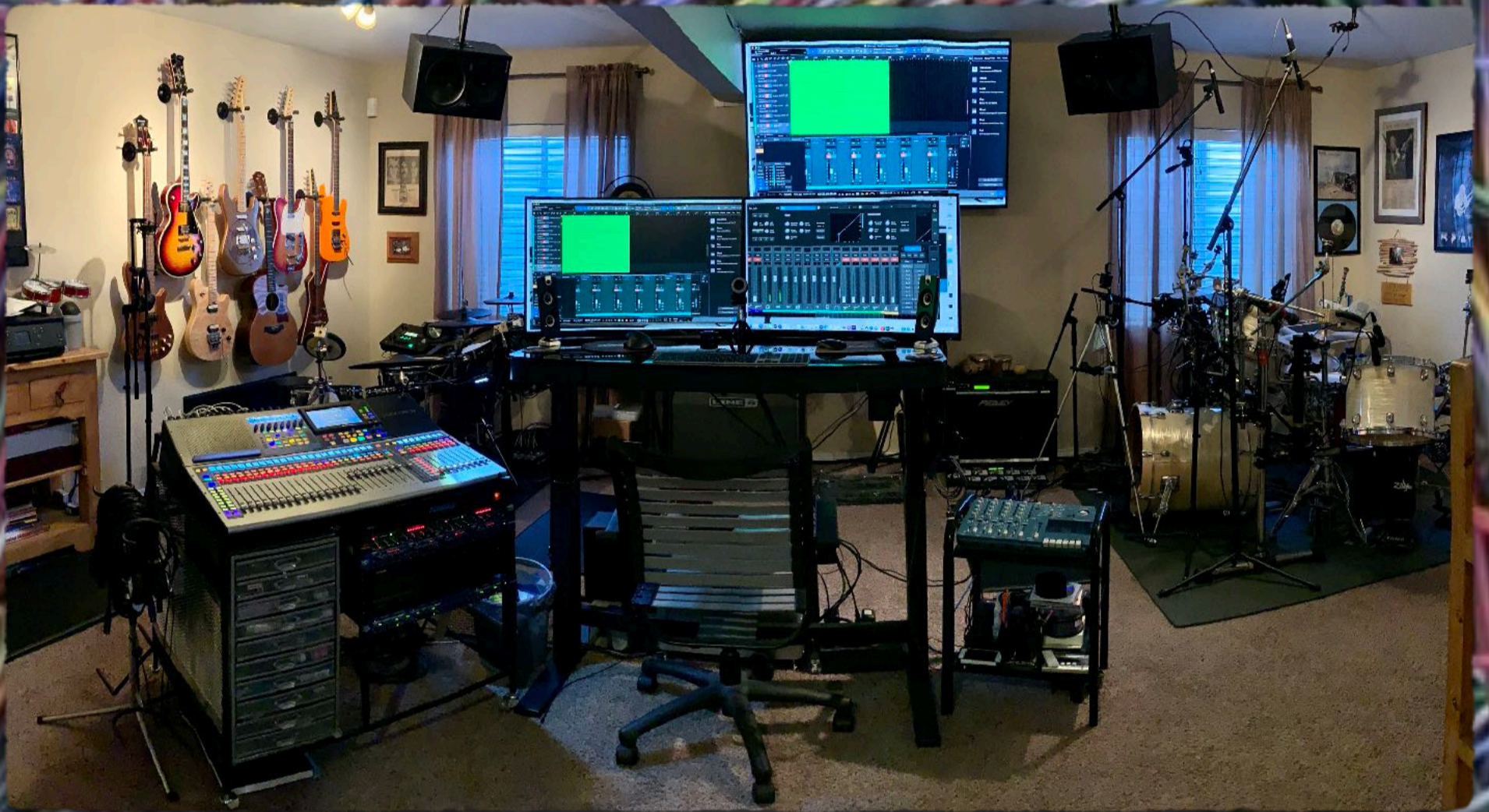


KSTRONGSTUDIOS LLC



Studio Manual Vol.1



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FORWARD



Remembering recording techniques can be a daunting, especially dealing with microphones, new



ABOUT KSTRONGSTUDIOS LLC.

KstrongStudios is a professional home studio that offers instrument recording, mixing & mastering. KstrongStudios also offers the ability to record your studio experience, also perfect for promotional videos of groups or individuals showcasing their talent to provide to agents, social media, personal memories, etc.

KstrongStudios uses high-end recording gear to include StudioLive 32 mixing console interfacing with either Studio One v5 or Logic Pro recording softwares, all driven by an Apple Mac Pro.

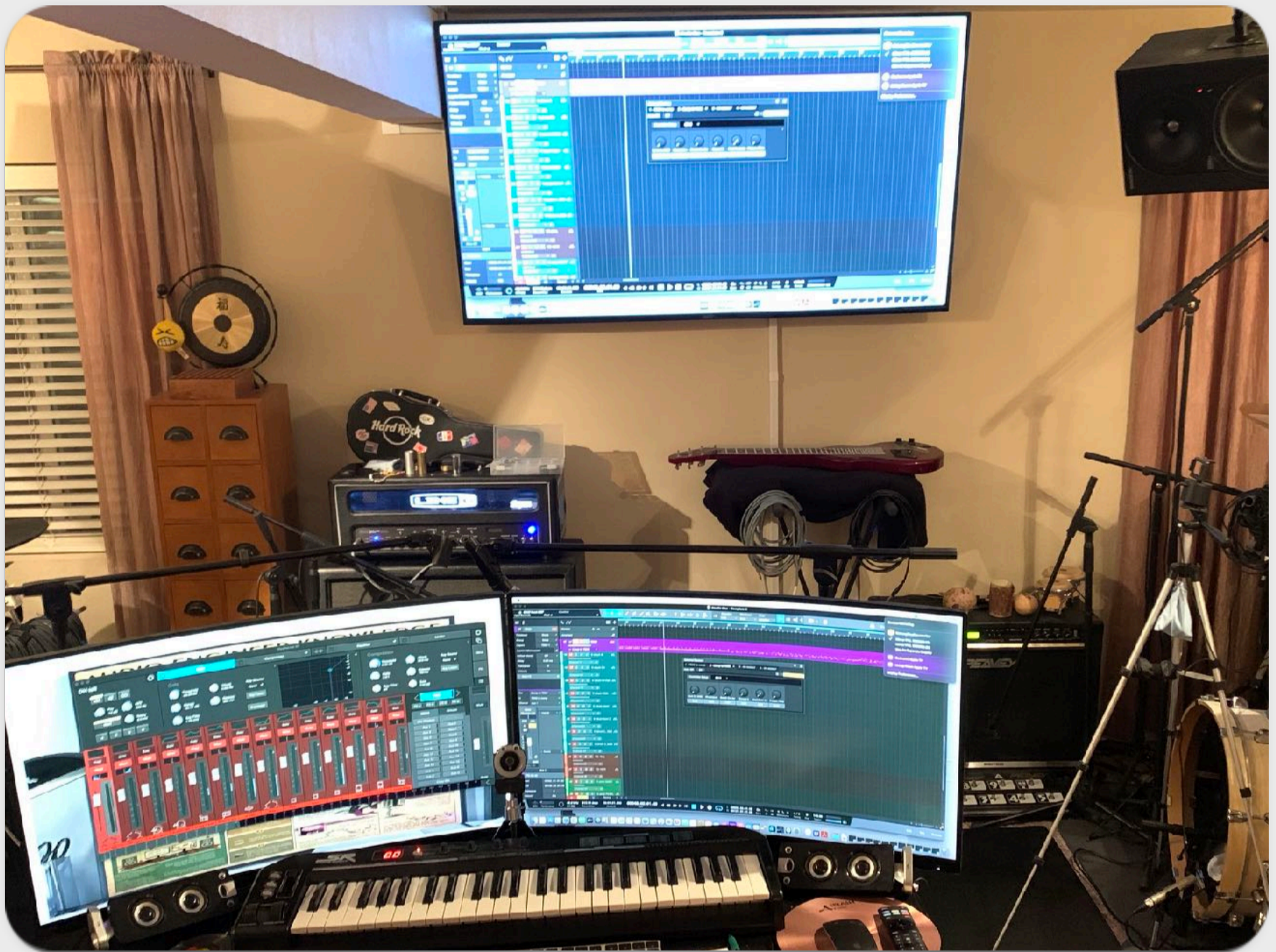
KstrongStudios offers an array of instruments to use, including: 1. Drums/percussion: up-to an 8-piece Tama Star Classic (birch wood) w/ Roland TD-10 integration, 6-piece Roland TD-50 electronic kit, Roland SPD-20 percussion module. Guitar: Taylor 614CE Acoustic guitar, Gibson Les Paul Custom electric, EVH Wolfgang electric, Fender Stratocaster, Fender Telecaster, and Ibanez custom. Bass Guitar equipment include: Tornado custom, Fender Squire Precession, Mark Bass amp, and BassPod XT Live.

To record from multiple angles, KstrongStudios has 5-action cameras, with ceiling mounts for top angles. Final Cut Pro is used for video editing for top-notch personalized promotion videos.



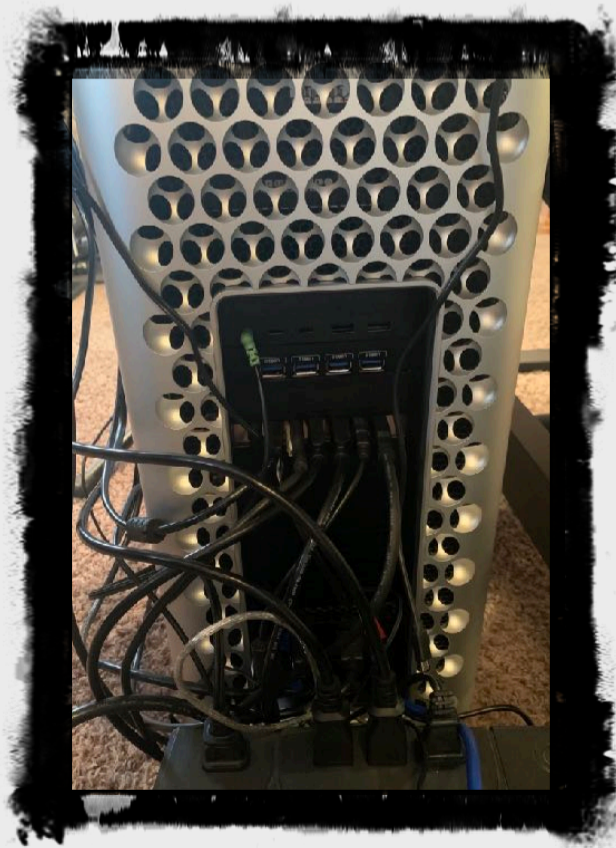
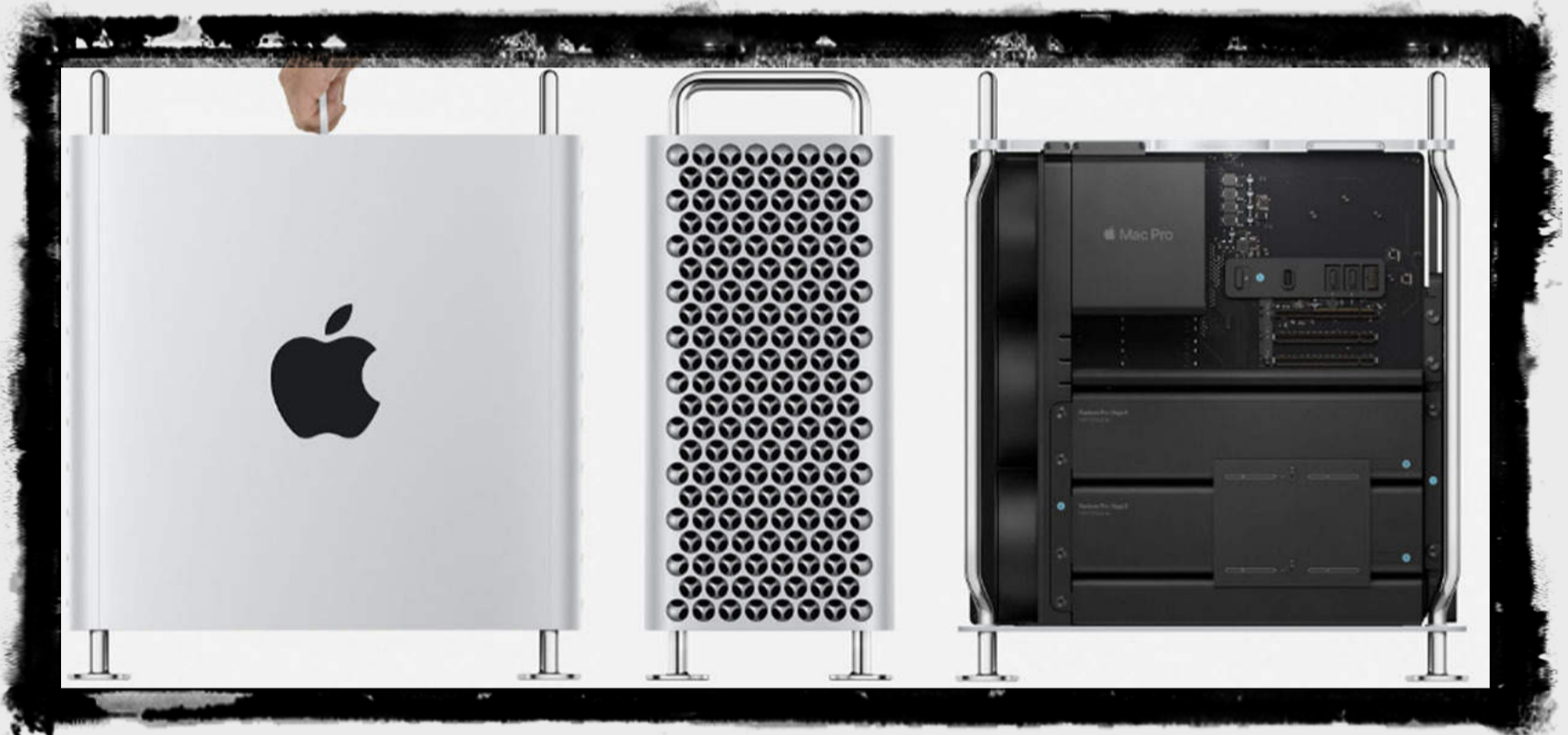
COMPUTER, MIXING CONSOLE AND SOFTWARE

