

Here are some tracking setup suggestions. What is in red is highly recommended. The recording levels should not be too loud (peaks should not exceed -6dBFS). If you're tracking yourself take care that no clipping occur. Please also record "1shots" of each drum element at 3 different velocities (*p*, *f*, *ff*) with all drum tracks recording (separate them by 5 seconds of silence). Do not hesitate to ask me if something is not clear or if you want some piece of advice.

Export all your tracks with same 0 point, without any compression/EQ, unless It's very special to the sound (or tracked with). Reverbs and delays if added during the tracking, should come on separate tracks

	Instrument	Microphone/track	Position	Comments
DRUMS	Kick	D 112	In the head hole, pointing at where the strike occurs	The most natural of the "kick oriented" mics (far better than B52, etc...)
		M88	1,5M, "tunneled" with blanket, if resonant kick drum Bonham style wanted	
		Sub		
	Snare Top	KM 184 / SM57	aiming at the center, avoiding max HH leak	Extra care of the tuning of both heads, according to the style of the song.
	Snare Bottom	KM 184 / C 535	vertical aiming at center of the head	pay attention to the phase
	Each Tom top	MD 421	aiming at center of the head	Pay attention to the tuning of top/bottom heads together, so they generate a resonance and not a dissonant interval
	Each Tom Bot	SM 57 or e604	aiming at center of the head	
	HH	Any small diaph condenser mic	Aiming at the hit	The use is to add precision to some parts, but I almost never use this track
	Ride/chinese	Any small diaph condenser mic		
	OH	Any transformer microphone	Around 50cm above hiher crash cymbals	
	Room	2 omnidirectional (C 414 XLII)	Placed facing the drum (distance depends of the liveness of the room)+ 1 meter on each side from the exterior of the drums. Kick and snare must be equidistant to each mike. I recommend to place them so phase meets the OH mics on snare hits	I tend to use these tracks for the main sound of the drums. Don't look for a too much roomy /reverb sound when placing those mics, but more to the most natural drum sound you would like to ear on your record, already mixed.
GUITARS	Bass	DI		
		D112	Stuck to the grill of the cab, plain center of the 10" Speaker	After many comparisons, A/Bs etc... by far the most natural
	Electric Guitar	R 121 / SM 57	Stuck to the grill of the cab, placed to taste from of the 12" Speaker	R121 is a far best choice if the studio has one.
		C 535	Stuck to the grill of the cab, placed centered or not, according to the color you want to give by mixing int to the 57	
		KM 184	If it is a live room, between 50cm and 1m away from the cab	useful if you want to get some natural liveness to the sound, ant the guitar should be clearly audible in the mix. Not really usefiul if you're building a wall of powerful guitars. Think of Brian may solos, or funky guitars. This effect can always be achieved at the mixing stage without this track.
	DI		Very important for edition purposes, especially on distorted guitars. It can also be used as a backup, (reamp, ampsim etc...)	

		Strings of the electric guitar, any small diaph condenser mic	Aiming at the pick, 15/20 cm	Can add some natural sound especially distorted/crunch guitars. Example: intro of "the pretender" by foo fighters
	Acoustic Guitar	KM184	15/20 cm, aiming at the end of the fretboard (45 degrees),	
		C414	60 cms away aiming at the center of the guitar	
SYNTHS	Synths	Stereo DI /Mono DI if mono		
	Amplified Synths	Stereo DI /Mono DI if mono		
		Microphone on each (L/R) channel		
OTHERS	String ensemble/ classical brass ensemble (for pop/rock/any modern style)	A/B stereo	conductor (adapt to the liveness of the room)	
		Close-ups for each section		
	Brass jazz/funk ensemble	A/B stereo at conductor position		
		Dynamic mic on each brass		
	Solo Clarinet	pavillion		
		keys		
VOCALS	U87, C 414 XLII, SM7...	whatever mic you want matching the voice. Do Use a good preamp! 1073, UA 610 etc.... Avoid loud compression at the tracking stage. Double check for pops and proximity effect.		