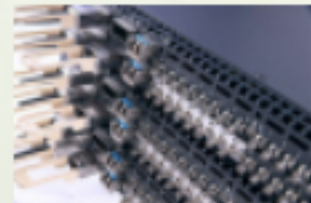


Fast News



**MDR installs Riedel MediorNet MicroN**

German public broadcaster Mitteldeutscher Rundfunk (MDR) has replaced a fixed routing system with a Riedel MediorNet MicroN UHD media distribution and...

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**Sweden's Viaplay moves to Ravenna/AES67 operation**

Swedish streaming service Viaplay has modernised and expanded its Warsaw studios, installing Lawo mc²36 and diamond mixing consoles, and Ravenna/AES67-native...

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**Flower show gets festival sound from Martin Audio**

BSB Sound owner Martin Bickley was looking for a fresh means of delivering first-class audio at the UK's annual Shrewsbury Flower Show after the previous...

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**AtlasIED and RTI announce control integration**

AtlasIED and RTI have jointly announced RTI control platform compatibility with AtlasIED's Atmosphere audio processing and control system. The two companies...

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From gospel, soul, disco and house, the 51st State Festival has become a showcase for dance music. As well hosting seven stages at London's Copthall...

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**Allen & Heath to be ADE Lab Official Gear Partner**

Allen & Heath has been announced as one of the Official Gear Partners for ADE Lab, the Amsterdam Dance Event's education and talent development platform...

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Shure's Microflex Advance MXA920 Ceiling Array Microphone and IntelliMix Room Audio Processing Software have received Zoom Rooms Hardware Certification...

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**RTS comms in play at Minnesota's Allianz Field**

Opened in 2019, the 19,400-seat Allianz Field is home to Major League Soccer's Minnesota United FC franchise. Responsibility for coordinating the technical...

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**Master Mix Live upgrades for immersive mixing**

Reflecting the surge of consumer interest in Dolby Atmos Music streaming through platforms such as Apple Music and Tidal, US recording/live sound engineer...

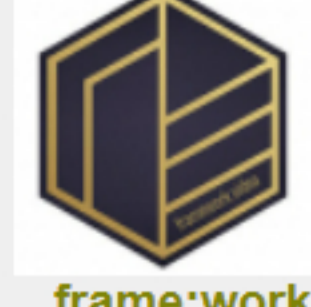
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**Skylark BLE (Bluetooth) wireless module launches**

With broadcast, live entertainment and A/V installation markets in its sights, the Skylark BLE (Bluetooth Low Energy) digital wireless module has been...

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**frame:work conference to debut in London**

A new community event series conceived by live entertainment production experts Laura Frank, Luke Malcolm, Soren West and Elliott Dunwoody, frame:work is...

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**Bacelar inaugurates Jasmin Studio with Atmos album**

Composer, arranger and producer based in Brazil, Ricardo Bacelar describes his Jasmin Studio as 'a kind of music lab'. His latest album, *Congênito*, is a mix of pop, world, jazz and fusion, and saw Bacelar record, produce, sing and play every instrument himself in the new WSDG-designed studio, recording in Dolby Atmos using a Solid State Logic 48-channel Duality Delta SuperAnalogue console.

Bacelar admits he is 'testing all the time' in the studio in Fortaleza on the coast of Northeast Brazil, where he has one of the most advanced Dolby Atmos certified residential facilities in Latin America – and beyond – in terms of its immersive audio capabilities.

He says that a key consideration for recording in Dolby Atmos is that it requires a new way of thinking. 'The arrangement of the microphones is completely different in Dolby Atmos,' he asserts. 'For example, I use a Neumann KU 100 dummy head microphone or a Sennheiser Ambeo VR mic to record a truly immersive ambient sound, and also close mic instruments like the piano and drums, to be able to keep the dry sound in the overall mix.'



'In Dolby Atmos, the centre can be behind you and gives a new perspective to the listener,' he continues. 'But then we are challenging the norms of the industry, but if you have the courage, you should go for it. For me, Dolby Atmos is a new form of printing the aesthetics of music. Music is art. You must have courage and obey your heart, your brain, and your feelings. That way, you will create great music.'

On *Congênito* he used the Neumann KU 100 to record the overall ambience as well as a pair of Neumann TLM 103s, a Schoeps mic, a Shure SM57 and AKG 451 for dry sounds. For other percussion instruments, Bacelar again used the KU 100 for ambience and close mics with a Sennheiser e 904.

'If you don't add the KU 100 and record the ambient sound it sounds like you need reverb,' he says. 'It's way too dry with just e 904 when it comes to the spatial quality of the sound.'

Already working on the next project, Bacelar is secretive on what it will be, but he's certain about one thing: 'With each of my albums, I go to a different space. *Congênito* was acoustic, the next one will be very different.'

More: [www.wsdg.com](http://www.wsdg.com)

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