Mic placement is often limited by the amount of room available in the spaces between the drums, but getting the mic in the right place is crucial. Many engineers only mic the top head of the snare, while others prefer miking the top and bottom heads. For the mic above the snare, when it gets closer to the center of the head, it picks up more low end and less of the sound of the snares. It will sound darker and fuller but less snare-like. As you move away from the center toward the rim, the sound of the drum will be more balanced between the head and snares.



APPLE COMPUTER

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STUDIO ONE LIVE 32

Mic placement is often limited by the amount of room available in the spaces between the drums, but getting the mic in the right place is crucial. Many engineers only mic the top head of the snare, while others prefer miking the top and bottom heads. For the mic above the snare, when it gets closer to the center of the head, it picks up more low end and less of the sound of the snares. It will sound darker and fuller but less snare-like. As you move away from the center toward the rim, the sound of the drum will be more balanced between the head and snares.



PRESONUS STUDIO ONE 5 (VERSION 5)

S tudio One 5



APPLE LOGIC PRO

A pple Logic Pro...



(TEMP) PLACE HOLDER

Mic placement is often limited by the amount of room available in the spaces between the drums, but gettin.



TYPES OF MICROPHONES



Mic placement is often limited by the amount of room available in the spaces between the drums, but getting the mic in the right place is crucial. Many engineers only mic the top head of the snare, while others prefer miking the top and bottom heads. For the mic above the snare, when it gets closer to the center of the head, it picks up more low end and less of the sound of the snares. It will sound darker and fuller but less snare-like. As you move away from the center toward the rim, the sound of the drum will be more balanced between the head and snares.

KstrongStudios microphones, mic information and use details in the studio are on the subsequent pages....

Diagram featuring -

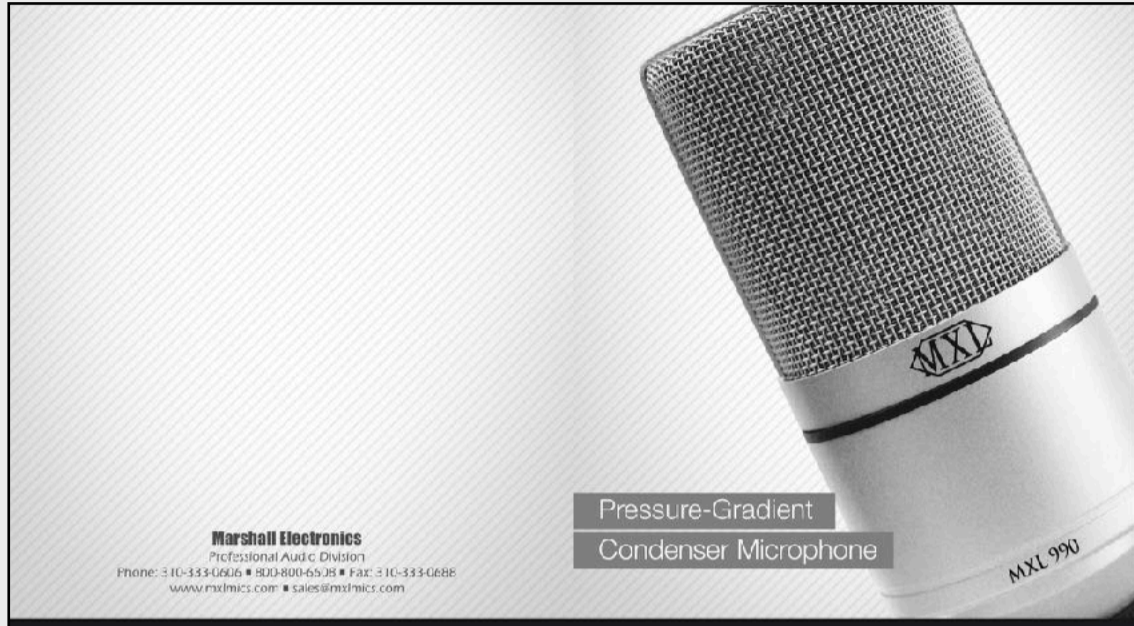
- **Microphone: type, angle, distance, channel, etc.**
- **Other connections routing: MIDI, direct output, USB, etc.**
- **Any additional info...**

| MICROPHONE DETAILS | | | | |
|---------------------------|---------------|--------------------------------------|---------------|------|
| TYPE & SOUND | TYPE: | FREQ: | SOUND: | USE: |
| ANGLE | | | | |
| DISTANCE | | | | |
| OTHER | USE: VOCAL | MIXER CHANNEL ?? SNAKE CHANNEL ?? | FILTER - Y/N: | |



• **MXL 990**

The MXL 990 mic....



Marshall Electronics
Professional Audio Division
Phone: 310-333-0606 • 800-800-6938 • Fax: 310-333-0688
www.mxl.com • sales@mxl.com

Pressure-Gradient
Condenser Microphone

MXL 990

Thank you for choosing the MXL 990 Condenser microphone. With proper care, this mic will provide many years of satisfaction. To get the best results, please take a few moments to read this manual.

Enjoy your microphone!

The MXL Team

General Characteristics

This microphone has a 22mm capsule with a gold-sputtered diaphragm and a fixed cardioid pickup pattern. Condenser microphones are very sensitive, readily revealing very subtle sonic details. They also tend to pick up sounds outside the pattern more than some designs, which can lead to powerful feedback if you are not careful. We strongly advise experimentation with placement and isolation requirements with the gain initially set low to avoid equipment (and ear) damage. It is strongly advised to use a mesh pop-filter to avoid moisture from damaging the capsule.

Contents

Unpack your MXL 990 microphone carefully and verify that all of the following items are included:

- MXL 990 microphone
- Shock mount
- Carrying case
- Hard mount mic stand adapter

If any of these items are missing or damaged, contact the company from which you purchased the microphone.

Power Requirement

The MXL 990 requires 48V phantom power ($\pm 4V$). If no sound is picked up by the microphone, make sure that the phantom power on your mixer or separate power supply is switched on.

Microphone Cable

The microphone cable can have a profound effect on the sound of any microphone. Even the finest microphone will sound poor if the interconnect cable allows noise to enter or causes distortion and loss of information. We recommend that you use the best microphone cable that your budget will allow.

Care

Dust and foreign material can reduce the performance of a microphone over time, so you should store the MXL 990 in its case when not in use.

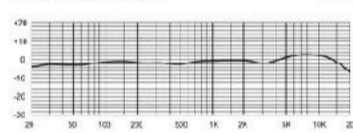
Shock Mount

The MXL shock mount can shift in shipment. Simply shift the nylon bands to center the microphone in the assembly. Be sure that the wire clamp does not rest on the chassis of the mount, as this impairs mechanical isolation. Slice the mount all the way to the rim of the microphone for the most secure hold.

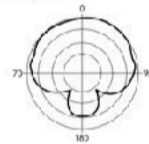
Specifications

| Type | Pressure-gradient condenser mic. |
|----------------------|------------------------------------|
| Frequency Response | 50 Hz-20 kHz |
| Polar Pattern | Cardioid |
| Impedance | 200 ohms |
| Sensitivity | 15 mV/Pa |
| Equivalent Noise | 20 dB (A-weighted IEC 268-4) |
| S/N Ratio | 60 dB (ref. 1Pa A-weighted) |
| Max SPL for 0.5% THD | 150 dB |
| Power Requirement | 48V phantom power ($\pm 4V$) |
| Current Consumption | < 3.0mA |
| Size | 60mm x 130mm / 2.36 in. x 5.11 in. |
| Weight | 1.7 lbs / 544.2g |
| Metal Finish | Champagne |

Frequency Chart



Polar Pattern



Warranty

MXL microphones are guaranteed against defects in materials and workmanship for one year from the date of purchase. If you encounter any problem with this unit, promptly contact the company from which you purchased it for assistance. The original dated sales receipt will be necessary for any warranty claim. Do not send any unit directly to us without prior authorization from our service department. Warranty coverage is limited to repair or replacement (at our option) of the microphone, and does not cover incidental damages due to use of this unit, nor damage caused by accidental misuse of this product.

MICROPHONE DETAILS

| MICROPHONE DETAILS | | | | |
|-------------------------|-----------------------------------|--------------------------------------|---|-----------------------------------|
| TYPE & SOUND | TYPE: Pressure Gradient Condenser | FREQ: 30 Hz - 20 kHz | SOUND: SILKY, SWEET HIGH END AND A TIGHT SOLID BASS | USE: PERFECT FOR RECORDING VOCALS |
| ANGLE | | | | |
| DISTANCE | | | | |
| OTHER | USE: VOCAL | MIXER CHANNEL ?? SNAKE CHANNEL ?? | FILTER - Y/N: | |



• **MXL 991**

The MXL 991 mic....

Personal notes:



Thank you for purchasing the MXL 991 Condenser microphone. With proper care, this mic will provide many years of satisfaction. For best results, please take a few moments to review this literature. Enjoy your microphone!

The MXL Team

General Characteristics

This microphone has a gold-sputtered diaphragm and a fixed cardioid pickup pattern. Condenser microphones are very sensitive, readily revealing very subtle sonic details. They also tend to pick up sounds outside the pattern more than some designs, which can lead to powerful feedback if you are not careful. We strongly advise experimentation with placement and isolation requirements with the gain initially set low to avoid equipment (and ear) damaging surprises!

Power Requirement

IMPORTANT - This unit requires phantom power at 48 volts, +/- 4 volts. Each unit has been thoroughly checked before shipping, so if you hear no sound, check that the phantom power on your mixer or separate power supply is switched on!

