

***Jazz Essentials III* Multitrack Recording Information: Microphones, Preamps, and Drums**

Pure. Live. Traditional. Jazz Essentials III offers multitrack jazz drum tracks presented as complete performances. Multiple takes are offered to allow for different interpretations to the song forms and giving users different vibes to choose from. Available exclusively in 24-Bit WAV (not ACIDized), the following information is presented to give you greater control over your drum mixes.



Microphone and Preamps

KICK (Mono): AKG D112 microphone, API 3124+ pre. Positioned close and outside a double-headed 18" Gretsch maple kick drum (no port hole).

SUB KICK (Mono): Yamaha SKRM-100 Subkick microphone, API 3124+ pre. Positioned close and outside a double-headed 18" Gretsch maple kick drum (no port hole).

SNARE (Mono): Shure SM57, API 3124+ pre. 2"-3" inches off the head pointed at stick attack position with maximum hihat rejection.

HIHATS (Mono): Shure SM81 microphone. True Systems Precision 8 preamp. Positioned 6" to 8" inches above hats, aimed at bell. Use this to increase hihat "chick" presence and clarity.

OVERHEADS (two mono): Oktava MK012 microphones. True Systems Precision 8 preamp. Positioned in an X/Y configuration and panned from the audience perspective (HH on the right, RC to the left). Positioned approximately 40" above drumkit for a full, accurate representation of all drums and cymbals.

ROOM: Cascade VIN-JET long ribbon microphone, True Systems Precision 8 preamp. Front-facing the kit and approximately 6' from the kit, this mic can be used to "glue" your drum mix and add ambience and depth as needed. Drums were recorded in a small, dry room but this mic will open up the mix if used appropriately.

TOMS: None. Toms are represented in the overhead microphones for a unified and natural jazz drum mix.

Drums

Gretsch Maple Drums: 18" kick drum, 12" rack tom, 14" floor tom. DW and Gretsch 14" snare drums. Multiple Zildjian cymbals used depending on track. The drum tuning was characteristically tight with well-worn heads.



The idea was to capture a gigging kit that has seen a lot of time on countless club dates.

A tight 18" kick drum was chosen for the task. It had the right amount of attack and low end to serve these jazz tracks best. If you're after a more contemporary sound, sample replacement might be an option if you're after a bigger kick drum sound. But, we're confident the one provided will serve admirably for anyone looking to write traditional acoustic jazz tracks.

Ride cymbals were carefully selected from an arsenal of tried and true

jazz cymbals. Big cymbals, dry cymbals, bright cymbals, dark cymbals. Whatever seemed to serve the music best was selected.

Drum Mix Ideas:

We found that using the overheads (panned hard right and hard left from the audience perspective) with either one of the kick mics (Kick mic for more attack, Sub mic for more bottom end) yielded the most natural drum mix with minimal effort. All audio demos of *Jazz Essentials III* were mixed in this manner.

Two kick mics were used in recording *Jazz Essentials III*. Use individually depending on the amount of low end required or blend for an optimal amount of attack and low frequencies.

Adding the hihat mic will add clarity to the hihat "chick" voice. Blending the two kick mics will allow for greater control over the kick presence. The ribbon microphone will add a "darker" ambience and can be compression to add additional punch and/or crunch. Process and blend to suit your track's needs as called for.

