

“La Escena del Aeropuerto” by La Pandilla del Verano**Recording Rationale**

	Song Information
Song	La Escena del Aeropuerto
Band	La Pandilla del Verano
Album	Un Film de la Pandilla del Verano
Label	Hasta los Días Records
Written by	German Bertasio
Produced by	La Pandilla del Verano
Recorded By	Martin Ivan Mikulik, Julián Lanzillotta
Mixed By	Martin Ivan Mikulik
Mastered by	Daniel Ovie

“La Escena del Aeropuerto” is the 2nd track of *Un Film de la Pandilla del Verano*, an album conceived as the soundtrack to a non-existent film. Songs would be telling the whole story and this track belongs to an imaginary airport scene. Mostly instrumental, the pieces of this album gave me the chance of experimenting, trying to communicate feelings through the music.

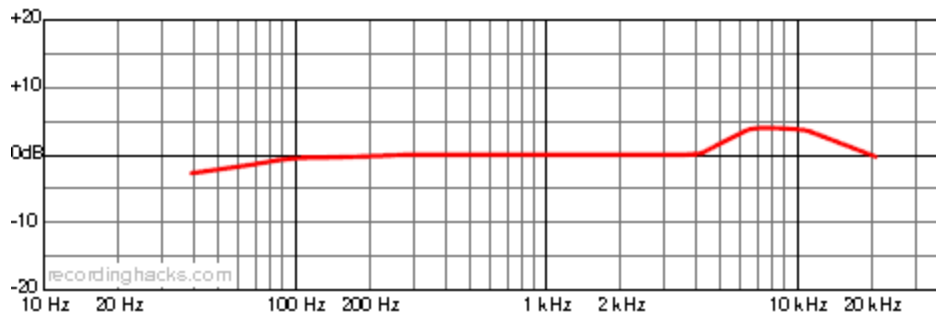
Recording Session Log

Source	Technique	Microphone	Type	Preamplifier
Acoustic Guitar	A	Josephson C42	SDC Cardioid	API 512C
	B	Josephson C42	SDC Cardioid	API 512C
	Room	Wunder CM7 FET	LDC Cardioid	Great River MP-500nv
Bass	Direct Recording			AMS Neve 1073LB
Keyboards	Passive Direct Box	Radial JDI Passive Direct Box	Direct Recording	RME Fireface UFX
Vertical Piano	A	Bayerdynamics MC930	SDC Cardioid	Digidesign Digi 002
	B	Bayerdynamics MC930	SDC Cardioid	Digidesign Digi 002
Electric Guitar L	5cm On-Axis to the outer part of the cone	Shure SM57	Dynamic Cardioid	AMS Neve 1073LB
Electric Guitar R	20cm On-Axis to the outer part of the cone	Wunder CM7 FET	LDC Cardioid	API 512C
Airplanes	XY	Zoom H1	2 SDC Cardioid	Zoom H1
Backing Vocals	Close Miking	Wunder CM7 FET	LDC Cardioid	API 512C
Speaker Voice	Close Miking	Shure SM58	Dynamic Cardioid	RME Fireface UFX pre

I mainly used the ADDA converter of a RME Fireface UFX interface for the whole project.

This instrumental track was written for an acoustic guitar. I tracked it first to build the song from there. Initially, I tried an M/S technique, but ultimately settled for an AB technique, which I tend to prefer for Acoustic Guitars, for its stereo image. I was looking for a bright sound so I used Josephson's C42 paired stereo Mics and API 512C preamplifiers. Faced with a C42 or Beyerdynamics MC930 option, I took the production decision of going with the bright sounding C42. Keyboards would be adding lots of low-mid and mid range frequencies, so I wanted to offer some guitar contrast.

Josephson C42 FET Frequency Response



I used a Wunder CM7 Fet Mic to add some room in case it was needed in the mix. I directed the mic to the hole of the guitar, about 1.5 meters away.

I wanted a clean fat bass sound, so I recorded it straight through the AMS Neve 1073LB preamp, which I prefer for bass because of its detailed low end.

I used a DI box for the keyboards' sounds. Since I was going to be dealing with a lot of stereo instruments, I wanted the two keyboards to be in mono and panned to each of the sides, to have some differences in the main stereo channel.

The vertical piano, a very nice Rönisch, was recorded at a friend's house, where we only had access to an AD converter and a preamp of a Digidesign DIGI002. We recorded it without the lid, and miked it with an AB Technique pointing the mics to the hammers of the bass and treble zones, as shown in the picture.



The electric guitar was recorded from a VOX AC-30 amplifier. I wanted two different sounds to pan to each of the sides of the stereo. I used a SM-57 on axis at 5cm, pointing to the outer part of the cone through a NEVE 1073LB preamp, in order to have a strong fat sound. And then a Wunder CM7-FET on axis at 20cm, pointing to the outer part of the cone through an API 512 C, for more clarity, and thus avoiding phase cancellation.

We recorded the airplanes sounds in an open field, near the Buenos Aires Airport. Transporting all of the appropriate recording gear to the location was not a viable option, so a Zoom H1 recorder offered the perfect solution. Though the quality of the product may not be the best, we wanted it to sound real, and the zoom's 2 sdc cardioid mics forming an XY technique gave us just that, a real effect with a beautiful stereo image.

I recorded the backing vocals through a Wunder CM7 Fet mic through an API 512C preamp, a nice option for the singer's kind of timbre.

Finally, I recorded my own voice through a Shure SM57 mic and the preamp of the RME Fireface UFX, trying to emulate airport announcements. I equalized it leaving just the mid range frequencies and adding a stereo reverb.