

**“La Siesta de las Bestias” by Trebian****Recording Rationale**

	Song Information
<b>Song</b>	La Siesta de las Bestias
<b>Band</b>	Trebian
<b>Album</b>	La Siesta de las Bestias
<b>Label</b>	Hasta los Días Records
<b>Written by</b>	Martin Ivan Mikulik
<b>Produced by</b>	Marcelo Ezquiaga
<b>Recorded By</b>	Martin Ivan Mikulik, Pablo Acedo and Marcelo Ezquiaga
<b>Mixed By</b>	Juan Ravioli
<b>Mastered by</b>	Diego Guerrero

“La Siesta de las Bestias” -translated literally as The Beast’s Nap- is a song I wrote for Trebian’s homonymous second album. I played classical guitar and sang backing vocals.

The song is a good example of the album’s rock vibe, its Argentine roots, and its distinguished nostalgic sound.

It was very well received by the fans, and got great reviews from the press, including Rolling Stone Magazine, which praised its inventive quality and freshness.

Instruments	Recording Place
Drums	Estudio ION: <a href="http://www.estudioion.com/">http://www.estudioion.com/</a>
Bass	
Voices	
Classical Guitar	La Siesta Home Studio
Electric Guitar	

Drums, bass and voices were recorded in Buenos Aires based legendary studio ION, a must for every renowned musician in Argentina. ION’s history and facilities were a true inspiration for the band, and we learned a lot from their expert staff.

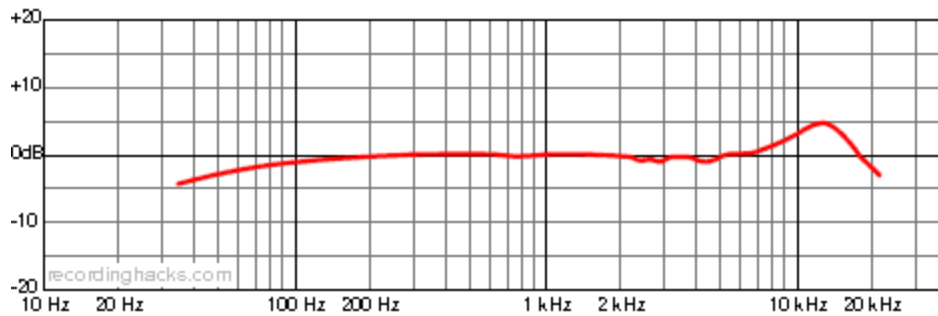
Guitars were recorded in my home studio, with the assistance of artistic producer, Marcelo Ezquiaga.

### Recording Session Log

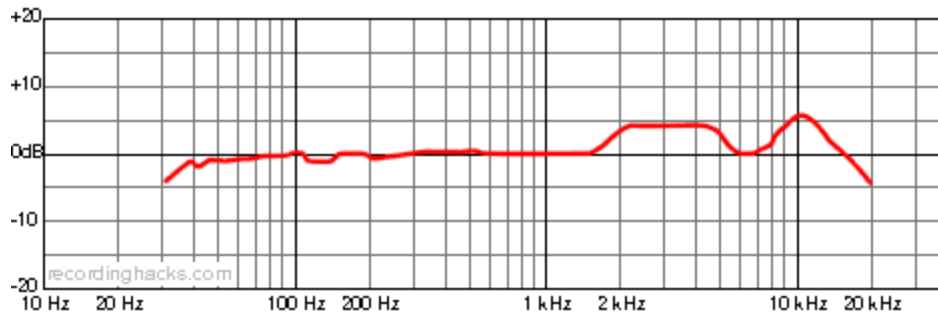
Source	Technique	Microphone	Type	Preamplifier
Classic Guitar	A	Beyerdynamics MC930	SDC Cardioid	API 512C
	B	Beyerdynamics MC930	SDC Cardioid	API 512C
	Room	Wunder CM7 FET	LDC Cardioid	Great River MP-500nv
Electric Guitar	5cm On-Axis to the outer part of the cone	Electrovoice RE-20	Dynamic Cardioid	AMS Neve 1073LB
	20cm On-Axis to the outer part of the cone	Wunder CM7 FET	LDC Cardioid	Great River MP-500nv

For the classical guitar I chose an AB stereo miking technique. I used the Beyerdynamics MC930 SDC microphones stereo set, famous for its detail and clarity as AB. They went through an API 512c preamplifier. That combination gave us a nice low-mid response, accompanied with the bright boost these mics have in the 10 to 15Khz range. I also used a Wunder CM7 FET LDC, a modern homage of the Neumann U47 FET (with a boost in the 2 to 5Khz range). It gave us a gentle sound of the room. Paired with the Great River MP-500nv preamplifier, with its Vintage British Circuit Styling, we achieved an overall warm sound.

#### Beyerdynamic MC930 Frequency Response



#### Wunder CM7 FET Frequency Response



For the electric guitars, we wanted a big fat sound. We used a VOX AC-30 Amplifier and miked its Celestion Alnico Blues Speakers using an Electrovoice RE-20. The mic pointed to the outer part of the cone at 5cm on-axis, to get the fatness we were after. I took advantage of the clarity this mic has when used close to a source, due to its Variable-D design which makes it resistant to the proximity effect. It went through an AMS Neve 1073LB preamp, known for its big sound. Finally, I used a Wunder CM7 FET 20cm away, capturing the ambience of the room. It went through the Great River MP-500nv, to enhance its sense of depth, that combined well with the "RAT" pedal being used.

### Electrovoice RE20 Frequency Response

