

HOUSE OF BLUES NASHVILLE, STUDIO A

Gear | Mics | Layout

Tube Microphones

2 Advanced Audio CM67E
 2 Advanced Audio CM251
 2 Advanced Audio CM12E
 2 AKG C12
 1 AKG C12A
 2 AKG C61
 1 Neumann CMV563
 2 Neumann 582
 2 Neumann/Gefell M71
 2 Neumann M94
 2 Neumann M64
 2 Neumann M249
 2 Neumann U47
 1 Neumann U48
 2 Neumann U67
 2 Neumann KM54
 2 Sony C37A
 3 Sony C800G
 1 Telefunken U47
 2 Gefell M70

Dynamic and Condensers

2 AKG C414 EB
 3 AKG C414 ULS
 1 AKG C460
 2 AKG C451 EB
 1 AKG C452 E
 2 AKG C451 EB
 1 AKG Perception 100
 2 AKG D112
 1 AMG C.Ducer
 2 Audio-Technica AT4041
 2 Audio-Technica ATM41a
 4 Audio-Technica AT4050
 1 Calrac MK4



80 Channel SSL 9000J w/ Utopia

Pro Tools

Pro Tools HDX 10 or 11 (2 HDX cards) 64 x 64 total IO

Burl Mothership AD & DA 24In 32Out

Avid HD IO 40In 32Out

Waves Platinum & Autotune 8 Plugins

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

Tape Machines

Studer A827 24 Track

Studer A800 MkIII 24 Track (16 Track heartsick available)

Studer A80 1/2"

Ampex ATR 102 1/2"

Dynamic and Condensers

- 2 Earthworks TC 30
- 1 Electro-Voice RE1000
- 1 Electro Voice RE-20
- 1 Electro Voice 668
- 1 Horner Harmonic Mic
- 2 Neumann FET 47
- 6 Neumann KM84
- 4 Neumann U87
- 1 Neumann KM86i
- 1 Neumann SM69
- 3 Sennheiser MKH816
- 17 Sennheiser 421
- 2 Sony C38-B
- 11 Sure SM57
- 1 Sure SM58
- 2 Sure SM7
- 2 Wright SDC
- 2 Yamaha DT20
- 1 Yamaha NS10 Modified
- 1 Yamaha SubKick

Ribbon Microphones

- 1 AEA R92
- 1 AEA R84
- 1 AEA R88
- 2 Coles 4038
- 2 Royer 121
- 3 RCA 77
- 1 RCA 44

Main Monitors

Custom design Kinoshita/Hidley Mesa 2 20Hz utilizing TAD components. Custom 3400W Charles Diana "Black Widow" Power Amps

Nearfields

ATC Pro 25A

Genelec 1031A

Genelec 1032A

KRK E8t

KRK Rokit 5

Yamaha NS-10M

Tannoy AMS-10

JBL LSR4328

Auratons

Cello, Bryston, Phase Liner and Hafler amplification



Outboard

External Mic Pres

8 Neve 1081
 6 Shep 1073
 2 Neve 33102
 12 Neve 1272
 2 API 3124 (4 pres on each unit)
 16 Custom Racked API 312
 4 GML Transformerless
 2 Focusrite 110
 2 Focusrite ISA 215 (mic pre/EQ)
 1 JF 4 Channel mic pre
 1 Pultec MB-1
 4 Telefunken V72

