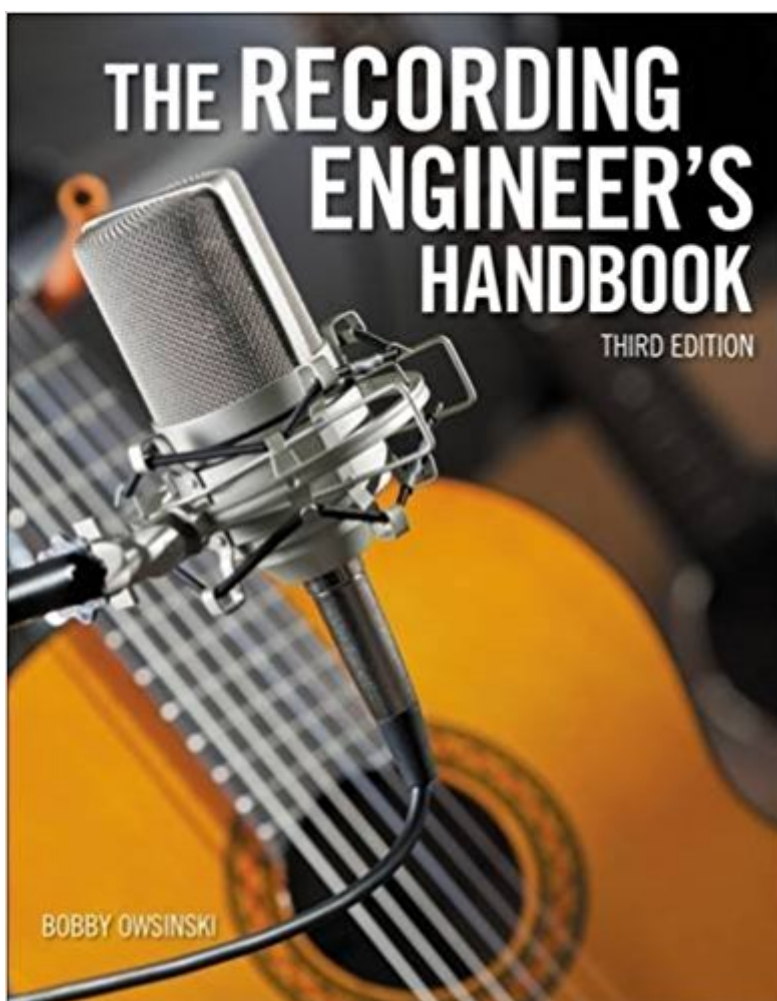


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The Recording Engineer's Handbook



Synopsis

Bobby Owsinski's *The Recording Engineer's Handbook* has become a music-industry standard, and this fully updated edition once again offers the most comprehensive and up-to-date introduction to the art of audio recording. Written with special emphasis on today's technology and the evolving marketplace, *THE RECORDING ENGINEER'S HANDBOOK, THIRD EDITION*, includes a complete overview of recording as it's done by most musicians and producers today--in the home studio. In the book's first section, *Recording*, you'll learn everything from how microphones work to specific techniques for recording drums, individual instruments, vocals, and much more. In the second section, *The Interviews*, you'll benefit from the wisdom and down-to-earth practical advice offered by a host of recording professionals, including legends like Al Schmitt, Eddie Kramer, Frank Filipetti, and many others. Learn the art of recording from renowned author, teacher, producer, and engineer Bobby Owsinski, and, in the interviews, explore the creative processes behind not only today's hits but also the classic cuts we've enjoyed for years. Pick up your copy of *THE RECORDING ENGINEER'S HANDBOOK, THIRD EDITION*, and see why this book has become a standard text on audio recording in college courses all over the world.

Book Information

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Customer Reviews

PART I - RECORDING. Introduction. 1. How Microphones Work. 2. Common Microphones. 3. Basic Recording Equipment. 4. Digital Audio Workstation Recording Overview. 5. Basic Stereo Miking Techniques. 6. Basic Recording Techniques. 7. Preparing The Drum Kit For Recording. 8. Recording The Drum Kit. 9. Individual Instrument Miking Techniques. 10. Recording Basic Tracks.

11. Recording Overdubs. 12. Surround Recording Techniques. PART II - THE INTERVIEWS. Chuck Ainlay. Steve Albini. Michael Beinhorn. Michael Bishop. Bruce Botnick. Ed Cherney. Wyn Davis. Frank Filipetti. Jerry Hey. Eddie Kramer. Mark Linett. Mack. Al Schmitt. Addendum 1: Final Recording Checklists. Glossary. Index.

