Recording Techniques Class #1 - Post Strike #1

Alexei Ozerov

Contents

---

1 Class Introduction

1.1 Strike

There will be a test about the Union.

You need to know:

1. Head of negotiating
2. Pro Tools Workshop
3. Shorter Midterm + Pro Tools Workshop

2 DIs

2.1 Why

- Consistent Level
- Phantom Power
- Balanced Output
- Guitars Have Unbalanced Output
- Isolation
- Clearer Transients
- Record Both Mic and DI

2.2 Features & Mechanics

You can record direct by plugging into INPUT, and then sending the OUTPUT as an XLR. The box converts instrument level to microphone level. Balances the signal before the console gets it. The THROUGH lets you send the signal to the AMP as well if you want to record that. The DI splits the signal into two outputs. One goes to the mic input on the console, and the other goes to the amp.

The DI Box:

Instrument Output: Unbalanced, high Impedance, Instrument Level

Console or Interface: Balanced, Low Impedance, Mic Level Signal

2.3 Passive DI

Simplest Design, which uses a transformer to convert impedance (high to low), and balance the signal. The Passive DI has a magnet inside it with PRIMARY and SECONDARY windings. Has a STEP DOWN TRANSFORMER, which gelps get rid of noise.

RADIAL JDI

Some interesting things you can do with passive DIs is make long cable runs. Using two passive DIs:

INPUT - PATCHBAY - INTO XLR OUTPUT - INPUT WORKS AS OUTPUT INTO AMP.

Another thing one can do is REAMP with passive DIs. One gets a dry signal from the DI, and later on, you send the signal from the console (XLR), and send it back into an amp, and record the amp. This was, you can get a better tone. Has benifits encompasing space, noise, etc.

DIs can be a little strange when listening to yourself as you play, as the dry signal provided would sound pretty lame.

2.4 Active DI

Must provide power for this to work.