

A GUIDE TO

CREATING
AUDIO
CONTENT
AT HOME

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At present with our current situation we are changing many of the activities we do. It seems that creating audio content is a popular pastime.

With this in mind we have put together a simple guide on how to create many of the projects that you may find enjoyable in these times.

[Creating a great acoustic space at home for recording Audio.](#)

Every once in a while, when you hear a podcast, radio interview or press conference where the background echo or the reverberate field is so prevalent, it is almost impossible to hear what is being said.

The problem is that the microphone is unable to discern what is 'relevant' and what is 'noise'. It simply flattens out the audio and sends it out the airwaves. Broadcasters are well aware of the problem – and have been treating their studios with acoustic panels for nearly 100 years. By eliminating the 'sound of the room', the message being transmitted is clear and intelligibility increases tenfold. The same logic applies when podcasting from home, the office or a remote location. In order to transmit a clear message, you must remove the ambient noise.

Turning a spare room into a recording space is one of the most satisfying endeavours you can undertake. A nice sounding room allows the creative process to manifest itself and in no time, it becomes an oasis that enables one to hone the craft of recording.



Photograph, courtesy of Primacoustic

Here is a selection of our best products to help you take your home studio experience to the next level.

LONDON KITS

Primacoustic room kits have been carefully designed to address primary acoustical concerns that are common to all rooms by combining various components such as wall panels, bass traps, diffusion and hardware into an easy to use format.

- London 8 for rooms up to 9m²
- London 10 for rooms up to 12m²
- London 12 for rooms up to 15m²



For a premium result, add these options to your room kit:

Cumulus

The Cumulus is a high-performance tri-corner bass trap that is designed to seamlessly integrate into most rooms without interfering with the natural room décor.

Given the choice, acousticians will always employ corners for acoustic sound control. This is primarily due to the way sound propagates inside a room, whereby the walls and ceiling act as waveguides that drive sound to the corners where it gathers. The Cumulus nestles high, up into the tri-corner where the walls and ceiling intersect for maximum efficiency.

Nimbus Ceiling Clouds

The Primacoustic Nimbus is a high-performance ceiling cloud designed to hang from the ceiling and capture ambient energy by absorbing sound as it hits the face of the panel, all while trapping powerful reflections from the ceiling on the back side of the panel.

Stratus Ceiling Clouds

The Primacoustic Stratus is an acoustical device that suspends above the recording console to control early reflections, flutter echo, and to help eliminate standing waves that cause resonant peaks in the critical mix position. Once in place, you will immediately enjoy a more controlled and intimate acoustic environment, larger sweet spot, and reduced ear fatigue.

RECORDING A PODCAST - REMOTE PODCASTS

To record a podcast from home, Amber Technology has a great range of products catering for all budgets to ensure you capture the best audio quality possible. First off, let's look at recording a podcast from home with a remote guest. We recommend the following products:

Firstly, a high-quality USB Microphone, such as the Mackie EM USB.

To capture the signal from your microphone and your remote guest, it's as simple as taking the signal from your computer or iOS devices headphone output, then connect that to the line inputs of a small USB mixer such as the Mackie ProFX v3 6 Channel mixer. The key to recording remote podcasts is to ensure that all members are wearing headphones. Connect your headphones, such as the Mackie MC-250 closed back headphones to the headphone output of the Mackie ProFx. This will allow you to monitor your microphone and any remote guests in the podcast.

Once you have everything setup, connect your Mackie ProFx v3 6 Channel mixer to your computer and set this as your input audio device your DAW. By doing this, you will be capturing the audio from both the remote guest, your microphone and your computer. This allows for fast post-production editing and mixing.



FOR THE GAMERS – AUDIO BROADCAST MIXING

TC Helicon GoXLR is the one stop shop for streamers covering all audio I/O requirements for streaming high quality content. Bundle this with the Tannoy TM1 condenser microphone for crisp and clear dialogue. The TC Helicon GoXLR, has built in FX, dynamics and the ability to create user presets, motorized mix faders, dedicated “Cough” button to mute your microphone and a handy sample pad.

Connecting the GoXLR is very straight forward. Connect the GoXLR to your computer via the USB connection, install the GoXLR app. Connect your microphone to the XLR input, supply phantom power if required. To capture your consoles audio, connect the console optical output to the optical input of the GoXLR. Connect your headphones via the rear connection panel. Once you have the unit connected, the motorized faders give you complete control over your broadcast audio mix.



