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Chapter 1 : Craig Anderton: used books, rare books and new books @ racedaydvl.com

*Quick Start: Home Recording (Quick Start (Music Sales)) [Ingo Raven] on racedaydvl.com *FREE* shipping on qualifying offers. Describes the equipment that makes up a studio and how to use it to help you master the art of home recording.*

Tumblr Producer and audio engineer Graham Cochrane lays out the five essential pieces of recording equipment you should have when putting together your home studio setup. So you want a killer home studio that can deliver great sounding tracks and not break the bank? I have good news for you my friend: There are only five things I think you truly need, and the good news is you probably already have one of them. More often than not you already own a computer that is capable of being the hub of your home recording studio. Let me make it easy for you. Go with what is familiar to you. Mac or PC, laptop or desktop. What matters most is that you like the product and you feel comfortable working with it on a regular basis, not what brand it is. Instead use either what you have or what you know. Plan to keep it for at least three years and then reassess the situation. Logic is Mac only. Sonar is PC only. They are all fabulous programs and will get the job done for you. Which one should you go with? Do I recommend Pro Tools? But will it be the deciding factor in how your songs turn out? Investing in a piece of recording software is indeed a big deal. Pick a piece of software that fits your budget and go with it. Nor will they care! All they care about is whether or not the song sounds good. I will say this, however. If you intend to get into this business professionally one day i. People waste too much time on Internet forums debating DAW software and being big fan-boys. This is where an audio interface comes into play. Most DAWs work with just about any brand of audio interface. This leads to an endless list of boxes to choose from. Let me give you a suggestion: With that information, you can pick your budget and just find something that fits those parameters What about external preamps, you ask? If you need more microphone preamps for the additional inputs in your audio interface, then by all means go for it. Buy an affordable preamp and get busy recording. Unless you do this for a living, day in and day out, you really have a lot of better things to spend your time and money on than building a small collection of preamps. Plus the preamps that come in your interface sound great already! A good studio microphone Obviously, microphones are an essential part of the recording process and can have more to do with how your recorded material turns out than any other part of your studio. But man, do they cause so much distraction from the big picture! Without going into too much detail, there are three main types of microphones: Dynamic microphones are great for use on stage in live settings. They are very durable and can take a beating. Condenser microphones, namely large diaphragm mics, use a different technology to pick up audio and convert it into electricity; and they do it in a way that brings so much detail and realism to the recording that for years engineers have turned to them as the workhorses of the studio. What does this mean for you and me? The rule is simple: Save the money and take your mom out for a nice dinner. Yes, it can be challenging at times, but it is totally doable. Start there if money is tight and save up for monitors. If you want some more details on choosing a good pair of monitors then check this post out. It will help a great deal. Just give yourself time, practice your craft, and you WILL get better. Follow him on Twitter recordingrev.

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Chapter 2 : Mixcraft 7 Quick Start Guide | Mixcraft 7 Tutorials | Acoustica

Find helpful customer reviews and review ratings for Quick Start: Audio Mastering (Quick Start (Music Sales)) at racedaydvl.com Read honest and unbiased product reviews from our users.

