

# HOUSE OF BLUES NASHVILLE, STUDIO D

## Gear | Mics | Layout

### Microphones

1 AKG D224E  
 1 AKG C451E  
 1 AKG C452  
 1 AKG C414 B-ULS  
 3 AKG C414 EB  
 1 AKG D112  
 4 AKG C460B  
 1 Audio-Technica ATM63  
 1 Beyerdynamic TGX5  
 1 BMB NK633G  
 1 Electrovoice 664A  
 1 Electrovoice RE16  
 1 Electrovoice BK1  
 1 Electrovoice RE20  
 2 Earthworks TC20  
 3 Neumann U87  
 2 Neumann TLM 170  
 2 Neumann KM84  
 1 Schumann GMBH  
 10 Sennheiser 421  
 2 Sennheiser 441  
 5 Sure SM57  
 2 Sure SM56  
 5 Sure SM59  
 1 Sure SM7  
 Plus access to our Studio A Mic Locker subject to availability.

### Tape Machines

Studio A827 2" 24 Track  
  
 Studio A80 1/2" 2 Track  
  
 Ampex ATR 102 1/2" 2 Track



### 44 Channel Vintage API

Featuring 44 channels of 512 Mic Pres, 550A EQ and Neve Flying faders. This inline monitoring design was commissioned in 1978 for The Record Plant in New York, intended for their mobile recording truck.

### Pro Tools

Pro Tools HDX 10 or 11 (2 HDX cards)

Avid HD IO 48In 48Out

Apogee Big Ben Clock

Waves Platinum & Autotune 8 Plugins

Native Instruments Komplete 10 Ultimate w/ Machine Studio and Kontrol S61 Keyboard

### Main Monitors

Quested HQ410 powered by Boulder amps

---

## FX

---

1 AMS RMX-16  
1 dbx 500 subharmonic synth  
1 Eventide H3000  
1 Lexicon 224  
1 Lexicon Prime Time II  
1 Roland Dimension D  
1 TC Electronics 2290

---

## Nearfields

---

ATC Pro 25A  
Genelec 1031A  
Genelec 1032A  
KRK E8t  
KRK Rokit 5  
Yamaha NS-10M  
Tannoy AMS-10  
JBL LSR4328  
Auratons  
Bryston, Phase Liner and  
Hafler amplification available

---

## Dynamics

---

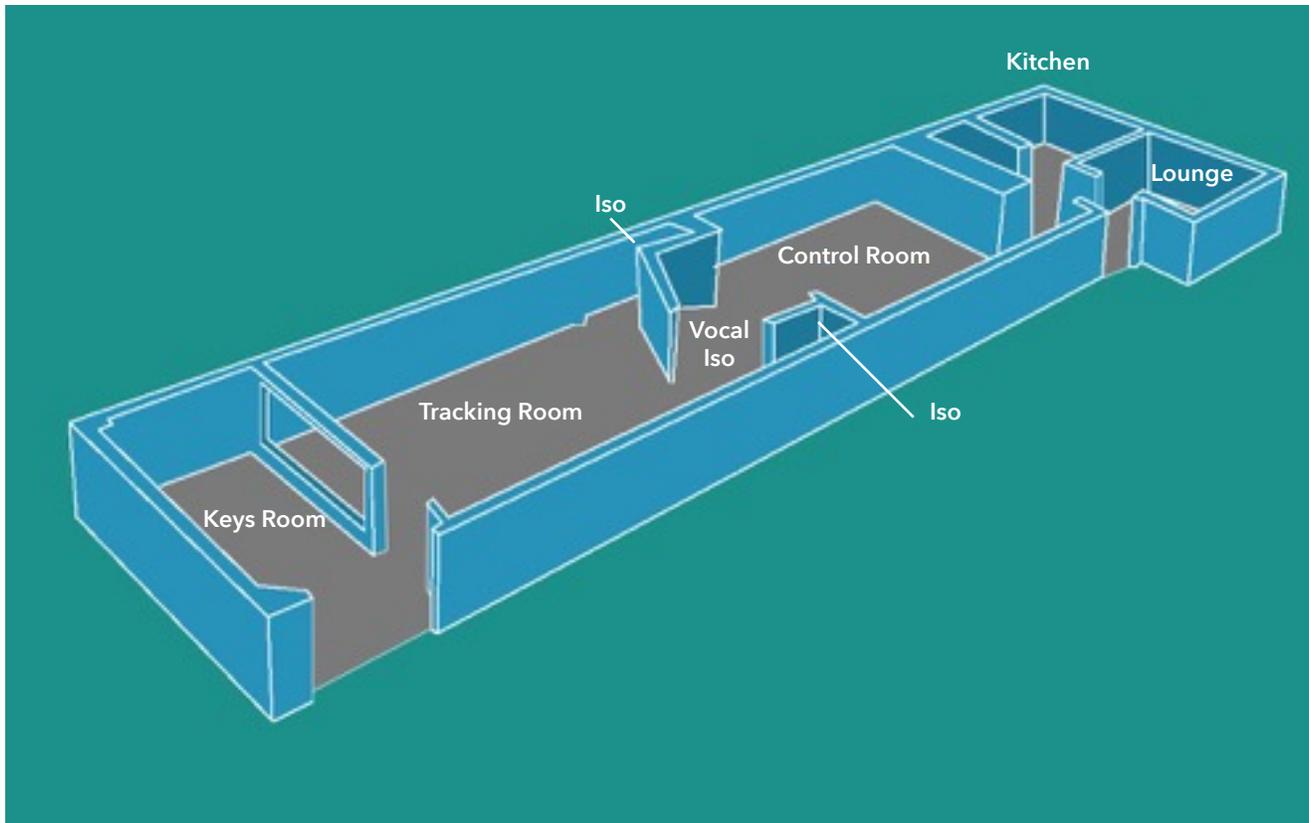
1 Drawmer DL241 Dual comp  
4 dbx 903  
1 GML 8900  
1 Neve 33609  
1 Peavey VC/L-2 Dual comp  
1 SSL G Series Stereo Comp  
1 LA2A  
2 1176 (Silver Face)  
1 1176 (Blue Stripe)  
1 1176 (Black Face)  
3 dbx 902 DeEsser  
2 dbx 904 Noise Gate  
1 Drawmer DS201 Dual Gate

---

## EQ

---

1 GML 8200  
1 JFL Audio EQFX8  
1 Pultec EQH-2  
2 Pultec EQP-1A  
44 Channels of vintage 550A



### Tracking Room:

An Engineer that frequents Studio D describes this tracking space as “It’s own individual sound, kind of like running signal through an LazA but not compressing it. You sound better just being in the room.” And we completely agree. From the rustic rafters overhead to the delta blues style art, you’re not going to want to leave the Studio D tracking space.

### Iso Spaces:

Three iso spaces separate the tracking space from the control room: Two perfectly tuned amp lockers and a transparent-from-all-sides vocal airlock is enough for any projects (but you’re not limited to amps!) And with multiple ties lines to the other spaces there are plenty of options.

### Keys Booth:

This is where the B3 lives. With a mix of character-adding and acoustically treated walls, this extra large booth has a sound of its own. Great for Hammond, acoustic guitar or anything else you can throw in there.