

## RECORDING GUIDELINES RECOMMENDED BY CBC

**Acoustics:** Avoid dry halls or lifeless acoustics. Best done in a church or hall with reverberation time of 2-4 seconds. Look for lots of wood for good sound quality. If a place is excessively reverberant, work out of one corner (to minimize early reflections). Reduce dynamics of choir.

**Balance:** Get your own choral blend and balance first; don't expect the recording to do it. Be judicious in the placement of both individual voices and the sections of the choir in relation to the distance from the microphone.

**Microphones:** If you don't have access to really professional equipment and a recording engineer, keep it simple! Use as few microphones as possible. In a decent hall, one stereo pair, placed behind and high above the conductor's head, should be enough to obtain the best balance of the group. Try to use low impedance microphones. They permit longer cable runs (up to 150-200 feet) with less chance of noise and hum pick-up. High impedance microphones are normally of poorer quality and have short lengths (8-12 feet). They are also liable to pick up hum, buzz and clicks.

**Recording:** If you use only two microphones, you may record directly into a machine, with no mixer. Use one overall stereo mike for main balance. If you must add spot microphones closer to the choir, do so with great care. You will now need a mixing unit of some kind, and a pan pot so that you can focus the spot microphone to the correct position in your "sound picture" with respect to the main stereo microphone. Avoid a setup consisting of two microphones widely spaced (over 2-3 feet). This placement can create phase problems and will normally give a very disappointing sound in mono. Choirs distort very easily. Keep average recording level down. A few over-modulated sounds (in the red) are acceptable for highlights.