Microphone Cable

The microphone cable can have a profound effect on the sound of any microphone. Even the finest microphones will sound poor if the interconnect cable allows noise to enter, or causes distortion and loss of information. Use only the best microphone cable your budget will allow.

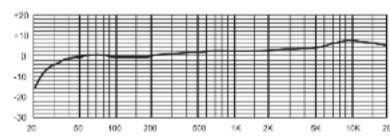
Care

Dust and foreign material can degrade the performance of a microphone over time so always store the unit in its case.

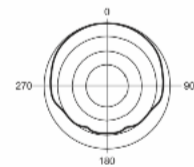
Specifications

| | |
|----------------------|---------------------------------|
| Type | Condenser pressure gradient mic |
| Frequency Response | 30Hz - 18 kHz |
| Polar Pattern | Cardioid |
| Out Impedance | 110 ohms |
| Sensitivity | 15mV/Pa |
| S/N Ratio | 78 dB (Ref. 1Pa A-weighted) |
| Equivalent Noise | 18dB(A weighted IEC 268-4) |
| Max SPL for 0.5% THD | 137dB |
| Power Requirement | 48 V phantom power (+/- 4 V) |
| Current Consumption | <3.0mA |
| Size | 22 mm x 134 mm |
| Weight | 0.35 lbs |
| Metal Finish | Champagne |

Frequency Chart



Polar Pattern



• MXL R-40 RIBBON MIC

The MXL R40 mic....

Personal notes:

| MICROPHONE DETAILS | | | | |
|---------------------------|-----------------|--------------------------------------|---------------|--|
| TYPE & SOUND | TYPE: CONDENSOR | FREQ: 20Hz-17kHz | SOUND: | USE: VOCAL RECORDING, AS WELL AS GUITAR, HORNS, AND OTHER ACOUSTIC INSTRUMENTS |
| ANGLE | | | | |
| DISTANCE | | | | |
| OTHER | USE: VOCAL | MIXER CHANNEL ?? SNAKE CHANNEL ?? | FITLER - Y/N: | |



• **SHURE SM-57 MIC**

The Shure 57 mic....

Personal notes:

| MICROPHONE DETAILS | | | | |
|---------------------------|---------------|--------------------------------------|---------------|-------------|
| TYPE & SOUND | TYPE: | FREQ: | SOUND: | USE: |
| ANGLE | | | | |
| DISTANCE | | | | |
| OTHER | USE: VOCAL | MIXER CHANNEL ?? SNAKE CHANNEL ?? | FITLER - Y/N: | |



• **SHURE SM-58 MIC**

The Shure SM58 mic....

Personal notes:

| MICROPHONE DETAILS | | | | |
|---------------------------|---------------|--------------------------------------|---------------|-------------|
| TYPE & SOUND | TYPE: | FREQ: | SOUND: | USE: |
| ANGLE | | | | |
| DISTANCE | | | | |
| OTHER | USE: VOCAL | MIXER CHANNEL ?? SNAKE CHANNEL ?? | FITLER - Y/N: | |



• **SHURE PE-85L MIC**

The Shure PE85L mic....

Personal notes:

| MICROPHONE DETAILS | | | | |
|---------------------------|---------------|--------------------------------------|---------------|-------------|
| TYPE & SOUND | TYPE: | FREQ: | SOUND: | USE: |
| ANGLE | | | | |
| DISTANCE | | | | |
| OTHER | USE: VOCAL | MIXER CHANNEL ?? SNAKE CHANNEL ?? | FITLER - Y/N: | |



• **CARVIN D-42 MIC**

The Carvin D42 mic....

Personal notes:

1 of 2
CARVIN ENGINEERING DATA **D42, D44 Drum Mics** **OPERATING MANUAL**



CONGRATULATIONS on purchasing Carvin's **D42** and **D44** drum microphones. These mic's are capable of handling high sound pressure levels without distortion making them ideal for live or recording close-miking of all types of drums and percussion instruments. They are also accurate for use in sonic reproduction of brass, woodwind and other instruments producing high sound fields.

GETTING STARTED QUICKLY
 If you are like most people, you probably want to get started right away. In order to get started, you will need your new **D42/D44** mics, **XLR Mic Cables** and microphone stands. Carvin recommends our **MS** line of stands (**MS11, MS13, MS15**). Other equipment needed is your mixer (sound system or recording system).

1. With the mixer power off, plug the **D42/D44** mics into your mixer using balanced **XLR** cables.
2. Please see the other side of this manual for suggested **Mic Placement**. Each mic can be mounted on a mic stand with the built-in mount. Depending on the threading of your mic stand, you may need to remove the inner threaded adapter. Use a large flat screwdriver or coin to assist you.
3. Once the mics have been placed into position, you can turn the mixer ON (make sure all volume, gain knobs, or faders on your mixer are turned OFF).
4. Bring the channel volume or fader up to 0 dB.
5. Play each drum individually and turn the mixer's gain up on each channel and stop just before the signal peaks. This should be done at the loudest volume you will perform at. Check for transients that can cause the signal to peak and adjust your gain up or down as needed. It might be a good idea to do a second signal check while playing the entire kit. Drummers can tend to play louder during a song with other band members playing along.
6. With the signal levels set, adjust any EQ that might be needed.

FEATURES

- Cardioid pattern allows close miking to minimize bleed-through from other drums or stage instruments.
- Up to 140dB SPL handling capacity for distortion free reproduction of even the loudest drums.
- Transformerless moving-coil dynamic design for enhanced bass and fast transient response.
- Zinc die-cast metal housing construction for maximum reliability.
- Solid mesh metal wind screen and adjustable stand mount.
- Small, low-profile design for minimum visibility and close miking placement around the drum kit.
- Gold plated XLR connectors for maximum conductivity.
- Full frequency response for sonic punch with exceptional clarity.

SPECIFICATIONS

| Element | Moving Coil Dynamic Polar |
|--|----------------------------|
| Pattern | Unidirectional |
| Frequency Response | |
| Snare-Tom Mic | D42: 50Hz to 16kHz |
| Bass Drum Mic | D44: 20Hz to 10kHz |
| Sensitivity (@ 1kHz, 148dB SPL) | |
| Snare-Tom Mic | D42: -54dB, ± 3dB |
| Bass Drum Mic | D44: -58dB, ± 3dB |
| Impedance | |
| Snare-Tom Mic | D42: 600Ω |
| Bass Drum Mic | D44: 250Ω |
| Maximum SPL (@1% THD) | |
| Snare-Tom Mic | D42: >130dB |
| Bass Drum Mic | D44: >140dB |
| Dimensions & Weight | |
| Snare Tom Mic | D42: 1.65" x 4.13" W: 6 oz |
| Bass Drum Mic | D44: 2.75" x 5.00" W: 1 lb |

TYPICAL POLAR PATTERNS
 (Cardioid — rotationally symmetrical about microphone axis, uniform with frequency)

76-04244

CARVIN
 12340 World Trade Drive, San Diego, CA 92128
 (800) 854-2235
 www.carvin.com

| MICROPHONE DETAILS | | | | |
|-------------------------|-----------------------------------|--------------------------------------|---------------|-----------------|
| TYPE & SOUND | TYPE: HIGH-SOUND PRESSURE DYNAMIC | FREQ: 50Hz to 16kHz | SOUND: | USE: SNARE DRUM |
| ANGLE | | | | |
| DISTANCE | | | | |
| OTHER | USE: VOCAL | MIXER CHANNEL ?? SNAKE CHANNEL ?? | FITLER - Y/N: | |



• **CARVIN D-44 MIC**

The Carvin D44 mic....

Personal notes:



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- Full frequency response for sonic punch with exceptional clarity.

SPECIFICATIONS

| | | |
|--|---------------------------|-----------------------|
| Element | Moving Coil Dynamic Polar | |
| Pattern | Unidirectional | |
| Frequency Response | D42: | 50Hz to 16kHz |
| Snare-Tom Mic | D44: | 20Hz to 10kHz |
| Bass Drum Mic | | |
| Sensitivity (@ 1kHz, 140dB SPL) | D42: | -54dB, ± 3dB |
| Snare-Tom Mic | D44: | -58dB, ± 3dB |
| Bass Drum Mic | | |
| Impedance | D42: | 600Ω |
| Snare-Tom Mic | D44: | 250Ω |
| Bass Drum Mic | | |
| Maximum SPL (@ 1% THD) | D42: | >130dB |
| Snare-Tom Mic | D44: | >140dB |
| Bass Drum Mic | | |
| Dimensions & Weight | D42: | 1.65" x 4.13" W: 6 oz |
| Snare-Tom Mic | D44: | 2.75" x 5.00" W: 1 lb |
| Bass Drum Mic | | |

TYPICAL POLAR PATTERNS

Cardioid — rotationally symmetrical about microphone axis, uniform with frequency

76-04244

CARVIN

12340 World Trade Drive, San Diego, CA 92128
(800) 854-2235
www.carvin.com

MICROPHONE DETAILS

| | | | | |
|-------------------------|-----------------------------------|--------------------------------------|---------------|----------------|
| TYPE & SOUND | TYPE: HIGH-SOUND PRESSURE DYNAMIC | FREQ: 20Hz to 10kHz | SOUND: | USE: BASS DRUM |
| ANGLE | | | | |
| DISTANCE | | | | |
| OTHER | USE: VOCAL | MIXER CHANNEL ?? SNAKE CHANNEL ?? | FILTER - Y/N: | |



• **CARVIN PG-56 MIC**

The Carvin PG56 mic....

Personal notes:

| MICROPHONE DETAILS | | | | |
|---------------------------|---------------|--------------------------------------|---------------|------|
| TYPE & SOUND | TYPE: | FREQ: | SOUND: | USE: |
| ANGLE | | | | |
| DISTANCE | | | | |
| OTHER | USE: VOCAL | MIXER CHANNEL ?? SNAKE CHANNEL ?? | FITLER - Y/N: | |



• **CARVIN CM-67 MIC**

The Carvin 67 mic....

Personal notes:

| MICROPHONE DETAILS | | | | |
|---------------------------|---------------------------------|--------------------------------------|---------------|------|
| TYPE & SOUND | TYPE: DYNAMIC UNIDIRECTIONAL | FREQ: 40 to 15,000HZ | SOUND: | USE: |
| ANGLE | | | | |
| DISTANCE | | | | |
| OTHER | USE: VOCAL | MIXER CHANNEL ?? SNAKE CHANNEL ?? | FITLER - Y/N: | |



• CARVIN CM-90E MIC

The Carvin CCM90E mic....

Personal notes:

| MICROPHONE DETAILS | | | | |
|---------------------------|--------------------------------------|--------------------------------------|--|---|
| TYPE & SOUND | TYPE: UNIDIRECTIONAL CONDENSER | FREQ: 30Hz to 20 kHz | SOUND: BRIGHT, CLEAN SOUND; HIGH END STUDIO RECORDING | USE: DISTANT MICING (OVERHEADS,: CRASH, SPLASH AND RIDE CYMBALS; EXCELLENT FOR HI- HAT USE |
| ANGLE | | | | |
| DISTANCE | | | | |
| OTHER | USE: VOCAL | MIXER CHANNEL ?? SNAKE CHANNEL ?? | FITLER - Y/N: | |



• **(TEMPORARY) PLACE HOLDER MIC**

The

Personal notes:

| MICROPHONE DETAILS | | | | |
|---------------------------|---------------|--------------------------------------|---------------|------|
| TYPE & SOUND | TYPE: DYNAMIC | FREQ: | SOUND: | USE: |
| ANGLE | | | | |
| DISTANCE | | | | |
| OTHER | USE: VOCAL | MIXER CHANNEL ?? SNAKE CHANNEL ?? | FITLER - Y/N: | |



VOCAL MICS

Mic placement is often limited by the amount of room available in the spaces between the drums, but getting the mic in the right place is crucial. Many engineers only mic the top head of the snare, while others prefer miking the top and bottom heads. For the mic above the snare, when it gets closer to the center of the head, it picks up more low end and less of the sound of the snares. It will sound darker and fuller but less snare-like. As you move away from the center toward the rim, the sound of the drum will be more balanced between the head and snares.

