

how to set up a
HOME RECORDING STUDIO

indie artist insider resource



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DIY Tips for Indie Musicians

Long gone are the days when record companies sent out talent scouts to discover fresh, evergreen talent. These days, they expect an indie act to be a fully viable commodity before signing a contract. A sizable following and decent indie record sales must already be in place before a label will even consider signing you. It's no longer enough to be great at what you do; you must also do everything else for yourself on the business and marketing end, as well.

Many acts hire someone to do these things for them. But unless you've reached a certain level of success, that money could be better spent on things like gear, instruments and vehicle maintenance. Here are some tips to help make sure you're putting your resources in the right place.

Being your own booking agent

You will need a press kit (electronic and a hard copy) with a well-written bio, any press clippings you may have garnered (if none yet, that's okay) and a decent sounding live or studio recording. Find out who books the venue you want to play and email or call them asking permission to send along a press kit for consideration. Be persistent, but not to the point of being annoying. If you don't have a draw, play for free or offer to be support for an appropriate act. Don't pretend to be someone you're not. In most cases, talent buyers prefer to deal one-on-one with new acts, rather through a third party. Nurture these types of relationships, and don't forget them once you get big.

Being your own PR agent

There's no better way to get good press than to meet and network with journalists and deejays. Like venue bookers, the best way to approach music journalists and radio people is through an introductory email or phone call. Email is the better way to go with press folks, generally speaking, but you should always be careful with the cold call in any situation. It's a good idea to have an elevator pitch ready — a pithy summation of your act that shouldn't take longer than your average elevator ride.

Being your own show promoter

When it comes to street promotion — designing, printing and hanging fliers for gigs — DIY is the only sensible and affordable way to go. The designing and printing process is too easily done at home these days to be digging into your pockets to pay someone else to do it. If you don't have printing equipment and fancy graphic design software at home, most print/copy shops do, along with staff to help show you the way. Also, check with your local library's computer resource center.

Being your own recording engineer

This is a tricky one. All kinds of software like GarageBand exists to help you make your own decent-sounding recording, but you need professional ears on it, so it's worth hiring a professional to master any commercial release. Mastering is a fine art, the mysterious final stage to the recording process that many musicians seem to know little about other than it needs to be done. While you can easily do the primary recording in a home studio yourself, don't go the DIY route on mastering if you have no audio engineering experience.

The bottom line is, while being a DIY act is appealing in many aspects, including saving money, you still need people with experience to help you along the way with your career. Knowing when to ask for help if you're in above your head is one of the keys to indie success.

How to Choose the Best Headphones for Recording

Earbuds and cheap, flimsy headphones may work fine for personal use while jogging or grocery shopping, but when going into the studio to record it's time to act professional and go for a major upgrade. You need big, sturdy, comfortable, high-quality headphones in a studio environment. A good pair of professional grade headphones, or cans, as you may hear them called by audiophiles, will allow you to hear all the things you're supposed to hear and keep out the sounds you shouldn't. If you want your tunes to

make the best impression on listeners, you need to be able to hear the nuances of each instrument and vocal track and also make sure there isn't even the tiniest bit of unwanted background noise or interference in the recording. When picking a pair of recording headphones, here are some important things to know, along with a few suggestions on brands.

1. They need to be closed headphones, aka "sealed cans." This means they don't just rest on top of your ears with padding, but fully enclose them with thick padding around the rim of each earpiece that creates a seal around your ears. When you try them on, they should make the room go silent. When recording vocals and live instruments, you don't want the sound leaking out of the cans to interfere with what's being recorded by the mics, so these types of over-the-ear headphones are a must.

2. Comfort is key. Remember, you will be wearing these headphones for extended periods of time while recording and listening to playbacks, so make sure they feel good first. Wear them for as long as possible in the store before buying. Make sure all the adjustments work properly, fit the headset to your head, then lean forward and backward to see if they fall off or come loose. This is almost as important as how good they sound.

3. Try out many different models and brands firsthand instead of ordering online. In the "no duh" department, you want your headphones to deliver great sound. To help figure out what sounds best to your ears, bring the personal set of headphones you use most often from home to the music store and listen through them before trying out each new pair. This will give you a true sense of the importance a comfortable, high-end pair of headphones in the recording studio.

4. Recommended brands. Sony and Sennheiser are two of the most popular and highly-rated makers of headphones. AKG, Audio Technica and Shure also make good quality cans. The models are as varied as the price range. Expect to pay anywhere between just under \$100 up to a \$1,000 for a pair of recording headphones, with the quality ranging from decent to near-perfect.

