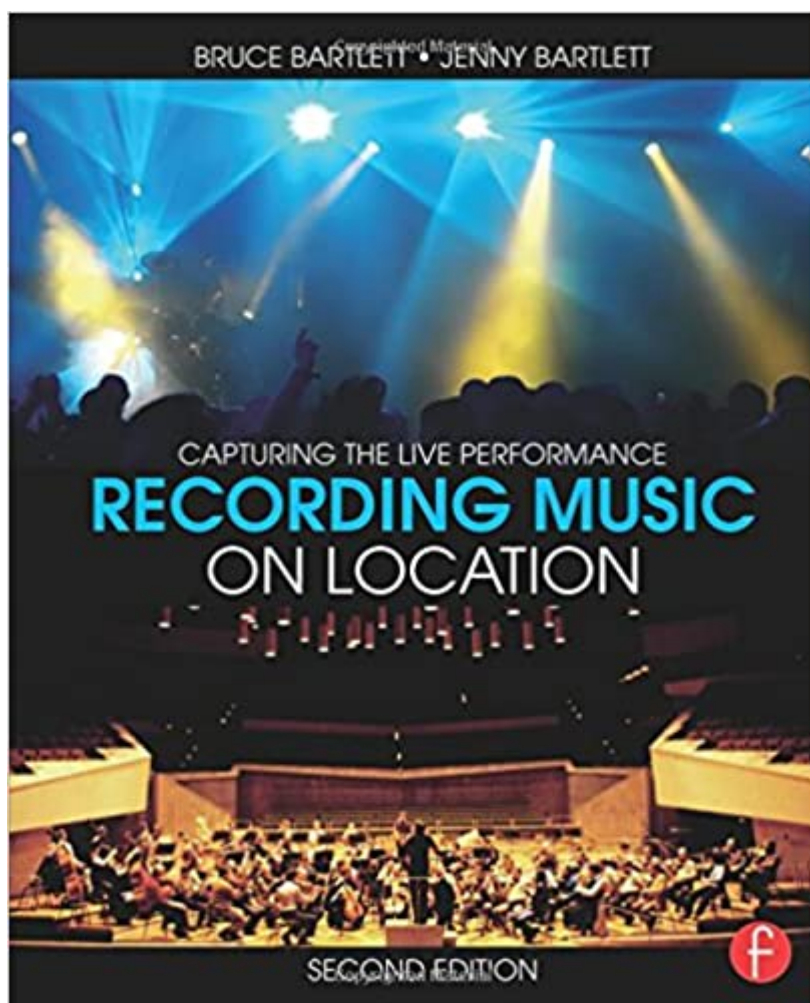


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Recording Music On Location: Capturing The Live Performance



Synopsis

Recording Music on Location provides an exceptional collection of information regarding all aspects of recording outside of the studio. Featuring clear explanations on how to achieve professional results, this book is divided into two distinct sections: popular music and classical music. Whether you record in the local rock club, jazz café, or in an orchestra hall, Bartlett offers sage advice on each stage of the process of location recording. Packed with hints and tips, this book is a great reference for anyone planning to venture outside of the studio. Audio examples, tracking sheets, weblinks, and downloadable checklists are available on the companion website at www.focalpress.com/cw/bartlett. This edition has been thoroughly updated and includes new sections on iOS devices, USB thumb-drive recorders, and digital consoles with built-in recorders, along with updated specs on recording equipment, software, and hardware. This edition will also show you how to prepare recordings for the web and live audio streaming, and covers spectral analysis, noise reduction, and parallel compression. A new case study will go in depth on classical-music recording.

Book Information

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Customer Reviews

Bruce Bartlett has been a recording engineer, audio journalist and microphone engineer for over 30 years. A member of the Audio Engineering Society and Syn Aud Con, Bruce has presented several papers on microphone design. He has written about 1000 articles and 8 books on audio topics.

