

---

Subject: Do you know?

Posted by [zmora](#) on Fri, 04 Apr 2008 02:39:41 GMT

[View Forum Message](#) <> [Reply to Message](#)

---

go here

<http://home.flash.net/~blitz/tunes.html>

Danny Russell. (not solo, not short, hi-fi). Effective combination of MIDI instrumentation and rock guitar with miked tube combo amps.

All the guitar sounds are real guitars through an assortment of small orphaned combos that I've accumulated. The single mic was placed close on the speaker in all instances, but positioned differently depending on the particular amp in use, and/or just depending on what I needed to hear on a particular track. The guitar tracks were basically recorded flat and dry. On a couple tracks, small amounts of corrective EQ were used to remove rumbling or booming noises from below, but not so as to shape tonality. Also on a few of the solos, a small amount of amp reverb was used, mostly just to loosen up my playing a bit. No direct was used on guitar parts.

Since I had the amp with me in the same room as the playback monitors, I had to throw a thick blanket over the amp and mic to muffle the volume and minimize bleedthrough. Only problem is that amp doesn't ventilate with the blanket on. In two instances, I had an amps produce smoke while recording. That puts danger in the sound! You can't get that any other way. ...vocals on Head Around were sung through, and miked off of the same amp the guitars were recorded through (Marshall master volume combo). I sang into the amp using an ancient ('72) omni-directional condenser that came with my Sony portable cassette recorder that I somehow still have from when I was a kid."

Equipment was really basic. Nothing exotic. Mic is an Optimus 33-3018 dynamic, bought it on sale for \$19.95 (cheap). It's Radio Shack's crappy version of a Shure 57. The only difference is that unlike the Shure, it probably wouldn't withstand the high SPL's of close-miking real drums... Soundcard, I couldn't even tell you. I can't find a number on it anywhere, but it does say Yamaha on it. It came with my 'puter. It's really noisy, but I think I've managed to utilize that to my advantage as an additional warmth to the final sound. The MIDI voices were all generated in software via Yamaha S-YXG50 (came with the soundcard).

---

---

Subject: Re: Do you know?

Posted by [excelav](#) on Fri, 04 Apr 2008 03:53:57 GMT

[View Forum Message](#) <> [Reply to Message](#)

---

Cool; )

"zmora" <docent191@wp.pl> wrote:

>

>go here

>

>

><http://home.flash.net/~blitz/tunes.html>

>

>

>

>

>

>Danny Russell. (not solo, not short, hi-fi). Effective combination of MIDI  
>instrumentation and rock guitar with miked tube combo amps.

>

>All the guitar sounds are real guitars through an assortment of small orphaned  
>combos that I've accumulated. The single mic was placed close on the speaker  
>in all instances, but positioned differently depending on the particular  
>amp in use, and/or just depending on what I needed to hear on a particular  
>track. The guitar tracks were basically recorded flat and dry. On a couple  
>tracks, small amounts of corrective EQ were used to remove rumbling or booming  
>noises from below, but not so as to shape tonality. Also on a few of the  
>solos, a small amount of amp reverb was used, mostly just to loosen up my  
>playing a bit. No direct was used on guitar parts.

>

>Since I had the amp with me in the same room as the playback monitors, I  
>had to throw a thick blanket over the amp and mic to muffle the volume and  
>minimize bleedthrough. Only problem is that amp doesn't ventilate with the  
>blanket on. In two instances, I had an amps produce smoke while recording.  
>That puts danger in the sound! You can't get that any other way. ...vocals  
>on Head Around were sung through, and miked off of the same amp the guitars  
>were recorded through (Marshall master volume combo). I sang into the amp  
>using an ancient ('72) omni-directional condenser that came with my Sony  
>portable cassette recorder that I somehow still have from when I was a kid."

>

>

>Equipment was really basic. Nothing exotic. Mic is an Optimus 33-3018 dynamic,  
>bought it on sale for \$19.95 (cheap). It's Radio Shack's crappy version

of

>a Shure 57. The only difference is that unlike the Shure, it probably wouldn't  
>withstand the high SPL's of close-miking real drums... Soundcard, I couldn't  
>even tell you. I can't find a number on it anywhere, but it does say Yamaha  
>on it. It came with my 'puter. It's really noisy, but I think I've managed  
>to utilize that to my advantage as an additional warmth to the final sound.

>The MIDI voices were all generated in software via Yamaha S-YXG50 (came with  
>the soundcard).  
>

---

Subject: Re: Do you know?

Posted by [chuck duffy](#) on Fri, 04 Apr 2008 12:18:51 GMT

[View Forum Message](#) <> [Reply to Message](#)

---

The guitar tone on the rythm is smoking. Neil should check this out. You should post this on the main group. Are you free this weekend ;-)

Chuck

"zmora" <[docent191@wp.pl](mailto:docent191@wp.pl)> wrote:

>

>go here

>

>

><http://home.flash.net/~blitz/tunes.html>

>

>

>

>

>

>

>Danny Russell. (not solo, not short, hi-fi). Effective combination of MIDI

>instrumentation and rock guitar with miked tube combo amps.