KstrongStudios microphones, mic information and use details in the studio are on the subsequent pages....



• VOCAL MIC WITH MXL 990

Using the ...

Personal notes:

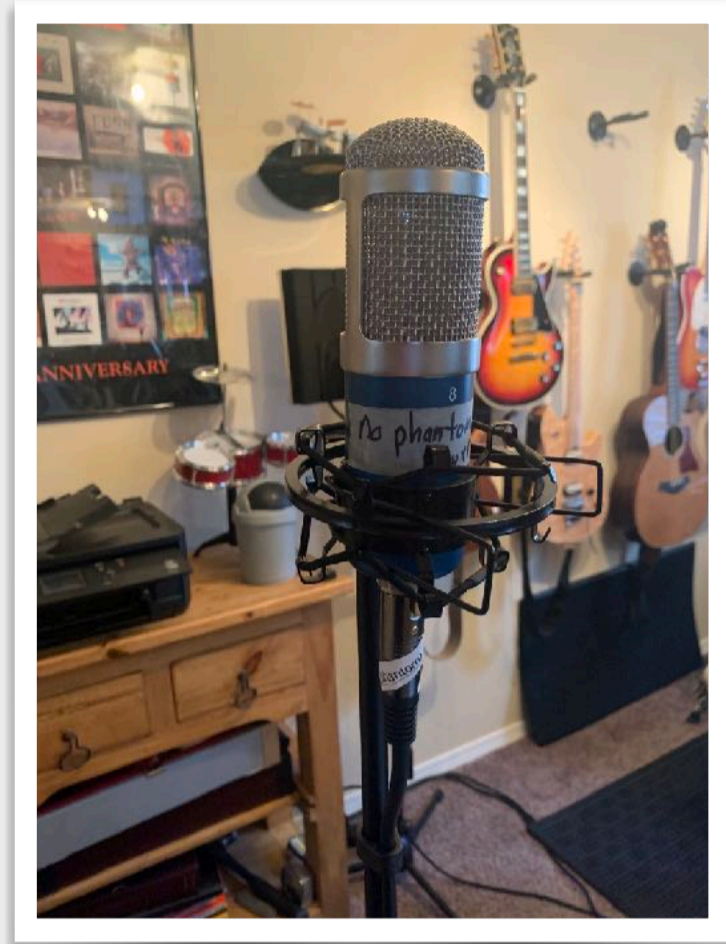


(DIAGRAM HERE)

• **VOCAL MIC WITH MXL R-40**

Using the ...

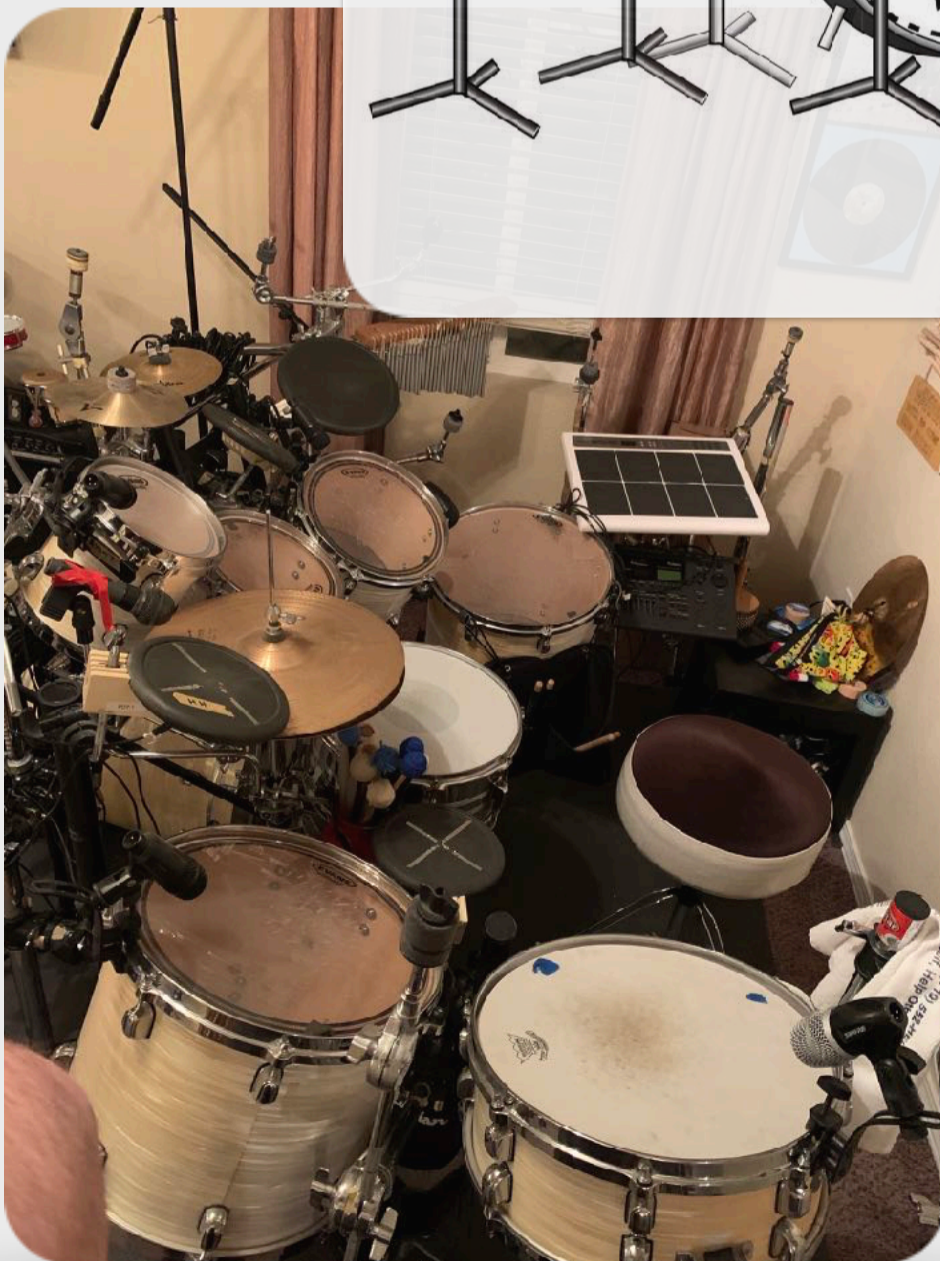
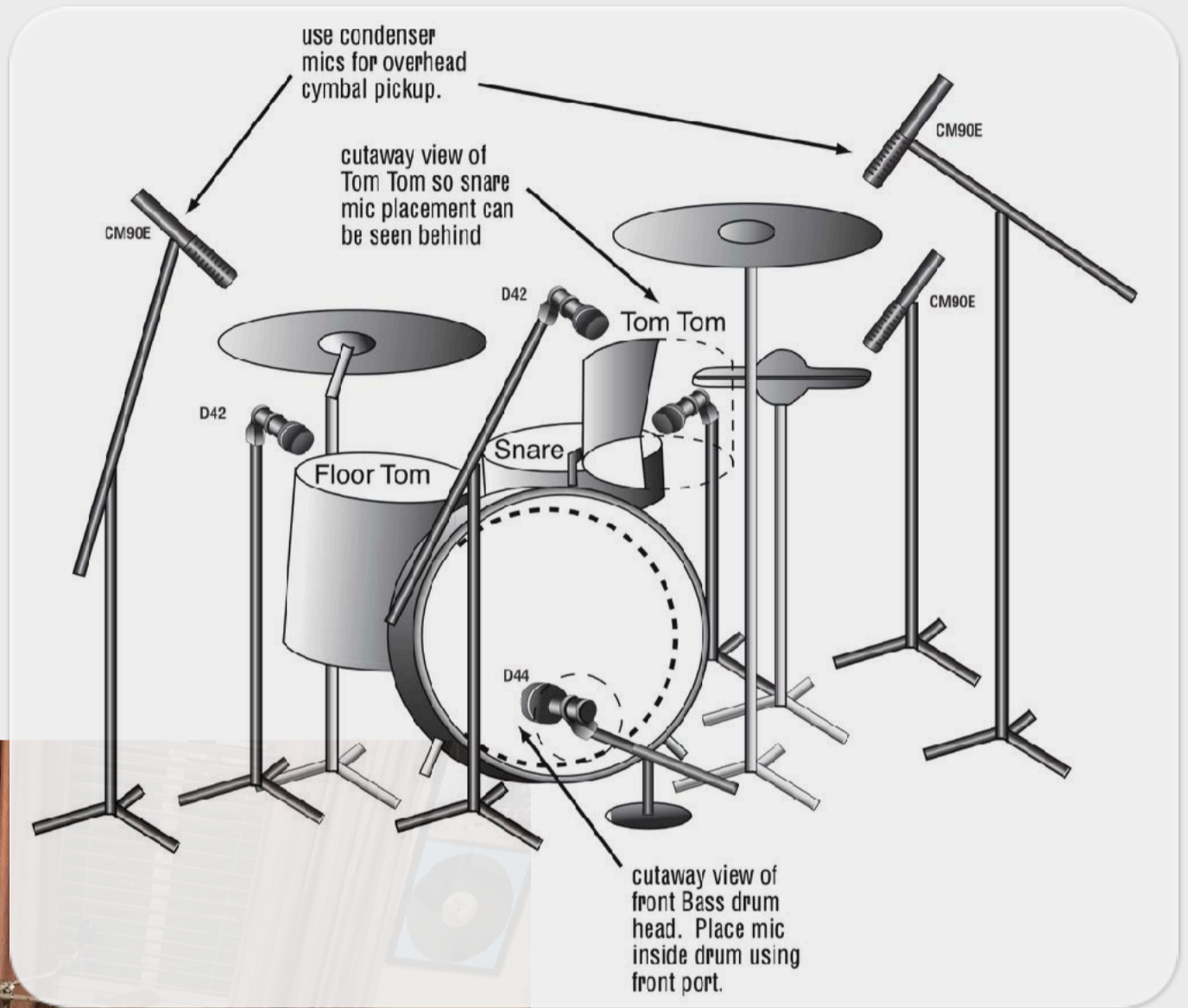
Personal notes:



(DIAGRAM HERE)