The same techniques will apply whether you are a musician wanting to record your songs or backing tracks, whether you are a video artist looking to make professional audio tracks and voiceovers for your videos, or whether you are a podcaster, coach or hypnotherapist wanting to make high quality recordings of your voice to sell or share. For more information, read our disclosure policy here. And although newcomers to home recording fret about the kind of computer they should purchase, if you are just starting out, then start with the computer you have got, and pick peripheral gear that will work on multiple platforms. Once you have got your basic studio together, and are ready to upgrade your computer then we can look at options in detail. But for now, pick an audio interface that will work on PC, Mac and iPad if you can and are not sure which direction your recording is going to take. If you bought a computer or iPad within the last 3 or 4 years it will be more than adequate for recording, mixing and sharing your audio tracks. This is the equipment that will get your recordings INTO your computer and will also connect to speakers or headphones so you can hear what you are doing. We have two really good guides to help you get started: Microphone First of all, if you want to know all about different types of microphones, and what all those complicated spec sheets mean, then you can refer to our ultimate guide to recording studio microphones. Once you have invested in a mic, you have three basic options when it comes to using a microphone for recording on your computer or tablet. For more details about these three options read our introductory post about how to connect your mic up to your computer. If you want some more basic info, then we have a quick guide on what is a USB microphone too. Not if you are only planning to make straight audio recordings via a mic. But if you want to use virtual instruments eg create drum, synth and bass tracks , create your own sheet music, or learn to play keyboard then even an entry level keyboard is a must. The other software to think about trying is Reaper , which you can use for free for 60 days and is very inexpensive to purchase if you like it. So, the important thing is to get your hardware right first whatever you want to do. And you could also check out our post on music making software which looks at the different things you might want to do – for example making your own sheet music, or learning to play an instrument. Maybe you already know you want a flagship copy of Pro Tools, Sibelius, or Cubase. But whatever you want to do, make sure you have the right equipment or you might find the software does not work as well as it should. We keep coming back to the key component of your recording studio, which is likely to be your audio interface 6. Headphones and Speakers Once you have got the sound into your computer, you need to get it out again! Studio monitors provide a neutral uncoloured sound so you can perfect your mix and judge it accurately. However, good monitors are not cheap, so if you are on a tight budget, maybe start by investing in headphones. Cables and Stands The key cables you are going to need are a mic cable, to connect your microphone to your audio interface unless you have decided to choose a USB microphone and also the cables to connect your audio interface up to your studio monitors unless for now you are going to use headphones. Also a mic stand is absolutely essential if you are using a microphone, it is not practical to attempt to record through a handheld mic on your computer and try and operate the software at the same time. USB mics often come with a stand. And you can get away with a sturdy desktop stand rather than a full floor standing boom stand. Just make sure you factor this in when purchasing your mic. Absolutely perfect for the complete beginner, because you know everything is going to work well together.

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Chapter 3 : racedaydvl.com: Customer reviews: Quick Start: Audio Mastering (Quick Start (Music Sales))

Quick Guide to Alesis SR pattern recording If this is your first visit, be sure to check out the FAQ by clicking the link above. You may have to register before you can post: click the register link above to proceed.