Setting Up a Home Studio: Part 1

Setting up a home studio means more than just plugging a mic into your computer and letting some software make whatever you record in your bedroom sound better. It involves spending some money and may require a bit of craftsmanship and construction skill on your part. Otherwise, it's not really a home studio — it's just a laptop with a Tonka Toy microphone sticking out of it. If you want something better than that, you can have it. Keep in mind, this advice is for home studio hobbyists looking to record their own music on a more serious level, not for those wanting to go into the professional recording business.

Find the right space

The quietest room in the house with a flat, “dead” sound is best. By dead sound we mean a room that doesn't echo, reverberate or sound like the inside a tin can when you clap your hands and sing. The sound should disappear into the walls quicker than in other rooms. Walk around your house and try it out. Kitchens and bathrooms are usually the worst, because the tile and other hard surfaces make the sound bounce everywhere. You want the deadest sounding room so the walls won't interfere with what the mics are recording — your vocals and instruments — in their truest essence. Of course, this dictum changes in certain situations, like when you want the vocals to sound like a record from the 1950s and need to set up in the bathtub to get that echo-y sound.

A large, irregular shaped room with a mix of hard and soft surfaces can be good, too. You can experiment with different sounds and make adjustments by setting up in different areas of the room and hanging acoustical treatments — foam diffusion padding, absorption paneling, bass traps, etc. — where needed.

Make an isolation booth

For recording vocals and drums, it's best to have an isolation booth so these sounds are contained and don't interfere with each another when tracking other instruments at the same time. Otherwise, your tracks will be full of washed-out sounds. The booth could be a closet or room next to the main recording space, but you need a window between the

two rooms so the vocalist or drummer, or whoever is in there recording, can see the rest of the band and the person at the console.

This is where the craftsmanship and construction aspect comes into play, as it involves knocking through a wall, installing a plate glass window, hanging dry wall, things like that. If you aren't that crafty, you'll have to hire a contractor to come in and convert the space. An expensive endeavor, to be sure.

It's possible to get away with not having a window and going blind with headphones and mics, but having the window is an ideal and a worthwhile investment if you are serious about recording and intend to do it for a long period of time in this space. If you're a renter, this becomes a problem and is likely out of the question, unless you have a landlord who rents to a lot of musicians. A plexiglass barrier, like you sometimes see in front of drum kits on live TV shows, is a good work-around option in this case.

(In part II we'll go into the basic gear needed for a home studio setup.)

Setting Up a Home Studio: Part 2

In part one, we went over the physical space and room dynamics of setting up your own home recording studio. Now, it's time to bring the gear in. As with part one, this is a very basic overview. To go into a thorough exploration of the many different ways to set up a home studio could easily fill a book that still wouldn't capture all the particulars. These are the basics required for someone interested in making a better sounding recording without leaving the comfy environs of home.

Computer and recording software

We're not going into whole PC vs. Mac or commercial software vs. open-source freeware debate, as that would take WAY too long and get WAY too political. Just know that many software programs exist, some free, some not, and you need a computer with enough processing power to handle serious at-home recording. Set up your main console workspace first and go out from there with the rest of the gear.

Audio interface

For high-quality music, a sound card or simple adapter won't do — you need an audio interface. This is the go-between device that lets what you are recording meet your computer in a recognizable form. An audio interface converts the sound from analog to digital signals that your computer can read. At the other end of the audio interface is the...

Mixer

Oh, yes, you need one of these, too. Don't go thinking you can get away with not having a real mixing board if you want a real home studio. This is where you plug in mics, adjust the levels, EQ the instruments, etc. You'll want one with multiple channels for recording multiple mics and instruments at once.

Headphones

A good set of over-the-ear professional-grade headphones is a must. Actually, you'll need a few pairs if recording a full band, one for the person at the controls, the others for the players.

Monitor speakers

You need good speakers placed at ear level around the console. "Why do I need speakers if I already have such good headphones?" you may ask. "Won't the computer speakers do?" Nope. Monitor speakers are best for listening to the mixes. Yes, headphones are wonderful for detecting the fine nuances, but when you're mixing and listening to the playback, you want to be able to hear it on stereo speakers in a room, to get a feel for depth and how it might sound out in the real world.