ACOUSTIC DRUMS

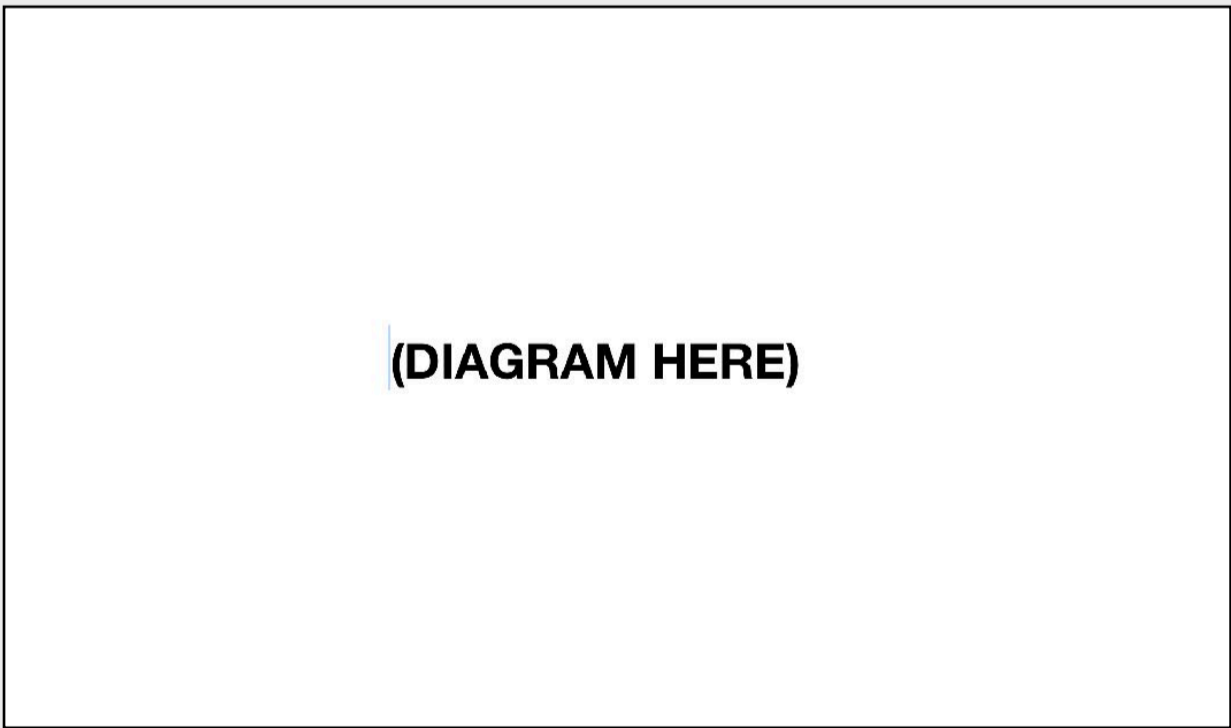
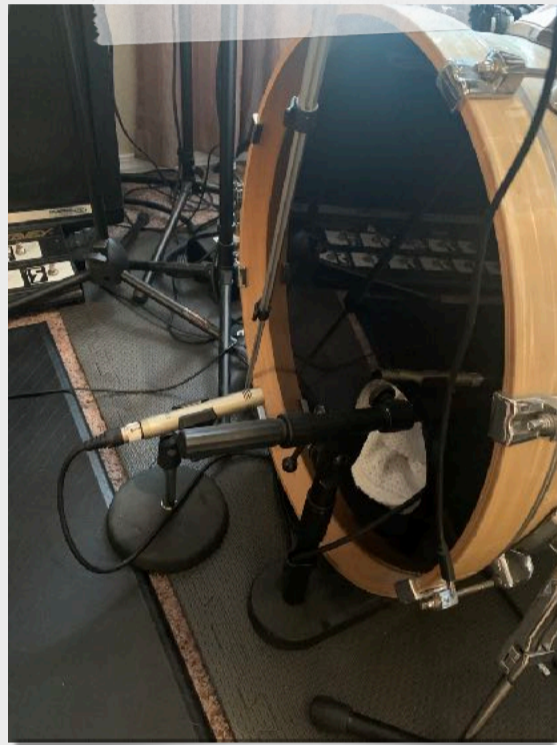
KstrongStudios uses a variety of microphones on the TAMA SwingStar birchwood kit. Each section will discuss placement details. To enable better tone, Kstrongstudios uses two mics on the the bass drum. The MXL 991 is located just outside the head, while the Carvin D44 is located inside of the drum. Set-up details are captured below.



• **BASS DRUM MIC WITH MXL 991**

The mic information is on the microphone details page (add link to microphone title). See the diagram and details chart for specific position details.

Personal notes:



• **BASS DRUM MIC WITH CARVIN D-44**

The mic information is on the microphone details page (add link to microphone title). See the diagram and details chart for specific position details.

Personal notes:



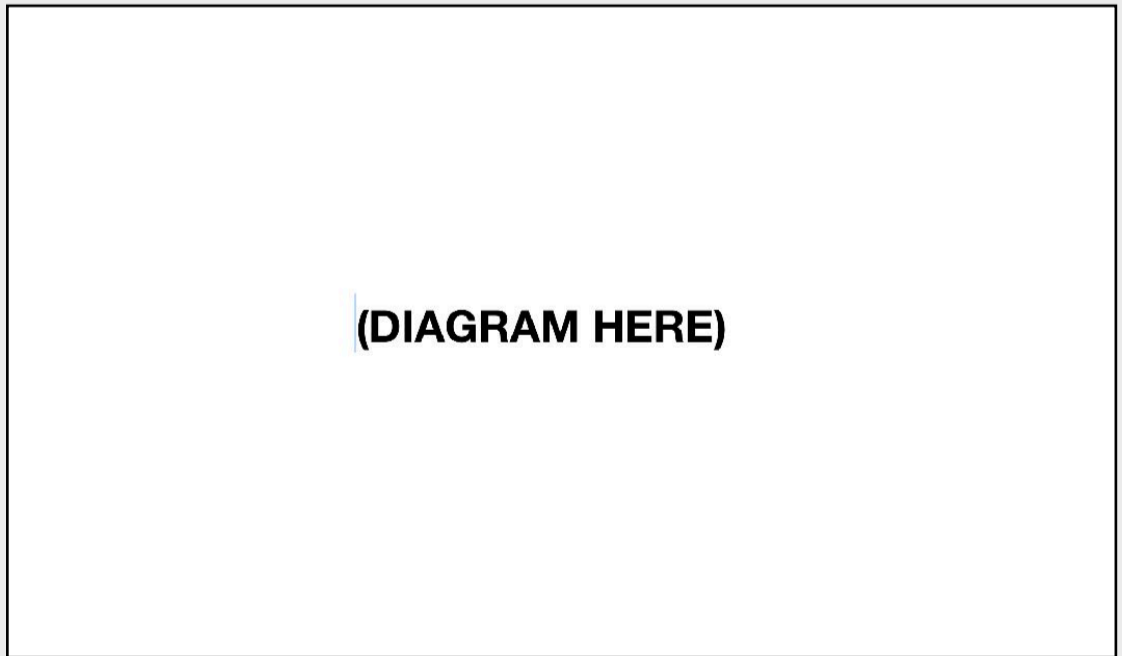
(DIAGRAM HERE)

• SNARE 1 (MAIN) (TOP) MIC WITH ???

Using the (add link to microphone title) ??? microphone ...

Personal notes:

Select the microphone name to see the microphone details page. See the diagram and details chart for specific position details.

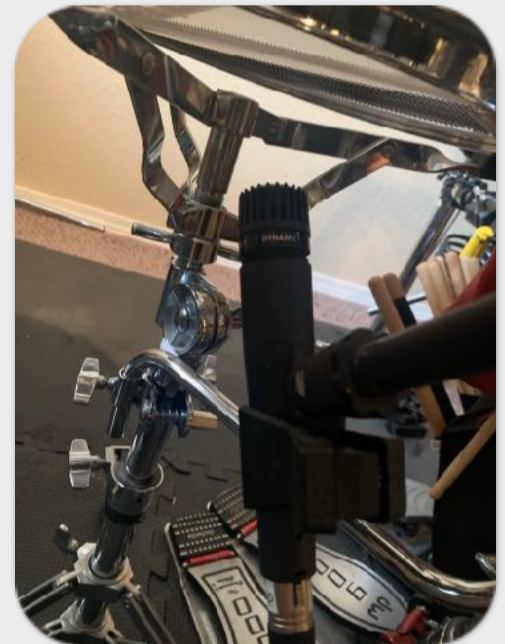


• **SNARE 1 (MAIN) (BOTTOM) MIC WITH ???**

Using the (add link to microphone title) ??? microphone ... Many engineers only mic the top head of the snare, while others prefer miking the top and bottom heads. For the mic above the snare, when it gets closer to the center of the head, it picks up more low end and less of the sound of the snares. It will sound darker and fuller but less snare-like. As you move away from the center toward the rim, the sound of the drum will be more balanced between the head and snares.

Personal notes:

Select the microphone name to see the microphone details page. See the diagram and details chart for specific position details.



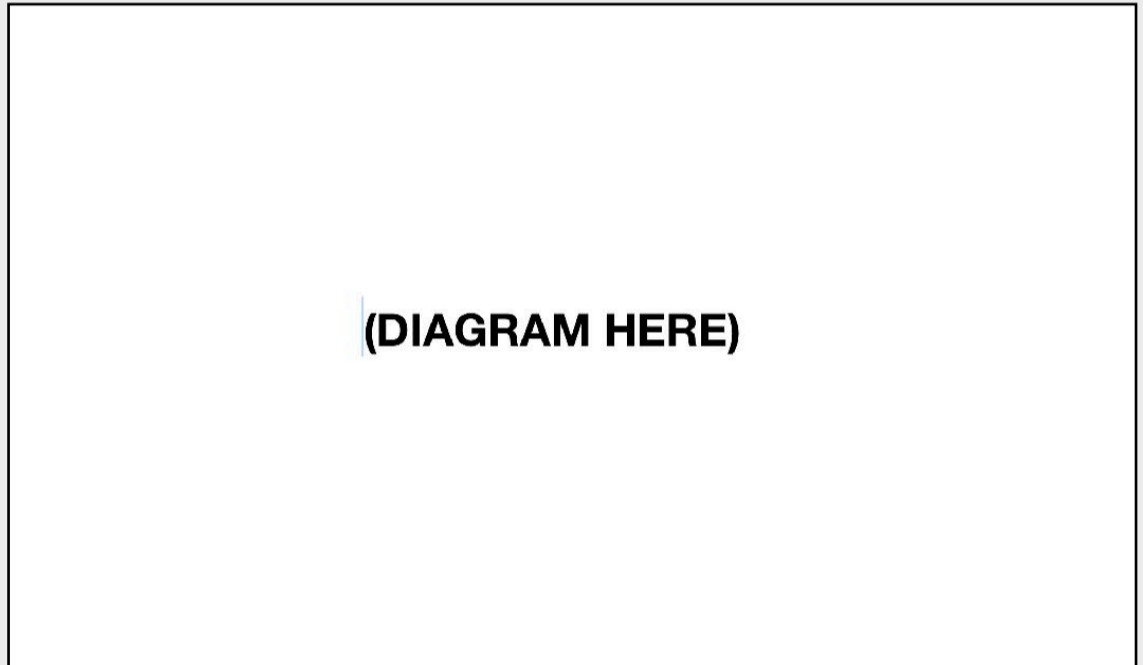
(DIAGRAM HERE)

• SNARE 2 (ACCENT) (TOP ONLY) MIC WITH ???

Using the (add link to microphone title) ??? microphone ... Many engineers only mic the top head of the snare, while others prefer miking the top and bottom heads. For the mic above the snare, when it gets closer to the center of the head, it picks up more low end and less of the sound of the snares. It will sound darker and fuller but less snare-like. As you move away from the center toward the rim, the sound of the drum will be more balanced between the head and snares.

Personal notes:

Select the microphone name to see the microphone details page. See the diagram and details chart for specific position details.



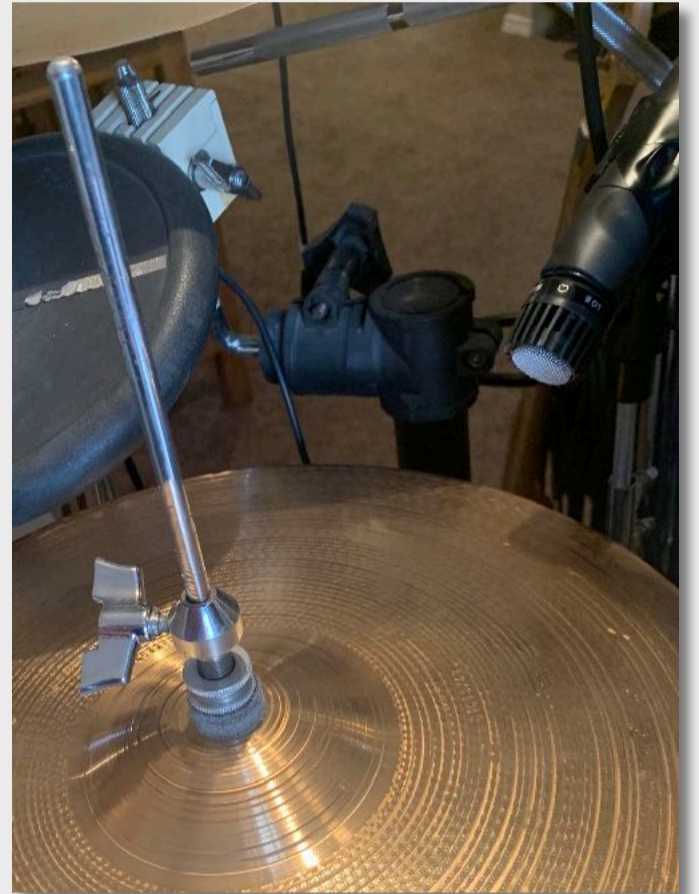
• **HI-HAT (MAIN) MIC WITH ???**

Using the (add link to microphone title) ??? microphone ...