Increase Mass Increasing mass, which is the weight or size of construction elements such as walls, ceiling, etc. Drywall acts as an excellent soundproofing material due to its dense mass relative to its size. The thicker the drywall, the better. It is measured in decibels or dB. An STC rating in the 60s is considered excellent soundproofing and is the level that many professional recording studios strive for across their studio. Chart data courtesy www. For recording studios, major soundproofing improvements are created by adding a second layer of drywall. The two layers of drywall are attached together with a soundproofing compound like Green Glue Noiseproofing Compound. Double drywall layers can increase the STC to dB. Even better is adding insulation between the wall studs when using double layers of drywall. STC can be up to 60 dB. Further improvements can be made using specialized sound damping gypsum panels like QuietRock instead of regular drywall. This can provide up to an excellent STC rating of up to ! Vinyl barrier alone has been measured with an STC rating of The combined STC can run into the mids. Damping Damping is a term that refers to anything that dissipates energy. For recording studios, this applies to any product or construction technique that dissipates or reduces sound from entering the studio space. When used between two layers of drywall, it forms a damping system that dissipates sound energy into heat. This is done in recording studios by using sound isolator products: Absorption Sound, of course, travels through air. With building materials and structures such as walls or ceilings, sound enters the wall cavity and the air trapped there acts as a resonator that transmits and carries sound. To stop sound energy from resonating in wall air cavities, some type of material is needed to absorb the sound energy. Soft porous materials like insulation or soundproofing foam act as good acoustic insulators that absorb sound. Residential Insulation Use In residential construction, insulation is commonly only added to outside walls. For studio construction, adding it to all walls in the studio to help absorb sound and increases STC. Standard fiberglass batt insulation is frequently used, but many studio builders upgrade to Rockwool or Roxul insulation. Sealing With Acoustic Caulk Finally, with all the construction methods used, everything needs to be sealed. Despite using the best studio construction techniques that increase mass, dampen, decouple and insulate your studio, sound will find its way in through any cracks or spaces in your walls, electrical outlets, switch boxes, floor, or ceiling. Join our mailing list to receive the latest posts, news and updates from our team. You have Successfully Subscribed! We hate spam as much as you do. Common Soundproofing Misconceptions Here are some common soundproofing myths that people frequently ask about: Using Soundproofing Foam I see this question on a lot of Amazon reviews and forums: But acoustic foam products work very well for high and mid frequency sound absorption. Using Carpet on the Walls Just like with egg cartons, carpet on the walls will help with sound absorption. Carpet just does not have enough mass to provide substantial soundproofing. HOWEVER, carpet on the floor with padding is effective at reducing sounds from passing through the floor to the room below. So it does have some soundproofing use when applied on floors. Using Bales of Hay Interestingly, bales of hay do make an effective soundproofing material and have the benefit of absorbing sound also. But unless your studio is out on a farm, and you love its look and smell, do you really want bales of hay in your studio?? If you are in the position to do that, you should consider a room within a room construction. Room Within A Room Construction Most professional studios, if they have the budget, create a room within a room. The inner room is decoupled from the outer building structure by using sound isolator products like resilient channels. This construction technique eliminates most sound that enters a room by sound vibrations transferred through wallboard. Room within a room construction is highly effective, though quite costly. To learn more, check out this article on building a room within a room. The most effective things you can do are: Add insulation to all studio interior walls Add a second layer of drywall to walls and ceiling, and use a damping compound like

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Green Glue to sandwich the two layers Use a vinyl barrier or QuietRock between drywall layers if you have the budget for it Seal all drywall cracks or holes with acoustic caulking Replace single or double pane windows with triple pane windows My Own Home Studio My current studio is in my home. It occupies what was a bedroom and a one-car garage that shared walls. I knocked down the shared walls and closed out the garage space. The result was a good sized single room studio. I debated building a separate vocal booth, but I decided it would have taken up too much space. I opted for a larger single room. Because of cost and size issues was not able to do any type of floating floor or room within a room. Here is what I did for the studio construction: Windows Going left to right, the 2 windows only one shown are triple pane windows. Though more expensive, they eliminated all sound coming through the windows. These walls are solid! We used lots of acoustic caulk to fill in all the gaps and cracks where sound could come in. Electrical All electrical switches were mounted on the wall, eliminating a common sound entry point when standard in-wall boxes are used for electrical switches. Entry Door I splurged on a very expensive 2. We had to install a highly reinforced door jamb to accommodate the weight. The edges were sealed with acoustic foam strips. Overall the studio is super quiet; I never hear any outside sounds. It allows me to work at any time day or night and not disturb family or neighbors. Solutions For Keeping Studio Sounds Off Your Recordings Before I wrap up, I want to go over some ways to keep noises like computer fans or air conditioning from ending up on your recordings. Computer Noise Most high-powered computers used for music production create noise from spinning hard disks. Here are four solutions to this: Switch to solid state drives SSD. SSD drives have no moving parts, so they do not create any noise. Users who switch always say that they can run many more virtual instruments and plugins with SSD drives than regular RPM drives. Place your computer as far away as possible from your recording location. Put all noisy gear in an Isobox. This is a specialized rack that not only provides a soundproof enclosure for your computer but includes a cooling fan and an alarm if your equipment gets too hot. The only issue is that it is pretty expensive. Buy or build an acoustic screen around your computer using acoustic panels. Tighten or even remove the air duct vent cover if it rattles or makes too much noise. Recommended Books From Amazon:

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Chapter 4 : Tutorials For Reaper | Quick Start Guide | Video Walkthrough | Audio Production | Product Sale

The quick start guide to setting up a personal home recording studio for music production: from audio software purchasing to recording your first session - it's easier than you think.

