

Berklee College of Music

Sintel the Dragon and Our Journey

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Abstract

When I first bumped into the movie Sintel, I was astonished by the many analogies I was able to find with my life. That story really strokes me. In this paper, I am going to describe the whole process starting from the early stage. I will talk about how I found the video and how I organized the entire music production process. Information about the music composition, the fantastic experience we lived in Air Studio and the post-production work I did on the recording are all included in this presentation.

Keywords: film scoring, compositional processes, orchestration, post-production, reflective paper.

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1.How to choose your Dragon

1.1. The Beginning

The most important part of my final project lies within the entire journey which led me to choose that video. I believe that the second semester at Berklee can be considered the most crucial part of my master experience. I am not only speaking about the learning path within the program itself but, mainly about the decision process which brought me to choose the short movie Sintel over other proposals.

As part of the second semester at Berklee, SFTV students have two recording sessions with the Budapest orchestra. These two sessions are miles-stones into the master path, we all worked hard to do the best job out of our abilities.

In both situations, I ended up working on contemporary and aleatoric compositions associated with horror and thriller scenes. These kinds of orchestral palettes, for some reason, are straightforward to approach to me, till the point that I felt almost relaxed while writing music.

For our last Budapest session, in April, I flew to Budapest with a few of my peers to attend our recording session live and to conduct our compositions. There I had the chance to appreciate the fantastic writing of my colleagues. Not only the ones who were there with me but also the ones who were remotely recording from Valencia. I admire most of them for the amazing musicality and artistic personality. On that occasion, I thought that I needed to force myself out of my comfort zone. I felt I needed to write a beautiful melodic composition inspired by the great melodist composers of our time. I wanted to have a melodic piece in my portfolio, and there were no better chances to achieve it than working on it for my London recording session.

1.2. The failures and the winning of my project research

When the second semester started, it was clear in my mind that my C.E. video would have been an original project. I definitely wanted an original video to score, to get credits, and to start my post-Berklee career with a first proper project. Back in January, I started persuading my ancient idea of composing for a videogame gameplay. I sent dozens of emails all around the globe looking for developers interested in collaborations. Out of all the emails I sent, I received just one kind but still negative answer and nothing more.

Meanwhile, I had started my research for online resources, forums, or social media channel where to talk and approach filmmakers, producers or game developers. I started advertising and explaining what I was looking for through those channels. The proposal was obviously intriguing and, from that process, I received a lot of good feedbacks and projects.

Even though I noticed along the way that small budget productions cannot fit the massive size and power of the kind of orchestral instrumentation we were working on. A lot of directors were more interested in more intimate instrumentations or electronic productions and songs. I found a few people who were eager to try this experience, most of them proposed me short movies totally inadequate to the task I was supposed to work to.

The hardest part was to send back email to directors and producers kindly explaining them that, unfortunately, despite the high quality of some of the productions, I considered their movies not appropriate for the kind of instrumentation. I have to confess it was painful sometimes, due to the excellent quality of some of the products. I had to force myself being sincere with them to be professional and to achieve a good result for this recording project.

It was thanks to my honesty that some of these people decided to trust me and my work. I am happy to say that I had a great turn back from that situation and, right now, I am working on three short movies including a student project, an animation movie and a documentary directed by the Los Angeles based director Kenneth Woodall.

1.3. How I found Sintel

Sintel is an animated short movie made with an open source software named Blender (www.blender.org). The Blender team developed different short animation movies, they are all available for download on their website (<https://www.blender.org/about/projects/>). All of the short films are creative common licenses. This means that everyone can download these products and modify the contents. It is impressive that thanks to the creative common licenses, people have the right to share the revised version of the movies.

The first time I heard about this company and the resources that they make available for artists, was during one of our orchestration class. Straight after discovering it, I started watching the various animation movies, and I was really touched by Sintel. Within that short movies I found a lot of important analogies with my life, with the things I care for and with essential lessons I have learned along my path. I was moved by the way this team created a storyline which invites you to think about the unexpected turns and the consequences that your actions may cause, no matter if love, loyalty, and other wonderful feelings are the fuel of your motivation.