Personal notes:

Select the microphone name to see the microphone details page. See the diagram and details chart for specific position details.

(DIAGRAM HERE)



• **TOM 1 MIC WITH ???**

Using the (add link to microphone title) ??? microphone ...

Personal notes:

Select the microphone name to see the microphone details page. See the diagram and details chart for specific position details.

(DIAGRAM HERE)



• **TOM 2 MIC WITH ???**

Using the (add link to microphone title) ??? microphone ...

Personal notes:

Select the microphone name to see the microphone details page. See the diagram and details chart for specific position details.



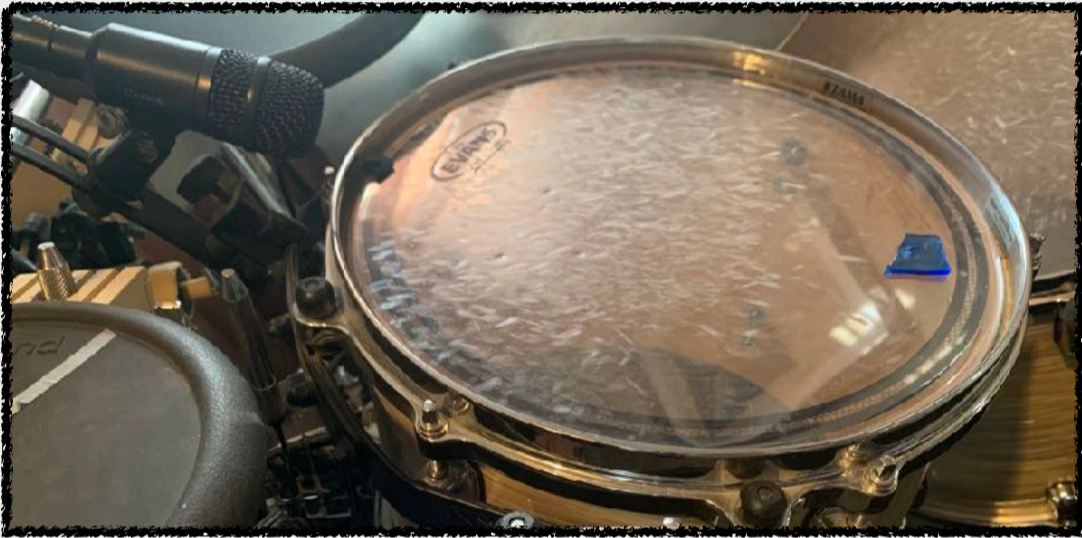
(DIAGRAM HERE)

• **TOM 3 MIC WITH ???**

U sing the (add link to microphone title) ??? microphone ...

P ersonal notes:

S elect the microphone name to see the microphone details page. See the diagram and details chart for specific position details.



(DIAGRAM HERE)

• **TOM 4 MIC WITH ???**

Using the (add link to microphone title) ??? microphone ...

Personal notes:

Select the microphone name to see the microphone details page. See the diagram and details chart for specific position details.

(DIAGRAM HERE)

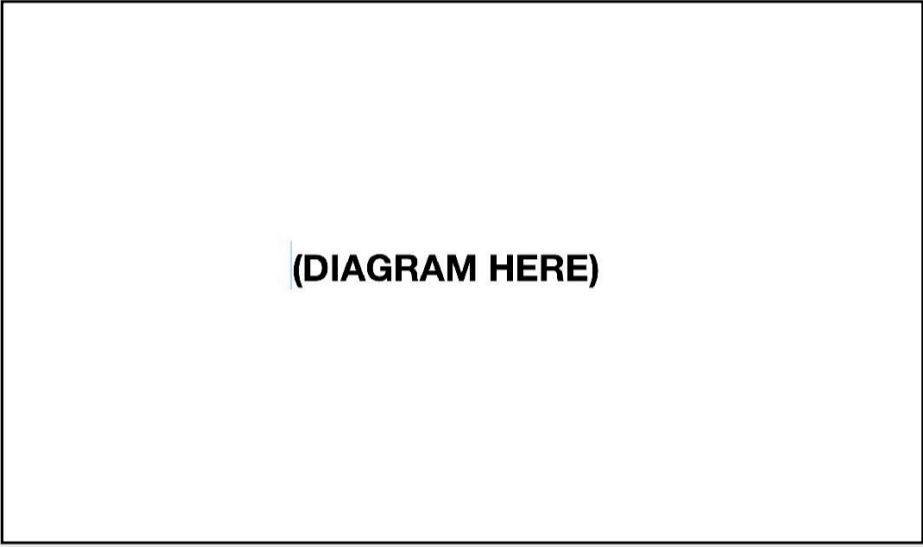


• **TOM 5 MIC WITH ???**

Using the (add link to microphone title) ??? microphone ...

Personal notes:

Select the microphone name to see the microphone details page. See the diagram and details chart for specific position details.



• RIDE CYMBAL (MAIN) WITH ???

Using the (add link to microphone title) ??? microphone ...

Personal notes:

Select the microphone name to see the microphone details page. See the diagram and details chart for specific position details.

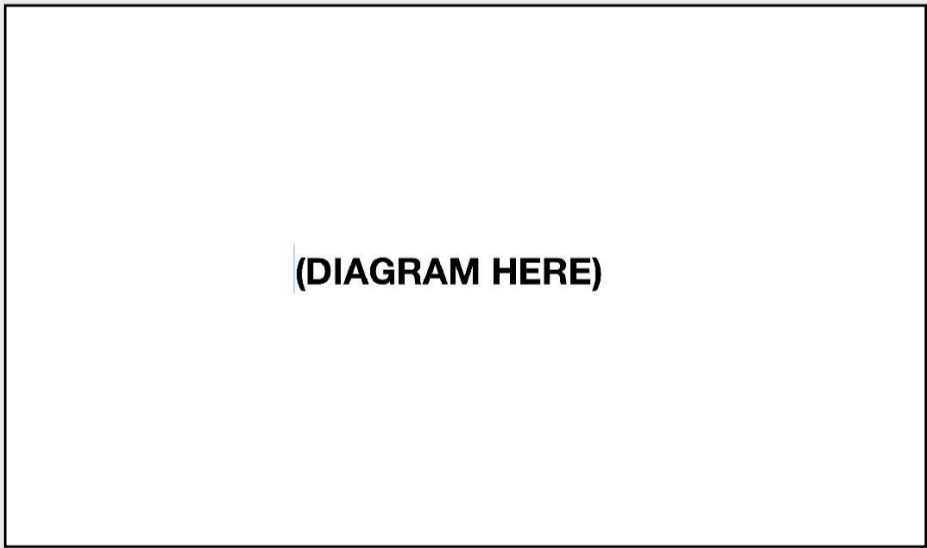
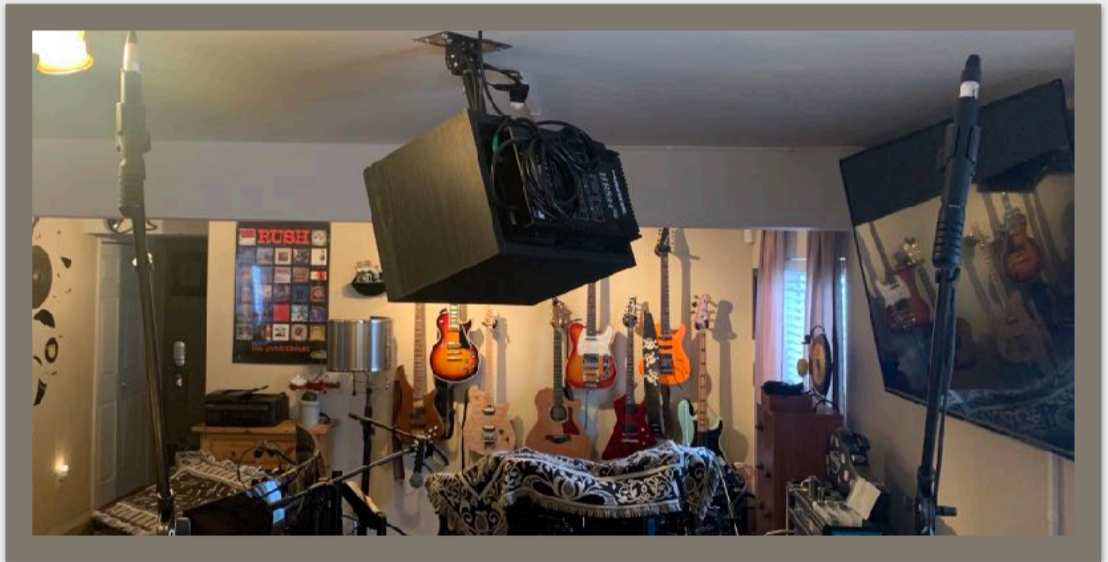


• CYMBALS AND ACOUSTIC PERCUSSION MIC WITH ???

Using the (add link to microphone title) ??? microphone ...

Personal notes:

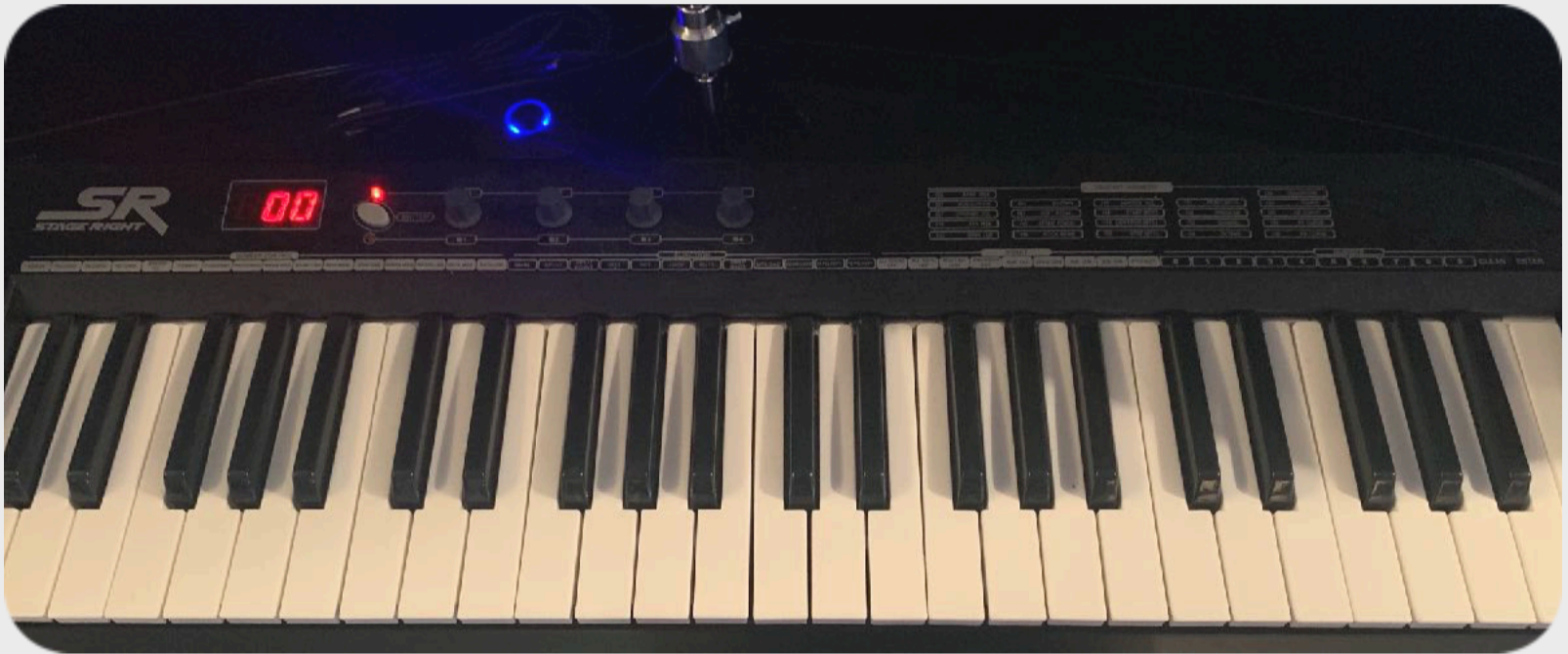
Select the microphone name to see the microphone details page. See the diagram and details chart for specific position details.