Bruce is a composer as well. He currently runs his own microphone company

(www.bartlettaudio.com) and recording studio, including live, on-location recordings. Jenny Bartlett is a technical writer.

Lot's of good info in this book. I think I had an earlier version of Modern Recording Techniques, another of Bruce's books when I took a recording class in college. I like the way he writes, and he certainly seems to have a lot of experience and information to impart. I like the fact that he doesn't just talk about the techniques and equipment, but runs you through a live performance that he or he and his wife recorded, blow by blow, in a sense, and you get a better feel for actually being there at the job. Very good book with a lot of info on live recording as well as just plane good info on audio recording in general.

Very comprehensive, as there are few books on Location recording (vs. Studio recording), this book is a great resource for this topic.

Recording Music on Location is elegantly written with engineering precision. Technical books are usually incredibly difficult to read, the expert wants to tell the reader everything in excruciating detail. Bruce and Jenny Bartlett make an amazing team. Bruce is the long time recording expert, and Jenny is a technical writer. The book is incredibly easy to read. This book is perfect for anybody that is trying to record music. Now that recording software and computers powerful enough to edit music are inexpensive, just about anybody can make a recording. This is where the Bartletts come in - the choices for equipment are huge, they help simplify that. The choices for microphone placement are infinite; they describe how to approach the recording. This is far better than giving specific rules - solving the problem in more general terms is teaching somebody how to fish. And then they do an excellent job describing how to do the mixing. The book has a companion website that is super helpful. The live blues band recording session is fleshed out more with actual examples of what Bruce did to that recording. The files are useful for the last third of the book, the appendices. They provide a deeper understanding of sound; I love the science behind things. That last third is not necessary to use the techniques in the book. When they talk about imaging, they reference track numbers that show exactly what they are talking about. The site also includes a sample contract, load out list, diagrams, and a zip file of the audio files. The writing is to the point and crystal clear. Things that are normally really complicated become easy to understand. This book has a broad audience; from the person just setting up to record music, to somebody that has tried and run into problems, to somebody that already has a fair amount of experience in the field.

Bruce Bartlett is the doyen of recording technology. His *“Practical Recording Techniques: The Step- by- Step Approach to Professional Audio Recording”* is a masterpiece and all you need to learn far more than the basics of professional audio recording techniques in the studio *“Recording Music on Location”* will teach you what you need to know to do an excellent job of recording in venues like clubs, bars, concert halls, churches and other venues. To simplify things, Bartlett breaks the book into two major sections, one on popular music recording, the other on recording classical music. Bartlett explains the techniques in detail from simple to complex. He points out that you can use portable stereo recorders or even iPads (and iPhones too). His explanations on every subject he addresses are fulsome without being overly verbose. Mr. Bartlett, in a word, is all business. He has a light touch, but he pours on the detail. I am amazed at just how much information he crams into every page without becoming boring or overbearing. Bartlett has a gift, I think, and he absolutely knows his subject. In sum, this is a teaching text and an excellent one at that. If you approach this book seriously and study its contents and work the examples, you will learn how to do location recordings. They may not be perfect, but you *„çll definitely be a cut or two above the pack.* Jerry

This book is a comprehensive collection of information pertaining to all aspects of music recording outside of the studio. It offers great discussions and explanations on how to achieve professional results. It begins with the gear and equipment for live recording, and various recording techniques, followed by different stages of a live recording session, from planning, at the location to the post-production including mixing and editing. It's packed with hints and tips that are both insightful and practical. The book is divided into two distinct sections: popular music and classical music. They require different types of gear and recording procedures and this book covers them in great details with practical explanations and illustrations. A real-world example of recording a live jazz club is presented in its own chapter. The book also covers the topics of web audio and live streaming. The book includes a 27-page long glossary which is extremely handy. This is a must have book for anyone planning to venture outside of the studio to perform on-location recording. It is written in a easily accessible style and well organized as a reference book. Highly recommended.

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