It took me a while from the day I discovered Sintel until the moment I actively started working on it, however, since day one, I already knew that movie was a valuable choice. My interest in the video led me to start watching it and thinking about which part of the short to score. By the time I realized that Sintel was what I wanted to bring as my C.E. project, I already knew the

video by heart, and I already made different cuts in Premiere Pro. Picking the right chunk was the last thing remaining to do.

1.4. Sintel: what is it about?

Sintel take its name from the main character of this CGI movie released in 2010. Sintel is a homeless girl, one day, while looking for some food she finds an injured dragon calf. She takes nurse him, feeds him, and names him Scales. For the first time in her life, she has a friend to look after and someone who loves her.

Once scale fully recover from the injury, he starts to learn how to hunt and to fly. It is during his first fly that an adult dragon captures him and brings him away from Sintel. Determined to take her friend back, she starts a long and dangerous journey leading to the land of dragons.

She finally reaches the cave where Scales is and, in the attempting of getting him back, she engages a fight with an adult dragon ending up killing him. Straight after the fatal strike against the dragon Sintel notice the scar on the wing of the animal. In that specific moment, Sintel discovered that, overcome from the wish of taking Scales back with her, she totally lasts the perception of the time. For the first time, she appears to be older and with different scars on her skins. The long journey she had been through radically changed everything around and about her and led her to kill her best friend.

1.5. Why that part of the movie?

Scoring a single part of a short movie can be really challenging. Usually, the difficulty lies in writing something that can stand next to other compositions. No matter if the rest of the music is licensed or composed from a colleague, the project should be consistent and so should be the

music writing style. Even though this is the most common challenge, the nature of this project radically changed the problems behind it. Due to the limitation of the three minutes of music to write, my main concern was how to condense the entire meaning of the short movie within the extract I had to choose and score. This obviously affected my decision over the scene, but, it had even stronger influence on the way I planned the music structure and how I chose the orchestral color and style.

After many attempts, I decided to score the central part of the short. Starting from the moment when Scales starts flying up to the point when she reaches the border with the land of the dragons. I found in this short extract everything I needed. I have fast mood changes and a long sequence shot where I was able to write for the full orchestra.

This choice will lead us to the second part of my paper.

2. The Composition Process

2.1. The movie moments and the early musical approach

As specified at the end of the previous chapter the focus of my composition is the central part of the movie when our main character, Sintel, lost her friend and begins her journey to get him back. This part of the short can be subdivided into four main blocks:

1. Scales learn how to fly: In this first part of the scene, Scales is flying for the first time in the movie. It is an essential scene, it represents the strong feelings connecting the two characters. It also indicates to the audience that, at that point, Scales wholly recovered from the wounds. Sintel is excited for him, and when Scales starts chasing the birds, she follows him running up to a stairway till the highest part of the city.
2. The dragon captures Scales: Here is when we have the strongest mood change. While Scales is flying the big dragon appears and captures him under the eyes of a powerless Sintel who cannot do anything to help her friend.
3. Sintel starts her journey: Straight after Scales got captured by the dragon Sintel goes through contrasting feelings. She is first astonished and sad but straight after she decides to get Scales back. She now starts her journey to the land of the dragons.
4. Back to the beginning: The part of the short movie I am scoring is a flashback in the story. At the beginning of the film, we see Sintel fighting a guardian over a mountain. That specific location is where Sintel's journey ends. Even if it is easy to understand, while watching the movie the connection between the two scenes is not immediate.

For each of these moments, I tried to create a specific mood with different themes and variations connecting them in the gentlest way possible. I needed to find some inspiration for the movie, so, I started listening some specific kind of music. I have to say that two are the compositions which helped me a lot with the writing process:

1. How to train your dragon – Training Out There ¹
2. In the steppes of central Asia²

The association with the movie “How to train your dragon” was almost immediate. Even if the stories are different, I cannot deny all the analogies between this colossal and Sintel. My main fear was to get too close to that soundtrack. Fortunately, I was able to avoid it even taking inspiration from a couple of specific parts of the cue “Training Out There”.

Focusing on the more classical repertoire, I got inspiration from the symphonic poem written by Aleksandr Porfir'evič Borodin. In the steppes of central Asia has been my first critical approach to the romantic orchestral compositions. I bumped into it on YouTube years ago, and from there, I started researching about orchestral pieces and studying composition. Till I started with my final project here at Berklee, for years, I had not listened to that masterpiece. It was while analyzing the sequence shot of the movie that I started to sing “In the steppes of central Asia” straight away.

