Strategic Planning for Ensemble and Complex Instrument Recording

Ensemble: I have an opportunity to record a Traditional Native American Drum group at the Downtown Spokane Library studio live room. I’m not sure what layout they use to traditionally record, and I am still working with them about these fine details, but I would love to try M/S and Blumlein. Will probably use a pair of microphones for the room and mix it in later, but the library live room isn’t that reverberant. I shouldn’t need cables as the studio has tons of gear and microphones, but I have 2 days (Monday 5/8, and Tuesday 5/9) to record so I can have more gear Tuesday. I will record everything on the computer at the library and the setup time will probably be an hour before they arrive at 6pm. I know I would need 2 mic stereo bars for the different stereo recording techniques (in case the studio has none). Traditional Native drum group music typically has solo sections so maybe a dynamic microphone for a spot mic (SM57/SM58)

Complex Instrument: A fellow music tech student is wanting to record his acoustic guitar, so I want to try XY to close mic the guitar and have a pair of distant mics for the reverb. We are still trying to find a room, but we are considering the recital hall in the music building, or Showalter if it’s a possibility.

(Picturing I am setting up in Showalter)

I would need a 4 in audio interface, a pair of cardioid condenser microphones and a pair of omni condenser microphones. I would probably set up my computer and audio interface around 20 feet from the stage so a 25’ snake, 2 20’ XLR cables (for distant mics) & 2 10’ XLR cables (for close XY mics), 3 mic stands, XY mic clip/stand. (Or 4 ~30’ XLR cables)