

# PLUGGED IN

## GREAT LIVE SOUND

and angled toward the center region between the two heads to capture a blend of the two.

### METAL MOXIE.

Overhead mikes are often employed for capturing the cymbals and sometimes the overall kit sound. One mike on a small setup through a small P.A. can do the trick, though a split pair configuration is common to adequately pick up both sides of the kit. If the cymbal setup is extensive, it is not unheard of to use three microphones judiciously spaced to capture a balance of the entire spread. Condenser mikes are ideal for overheads because of their detailed high-end and natural transient response. Examples are Neumann's KM 184, AKG's C451 and C560, Audix's SCX-1, Sennheiser's e914, and Shure's SM81 for the small diaphragm condensers, and AKG's C414 B-ULS or C3000 B and Shure's KSM32 on the large capsule side.

If you have only one overhead, place the mike centrally over the kit and move it around to compensate for the playing style and the kit's characteristics (quiet ride cymbal, loud snare, lots of hi-hat, and so on). It is recommended that you keep the mikes in close – about 8" to 10" above the cymbals to minimize stage bleed. Be sure to keep the

### TECHNOLOGY REVIEW

By **NORMAN WEINBERG**

## Biolabs Absynth Research Sounds

### ABSYNTH 3.0 ABSYNTH TUTORIAL DVD

There's something about sounds with length and duration that have always attracted me. As an electronic drummer, it's great to have a tool that can create libraries of sounds that move, morph, pulse, breathe, and inspire me to both play and compose. In my view, Absynth 3 is simply the best software tool available for creating unique sounds. Don't be surprised if you find yourself listening to the factory presets while screaming, over and over, "That's the coolest sound I've ever heard!"

Absynth's power and distinctiveness come from its ability to combine up to three waveforms or samples while applying a number of modulators, filters, special effects, and sophisticated 68-breakpoint envelopes. They can even be processed in real time with continuous con-



trollers. Absynth will even accept an audio input as an oscillator! Of special interest to drummers are the tempo-sync capabilities and the sample jump controls that along with the envelopes help create amazing rhythmic patterns and interactions. With Absynth, it's possible to create presets that evoke entire compositions. Working Ab-

synth into your electronic rig will take your sound to an entirely new dimension.

Along with the new upgrade, Native Instruments released a tutorial DVD that contains nearly five hours of engaging instruction that covers every aspect of the program. After going through the DVD, you'll be completely comfortable tweaking factory presets or cre-

ating your own Absynth constructions from scratch. There are also interviews and additional presets from Absynth's creator and main sound designer, Brian Clevinger, along with artists Jeff Rona and Junkie XL. All this great information is definitely worth its \$60 MSRP.

If you're looking for even more great sounds than the factory presets, check out the three banks of Biolabs that Absynth Research Sounds published by Camel Audio. Created by popular sound designer, Bio-mechanoid, the synthesis, sfx+atmospheres, and rhythmic banks each contain 128 unique sounds that could find a home in just about any style of contemporary music. They're wonderful! Each preset has a number of cc sliders that make customizing the content a breeze. At the very least, visit their web sites and listen to some of the demos.

angled at the area just below the cup and off axis from the whoosh of air that emanates from the closing cymbal edges. If the ride needs some chutzpah on the bell side of

ing up underneath the cymbal, pointing the mike at the underside of the bell from about eight to ten inches away. Angle it nearly straight up to avoid snare and floor tom bleed.

turers available for the purposes listed in this article, including microphone prepacks specifically designed for drum set. Do a little research and embrace your inner gear junkie. Just remember to always use unidirectional microphones onstage and to be aware of sound system basics in order to evade common live sound problems such as trudging through swampy sonic sludge, blowing out everyone's eyeballs with shrieking feedback, and getting all tripped out on psychedelic phase issues. While that may sound like good times, your kit sounding great is the best adventure of all. ■

## A split pair configuration is common to adequately pick up both sides of the kit

overheads out of the monitors to avoid feedback.

If the hi-hat needs more bite, place a small-diaphragm condenser mike a few inches above the hi-hats at the edge,

things, try placing an SM57 on the bell, about three to five inches from the cymbal, offset from the bell but angled toward it. If the space is too tight, you could try com-