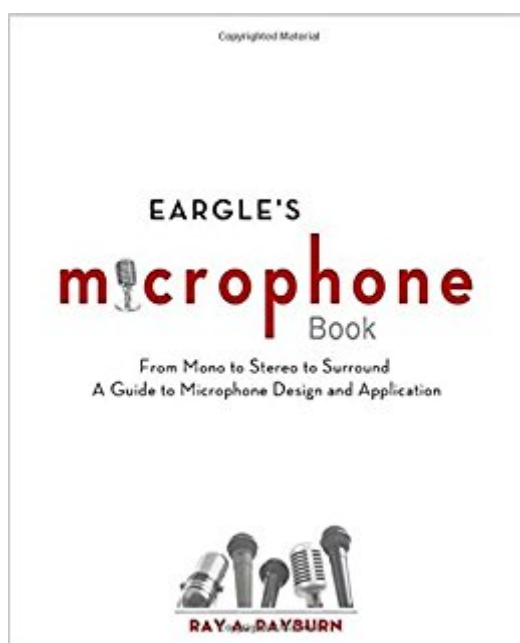


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Eargle's The Microphone Book: From Mono To Stereo To Surround - A Guide To Microphone Design And Application (Audio Engineering Society Presents)



Synopsis

Eargle's Microphone Book is the only guide you will ever need for the latest in microphone technology, application and technique. This new edition features more on microphone arrays and wireless microphones, new material on digital models; the latest developments in surround; expanded advice on studio set up, recording and mic selection. Ray A. Rayburn provides detailed analysis of the different types of microphones available and addresses their application through practical examples of actual recording sessions and studio operations. The book takes you into the studio or concert hall to see how performers are positioned and how the best microphone array is determined. Problem areas such as reflections, studio leakage and isolation are analyzed from practical viewpoints. Creative solutions to stereo sound staging, perspective, and balance are covered in detail. Eargle's Microphone Book is an invaluable resource for learning the 'why' as well as the 'how' of choosing and placing a microphone for any situation.

Customer Reviews

Exclusive: A Letter from Ray A. Rayburn, Author of Eargle's The Microphone Book Ray A. Rayburn Dear Readers, It would be an understatement to say that I was honored when Focal Press approached me about updating John Eargle's classic The Microphone Book. John was a respected member of the New York section of the Audio Engineering Society (AES) during my early days in the audio industry and I learned much from him at the meetings. He worked for RCA Records in New York as I did some years later. He also helped JVC develop CD4 quadraphonic recording, which I worked on during my time at RCA. We both recorded orchestras and other classic musical groups, although I also recorded artists such as Frank Zappa. The AES honored John with a Fellowship award in 1971, and awarded me a Fellowship in 2009. Like John, I love everything to do with audio, and audio starts with the microphone. I study things I love, and microphones are no exception. I find everything about them interesting--from their history to the technology, to the multitude of ways they can be used. I collect microphones, and even build my own custom microphones. I design sound systems for clients ranging from the U.S. Senate to the local church, all of which require microphones. All of this passion and experience helped shape my perspectives, along with my approach to writing this book. My hope is that this book will introduce readers to the fascinating world of microphones, while providing them a deeper and appreciation and understanding of the critical role they play in shaping our recordings. Whether you're a recording engineer, sound reinforcement engineer, technology geek, microphone collector, sound designer, or just an audio enthusiast, you will find something of interest in The Microphone Book. I hope you

enjoy reading it as much as I enjoyed updating John Eargle's timeless masterpiece of microphone technology, application and technique. -Ray A. Rayburn Take a Look Inside Eargle's The Microphone Book [Click on Images to Enlarge] The Superlux R102 is an example of a modern, inexpensive ribbon microphone with sound similar to some of the "classic" ribbon microphones of the 1930s through 1970s. It's also an active ribbon with output levels similar to a condenser microphone. This cutaway view of a Neumann SM-69 stereo microphone reveals its pair of large diaphragm condenser capsules. So-called "all-in-one" stereo microphones like this make stereo recording very easy since only one microphone needs to be placed instead of two.

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