Microphones

Of course you know you need these. Dedicated instrument mics, vocal mics and condenser mics. Plus, the all important accoutrements like boom mic stands, so you don't accidentally bump the main stem of the stand in the middle of an otherwise perfect performance, and pop filters, to capture the singer's naturally popping Ps before they get to the mic and onto a track.

So, there you have the basic ingredients of a traditional home studio setup. Hopefully you will explore, experiment and create your own recipe to deliver delectable sonic dishes to the masses. Happy recording!

What You Need to Do to Prepare for a Recording

It seems like every band and musician has a home studio these days — or a friend with one — where they do their recording. This growing trend has put many professional studios out of business, and that’s a shame. Having great recording software and enough room in the basement doesn’t make you an expert. When it comes time to record something beyond a scratch-track demo, you need to head into a studio with experienced engineers and producers. Yes, it can get expensive, but with proper prep work, you’ll get what you pay for. For first-timers who may be intimidated by the pro studio process, here are some tips to help prepare for a recording session.

- 1. Have a game plan,** but don’t plan on using your studio time for experimentation. Time is money, so be realistic. Unless you have a major label backing you, don’t expect to mess around until you come up with the next “Sgt. Pepper’s.” Since most studios charge by the hour or the day, you need to figure out things beforehand, like the tempo and key for each song. Walk into the studio fully-rehearsed, like you do for gigs. But you should rehearse as if you’re recording — sitting or standing still with headphones on.
- 2. Don’t be a control freak.** Yes, you’re the one paying for the recording, but in this situation the customer isn’t always right. You’re not the seasoned pro, so have some confidence in the producer and be prepared to collaborate to find a solution to any issues that might crop up during a session. As a precursor to this, listen to previous work by the producer and engineer before signing on, to make sure they are capable of producing the type of sound you want. Give them ideas about the sound you you’re looking for with specific examples — “We want this album to have a ’70s Southern rock vibe a la ‘Ramblin’ Man’ by The Allman Brothers,” and so forth.

3. Get your instruments set up. According to Will Robertson, owner and producer at Gallup Studios in Atlanta, Georgia, this is a common oversight by first-timers. “Make sure to get guitars, especially basses, set up about a week before the session,” urges Robertson. “It’ll be \$30-\$50 per instrument, but that’s a tiny amount when you think of the time you’d otherwise waste trying to get a poorly set-up instrument to play in tune.” He also recommends restringing guitars at least a couple of days before the session, but says to check with the producer first, as some prefer older strings.

4. Bring snacks. Most likely the studio you hire isn’t also in the catering business. Keeping blood sugar up is vital for the success of the recording. For long sessions, plan on having a variety of snacks available at all times.

Home vs. Studio Recording

Advances in technology and recording equipment have enabled indie artists to become more diy than ever before. Home recording equipment abounds, but studio recording remains steady. So what are the pros and cons of home vs. studio recording?

Five points to consider:

1. **Cost:** While home recording may seem like the obvious cost effective route, working with a professional engineer or producer may be more productive. Consider the amount of time and effort it will take when recording at home. If it’s going to take months, consider the commitment. Time is money.
2. **People:** When recording at home or looking for a studio, it’s not about the where, and it’s not about the glitz of the studio or the amenities or the food service. It’s about the who. Whether in a studio or at home, surround yourself with people who are passionate about your sound. They will spend more time working with you and that will yield better results.
3. **Rooms:** Whether you’re recording in your bathroom for the great acoustics or at a Fifth Avenue recording studio, finding the right space to record in is key.
4. **Equipment:** There is a learning curve for new equipment. If you’re going the diy route, consider the time it will take you to learn the ins and outs of new equipment. Do you have the time and patience or is that better left to the professionals?

5. **Time:** Whether recording in a studio or at home, beware of time. If it turns into a big a project, you may have to fork over big bucks at the studio. Or consider your personality; will you loose steam recording at home if the project drags on?

When deciding to go the home recording or studio recording route, it's important to consider these factors. As an indie musician, you want to create the best possible end product and weigh all of your options before making a decision.

5 Essential Items for Your Home Recording Studio

As an indie musician, you probably have the DIY (do it yourself) spirit, and may be interested in recording music at home. With some time, effort and a surprisingly small budget, you can absolutely see your dream of an in-home recording studio come to life. But, you've got to have the right equipment. But where do you begin?