I honestly think that in the end, my composition does not have a strong Borodin flavor, however every time I felt stocked in the writing process of my piece, I took a break and listened to that music. Definitely, the sections of my music more influenced by Borodin are the more intimate

¹ John Powell; OST 2010

² Borodin; Symphonic Poem 1880

one in terms of mood and the smaller one in terms of instrumentation. A good example may be the musical transition happening over the desert scene, starting at minute 1.24.

10 CONCERT SCORE SFTV C.E. - The Journey

54 55 56 57 58 59

The image displays a page of a concert score for measures 54 through 59. The score is arranged in two systems. The first system includes staves for Flute 1, Flute 2, Oboe 1, English Horn, Clarinet 1, Bassoon, Horn 1, Horn 2, Horn 3, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Trombone 3, Tuba, and Timpani. The second system includes staves for Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The music is written in 4/4 time with a key signature of one flat. Measures 54 and 55 feature woodwind entries with dynamic markings of *p* and *f*. Measures 56 and 57 show sustained woodwind lines. Measures 58 and 59 feature a more complex texture with woodwinds and strings, including dynamic markings of *pp* and *f*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

The page inspired to Borodin

2.2. The first draft

I started composing the music using only the piano. I needed to find a melody for the first part of the scene when Sintel is following Scales up to the stairways. This scene should express happiness and proudness. Sintel, for the first time, sees her best friend being able to fly.

This part to me was really challenging. When I composed my first draft, I sketched the melodic theme and I was pleased about it. It took me a short time to realize that I got used so much to the original music, that I literally copied it. Even if the overall arrangement was really different, the thematic material was too similar. I had to trash all the first scene and compose it again. I was really scared that this happened to the other parts as well. However, the remaining portion of the draft was working smoothly and was not copied from anywhere. Before to start composing the opening of the scene again, I needed to take a break from it. I got so used to the theme I wrote that it was tough to put it away. I also had no time to waste as the deadline was approaching. Because of that, I decided to start orchestrating everything I had up to that point, in order later to get inspired by the composition itself to write the first scene.

2.3. The Orchestration

Orchestrate my cue was not an easy task for me. My first problem was to find an efficient way to use the full orchestra alternating the powerful usage of “tutti” with the intimate and emotional nature of smaller sessions. About intimate compositions, along the process, I realized that, although I have an in-depth knowledge of the usage of strings, I haven’t used brass that much in my compositions, especially as an independent session in dynamics like piano or pianissimo.

Because of this lack of brass usage, my arrangement approach to this section suffered from uncertainty and, funny to say, gave me some anxiety.

I realized that, despite the great orchestration classes we had during the year, I needed a realistic musical perception of the sound of this section. I did not trust my imagination, the sample libraries I was using were really based on powerful brass sound more than on delicate ones. The only solution was to invest some money and buy good quality libraries. I opted for CineBrass Pro and Spitfire Studio Brass. It was not a cheap approach to the problem, but, the combination of these two libraries, together with the usage of others I already owned, helped me to identify better where and how to use this section, what kind of articulation and dynamic and to perceive a more focused and realistic sound of the session. Basically, the usage of those libraries helped me to calibrate and integrate my knowledge and translate it into arrangement, score, and parts.

Orchestration-wise brass were not the only difficulty I found on my way. Another important lesson I have learned from this experience is that translating a piano draft into an orchestral arrangement may be really complicated. The main reason is that composing on the piano usually results in music mainly based on piano's techniques. Often, something that works really well on piano may not work as well when played from an orchestra. To quote our professor Alfons Conde: "there is no sustain pedal in the orchestra". This experience helped me understand how to translate music from piano to orchestra accurately. I found inspiration in other composers scores, in listening to music and reading orchestrations notes and books.

From the orchestration class, I really tried to internalize the "Engine"³ technique. It basically consists of having a constant movement going on in one or more session of the orchestra.

Sometimes this movement can be so subtle that the audience may not really listen to it; however,

³ Engine is the name professor A. Conde use to express the concept of creating a constant motion in the music arrangement.

it always makes the music flowing creating variety and better connecting high-intensity musical climax with more relaxed parts of the composition.

