SESSION Files Vol 1

SONG	Do Y
TEMPO	
ARTIST	Alan
WRITERS	Alan
PRODUCER	Alan
	The \

TRACK

1. Kick

ou Live At All?

Parsons Parsons, PJ Olsson, Guy Erez Parsons STUDIO The Village, Los Angeles ASST. ENGINEER Coley Read, Vanessa Parr

INSTRUMENT

Gretsch 22"

MIC

AKG D20



Remix Engineer: Studio: NOTES I placed the mic five inches in front of the head, one third the way up from the bottom. EQ: Plus 12dB at 10kHz shelf Shure SM57 Neumann KM8 Flat

1. Kick	Gretsch 22"	AKG D20	I placed the mic five inches in front of the head, one third the way up from the bottom.
2. Snare_57	Gretsch	Shure SM57	EQ: Plus 12dB at 10kHz shelf
3. Snare_84	same as above	Neumann KM84	Flat
4. Hi Hat	Zildjian	Neumann KM86	
5. Tom_1	Gretsch 10"	Sennheiser 421	
6. Tom_2	Gretsch 12"	Sennheiser 421	
7. Tom 3	Gretsch Floor Tom 16"	Sennheiser 421	
8. Tom 4	Gretsch Floor Tom 18"	Sennheiser 421	
9. OH_L	Full Kit	RCA 77 Ribbon	
10. OH_R	Full Kit	RCA 77 Ribbon	
11. Room L		Neumann U87	
12. Room R	Constant of the second second	Neumann U87	
13. Chamber L	A STATE AND A STATE OF A STATE	Neumann U87	We used an adjoining room as a chamber. Sound flooded in and was captured.
14. Chamber_R		Neumann U87	Ditto
15. Tamb_1		RCA 77 Ribbon	
16. Tamb_2		RCA 77 Ribbon	
17. Timpani	Samples	DI	
18. Bass_DI	Yamaha 5-string	Thru TC Electronics RH750	The DI is from the RH750. I applied Fairchild limiting.
19. Ac Gtr C	Larivee Acoustic	Neumann KM84	High Pass Filter at 200Hz applied on desk.
		Neumann KM84	
20. Ac_Gt_L	Same	Neumann Mið4	High Pass Filter at 200Hz applied on desk. Slightly detuned up.
21 Ao Ctr D	Como	Noumonn KM04	The part is triple tracked and I will generally pan (L/C/R)
21. Ac_Gtr_R	Same	Neumann KM84	High Pass Filter at 200Hz applied on desk. Slightly detuned down.
22. eBow_1		and the second second	An eBow is a hand-held electronic string driver that mimicks the sound of a (single) guitar string
23. Bow_2	Daufannuan a Cuitan (Chuat)		being played using a (violin-type) bow.
24. Strat Clean_1	Performance Guitar 'Strat'	182	Condenser
25. Strat_Clean_2	Performance Guitar 'Strat'		Condenser
26. Power_Chord_1	Same		Condenser
27. Power_Chord_2	Same		Condenser
28. Gtr_Solo			Michael used a bottleneck on this solo
29. Gtr_Solo_DT			
30. Mandolin_L		Neumann KM84	High Pass Filter at 200Hz applied on desk.
31. Mandolin_R		Neumann KM84	High Pass Filter at 200Hz applied on desk.
32. Piano_L	Steinway Grand	AKG 414	I positioned the mics positioned approximately 12 inches above the strings in treble and bass areas.
33. Piano_R		AKG 414	I think there's a photo of me literally doing this!
34. B3_Top	Hammond B3 with Leslie		
35. B3_Bottom	Hammond B3 with Leslie		and the second
36. B3_Solo_Top	Hammond B3 with Leslie		Can be spread (panned) semi left/right if you wish.
37. B3_Solo_Bottom	Hammond B3 with Leslie		
38. Lead_Vox		Neumann U47	I used the mic pres on the desk - a Neve 88R. Fairchild limitng.
39. Lead_Vox_DT	and the second second		
40. Harmony Vox 1 DT_01	With the second second	U47	
41. Harmony Vox 1_01			
42. Harmony Vox 2 DT_01			
43. Harmony Vox 2_01	Kale and the sea		
44. Harmony Vox Hard DT_01			
45. Harmony Vox Hard _01			
46. Hi Harmony Vox DT_01	States and the second second	And the second second	
47. Hi Harmony Vox_01		and an	and the second
48. High Harmony Vox 3 DT_01	The second second second		
49. High Harmony Vox 3_01			
50. ASSR Choir 1		Neumann U47	Low part - sung by the assembled Attendees of the masterclass
51. ASSR Choir 2			Low part double-tracked
52. ASSR Choir 3		A RECORD	Mid part
53. ASSR Choir 4		1 Carlos and	Mid part double-tracked
54. ASSR Choir 5		it is a start of the	High part
55. ASSR Choir 6			High part double-tracked
56. ASSR Girls 1	H H		Sung by the assembled female Attendees and participants of the masterclass. This is the main part
57. ASSR Girls 2		A	Double-track
57. ASSR Girls 2 58. ASSR Girls 3			
			Triple-track
59. ASSR Girls 4	State of the state of the state		Quadruple-track
60. Phased Choir Mix 61. Mix Down.01			An idea that seemed like a good one at the time! Bounced mix of male and female choir through a phaser
	A REAL PROPERTY AND A REAL		

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