Here are five must-have items for your home recording studio to help you get started:

1. **A Recording Device:** It's likely that the sound card in your computer will do the trick, but if you want a better sound, consider purchasing a high-quality sound card with digital audio converter (DAC), microphone pre-amps and MIDI input/output.
2. **Software:** Once you have the device to record with, you'll need sequencing software (like Pro Tools) on your computer that records analog audio from a microphone or MIDI data from electronic instruments. This software will allow you to edit and mix multiple tracks, add effects, and export audio files to CD.
3. **Microphone:** It's worth spending money on a good mic. And don't overlook the pop filter, a small, transparent piece of piece of material that blocks noises from hitting your mic; namely, it protects the mic from hard "p" and sharp "s" sounds that you won't want in your recording. They range in price from \$10 to \$40, and are well worth the money.
4. **Monitor speakers** are important because they broadcast the audio exactly as it's being recorded, which is the best way to be sure that your recording will sound the same way it did when you were playing it.
5. **Headphones** are one of the most important pieces to any home recording studio. If you're recording songs in a multi-track format, (drums, bass, keyboards, etc all

separately), you'll want to use a pair of headphones to listen to the previously recorded tracks as you lay down a new one. Good headphones will cancel out noises that interfere with recording during multitrack recording, so the only thing that's recorded is the new track. A good pair, like the Sony MDR-7506, cost a mere \$100. There are a ton of other tools that you'll need or want in your home recording studio, including: mic stands, cables, drum keys, acoustic wall treatments, external hard drives and much, much more. This list should give you a good starting point, and then you, as the new home studio owner, can take it from there!

Sound Recording Q & A

Turns out, many indie artists are interested in home recording. From MIDI to mics, you have questions, and we have answers! Here are some answers to your home recording questions, and further recourses check out for even more information from industry pros.

Q: What's a good inexpensive microphone?

A: Without a good mic, even the best sounding source will come through poorly. So you'll want to start at the source, with a good mic. Luckily, for budget conscious indie artists, there are a number to choose from under \$200 that will get the job done without breaking the bank. Here are two options:

The Audix I5: If you have about \$100 to spend on only one mic for your studio, get the Audix I5. Versatile and durable, it's perfect for drums, guitar amps, horns, and more. It's also made of bulletproof metal casing so if you use it on drums and smack it with your sticks, it will survive!

The Rode NT1: At \$199, it's one of the best values in recording microphones. With its warm, up-front characteristics and low self-noise it's great for recording acoustic instruments and vocals. It's also one of the quietest microphones on the market today.

Remember: not every microphone can do everything. As an indie artist, choose a mic that fits your budget, sounds good to you and meets your needs. These two mics offer a great combination of versatility and value so they're worth checking out.

Q: What's the best way to build your own baffles?

A: If you record at home, you're smart to ask this question. Because as eager as you might be to record, you know that you've got to set up your gear properly before you start. And baffles are an important part of that set up because they help eliminate leakage, save your hearing and keep the neighbors from freaking out.

If you're looking for a way to turn your recording space into an acoustically stable environment, you *can* do it with minimal materials and at a low cost. For awesome step by step directions, check out these instructions by Michael Drost from *Tape Op* that walk you through the creation of your own acoustic baffling — without breaking the bank.

5 Resources for Recording: Magazines and Websites to Check Out

As an **indie artist**, you're likely interested in home recording options. Before you dive in head first, have you educated yourself? Do you know the latest news in the recording industry and how it impacts your work? Or if you do feel that you have a good grip on the recording industry, but want to stay on top of trends and news (perhaps you're looking for job leads, as well), it's important to **read** all you can about the industry.

Here are five magazines and websites that are great resources of information about the recording industry, gear, trends and more:

Tape Op is a bi-monthly print magazine covering music recording – and they boast the largest circulation in the world in this field. Since 1996 they've covered producers, engineers and musicians, gear reviews and more. Tape Op's focus is on creativity and inspiration, rather than simple discussions of recording equipment. Check out their website to download a sample issue. Subscriptions are FREE in the US and UK. There is also a Tape Op Message Board with over 2 million visitors per year, which serves as a great resource, as well.

Mix Magazine covers a wide range of topics including: recording, live sound and production, broadcast production, audio for film and video, and music technology. It also includes coverage of facility design and construction, location recording, tape/disc manufacturing, education, and more.

Mix includes columns and feature articles on technical subjects, industry news, new product announcements and equipment reviews, profiles of producers, engineers and artists, features on production facilities and live venues.

They also boasts the industry's most extensive directory of recording studios and other audio/video facilities and services in the annual Mix Master Directory.