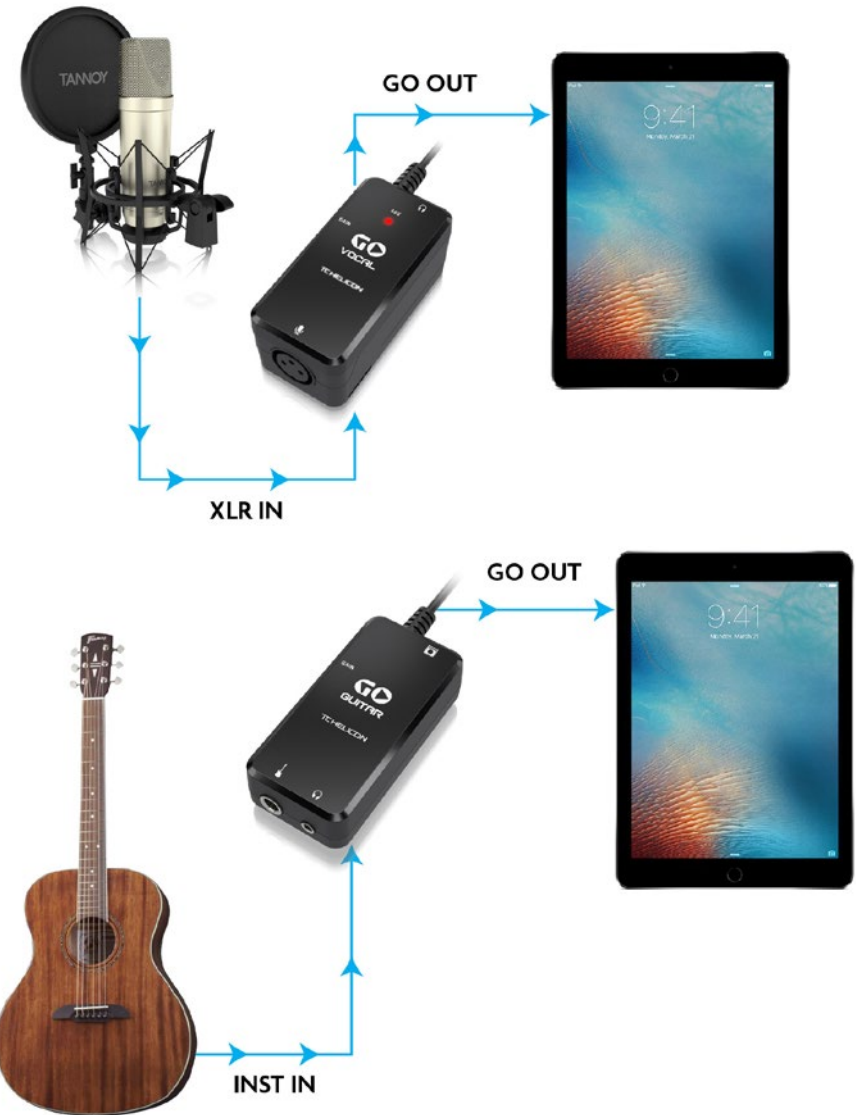
FUN FOR THE KIDS - IOS RECORDING

While the majority of the country is in lockdown, it's no better time to get the kids working on creative and fun projects. Apogee and TC Helicon offer a great range of iOS compatible products, that are designed for capturing high quality audio to your iOS device. TC Helicon offer budget friendly interfaces for both microphones and instruments. The TC Helicon Go offers a simple solution to connecting a microphone or instrument to your iOS device or tablet. Simply connect the TC Helicon Go Vocal or Go Guitar output to the lightning bolt or headphone input, connect your microphone to the XLR input, gain and phantom power is easily accessible on the side panel of the unit.

Apogee offers studio quality iOS ready USB microphones for those wanting a simple solution. Connect your Apogee Mic Plus, via the USB cable to your tablet.

For those serious iOS producers, we recommend the Apogee Duet. The Duet covers all the I/O that you would require to produce great music on your iOS device on the go. 2 world class microphone preamps, and 4 dedicated outputs. For this example, I will describe how to setup so you're ready to record an electric or acoustic guitar and vocals.

Connect your microphone to microphone input 1. Connect your acoustic guitar to the second input. As the Duet uses combo inputs, you can connect either instruments or microphones using either input. Patch your headphones into the headphone output on the front panel of the unit. For those looking at different monitoring options, you can connect a pair of Mackie CR3's to the monitor outputs. Once you have patched everything in, open Garage Band, and start recording.

