

PAST-TIMES



Moduł – Teoria Produkcji Dźwięku

Moduł 1: Teoria Produkcji Dźwięku

Dział 1: Czego potrzebujemy do nagrania dźwięku?

Teoria Produkcji Dźwięku

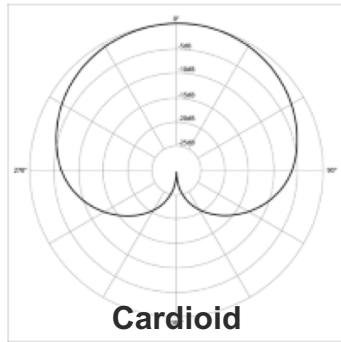
Mikrofony



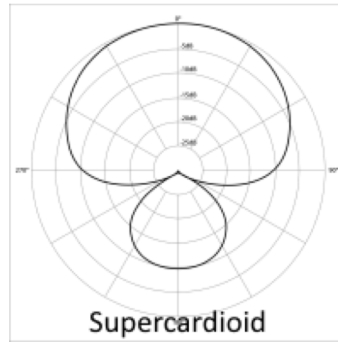
Typy mikrofonów



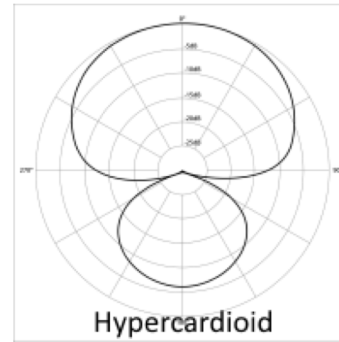
Wzory polarne



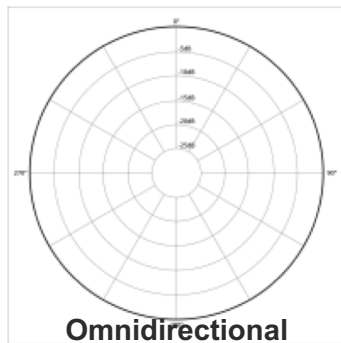
Cardioid



Supercardioid



Hypercardioid



Omnidirectional

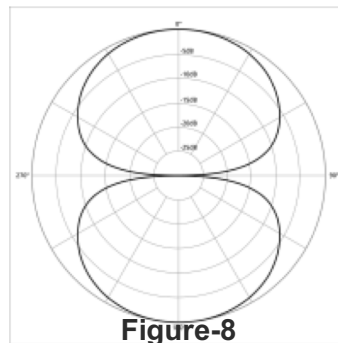
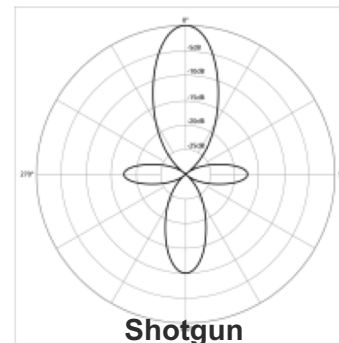
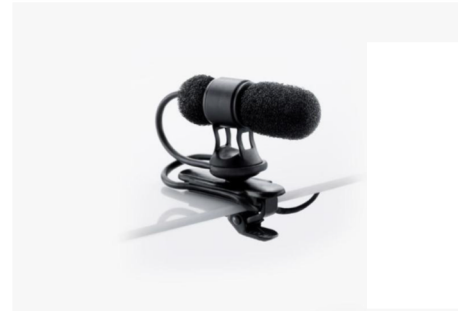
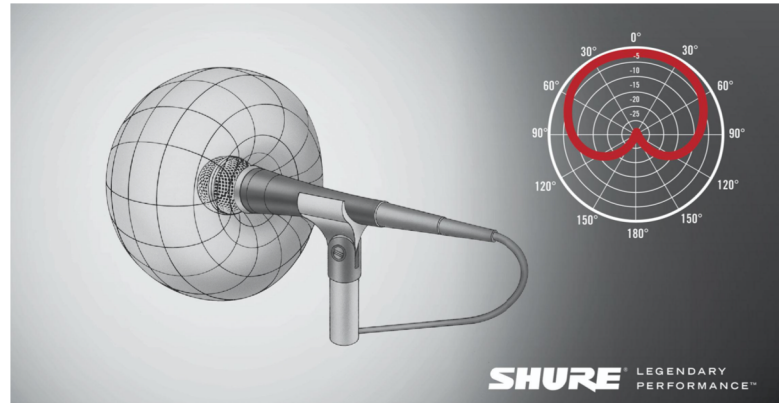
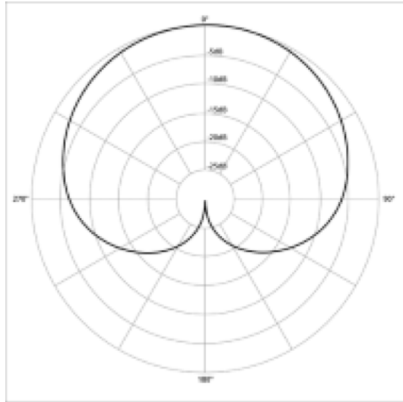