A Brief History of Recording to ca. In essence, his machine consisted of a sheet of tinfoil wrapped around a cylindrical drum which, when turned by a handle, both rotated and moved laterally. As it moved it passed under a touching metal stylus, attached to one side of a diaphragm. On the other side of the diaphragm was a small mouthpiece into which the operator spoke. The sound-waves focussed onto the diaphragm caused it to vibrate, which in turn caused the stylus to vary the pressure on the tinfoil. As the drum rotated and moved across the stylus a groove was embossed in the tinfoil consisting of undulations approximating the pressure patterns of the sound-waves. Playback involved placing the stylus at the beginning of the groove made during recording, and winding the cylinder along once again. The undulations in the tinfoil caused the stylus to move in and out, and so the diaphragm to vibrate, which in turn moved the air in the mouthpiece, thus recreating the sound. But it was a start. Sadly though, Edison, as is often the case with mercurial geniuses, swiftly moved on to other things including the incandescent light bulb. In any case, he really only saw his invention as a form of telephone repeater. The idea of recording music was not high on his list of priorities; indeed he appears to have been tone deaf, if not actually hard of hearing. The sonic results were abysmal and the recordings wore out almost immediately. Their development work resulted in the wax cylinder phonograph. With improvements to the recording and reproducing heads, the sound recorded began to be recognisable. The stylus moved across the recording medium, now a disc rather than a cylinder, and recorded on it by causing a stylus attached to a vibrating diaphragm to cut a groove which oscillated in the lateral plane from side to side rather than the vertical up and down. A track was made in a thin coating of lampblack that covered a metal disc. When the recording was finished, the disc was placed in an acid bath. The acid etched a groove in the metal where the recording stylus had exposed it. He discovered that copies of his discs were easily made by electroplating the original disc to provide a negative version with ridges instead of grooves. This metal negative became a stamper for producing identical copies in a steam-heated press. An etched Berliner. Improvements soon came via the same idea as Bell and Tainter had had "wax was an ideal medium to make recordings on. The improved fidelity of the wax master that replaced the crude and noisy acid-etched system in was a great step forward, and did much to persuade household names to make records when hitherto the gramophone had been little more than a toy. Caruso, Chaliapin, Melba and Patti et al turned the talking machine into an instrument fit for the front parlour. The increase in record size from 7 inches to 10 inches and soon after to 12 inches was another significant factor. Then as now, the popular and ephemeral earned the money to pay for the prestige recordings of Caruso and co. An early recording on wax. Note the smoother sound. Then in came one of those happy events that changed everything. The great Caruso in A further improvement in sound, and very forward. Uncle Fred was a past master at telling good stories. There is no evidence whatsoever for believing it! He recorded well and his records sounded relatively rich when played on the primitive gramophones of the time. So popular were they that some of the masters wore out, and he had to re-record them in the November of that year. This was before they were able to make multiple stampers from a single master. Standardisation and its effect From here on, technical developments were rather slower, and it might be argued that the vividness of these early recordings was lost as the move towards a standardised and smoother sound was called for "this for reasons of record wear. The louder and more vivid the recording, the more easily the record wore out when played with the heavy and stiff playback arms of the day. Records that wore out were not a good advertisement. This prompted the wear test whereby a record had to survive a 50 playings test before it would be issued. The same phrase from Lucia di Lammermoor is repeated as she moves further from the horn. How some passed the wear test is a matter for conjecture [Audio example 5. A typically forward Russian HMV recording of Dmitri Smirnov "Sadko] mp3 file Other companies and

