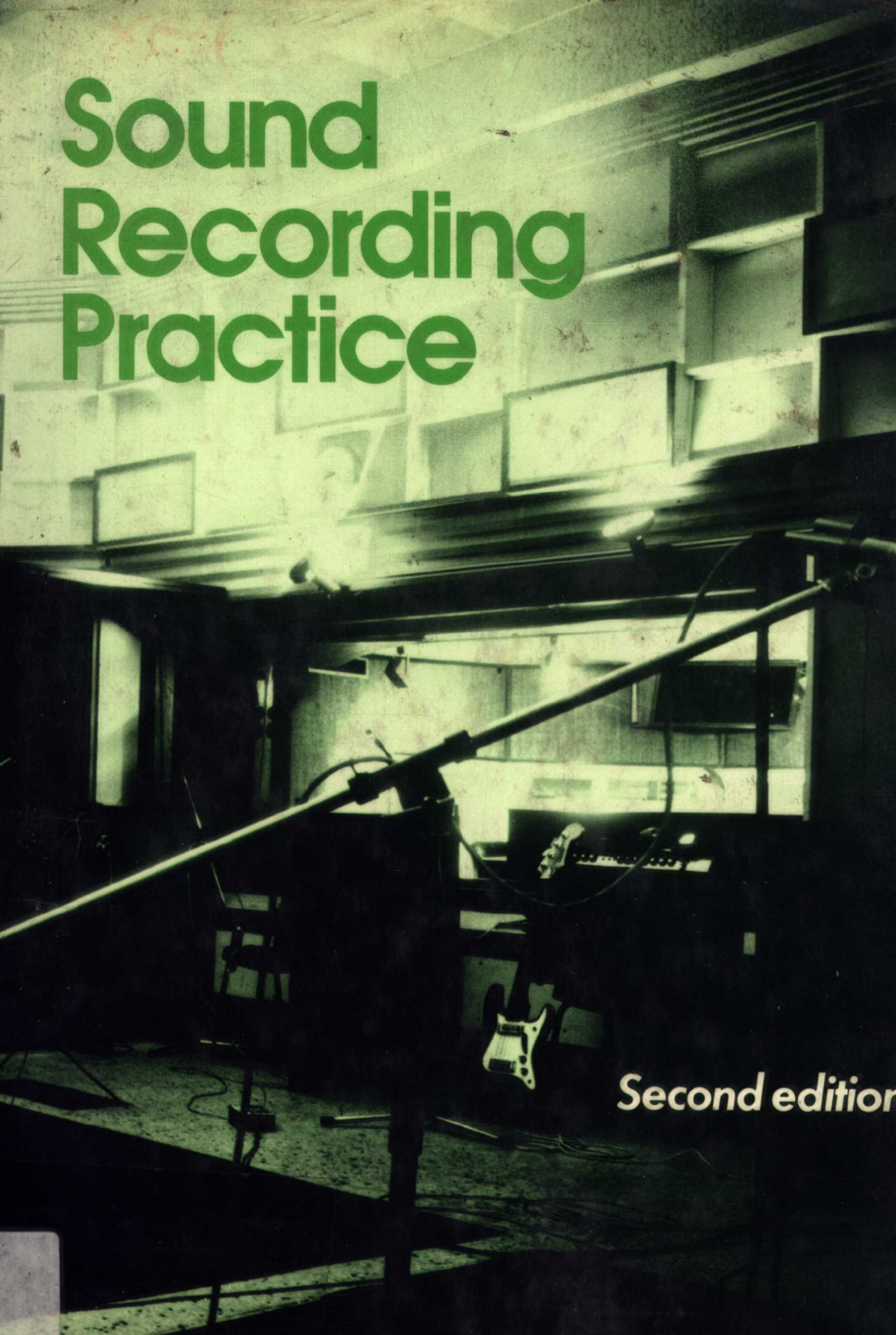
Sound Recording Practice



Second edition

handbook compiled by the Association of Professional Recording Studios

SOUND RECORDING PRACTICE

A Handbook compiled by the Association of Professional Recording Studios

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SOUND RECORDING PRACTICE

Foreword

As a contribution to recording knowledge and standards, the Association of Professional Recording Studios is proud to present this handbook. It collects in a single volume a distillation of the experience and knowledge of a score of sound-recording experts. Whilst the authors have all been chosen from those engaged in this exciting field in the British Isles, their work is universally recognized by the success of British recordings as well as by the use of British equipment in studios throughout the world.

Studio personnel, both senior and junior, have a duty to keep abreast of developments in the technical and artistic spheres of their profession and ever since the APRS was formed in 1947, one of its prime aims has been the encouragement of the highest technical and operational standards.

The pace of technical advance was never greater than it is today and yet, ironically, harassed studio managers, engineers, and producers have less time than ever to sift through the numerous magazines and manufacturers' brochures in search of all this complex and vital data. I believe, therefore, that this comprehensive manual will provide a most useful digest of the present state of the recording art—a bird's-eye view of the work and ideas of people engaged at all stages in the chain of sound recording.

The needs of the aspiring entrant to the profession have not been overlooked. Reading this book will, by itself, provide an invaluable grounding in the special terminology of recording and something of the flavour of the atmosphere which pervades this exciting and ever-changing medium. There are numerous references to existing literature and international standards, and a substantial glossary of terms.

I would like to thank everyone concerned with the production of this handbook and I commend it heartily to all those with an interest in sound recording at the professional level.

Jacques Levy
Chairman
Association of Professional Recording Studios

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Editor's Preface to Second Edition

The best news you can give to the editor and authors of a fairly technical handbook is that the first edition, including a second printing, has practically sold out and a new edition is required. When the book covers the equipment and operational techniques in so fast-moving an industry as sound recording, the chance to update the text and illustrations is particularly welcome.

All the authors have scrutinised their respective chapters—and those of their colleagues—and we are confident that this Second Edition is not only bigger but better than ever. The meteoric rise in the importance of digital techniques and automation in recent years has made two completely new chapters necessary (Chapters 6 and 7) besides making waves that have spread out into many other chapters too. The other major difference in this edition is that the untimely death of W. H. Livy obliged us to look for a new author for Chapter 22, 'Disc Cutting', and Sean Davies, rather than revising the original text, has bravely volunteered to tackle the subject anew—and his approach will commend itself to new and old readers alike.

John Borwick, Haslemere, Surrey

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