Figure-8



Shotgun

Mikrofony kardioidalne



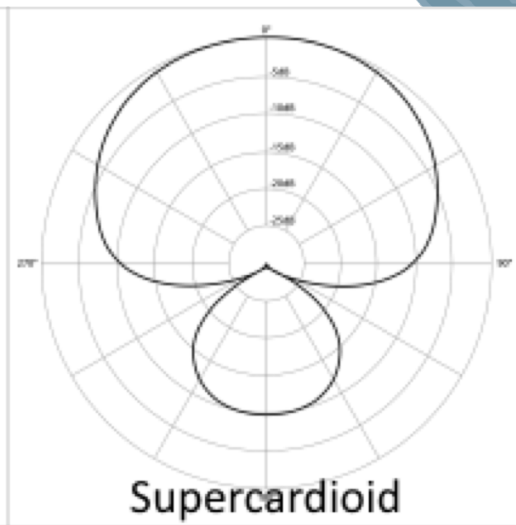
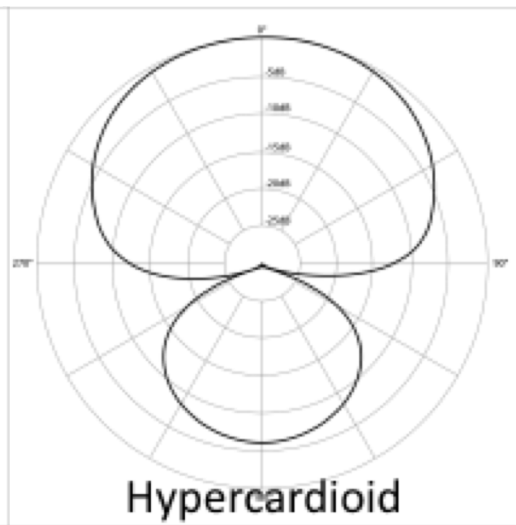
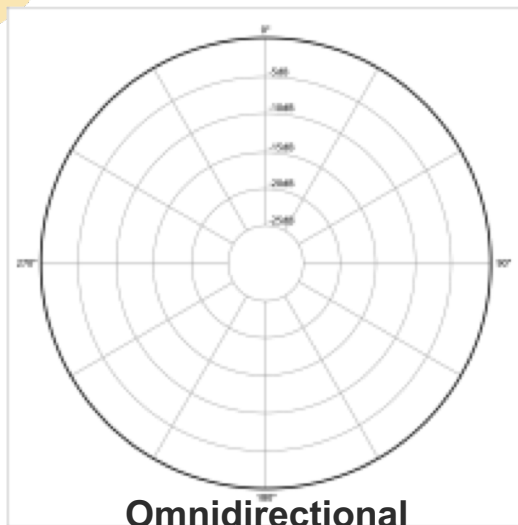
Zastosowanie mikrofonów kardiodalnych



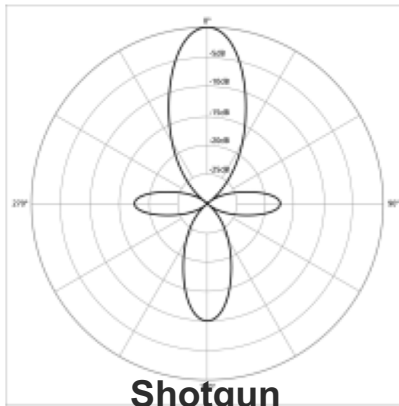
Super/Hyper mikrofony kardioidalne i mikrofony dookólne



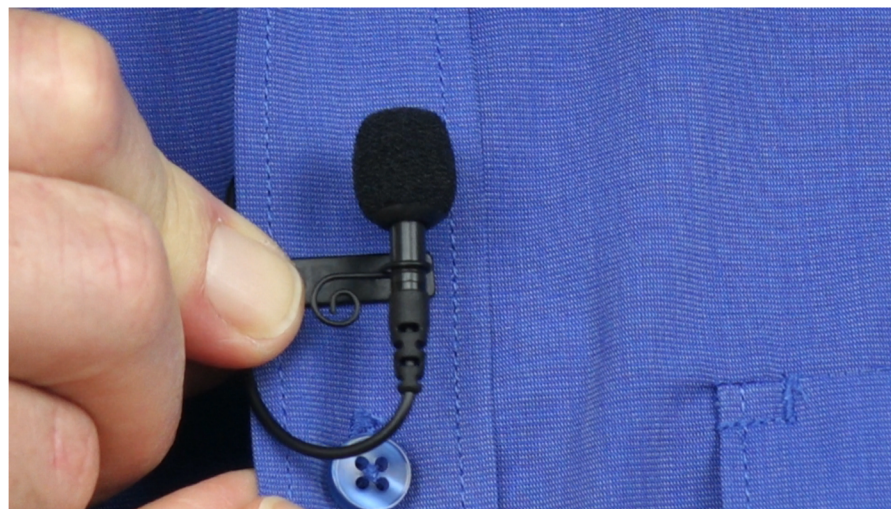
Różnice między mikrofonami kardoidalnymi



Mikrofony strzelbowe



Mikrofony swobodne



Rejestratory dźwięku/słuchawki



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