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systems Whilst we have concentrated on the Gramophone Company and by inference Victor in the USA , there were other significant companies operating in the early years of the century. Columbia, though, never really committed itself, in either America or Europe, to large-scale classical recording until the electrical era " onwards. A typically thin and wiry sound. Its Odeon associate was a little more adventurous, but not much. The conductor was the great Artur Nikisch. Although poor by our standards, the results were possible to enjoy. As time went on, Elgar began to record his own music, and other conductors followed suit including Toscanini, Landon Ronald and Leopold Stokowski. Elgar recording in Jazz takes a bow Another field of musical endeavour that was benefiting from the slow improvements in technology was jazz. In , Victor recorded the first of a famous series of true jazz, as against ragtime, featuring The Original Dixieland Jazz Band. Let us imagine a recording made onto disc in about The recording medium was a form of hard wax, prepared at the factory in vats, filtered to keep the mixture as smooth as possible and, after cooling and hardening in circular moulds, turned on a lathe in order to produce a smooth surface. The resulting wax blanks were packed in cases and sent out to the studios. For recording, the wax was placed on the turntable of the recording machine, where it rotated in theory though by no means always in practice at 78 revolutions per minute rpm. The whole turntable assembly moved sideways beneath the cutting head so that a groove was cut in the wax from the outer edge of the wax disc towards the centre. Because it was attached directly to the horn, the cutting assembly was fixed. The stylus was moved by a usually glass diaphragm, and, depending on how efficient the connections were, pressure was transmitted more or less accurately. Horns tended to have resonances of their own, which were damped as far as possible by wrapping tape around them. Multiple horns could be used to capture sound from a larger group of performers or from different parts of a piano, for example, and these were connected up via Y-shaped metal connectors joined to the horn with rubber tubing. The horns were suspended from or occasionally supported on stands to minimise strain on the cutting mechanism. Secrecy The recording machinery, in almost all the surviving photographs, is out of sight behind the curtain. Partly this was to cut out extraneous sounds, though given the insensitivity of the horn and all the noise generated along the way, it is unlikely to have been audible on disc; more importantly it was to protect company secrets. In those days, recording equipment was not bought off the shelf " each company made its own. What we can see is the horn, suspended by a wire and wrapped with tape; and we can see the very unorthodox arrangement of the musicians in front of it. An American studio For an alternative, American layout, there is one drawn by Fred Gaisberg in , showing more space between the players and the recording horns. Two recording horns are used, with the violins which recorded least well nearest to them. Squashed around them are the woodwind players, who would have been reinforcing the string parts. Behind them, but higher, were most of the brass, with the French horns facing backwards in order to direct the sound from their bells into the recording horn, the players following the conductor in a mirror. Another surviving photograph shows Paderewski recording into a pair of horns and, unusually, it allows us to see something of the coupling mechanism. Pianists were instructed to play fortissimo throughout. Singers, on the other hand, had to move towards the horn for quieter passages, and away for louder notes to avoid distortion. Inexperienced soloists were guided back and forth by an assistant, sometimes on a form of trolley! A typical acoustic orchestra recording session by Victor The recording Recording proceeded in takes as long as one wax blank took to fill: Pieces that played for longer than this had either to be played quickly for which there is some evidence, though not as much as is sometimes suggested or - and this was much more common - had to be cut. If a piece or movement were being recorded that lasted much longer than one side, recording stopped at a musically convenient point in the score, and then continued later when a new wax tablet was in place and everyone was ready to resume. Sometimes side-ends were composed by an arranger, for example adding a perfect cadence to what would otherwise have been an open-ended musical phrase; mostly the musicians closed a side with a modest ritardando. In the early s, HMV experimented with sides lasting over 8 minutes, but they were never commercially issued. The duplication process After the recording session was over, the wax masters were returned to the factory for electroplating. This produced a negative metal copy which was used to stamp a test