RECORD USING THE USB/MIDI

USB/MIDI...

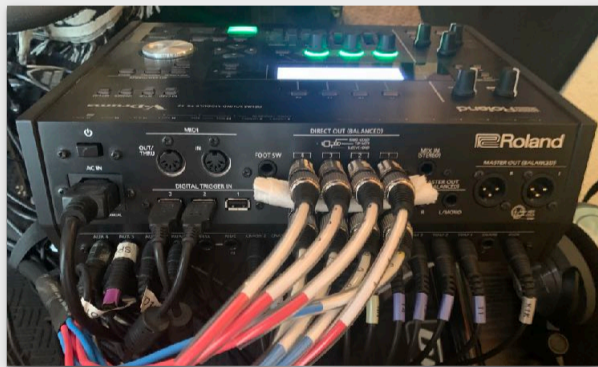
Personal notes:



• ROLAND TD-50 DRUMS VIA USB/MIDI OR AUDIO OUTPUTS

Roland TD-50...

Personal notes:



• **TD-10 V-DRUM VIA MIDI OR AUDIO OUTPUTS**

Mic placement is often limited by the amount of room available in the spaces between the drums, but getting the mic in the right place is crucial. Many engineers only mic the top head of the snare, while others prefer miking the top and bottom heads. For the mic above the snare, when it gets closer to the center of the head, it picks up more low end and less of the sound of the snares. It will sound darker and fuller but less snare-like. As you move away from the center toward the rim, the sound of the drum will be more balanced between the head and snares.

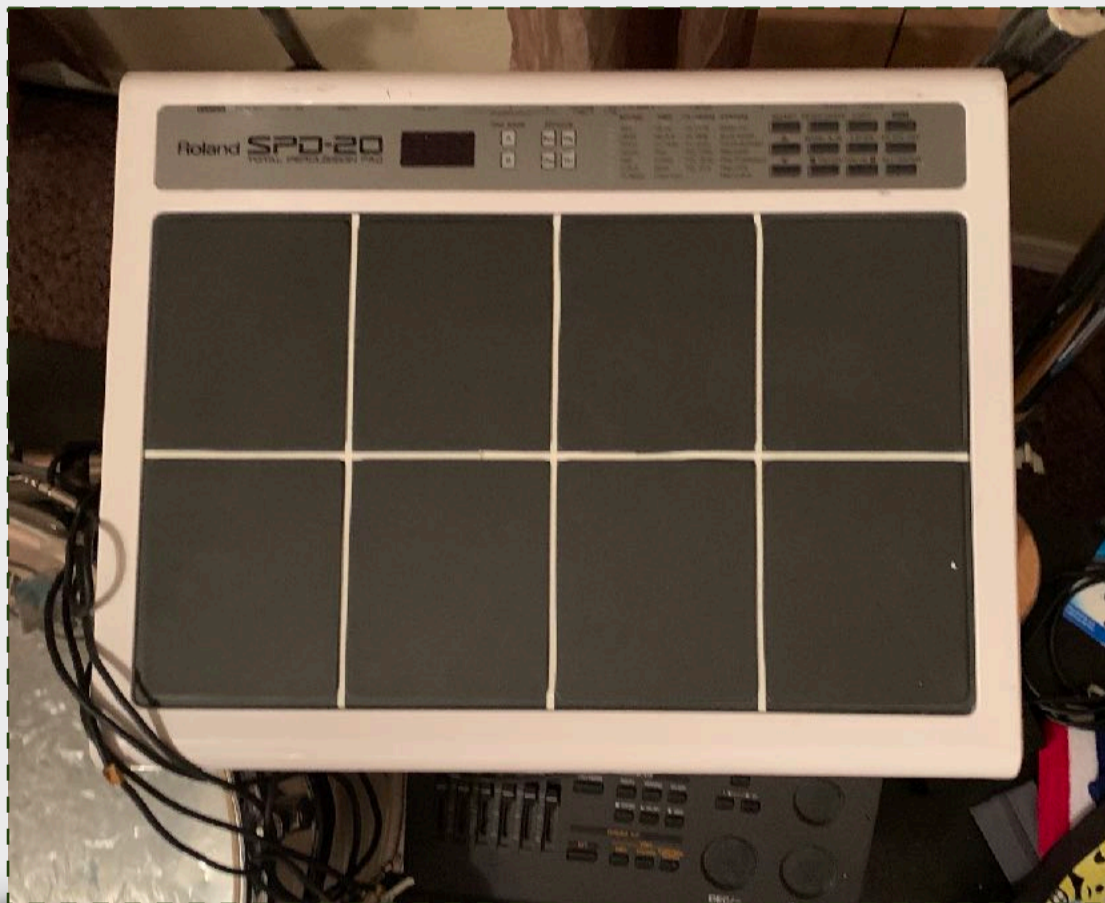
Personal notes:



• **SPD-20 PERCUSSION MODULE WITH MIDI OR AUDIO OUTPUTS**

Mic placement is often limited by the amount of room available in the spaces between the drums, but getting the mic in the right place is crucial. Many engineers only mic the top head of the snare, while others prefer miking the top and bottom heads. For the mic above the snare, when it gets closer to the center of the head, it picks up more low end and less of the sound of the snares. It will sound darker and fuller but less snare-like. As you move away from the center toward the rim, the sound of the drum will be more balanced between the head and snares.

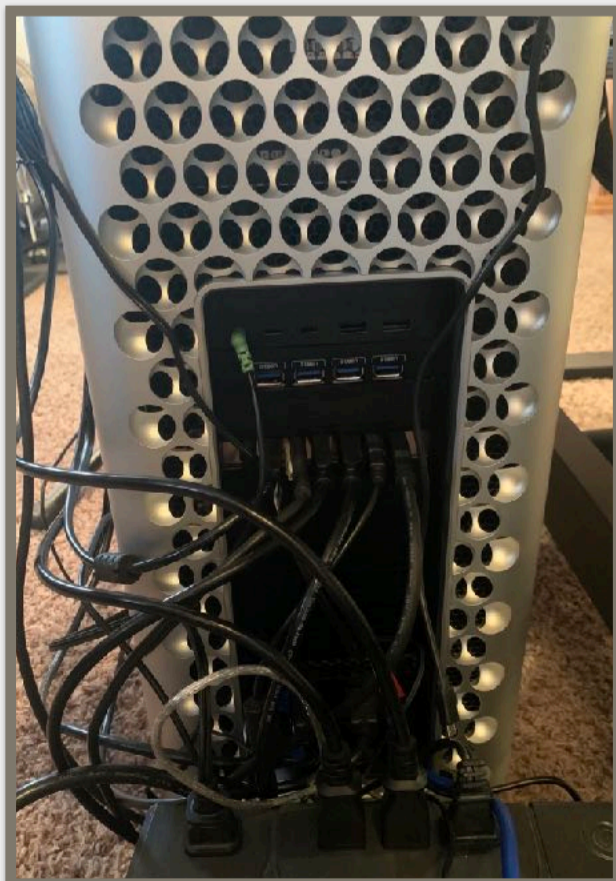
Personal notes:



RECORDING INSTRUMENT AMPLIFIERS VIA MIC, DIRECT OUTPUT OR MIDI/USB

Mic placement is often limited by the amount of room available in the spaces between the drums, but getting the mic in the right place is crucial. Many engineers only mic the top head of the snare, while others prefer miking the top and bottom heads. For the mic above the snare, when it gets closer to the center of the head, it picks up more low end and less of the sound of the snares. It will sound darker and fuller but less snare-like. As you move away from the center toward the rim, the sound of the drum will be more balanced between the head and snares.

Personal notes:

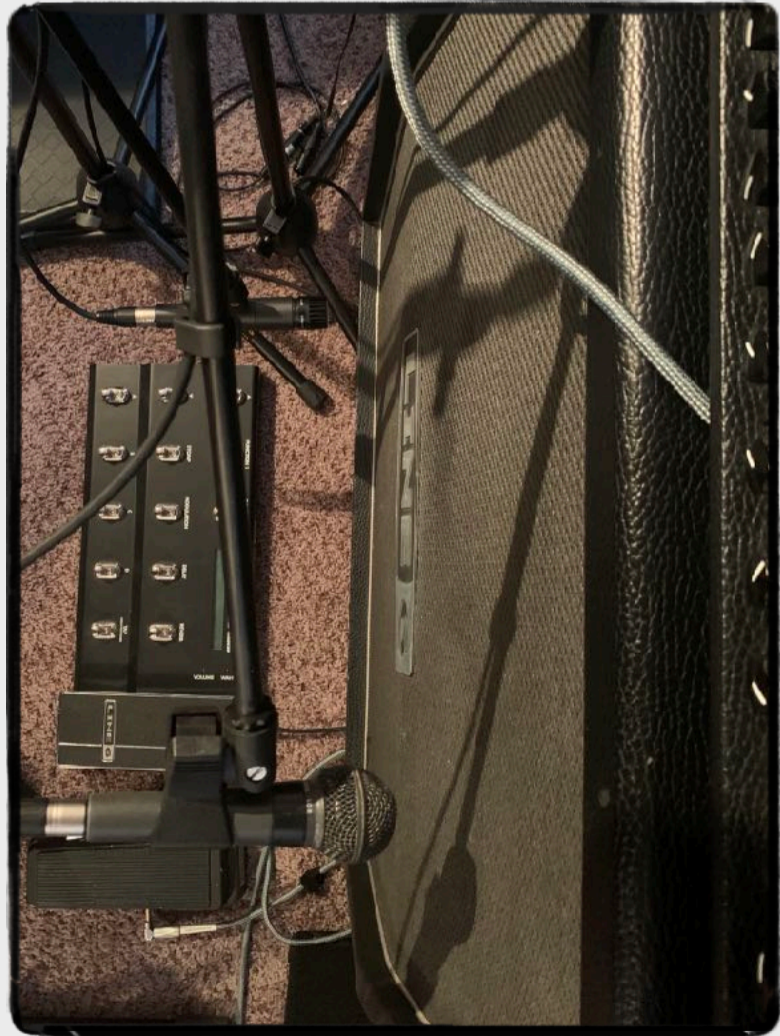
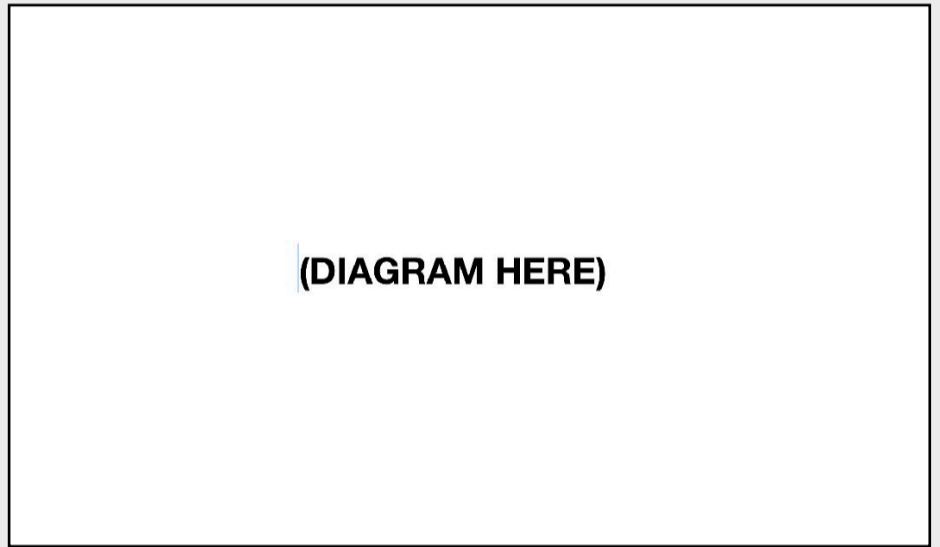
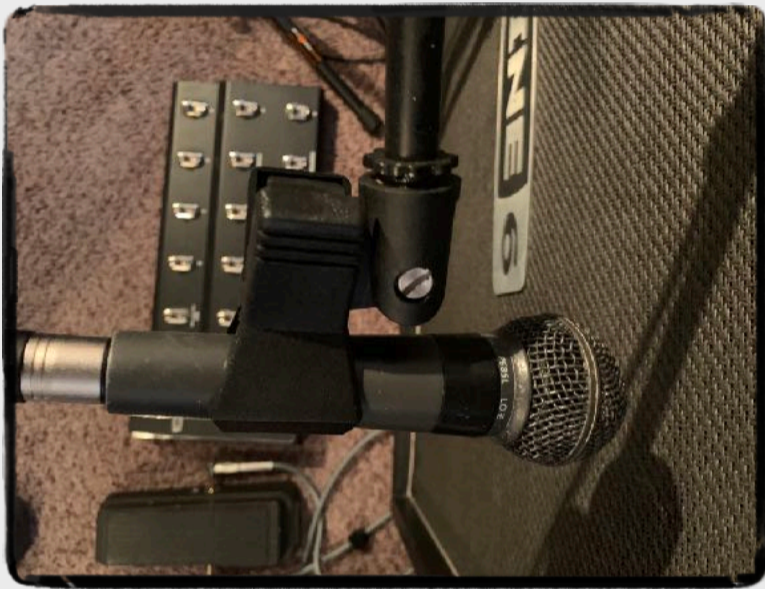