Connecting different moments of a cue is the next important topic I want to talk about. In a composition like my “The Journey”, wherein less than three minutes the listener is guided through different climaxes and subtle musical moments, the connections between the different parts have should request as much attention from the composer as the thematic material. This is because bad connections between chunks of the composition can be distractive and overall really annoying. Since I finished my piano sketch, I knew I needed natural and pleasant transitions. What I found really useful in this process is the usage of percussions. Percussion, especially membranophones⁴ and cymbals, are usually associated with groove and rhythms or with orchestral strikes, nevertheless they can help composer in way more situations. We can use them for effects, or simply to make some passage smoother and more elegant. Apart from effects, I used percussion to reinforce the low end of the orchestra, to create wild crescendos followed by impactful strikes and sometimes to makes my transitions smoother. For this porpoise cymbals rolls, for instance, are really helpful if used properly. Expression techniques like “crescendo poco decrescendo” work really well when used in those situations.

I also took advantage of the extended use of timpani. One of the applications of these instruments in my score is reinforcing the upright bass section. To achieve that I used them in piano just to add definition to the low strings. I often use timpani layered with the bass drum to add a note to the low-end rumbles that bass drum provides to the arrangement.

⁴ Membranophones are musical instruments producing sound through a vibrating stretched membrane. In this category snares; timpani and bass drums are included. However, we have to consider that Bass Drum and snares are parts of the wood family of the membranophones while timpani are parts of the metals.

The image shows a musical score for a string ensemble, spanning measures 24 to 28. The score is arranged in five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- Measures 24 and 25:** Both Violin parts have the instruction "Play any note within this range" above them. The Viola and Violoncello parts play a rhythmic pattern of eighth notes. The Contrabasso part plays a simple eighth-note line.
- Measures 26 and 27:** A "Solo" section begins. The Violin parts play sustained notes with dynamic markings of *ff* (fortissimo) and *p* (piano). The Viola and Violoncello parts continue their rhythmic pattern.
- Measure 28:** The Viola and Violoncello parts are marked *niente* (nothing), indicating they should play very softly or stop. The Violin parts continue with their solo lines.

Small Example of Strings orchestration

2.4. The Score Preparation

This part of the pre-production process is entirely new to me. I always transcript music on scores, however, I have ever been trained to write music directly on paper or notation software. Since I started Berklee, I have been feed with thousands of new information and techniques. In this brand-new set of skills, it is included how to transform a midi mock-up into a score, using the MIDI protocol or XLM within Sibelius. This technique learned thanks to the guide of professor Vicente Ortiz Gimeno, speeds up my workflow exponentially. It also allowed me to divide the writing and composition process from the score preparation and to be more relaxed and focused on the writing knowing that everything will be translated into parts and scores quickly later in the process.

I used this method for almost all the recording sessions this year. It was not easy to figure out how to produce well-looking scores and parts using Sibelius as I needed to transition from

Finale. In the end, I managed to reach an excellent level on the usage of this notation software and, now I know how to approach the score and parts preparation rapidly.

Unfortunately for me, this revealed to be a double-edged sword, and I experienced the consequences on the podium in Air Studio. As I am not an excellent score reader, some mistakes may happen in my scores. Such a big orchestral transcription can easily hide minor problems that I may not be able to detect even after detailed proofreading. This happen with accidentals in London, I had a few accidental missing.

I don't feel bad about it, this experience reminded me of one of my stronger weaknesses. I know I have to work on score reading, also I have to find a way to make the score preparation process more accessible and detailed oriented.

Overall, I found useful to work on the preparation and printing of the parts. I don't know if I will never use these specific skills as a professional but, it was such a great experience to understand the standard of the score preparation and how, even small details, can affect the performance in the studio environment. Right now, I feel I gained one of the hidden skills of the Scoring industry, those kinds of skills that may appear not that useful but that can make a big difference when working with a specific budget, restricted time and under pressure.

2.5. The recording session and the conducting

Air Studio has been the most extraordinary experience of my entire existence as a musician. Everything there is at the top of the industry standards. I really enjoyed and loved the experience. Unfortunately, some details make this experience not as enjoyable as I wanted to be.

