the mixdown) of a production?

4. Eargle talks about the need to “pan” certain instruments in the mixdown. What is *panning*, generally speaking? You might have to do research beyond his article for the answer.1

3 Guidelines

- Your answers need not be very extensive (a short paragraph per question is enough), but they should demonstrate that you have actually read the article and understood its main points.

- Be concise and pay attention to form, grammar, and spelling.

References & useful resources


Electronic resource. Hardcopy version at MIT LIBRARY: 002178705

On course reserve at the Lewis Music Library.

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1 E.g., Izhaki [2011], Rumsey and McCormick [2014], and Senior [2011].
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