



RME MADiface USB

How to record and soundcheck in a pocket-size solution on Tour?

Nick Howard, Voice Of Germany Winner 2012

Nick Howard recently went on a tour of Europe with his own band and songs... He is successfully moving beyond his image of a casting show performer, presenting himself as a singer-songwriter and performer in his own right. Besides his band, he was accompanied by sound technician Beray Habip (LeFink Studios, Duisburg), who was exclusively provided with two RME audio interfaces for the tour.

Solution

In his luggage, he had a Madiface USB and a Fireface 800, each for its own special purpose. The FF800 was placed with the drummer and was given the "classic" chore of providing him with click tracks, but also was used to play some backing tracks for the show.

The smaller Madiface was the most versatile helper on the tour, making life much easier for Beray. It got along perfectly well with the Digico SD-9 console that travelled along. The possibilities of this setup ensured stress free operation on the entire tour.

► Project / Client

Nick Howard Untouchable Tour
Tontechnik: Beray Habip, www.beray.de
September – October 2014

► Target

Playback of backing tracks
Location-independent
"offline soundchecks"
Concert recording

► Solution

RME Fireface 800 for backing tracks
RME MADiface USB for soundcheck and recording

► Benefits

Saving time with offline soundchecks
Completely digital signal path from the stage box to the recording PC.
Small, light, portable
Driver stability
Cross-platform



© Hannah Triggwell/Marissa Kondziak

The equipment was put to good use from the first rehearsal for the tour, allowing Beray to optimize the overall mix and to record the entire set onto individual tracks in Cubase. These tracks were used in subsequent soundchecks, which were done toally offline, i.e. without musicians, just using the prerecorded tracks to test the gear on location and to determine possible room resonances.

What began as an experiment became regular practice during the tour. The FOH engineer was able to play signals through the sound system without distraction, while the musicians had time to relax before the gig, concentrating on music entirely.

It is worth mentioning that the system worked every time, be it in the Max Schmeling Hall in Berlin, with a capacity of 5000 people, or in Cologne's smaller Luxor club (500). Mostly, no more than very adjustments to room acoustics with the master EQ were required. Since all musicians (with the exception of drums) used direct signals from devices like Line 6, Sansamp, and AxeFX, the setup was reproducible every time. The preliminary mix with the signals from the original rehearsal worked perfectly will with what was played live during the concert.

All that remains to be mentioned is the reliability of the gear involved. Quoting Beray Habip:

"What's really cool about the RME devices is that there was not a single failure. These things run unbelievably stable, and there are drivers for all kinds of platforms."

Text: Andreas Hollywood Bacon | hollywoodbacon@gmail.com

Additional information:

audio ag
Worldwide distributor of **RME & ALVA**

Audio AG
Am Pfanderling 60
85778 Haimhausen (Munich)
Germany

Phone: +498133918170

Fax: +4981339166

E-Mail: info@audioag.com

Web: www.audioag.com

RME

MADiface USB Website:
<http://rme.to/mfaceusb>