

Do-It-Yourself “Recording”

presented by **Danny Ozment** of **Emerald City Productions** and **Nick Lyons** of **The Vocal Company**

Outline of the Album Production Process

1. Tracking
2. Editing
3. Mixing
4. Mastering
5. Licensing & Duplication

Benefits of “recording” (tracking) your own album

1. **SAVE MONEY**
2. Flexible recording schedule
3. Time for experimentation and creativity
4. **DIY ONLY if you have to...** A cappella producers have a lot more experience than you.

Essential Equipment

1. Computer - Macbook Pro with i5 processor or PC equivalent (\$800 - \$1000)
2. Digital Audio Interface with at least one microphone input (\$100 - \$300)
3. Large Diaphragm Cardioid Condenser Microphone with shock mount, microphone stand, and pop filter (\$200 - \$400)
4. Closed Ear Headphones for engineer and singer (\$50-100)
5. Digital Audio Workstation (DAW) software (\$250 - \$500)

Rules

1. Set up your "guide": Import MIDI file of the arrangement and add a click track
2. Enable phantom power on your digital interface if using condenser microphone.
3. Singer should be close to the mic. 2 - 4 inches if using a condenser microphone
4. Pop Filter should split the distance between microphone and mouth.
5. Record individually if possible and in a small room with treatment on walls to absorb reflections.
6. Record at a low level. Peaks should ideally stay in the "green" on the input meter if possible.
7. Do not record through compression or effects (or don't let them go "to tape").

Professional Techniques

1. Double each person who records (record each person at least twice).
2. Record in events or by type of part if possible (for example, the tenor and alto parts may have sections that emulate a rhythm guitar while the rest of the part is more sustained like violins. Record the rhythm guitar parts separately on other tracks.)
3. Record in short phrases to maintain consistency and energy. (2, 4, 8 bar phrases where appropriate)
4. Get a few great takes of repetitive sections and let the editor copy and paste.
5. Record one “live” track of your vocal percussion.
6. Watch for syllable transitions that may cause lip-smacks.
7. **OVER-COMMIT!!** If you close your eyes and listen to them, is their sound engaging you?