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pressing. If the musical results and sound quality were considered satisfactory, further negatives were made and nickel-plated for use as stampers. The negative metal stampers were then used to make copies in shellac, either pressed against a blank for single-sided discs, or against another stamper for double-sided. Once the metal negative was made the original wax master was returned to the lathe to be planed smooth and reused. In the earliest days, many waxes could be re-plated after the negative was stripped known as a second shell to produce a duplicate master negative. From this point in the process, it was simply a matter of stamping out as many records as were demanded for sale. See detailed article on duplication process. Competition After the end of the First World War the record companies began to face their first serious competition: By the early s, this medium took hold in a very big way, and there was no doubt that the sound quality via the microphone and loudspeaker was far superior to the mechanical recording of the gramophone. This difference was not lost on the companies who in secret began to experiment with means of recording using microphones instead of the horn. HMV had an experimental system up and running by Unfortunately most of the results were little better than the old mechanical system. But then came the telephone men. Bell Telephones to the rescue Maxfield and Harrison were engineers with the Bell Telephone Laboratories during the s. As part of their work, they developed high quality public address systems. Having achieved that goal, with its necessity for large power outputs with a wide frequency range and low distortion, they turned their attention to recording. For the first time all the elements of recording, from the acoustics of the sound source right through to the machine upon which the record was to be played, were subjected to scientific research. The result was what we now call the Western Electric recording system or sometimes Westrex.

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Chapter 5 : A Brief History of Recording to ca.

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In that case it is a perfect place for you, because in this article we are going to help you in choosing the equipment which will allow you to become a professional DJ. In times of the computer science it is obvious that you cannot do anything without a computer. It is essential to your computer has 2GB of memory and if you can afford you should equip your PC with GB hard drive. The processor should be sufficiently fast to keep you comfortable control of the process of creating your music. The players are also necessary to become a DJ. We can choose between CD players which are able to store a lot of data and turntables. You will need at least two. Career of a professional DJ is not possible without a mixer. Thanks it you can mix music from few players in the same time and sync the beat. It would be useful, if the mixer will be equipped with several tracks, effectors, microphone input and sampler. Companies which sell mixers are very various as well as models which they sell. It is up to you to choose the appropriate mixer according to your needs and budget. Can you imagine a DJ without headphones? I must admit that it would be a pretty funny view. Headphones are needed to have an ability to start the next song on his mixer. You can choose between headphones with or without cable. In the last case, you need to pay attention to the range of headphones and their autonomy. But be careful while using this equipment: This matter will be deal in a further article. To equip your home recording studio, you have to deal with the purchase of your MIDI keyboard. It is essential for you to use it as an interface. When it is connected to a computer via a USB cable, it controls the software. It enables recording of notes automatic in the sequencer, which allows you to work much faster than with a mouse. For beginners a MIDI keyboard with 25 keys is enough, while for the more experienced keyboard should have at least 61 keys. However, the ideal choice is a keyboard with 88 keys, the best when it comes to this kind of equipment. For a truly professional sound quality, you need to expect in your budget the purchase of studio monitors. There you have a choice between multimedia speaker systems and studio monitors. The first ones are much cheaper, but if you are deciding to buy them, you need to pay attention to the bass sound. The Studio Monitors are a lot more expensive, but they are also more efficient and allow you to mix your music according to your taste. Thanks to them, you may hear well all the details of your tracks. Good advice to remember:

Chapter 6 : Home Recording Studio Setup For Beginners | Key Recording Essentials

On this website, is the most detailed and comprehensive content on building a home recording studio that exists on the internet period. And it's organized in 6 easy-to-read chapters from start to finish.

Chapter 7 : Music Repo | Home Recording Made Simple

Home Music Production: Getting Started is a complete how-to guide to set up your home recording studio, so you can create professional sounding music at racedaydvl.comng professional sounding music at home has never been more possible.

Chapter 8 : Some plugin deals - Home Recording forums

Spire Studio is a portable, wireless, professional-quality recording studio designed to keep you in the creative zone. Use the Spire Studio's built-in Wi-Fi network to pair with the Spire app, and start recording, editing, mixing, and sharing your music with the world.

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