

STEREO MIKING

There are several techniques for stereo miking, the two most common are **spaced pair** and **coincident pair**. Both involve using two microphones, preferably identical. For a **spaced pair**, the mics are positioned pointing at the source, with a spacing of between a half and a third of the width of the sound source being recorded. **Coincident pairs** (or XY) are two microphones placed with their capsules next to each other, at a 90 degree angle from one another. Coincident pairs provide better mono compatibility (which can be important for songs played on the radio).

SPACED PAIR (side view)



Q (front/back view)



COINCIDENT PAIR (side view)



Q (front/back view)



Sometimes snare drums are miked from above and below, as the rattling snare sound comes from the bottom of the snare drum. If two mics are being used on the snare, then often the bottom mic needs to be put "out of phase" when mixing, as they are facing opposite directions. Most mixing desks and computer recording programs have a button for changing the phase of a channel.

Obviously each mic should be recorded onto a separate channel, and generally no processing is used on drum recordings until the mixing stage.

As with all the other instruments, doing test recordings to check the sound of the mics is very important, as moving them a little bit can make a world of difference.

Lastly, some engineers like to put one or two mics up further back in the room and record the ambience and natural reverb from the room. If you wish to try this, again condenser mics are the better choice.