
Subject: This is what I am plannig...

Posted by [Spappy](#) on Tue, 16 Aug 2005 04:46:31 GMT

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t;>>to the fall of the space that is farthest from them or from the wall

> >

> > that is

> >

> >>>behind them. I know that since they are broadcasting into the room,
that

> >

> > the

> >

> >>>front makes sense, but music travels all directions and it seems it

> >

> > would

> >

> >>>>

Subject: Re: This is what I am plannig...

Posted by [RZ](#) on Wed, 17 Aug 2005 06:00:05 GMT

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>

>>>>in

>>>>

>>>>

>>>>>a very small market and I am starting to carve out a niche for myself.

>>>

>>>The

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>>>

>>>>>engineers in the other studios around here have many more years behind

>>>

>>>the

>>>

>>>

>>>>>board than I do (average of around 30 years of full-time *earning a living

>>>>>at it* kind of experience so I'm a comparative newbie)

>>>>>

>>>>>I've learned a few things over the years of turd polishing and doing

>

> small

>

>>>>>demo projects and I'm starting to actually get some small labels sniffing

Subject: Re: This is what I am plannig...

Posted by [Chris Ludwig](#) on Wed, 17 Aug 2005 14:19:41 GMT

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- > These exist because people consider the stereo imaging and sound stage
 - > important.
 - > Obviously this is not the most critical issue in typical, modern, radio
 - > driven
 - > productions, but that does not equate to being meaningless.
 - > I love recording in true stereo (primarily M/S) whenever it seems
 - > appropriate.
 - >
 - > Trying to control the sound stage "after the fact" is a completely
 - > different
 - > animal but again, the details do add up.
 - > I have been playing around a little with GigaPulse, the convolution reverb
 - > that comes with Giga3, and now available separately. With multiple
 - > instances,
 - > you can create a very controlled and convincing 3D soundstages that you
 - > actually
 - > can adjust during mixdown. This reminds me a little of using the Calrec
 - > Soundfield
 - > (the ultimate mic for post recording control of sound stage.)
 - >
 - > The new generation of hardware and software phase correction systems also
 - > opens up new possibilities. As an example: If you record a small acoustic
 - > ensemble with M/S, you should be able
-