

M/S - drum recordings with only 3(!) mics & the bx_digital



M&S mics above the drum kit



plus a 3rd mic in the bass drum

plus the bx_digital... that's all you need to rock...



→ Make sure the bx_digital is in “M/S-Recording” Mode (Mode 3!) → see MODUS knob!

- Our session contains of only 3 mono audio tracks: (check the pictures above, please!)
 - o Bass-Drum (recorded mono with a Beyerdynamic M-600 in the bass drum)
 - o M(ono)-Signal (recorded with a Neumann CMV563 tube mic with an omni-directional capsule above the drummer's head)
 - o S(tereo)-Signal (recorded with a Sennheiser 8-figure mic above the Neumann)

Step-by-step instructions for the session:

(all routing is done already in the bx - session!!)

The session will give you a pre-set drum sound, and this PDF will explain what we did to achieve this sound...

- PAN the Bass-Drum to the LEFT input of a sub-group
- PAN the M(ono)-signal to the LEFT input of a sub-group as well
- PAN the S(tereo)-signal to the RIGHT input of a sub-group
- INSERT the bx_digital into THAT sub-group and use it in M/S Recording Mode!
- The bx will now receive proper M/S recording information
 - o (M-signals on the LEFT input and S-signal on the RIGHT input)
 - one of the GREAT things about M/S recording is that you may use SEVERAL M-signals and mix them... use an extra snare-mic if you want to...
- The M signal will now be mixed to both, Left and Right outputs of the bx_digital
- The S signal though will be mixed IN PHASE to the left output & OUT OF PHASE to the right output of the bx.
 - this causes certain elements of the mix to phase out on either the L or the R channel of your drum mix, giving you a true stereo recording that is extremely mono-compatible!
- Use the SOLO BUTTONS M & S to listen to both signals summed and phase corrected on both speakers.
- Use the GAIN (S) to control the stereo width of your overall drum group with only one knob! Check how the overall drum sound stays absolutely mono-compatible even when you boost the stereo-output pretty much (listen MONO to your mix).
- Now use the M-section to EQ your Bass Drum and M-signal. Check what the BASS SHIFT does with the bass drum, and use some de-esser to avoid harsh sounds on loud drum fills, raise band 3 (878 Hz) a bit to boost the snare, etc.
- Use the MONO Maker to cut away bass frequencies up to 108 Hz in the S-signal and COMPENSATE for this in the M-signal.
- Use the S-section to EQ and de-ess the stereo-information.
 - check how EQ band 2 (switched to Hi-Pass at 300Hz!) can get rid of the rumbling of the bass-drum within the rrrroom-sound without affecting the overall drum sound! Notice that THIS loss of bass frequencies won't be compensated by the bx automatically, only the MONO MAKER does that, up to 108Hz in this case
- Use the PRESENCE SHIFT to add some nice "shine" to your cymbals without making them too harsh.
- Switch the EQ on/off (center section of the plug-in) several times and listen to the big impact that the bx_digital has on the whole drum kit with only 2 channels of EQ!
- When you BYPASS the bx you will hear the sum of all M-signals (bass drum & M-mic in this case) on the left speaker and the S-signal on the right speaker.

There you are... ROCK 'N' ROLL !!! ☺

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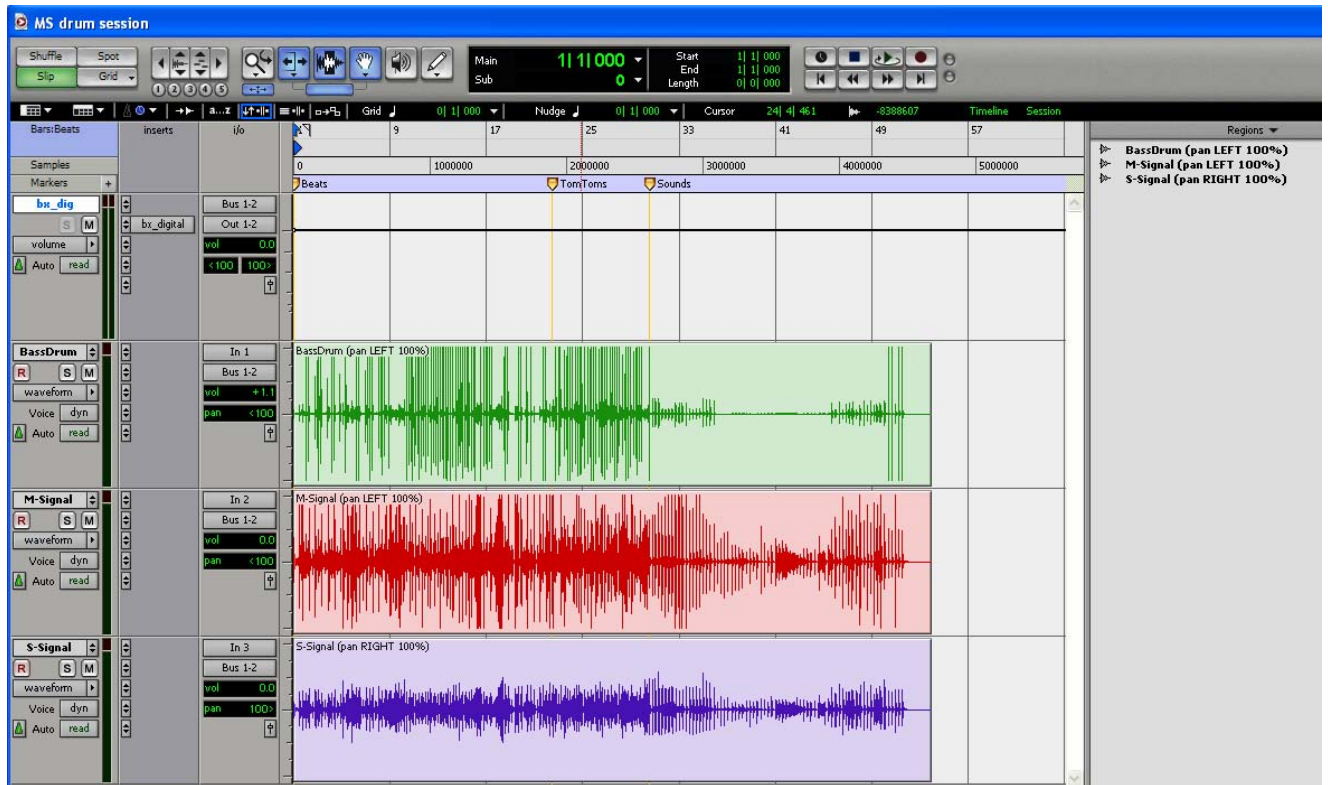
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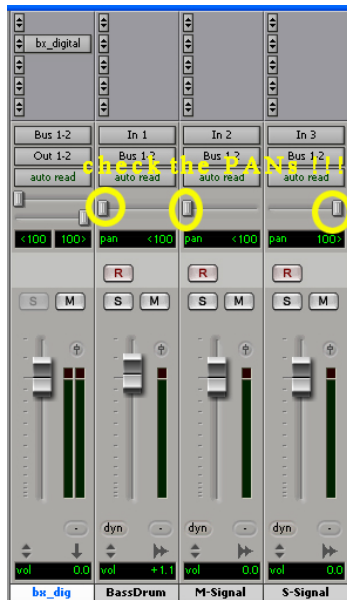
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→ this is a screenshot of the whole session... 3 mono drum tracks, 1 plug-in, that's it...



→ here you can see how the bx is fed with M & S signals via the pan faders. You can also mix the Bass Drum and M-signals in level to your likes...

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