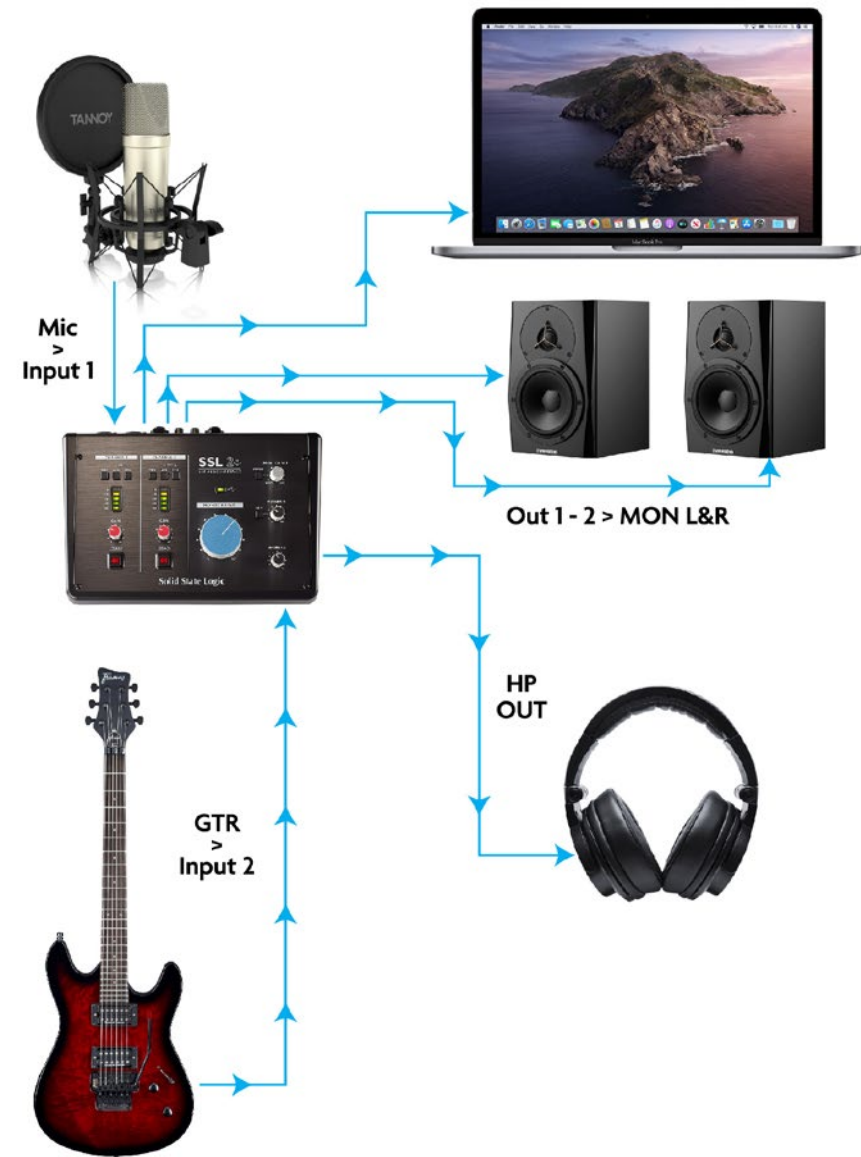


MUSIC PRODUCTION SIMPLY DONE

Producing radio ready music from home has never been more accessible. Being distributors for some of the highest quality music production products available, we have some great, simple solutions for creating great music from home.

The SSL 2+ offers SSL heritage in a small package, connect the SSL 2+ via USB to your computer, Connect your microphones or instruments to the SSL 2+ preamps. For those looking to add some color to your inputs engage the 4K button to add additional saturation to your input signals.