Recording Magazine is a monthly subscription based magazine that began in 1987 and offers a blend of topical articles, how-to columns, reviews, interviews, news, DIY guides, critiques of readers' recordings, and much more.

Pro Sound News is an online portal to everything from business and recording industry news to the latest in gear and post-production. It includes blogs, videos and a free digital subscription to their e-magazine.

Sonic Scoop is an online news source and community bridging the New York City-area music, sound and recording industries. Founded by audio journalists Janice Brown (*EQ*, *Pro Sound News*, *Mix*) and David Weiss (*Mix*, *Audio Media*), SonicScoop covers the world of music production and the music business. With articles, video and audio podcasts, the site provides behind-the-scenes studio news and features on contemporary music and sound production methods, technical insights and gear reviews by local producer/engineers, studio and music business innovations, and more.

Recording Equipment Manufacturers to Check Out

As an indie artist, if you plan to record at home or in-studio, it's important to stay on top of recording industry developments and products in the field. Spend some time each

month reading recording industry publications like *Mix Magazine*, *ProSound News* and *Tape Op Magazine* to stay on top of trends in your industry and to get to know the best of what's out there.

If you haven't yet scoured the Internet or picked up the latest magazine to see what equipment your peers are talking about, now's the time. Here are some manufacturers and gear you should know about:

API (Automated Processes Inc.) Audio: With over 700 API consoles around the world, including one at WNYC 93.9 FM, New York City's premier public radio station, API is one of the leading audio broadcast console manufacturers. Best known for their legendary "2520 amplifier," other well known products include the 512c Mic Preamp, 525 Compressor and the 550b EQs. Some newer products include the 2500 Bus Compressor, the A²D Mic Pre, the 527 Compressor and the 1608 console.

The Neve Company: A pioneer in the pro audio world for decades, Rupert Neve is recognized as the developer of the modern mixing console, and his work can be found in studios around the world. The "Neve" sound is sought after for its warm and present sound; which is why millions of records have been tracked through stand alone 1073 Neve preamps or a Neve designed recording mixers.

Barefoot Sound is at the forefront of multipurpose monitoring solutions. They create audio speakers that transcend the need for multiple types of monitors, while still delivering the highest sonic performance available. Barefoot Sound creates revolutionary studio monitors that are versatile, cost-efficient, world class and made in the USA. Check out the MiniMain12, the MicroMain27, MicroSUB and the MicroMain35.

Coles Electroacoustics has manufactured the BBC-designed ribbon microphones in the UK for over 30 years. Originally designed for radio and television broadcast, Coles versatile ribbon mics have become a tool of choice throughout the sound recording industry. Check out the 4038 or the newest addition, the gold-plated 4040 which features a bold look, greater output, and a wider frequency response.

Spotlight on Indie Band 2/3 Goat + The Analog Recording Process

This week we sat down for a chat with New York City based independent band 2/3 Goat. Their musical fusion of folk, blues, rock, and country summons the likes of Cash & Carter, with a contemporary spin. On November 20th they will release their sophomore album *Stream of Conscience* – which was recorded entirely on vintage equipment – along with a music video for the title track, taking a stance against mountaintop removal coal mining.

Stream of Conscience was recorded in Nashville, TN at Welcome to 1979 studios; a retro, all analog recording studio that caters to independent and budget minded artists, producers and engineers. With fully restored analog tape machines, console, outboard equipment and microphones, Welcome to 1979 also has tons of vintage gear and over 7,000 square feet of recording and recreational space.

We wanted to hear about 2/3 Goat's experience at an analog recording studio, so we sat down with Annalyse McCoy and Ryan Dunn for a chat. Here's what they had to say:

SongCast: How did you find Welcome to 1979 and what made you decide to work with them?

2/3 Goat (Annalyse): We began touring last year, making our first trip to Nashville in July 2010. We met Chris Mara (of 1979) early this past year through musician friends. He was a super cool guy, and we realized quickly that he had a great ear and a keen insight into tasteful music. We came for our second visit to 1979 and watched him working with a Nashville band in our circle, Max and the Wild Things. Instantly, we fell in love with his way of stepping back and allowing the artists to feel out their sound, while still subtly, skillfully guiding them to produce the best tones possible. It was a very authentic, honest way of going about recording.

Q: What, sonically, were you hoping to get out of the process (when recording in analog)?