>

>All the guitar sounds are real guitars through an assortment of small orphaned  
>combos that I've accumulated. The single mic was placed close on the speaker  
>in all instances, but positioned differently depending on the particular  
>amp in use, and/or just depending on what I needed to hear on a particular  
>track. The guitar tracks were basically recorded flat and dry. On a couple  
>tracks, small amounts of corrective EQ were used to remove rumbling or booming  
>noises from below, but not so as to shape tonality. Also on a few of the  
>solos, a small amount of amp reverb was used, mostly just to loosen up my  
>playing a bit. No direct was used on guitar parts.

>

>Since I had the amp with me in the same room as the playback monitors, I  
>had to throw a thick blanket over the amp and mic to muffle the volume and  
>minimize bleedthrough. Only problem is that amp doesn't ventilate with the  
>blanket on. In two instances, I had an amps produce smoke while recording.  
>That puts danger in the sound! You can't get that any other way. ...vocals  
>on Head Around were sung through, and miked off of the same amp the guitars  
>were recorded through (Marshall master volume combo). I sang into the amp  
>using an ancient ('72) omni-directional condenser that came with my Sony  
>portable cassette recorder that I somehow still have from when I was a kid."

>  
>  
>Equipment was really basic. Nothing exotic. Mic is an Optimus 33-3018 dynamic,  
>bought it on sale for \$19.95 (cheap). It's Radio Shack's crappy version  
of  
>a Shure 57. The only difference is that unlike the Shure, it probably wouldn't  
>withstand the high SPL's of close-miking real drums... Soundcard, I couldn't  
>even tell you. I can't find a number on it anywhere, but it does say Yamaha  
>on it. It came with my 'puter. It's really noisy, but I think I've managed  
>to utilize that to my advantage as an additional warmth to the final sound.  
>The MIDI voices were all generated in software via Yamaha S-YXG50 (came  
with  
>the soundcard).  
>

---

---

Subject: Re: Do you know?  
Posted by [Neil](#) on Fri, 04 Apr 2008 13:18:03 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

I just did... nice tone, you're right!

Neil

"chuck duffy" <c@c.com> wrote:

>  
>The guitar tone on the rythm is smoking. Neil should check this out. You  
should  
>post this on the main group. Are you free this weekend ;-)  
>  
>Chuck  
>  
>"zmora" <docent191@wp.pl> wrote:  
>>  
>>go here  
>>  
>>  
>><http://home.flash.net/~blitz/tunes.html>  
>>  
>>  
>>  
>>  
>>  
>>Danny Russell. (not solo, not short, hi-fi). Effective combination of MIDI  
>>instrumentation and rock guitar with miked tube combo amps.  
>>  
>>All the guitar sounds are real guitars through an assortment of small orphaned

>>combos that I've accumulated. The single mic was placed close on the speaker  
>>in all instances, but positioned differently depending on the particular  
>>amp in use, and/or just depending on what I needed to hear on a particular  
>>track. The guitar tracks were basically recorded flat and dry. On a couple  
>>tracks, small amounts of corrective EQ were used to remove rumbling or  
booming  
>>noises from below, but not so as to shape tonality. Also on a few of the  
>>solos, a small amount of amp reverb was used, mostly just to loosen up  
my  
>>playing a bit. No direct was used on guitar parts.  
>>  
>>Since I had the amp with me in the same room as the playback monitors,  
I  
>>had to throw a thick blanket over the amp and mic to muffle the volume  
and  
>>minimize bleedthrough. Only problem is that amp doesn't ventilate with  
the  
>>blanket on. In two instances, I had an amps produce smoke while recording.  
>>That puts danger in the sound! You can't get that any other way. ...vocals  
>>on Head Around were sung through, and miked off of the same amp the guitars  
>>were recorded through (Marshall master volume combo). I sang into the amp  
>>using an ancient ('72) omni-directional condenser that came with my Sony  
>>portable cassette recorder that I somehow still have from when I was a  
kid."  
>>  
>>  
>>Equipment was really basic. Nothing exotic. Mic is an Optimus 33-3018 dynamic,  
>>bought it on sale for \$19.95 (cheap). It's Radio Shack's crappy version  
>of  
>>a Shure 57. The only difference is that unlike the Shure, it probably wouldn't  
>>withstand the high SPL's of close-miking real drums... Soundcard, I couldn't  
>>even tell you. I can't find a number on it anywhere, but it does say Yamaha  
>>on it. It came with my 'puter. It's really noisy, but I think I've managed  
>>to utilize that to my advantage as an additional warmth to the final sound.  
>>The MIDI voices were all generated in software via Yamaha S-YXG50 (came  
>with  
>>the soundcard).  
>>  
>

---