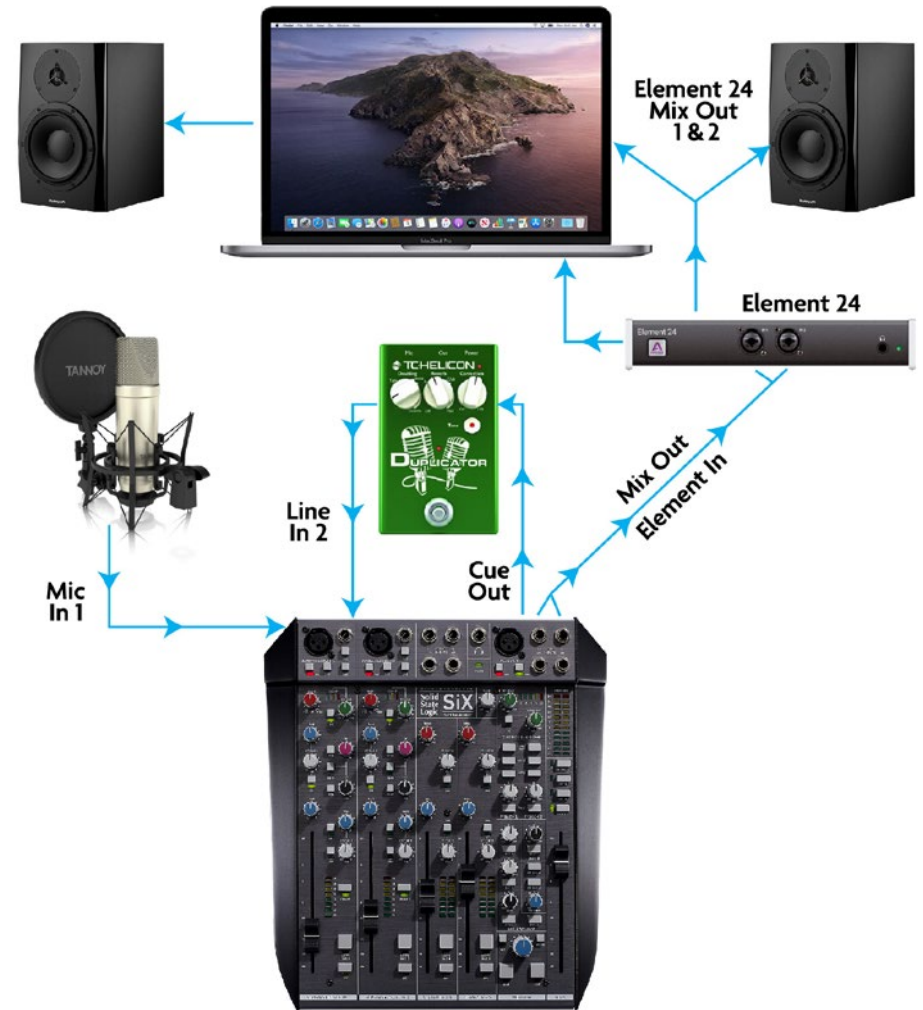
We recommend using a pair of studio quality monitors and headphones when producing. Connect a pair of the Dynaudio LYD 5 nearfield monitors and headphones when producing. Connect a pair of the Dynaudio LYD 5 nearfield monitors.



ADVANCED MUSIC PRODUCTION

Those looking at more advanced music production techniques, we recommend using the SSL SiX. The SSL Six offers several creative signal paths in such a small package. The SSL SiX Includes built in dynamics across each input, EQ a built in SSL Buss Compressor! Utilizing FX units from TC Helicon such as the Duplicator, we can print unique vocal processing on the fly.

Connect your microphone to the input of Channel 1, use the Cue send output located on the rear panel and patch that into the Duplicator. Patch the output from the Duplicator into either Channel 2's line input or the stereo return channels. If you return the Duplicator into the line input of channel 2 it gives you access to Eq and additional cue sends if required. Blend the dry and wet signals together and send to your print track. The mix output of the SSL Six is patched into the inputs of your interface. We recommend using an interface such as the Apogee Element 24, the Element 24 houses Apogees renowned A/D Converters, capturing transparent studio quality audio. Once again, for the serious home producer, we recommend acoustically treating your space with Primaoustic Panels and using the best monitors that your budget allows such as the Dynaudio LYD 8 nearfield monitors.



RECORDING BASS AND GUITAR

If you're looking at recording guitar and bass at home at looking for professional results, we recommend recording the amp and a direct signal from your DI. By splitting the signal, it allows us to capture the direct signal from the guitar or bass. In music production, recording the direct signal gives us a clean replication of the output from the instrument. We use this signal to give us further flexibility in our mix or use to re-amp at a later stage. If you're interested in re-amping, we have covered it in further detail below.

When recording your guitar or bass, connect the output of the instrument to the input of the Radial DI, path the thru output to the input of your amplifier. Take your time with your mic placement on the amp. If you're using the SSL Six as pictured below, pan the DI channel hard left and the microphone hard right. Panning your signals hard left and right, will give you sperate channels to work with in your DAW.

*Note, a rule of thumb, when recording a passive source, use an active DI, such as the Radial J48 or Pro48. When recording an active source, such as a keyboard or bass with active pickups use a passive DI, such as the Radial ProDI or the JDI.

If you're recording in a space where noise restrictions apply, we suggest using a load box, such as the Radial Headload or the Headload Prodigy. By using a load box, you can maximize gain and drive on your input while outputting a lower signal. Meaning, you can capture great tone at a lower level all while keeping your neighbors happy.