A long-time music industry veteran, Bobby Owsinski started his career as a guitar and keyboard player, songwriter and arranger, eventually becoming an in-demand producer/engineer working not only with a variety of recording artists, but on commercials, television and motion pictures as well. One of the first to delve into surround sound music mixing, Bobby has worked on over a hundred surround projects and DVD productions for a variety of superstar acts. Combining his music and recording experience with an easy-to-understand writing style, Bobby has become one of the best-selling authors in the music recording industry with 19 books that are now staples in audio recording, music, and music business programs in colleges around the world, including the best-selling *Mixing Engineer's Handbook*, *Recording Engineer's Handbook*, and *Music 3.0: A Survival Guide For Making Music In The Internet Age*. A frequent moderator, panelist, and program director for a variety of industry conferences, Bobby has served as the longtime producer of the annual *Surround Music Awards*, and is one of the creators and executive producers for the "Guitar Universe" and "Desert Island Music" television programs. Visit Bobby's production blog at bobbyowsinski.blogspot.com/, his Music 3.0 blog at music3point0.blogspot.com, and his website at bobbyowsinski.com.

Some of the information is a bit outdated as there has been a technological revolution since this book's last update. Earthworks has released game changing QTC microphones and ZDT preamps that aren't mentioned here, while many of the recommended microphones and preamps in this book are no longer made and are prized as antiques now costing many thousands of dollars more than they used to cost at the time of this book's publication. A set of 3 recommended M50's is going to cost you over \$40k used. An AKG C12, often referred to here, will cost you over 5 grand, and there are no mentions of better far cheaper mics that have come out recently. Still, having said all that, I saved a lot of money getting turned on to the AT4050 and the sure M57 as a result of reading this book, neither of which come at a prohibitive cost. DAW's and DA interfaces have come a long way since this third edition, and there is no mention of perfectly good digital compressors, EQ plug ins etc. In terms of learning about mic placement and controlling the sound picked up by those mics, this book is still essential reading.

I would say this book is mostly for beginners. Not that it isn't useful, but if you have been dabbling in recording at all, you have probably figured some of this stuff out. If you are just starting to learn recording, without any formal training, this would be great foundation for improving your recording technique. Talks a lot about types of mics, and mic placement, and techniques specific to different types of instruments. Briefly discusses what is needed for DAW recording. This author's mixing book is another good resource for foundational information you will need to know in order to become a good mixer, though there is much more to know.

This is an excellent source of information not just for the beginner but for anyone who is looking for a few tips and tricks to make their work better. While some of the information is basic, sometimes a little review is useful to correct problems that have crept into an engineer's habits. Through the interviews Owsinski conducted, you can clearly see that there are several different approaches to capturing music. What works best, it fast becomes clear, is more a function of the engineer than anything else. It also makes it clear that your ear is the most important tool you have at your disposal and it should be used throughout the session. For me, the references on mic positions for various instruments are useful but I find the greatest value in the interviews. For anyone looking to up their game, you could do far worse than to add this to your bookshelf.

I love the detail Bobby Owsinski goes into when talking about recording with this book. As a beginning engineer, all of the information at once was sort of an overload but I suggest one chapter at a time, let it sink in and write down any information that stands out. The book is a lot more manageable that way. The ins and outs of recording are gone through in this book and it's a must read for anyone looking to know more about recording, wether it's for a hobby or looking to do it professionally. His book on mixing is next for me!

Some serious typos early on where compressors and preamps are confused. Most of this content is available online, or by subscribing to (FREE) resources like Tape Op. Still, it's nice to have different perspectives. Some of the drum kit stuff is interesting. Still working through it, and may have a different viewpoint by the time I finish, but I'd say it's a decent place to start. Recording is so subjective, and everyone seems to have their favorite approaches. Experiment!

This book is the most informative book about recording I ever read. It's starts with the different types

of mics and what the specs mean. Then it goes on to talk about mic placement for different instruments. A list of every conceivable instrument you can think of and how to record them. I've learned so much from this book. i should have bought this years ago. I will be checking out more from this author.

Very good reference book. Don't go to the studio without it.

Pretty basic for the most part but a good read, the interviews in the latter chapters of the book are great.

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