• BOGNER/LINE 6 GUITAR AMPLIFIER VIA MIC AND DIRECT OUTPUT

Using the (add link to microphone title) ??? microphone ...

Personal notes:

Select the microphone name to see the microphone details page. See the diagram and details chart for specific position details.

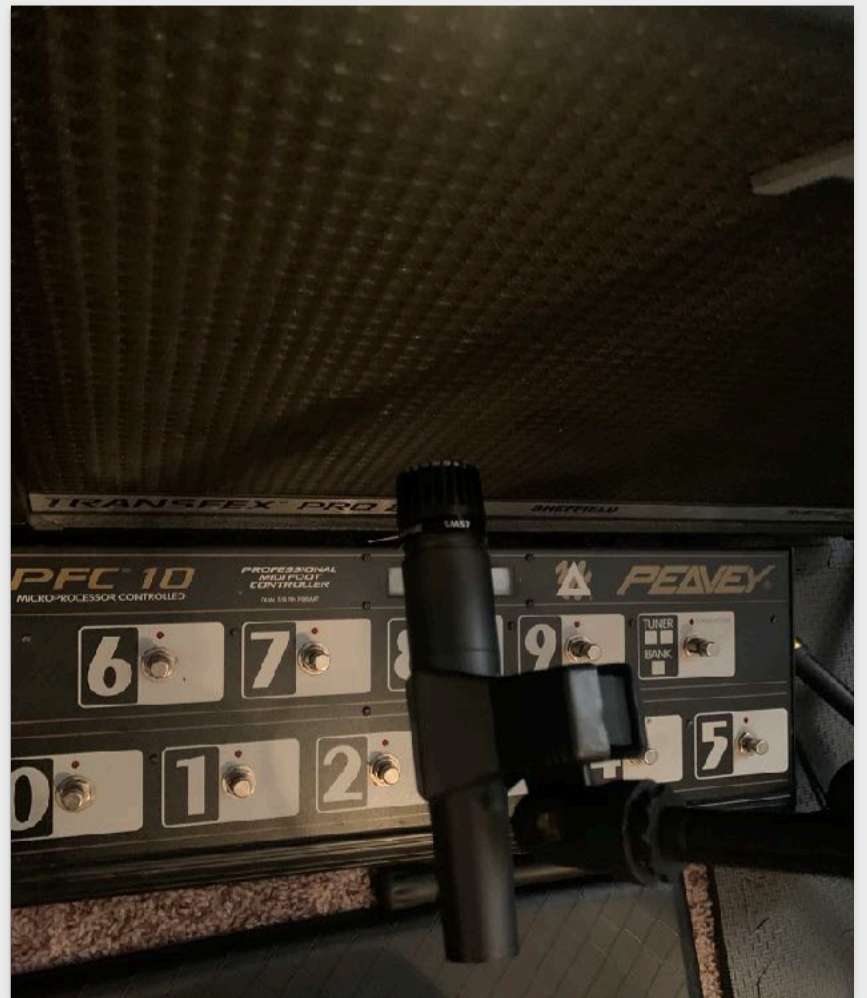


• **PEAVEY TRANSFEX GUITAR AMPLIFIER VIA MIC OR DIRECT OUTPUT**

Using the (add link to microphone title) ??? microphone ...

Personal notes:

Select the microphone name to see the microphone details page. See the diagram and details chart for specific position details.



• **RECORD USING THE MARK BASS VIA MIC OR DIRECT OUTPUT**

Using the (add link to microphone title) ??? microphone ...

Personal notes:

Select the microphone name to see the microphone details page. See the diagram and details chart for specific position details.



• **BASSPOD VIA DIRECT OUTPUT OR THROUGH MARK BASS AMP**

Mic placement is often limited by the amount of room available in the spaces between the drums, but getting the mic in the right place is crucial. Many engineers only mic the top head of the snare, while others prefer miking the top and bottom heads. For the mic above the snare, when it gets closer to the center of the head, it picks up more low end and less of the sound of the snares. It will sound darker and fuller but less snare-like. As you move away from the center toward the rim, the sound of the drum will be more balanced between the head and snares.

Personal notes:



TYPES OF GUITARS AVAILABLE AT KSTRONGSTUDIOS

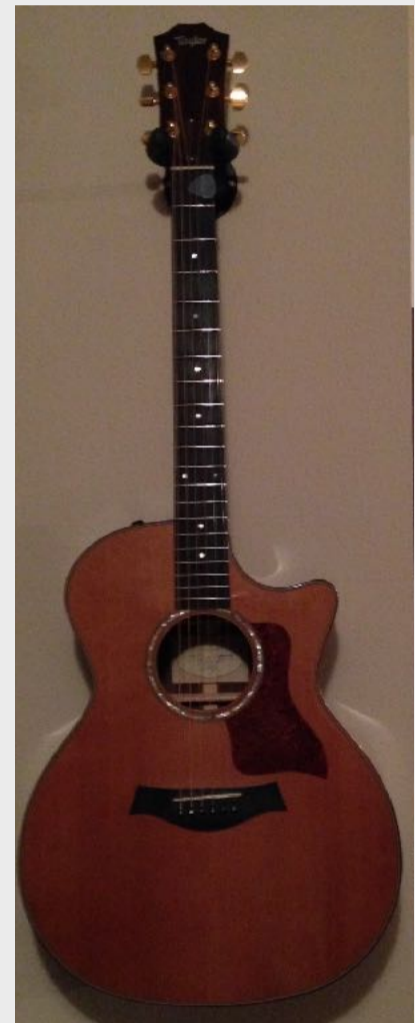
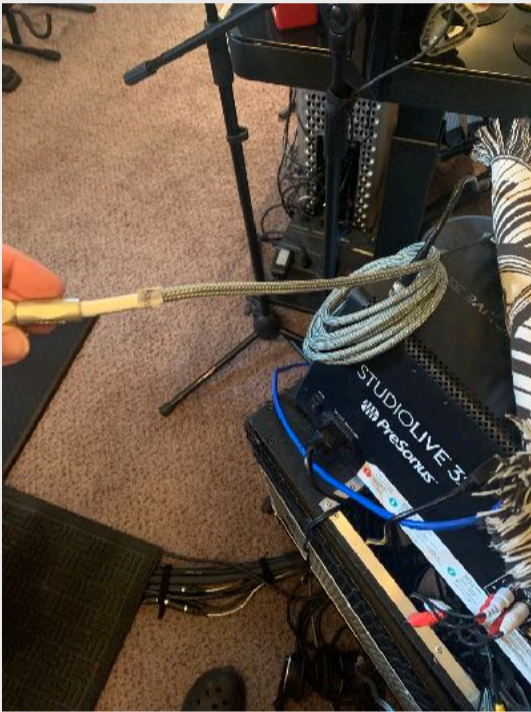
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• TAYLOR 614CE ACOUSTIC GUITAR VIA MIC OR CABLE

The (name guitar) ...

Personal notes:



| Guitar Details - SN# | | | |
|-----------------------|--|--|--|
| PHYSICS | | | |
| TONE | | | |
| OTHER NOTABLE DETAILS | | | |
| | | | |

• GIBSON LES PAUL CUSTOM

The (name guitar) ...

Personal notes:



| Guitar Details - SN# | | | | |
|-----------------------------|----------------------------|---------------------------------------|-------------------------------|------------------|
| PHYSICS | HEAVY | EASY TO PLAY | MEDIUM NECK THICKNESS | |
| TONE | SMOOTH;WARM RYTHYM | SHARP TREBLE | 3-TONES | |
| OTHER NOTABLE DETAILS | LITTLE FEEDBACK | FAIRLY RESPONSIVE TONE & VOLUME KNOBS | NEARLY NEVER GOES OUT OF TUNE | TUNED 440 DROP-D |
| | SET-UP FOR 10-GAGE STRINGS | NO SOUNDS FROM THE KNOBS OR JACK | STRAP LOCKS | |



**• FENDER STRATOCASTER SQUIRE
“PENNY”**

The (name guitar) ...

Personal notes:

| Guitar Details - SN# | | | |
|-----------------------|--|--|--|
| PHYSICS | | | |
| TONE | | | |
| OTHER NOTABLE DETAILS | | | |
| | | | |

• **FENDER TELECASTER**



The (name guitar)

Personal notes:

| Guitar Details - SN# | | | |
|-----------------------|--|--|--|
| PHYSICS | | | |
| TONE | | | |
| OTHER NOTABLE DETAILS | | | |
| | | | |

• **IBANEZ ?????**



The (name guitar)

Personal notes:

| Guitar Details - SN# | | | |
|-----------------------|--|--|--|
| PHYSICS | | | |
| TONE | | | |
| OTHER NOTABLE DETAILS | | | |
| | | | |

• EVH WOLFGANG

The (name guitar) ...

Personal notes:



| Guitar Details - SN# | | | |
|-----------------------|--|--|--|
| PHYSICS | | | |
| TONE | | | |
| OTHER NOTABLE DETAILS | | | |
| | | | |

• **LAP GUITAR**

The (name guitar) ...

Personal notes:



| Guitar Details - SN# | | | |
|-----------------------|--|--|--|
| PHYSICS | | | |
| TONE | | | |
| OTHER NOTABLE DETAILS | | | |
| | | | |

TYPES OF BASS GUITARS

Mic placement is often limited by the amount of room available in the spaces between the drums, but getting the mic in the right place is crucial. Many engineers only mic the top head of the snare, while others prefer miking the top and bottom heads. For the mic above the snare, when it gets closer to the center of the head, it picks up more low end and less of the sound of the snares. It will sound darker and fuller but less snare-like. As you move away from the center toward the rim, the sound of the drum will be more balanced between the head and snares.



• FENDER PRECISION SQUIRE

The (name guitar) ...

Personal notes:



| Guitar Details - SN# | | | |
|-----------------------|--|--|--|
| PHYSICS | | | |
| TONE | | | |
| OTHER NOTABLE DETAILS | | | |
| | | | |

• TORNADO BASS (CUSTOM)

The (name guitar) ...

Personal notes:



| Guitar Details - SN# | | | |
|-----------------------|--|--|--|
| PHYSICS | | | |
| TONE | | | |
| OTHER NOTABLE DETAILS | | | |
| | | | |

CLOSURE & RESOURCES

Mic placement is often...

SUPPORT WEBSITES:



INDEX