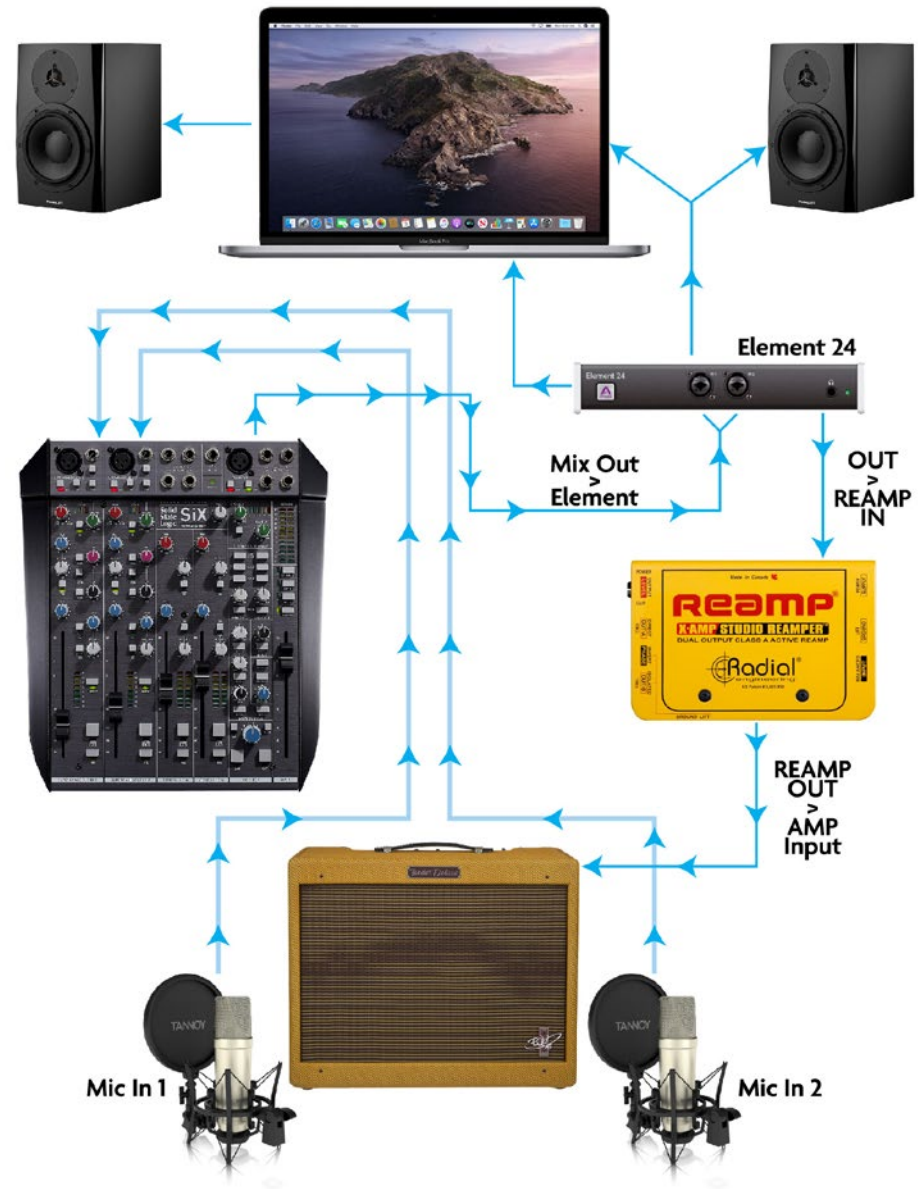


RE-AMPING BASS AND GUITAR

Re-amping allows us to re-record the guitar or bass at a later stage, by using the DI signal we recorded earlier, we route this signal from our DAW or Console, to our amplifier, giving the engineer a huge amount of flexibility. By re-amping our recorded signal, we can spend time on trying different amplifiers, pedals chains, and pre-amp / microphones combinations to capture the best tones for the production.

Setting up to re-amp is quite simple, take the output from your interface, in this case our Element 24, patch this into your Radial ProRMP or Radial X-amp. Connect the output of your re-amp to the amplifiers input. Mic your cabinet, personally I like to use two microphones on cabinet, this gives me two different sounds to manipulate and blend at the console or in the mix. Take the output of your console, or your inputs from your interface and record into your DAW.

If you're using a console, you can either patch from a cue output, bus output or direct out to the Radial Re-amp box. Of course, if you use a post fader send, it will give you further control of the overall gain structure being sent the Radial unit.



For a more detailed description of each product mentioned here
as well as other options for you, please see our
Product Guide