FX

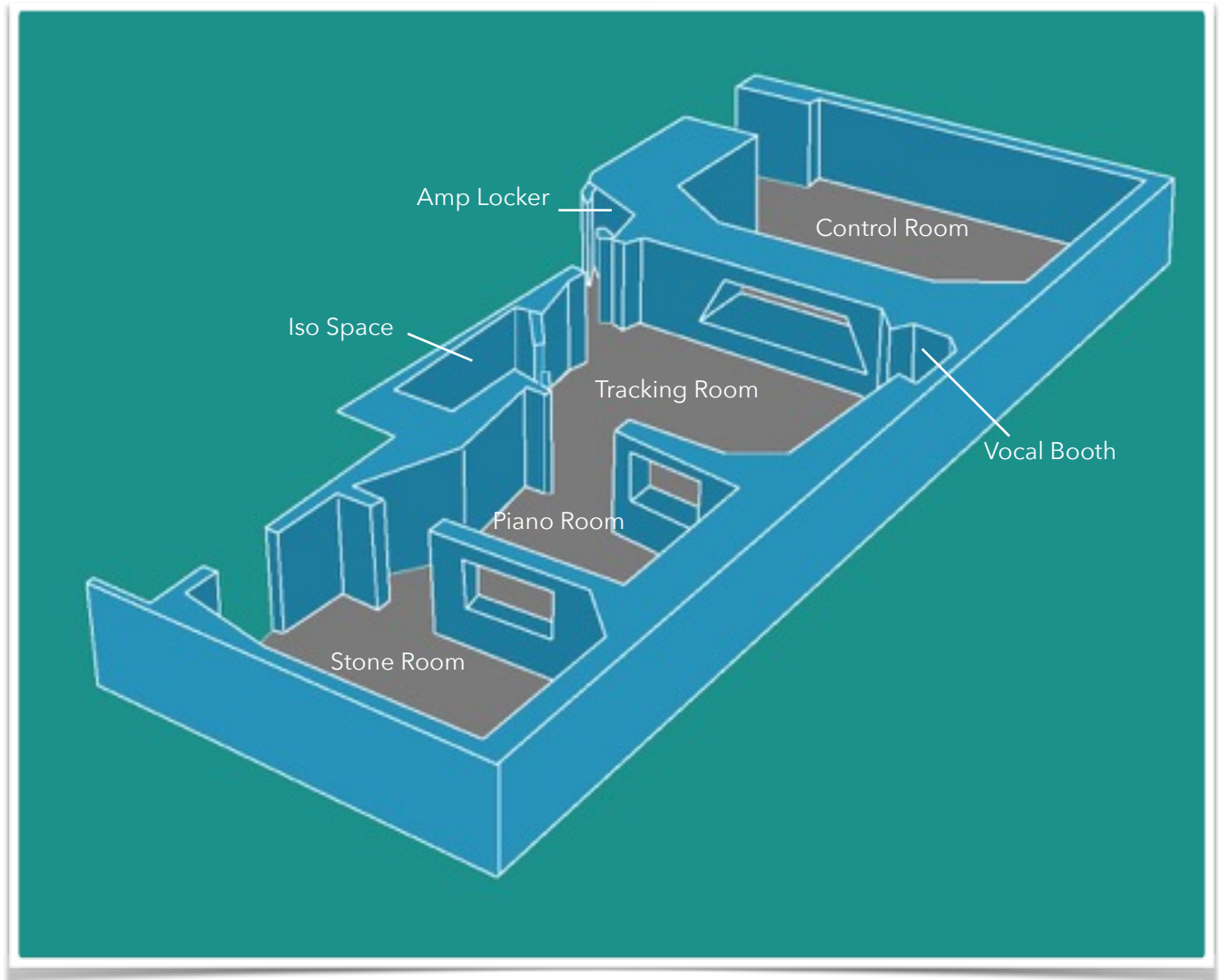
1 AMS RMX-16
 1 AMS DMX 15-80s
 1 EMT 250
 1 Eventide DSP 4000
 1 Lexicon PCM 41
 2 Lexicon PCM 42
 1 Lexicon PCM 70
 1 Lexicon PCM 80
 1 Lexicon 300
 1 Lexicon 480L
 1 Publison DHM89 B-2
 1 Roland SRV 330
 1 TC Electronics M2000
 2 TC Electronics TC2290
 2 Yamaha Rev7

Dynamics

1 Alan Smart C2
 2 dbx 160
 7 dbx 902 De-Esser
 1 Drawmer DS201B Dual Gate
 1 Drawmer DS201X Dual Gate
 1 Dynamite Dual Compressor
 2 Emperical Labs Distorsors
 1 Joe Meek SC-2
 1 Manley Vari-MU
 1 Neve 33609
 2 TubeTech CL-1B
 2 UREI 1176 (BlackFace)
 1 UREI 1176 (SilverFace)
 1 UREI 1176 (Blue Stripe)
 1 UREI 1178
 1 Focusrite Red
 1 LA2A

EQ

1 Avlon AD-3055
 1 BSS DPR-901 II
 2 Focusrite ISA 215 (pre/EQ)
 1 GML 8200
 2 Pultec EQP-1A
 4 Pultec MEQ-5
 3 Pultec EQP-1A3
 1 Pultec EQH-2
 2 TubeTech PE-1C
 1 UREI 545
 1 Manley Enhance "Pultec" Eq
 10 Space API Lunchbox feat;
 7 550A, 1 560b & 2 650
 4 Space Aphex Luncheon feat;
 4 API 550A
 4 Space Aphex Lunchbox feat; 3 550A
 & 1 560
 6 Space API Lunchbox feat;
 4 Averill Avedis E15, 1
 API 560 & 1 API 550A



Control Room:

A Tom Hidley designed 20Hz control room featuring an 80 input SSL9000J. Studio A's Kinoshita/TAD mains driven by 3400W custom made Charles Diana power amps, have been described by some as the best sounding mains in Nashville. A healthy selection of Neve and API mic pre along with a fully equipped Pro Tools HDX system.

Tracking Room:

Our main tracking room is a versatile space capable of a variety of recording scenarios from large tracking dates to intimate overdub sessions. Plenty of isolation spaces offered by the vocal booth, iso space and amp locker right off the main floor as well as the adjoining piano and stone rooms. Clean line of sight exists between all spaces from control room all the way to the stone room.

Piano Room:

As suggested by the name, piano tracking and overdubs are the most common scenarios in this room. It also doubles as a B3 tracking space and can accommodate simultaneous piano and B3 setups. Perhaps the most distinguishing factor of this room is the beautiful 7 foot Bosendorfer Grand Piano. A favorite among engineers and players alike, this favorite has earned quite a reputation around Nashville.

Stone Room:

Reflective surfaces abound in this stone room. Serving as a point of contrast tho the other recording spaces in the studio, the stone room has welcomed a variety of sound sources. Among them are drums, lead vocal, acoustic guitar and horns... Tie lines allow a player to sit in the tracking space and isolate an amp in the stone room. Logistical purposed notwithstanding, the sonic environment is perfect when a more "live" sound is desired.

Iso Space, Vocal booth & Amp locker:

Studio A features two iso spaces and an amp locker. Bothe the vocal booth and iso space have a line of sight to the main tracking room floor. The amp locker is perfect for any amplified instrument and provides the all-important separations of sound while allowing the player to remain on the floor in contact with the other musicians.