A (Annalyse): We were looking for that same authenticity we'd heard during our trip to the studio. Another aspect of the recording process we'd witnessed was that the whole band played together pretty much the whole time. Each person was in a different room and communicated through the headphones. Despite the lack of being able to see each other, this still created an energy that is many times not present in digital recording, when after scratch tracking, every instrument is usually isolated and recorded individually. To us, music is an act that is shared by not just the audience and the musician, but also from musician to musician. Music is live, it's not canned. So we didn't want it to sound canned. Recording in this way we felt eliminated the possibility of that happening.

Q: How would you compare your experience when recording in digital?

A (Ryan): The difference between analog and digital, once we heard it in the studio, was night and day to us. Coming from a theatrical background as well as growing up listening to our parents' albums, we feel in love with the live, vibrant, sound that tape picks up. We feel like we have a very talented group of musicians and we wouldn't need to do a lot of pitch correction or auto tuning, so we thought, "How cool would it be to try and capture our sound played together on tape?"

Q: What are some of the notable things indie artists should know about the differences between recording in analog vs. digital?

A (Ryan): In the studio, one of the biggest differences we had was that we all got to play as one band, but in separate rooms. So we could isolate the sound, but keep the feeling like a live show. Analog forced to us to have to hit our marks on every take. We were in a financial situation that didn't allow us to take more than one or maybe 2 takes of a song. So we had to make sure we got the best one and we all had to nail it together. This really got our heads working in unison and sonically created an overall feeling of movement to each song.

In digital recording you are able to lay down as many takes as you need or want to. You can then go back and piece together the best version of all of your takes. In analog, because you are recording onto a physical tape that is large and expensive, you have to either keep what you did or record over it. This is scary because you may really like what you just did, but want it a little better. So you decide to do it again, but then just one of

you blows it and plays the wrong chord or coughs, and you lost that great take. It's a good thing we all get along well.

Q: Anything you'd like to add about the do's and don'ts of the recording process?

A (Ryan): One of the things I learned for the millionth time is how great a process can be when you work with people who can collaborate well. We know we can't do everything, and finding someone who is really good at what they can do and is passionate about doing it and likes to listen to what you have to say, is I believe of the utmost importance. Especially when you're on a budget. We were so lucky to have musicians who wanted to work the songs out and get the best arrangements before we hit the studio. We hired Chris Mara because we loved the sound he was able to capture and create. Then we hired our friend Mikie Martel to mix the album because we loved his ability to "give every sound its sonic home," as he put it. We took a recommendation from Chris and hired Tommy Wiggins to master the album and it paid off. All three parties were interested in working with each other and us to get the most out of all our talents and the process. This is why *Stream of Conscience* turned out so well.

A (Annalyse): So the authenticity and honesty we mentioned that we associate with analog is actually the result as well as the cause. It's not just because we recorded this album analog that we magically came out with an excellent product. You work with genuine people who care about the art, who want to make a great record, and you get great results: a more strategic and successful artist.

Home Recording: The Bathroom as a Vocal Booth and More

The decision to record at home is one filled with a number of questions. Do I have the recording knowledge to make it work? Do I have the time? Do I have the space? If you're an indie artist on a budget, there are many ways to make home recording work for you. With a little creativity, your next masterpiece might come to life in your very own bathroom turned vocal booth.

Here are some things that independent musicians should consider when attempting to record at home:

Comfort: It doesn't get any better than recording at home if comfort's what you're looking for. Being at home will relax any nerves and hopefully ignite creative energy. Home recording allows you to perform without pressure from engineers or producers and eliminates the fear of judgment.

Space: While the bathroom might be a great spot for you to record vocals (really), consider using all available space in your home, including your living room, bathroom or even a closet. Do you have that kind of room? If so, you'll need to make the necessary tweaks to soundproof it, so do your research.

Time: As opposed to recording at a studio on a budget with limited time, at home you can take as much time as you need. And you don't have to wait for other people to show up or wait for them to get to work. But, don't let this turn into a never ending project; try to keep a schedule so you don't fall into an endless time trap.

Keep it Simple: With a limited amount of space and gadgets to toy with, you're forced to keep it simple when recording at home. There's minimal gear to distract you, allowing you to get down to business, and fast.

Experimentation: Budget constraints often force creativity so don't be afraid to experiment when recording at home. New sounds, different ways of doing things, pots and pans, etc. Just be prepared to take the time to do so, and later, to make it sound killer.

It's Lonely: A major pitfall of home recording is that there is much less interaction with musicians (if any at all). It's a solitary process so be prepared for that before diving in.