

1. Guitar Microphone Placement.

For a really big guitar sound try this. Using two identical mics, take the first mic, and place it in front of the speaker.

For our example, we'll say a sm57, 2" from the dust cap, at 2:00, right up against the grill, no angle. Take your second sm57, and place it "mirror imaged" from the first mic. This would also be 2" from the dust cap, right up against the grill, no angle, but at 8:00. Place one mic out of phase with the other, and record on two separate tracks. Pan them far apart, and you will have a giant sound. What you have actually done is to set up a comb filter, and between the two signals, you are pretty much covering every available frequency. This tip courtesy of: homerecordingconnection.com

2. Mic Angles

Most sound engineers for live performances use the direct mic approach. Setting the mic directly in the center of the speaker cone. While this is great sounding and adds boost for a live show the approach in the studio varies.

Setting the mic 2 to 3 "away from the speaker and to the top of the cone adds more bass and less highs. Positioning at a 45 degree angle off the cone produces a mix of highs and lows. The way to achieve more bass is to set the mic at a 90 degree angle (vertically).

3. Preamps a must

Any studio musician or engineer knows the value of preamps. I prefer a Line 6 or Presonus blue tube for most instruments. This model works very well for acoustics and vocals. You can also run one mic into this for more live punch when recording with your amp. Another trick I like is a mic on the speaker side of the amp as well as in the rear of the cabinet, also connecting the line out of the amp head into the mixer. This combination of live mics and line in yields a fuller sound when the tracks are mixed down.