Specifically, the headphones listening was not super detailed. Especially the woodwind section was out of focus and not really legible. After the first take, I got nervous because I thought it was an arrangement problem. Fortunately, it was not and listening to the recording was really reassuring.

This experience taught me the importance of the listening when you are on the podium conducting a session. As I want to go on practicing conducting, I am composing a small twenty second loop using common elements in film music. This loop will serve as a soundcheck track to adjust my listening in my future recording sessions. Through learning this small loop by heart, I will be able to balance the Decca Three with specific spot microphones in the headphones to compensate for any kind of listening problem.

3. The Post Production

3.1. Editing

The editing process was really smooth and easy to do. Editing in Pro Tools is a daily task for me. I am used to the technique of comping and I normally spend some time working on it to achieve the best result out of the material I have available. The big difference I noticed with this recording session, compared with my everyday post-production life, was that this time I only had a few full takes, four to be specific. The small number of playlists in my Pro Tools session initially scared me. My first thought was that I would have never been able to find the appropriate performance for each passage within only four takes. Despite my concerns, the quality of the players, together with the fantastic quality of the studio, allowed me to focus specifically on performance details. I ended up choosing the parts according to the intension of the performance. There was no need to be worried about mistakes, simply because they never happened twice, and generally there were just a few. Often the sparse mistakes were quite musical, sometimes they even add a pleasant human flavor to the recording.

Even the process of creating crossfades between the performances I choose revealed to be an easy task at the end. The main reason is that my comping is based on long chunks of performances, this means that I only had to create a small number of crossfade regions. I took advantage of the structure of my composition, which continuously alternates between high-intensity moments and more relaxed ones. Crossfading during the reverb tail after an orchestral hit or right before the beginning of a new session is a really smooth process and if well done it is almost unperceivable.

3.2. *Mix*

Mixing my track was harder than I expected. I honestly thought it would have been easier. I had to face a bunch of problems in order to achieve the best result for my final mix.

- Microphones

The Pro Tools session that Air Studio provided us is vast. Approaching such a significant number of microphones to me is always hard. I like timber details and I am really picky about them. Initially, I tried to maintain a significant number of microphones in the session. My idea was trying to automate them to control the loudness and use them to reinforce the Decca three. However, I realized that I had to make a choice based on the needs of the composition.

I finally ended up selecting specific microphones useful to compensate for the lacking elements in Decca three. The overall balance was outstanding and efficient, I found it helpful to reinforce the woodwind session through the usage of the spot microphones. I also used strings spots to make the session sound bigger in specific points. Upright bass and tuba close microphones provide to my session a deeper low-ends part of the spectrum.

- Equalizers

Cleaning the frequencies is a must in the mixing process. It is the first step to take when starting with a mix. My challenge here was to find a perfect balance between cleaning the frequencies without killing the quality of the recording. It was really challenging, especially in the middle register, where frequencies usually create resonances.

When I started equalizing the tracks, I expected to work mainly with high pass filters and some minor bell cuts. It did not end up like that. I first used the HPF⁵ to clean the low ends in all the mics than, starting from the Room microphones⁶ sound, I tried to fix the frequency crashes happening between those microphones and the spot mic I was using.

I found powerful resonances in the frequency range between 200Hz and 400Hz as well as between 1Khz and 2Khz. Cleaning that part of the spectrum may result in a lack of body in the composition's sound. I tried to be as gentle as possible, making extensive usage of dynamic Eq⁷ in order not to cut frequencies when not necessary and gently shape them when a louder resonance incomed.

Middle-High frequencies revealed to be the hardest part of the spectrum for this project. In this range, something peculiar happened. The overall power of this part of the spectrum was below the needs of the music but, even if there were no frequencies peaks, a really rough and scratchy sound appeared every time I tried to boost the frequencies between 5Khz and 10Khz. This sound was really unpleasant to listen to and hard to process. The only solution was to raise the mid-high range and apply a dynamic equalizer to cut those frequencies when needed. I reviewed all the spots equalizers try to slightly clean that range and to apply a slightly more aggressive dynamic Eq process in those tracks as well. This process, together with the usage of compressions made the magic.

⁵ High Pass Filters

⁶ Decca three; Wides and Gallery ambient microphones

⁷ Eq is the abbreviation of Equalizer

- Compressors

For this project, I tried to approach compression differently. In the first part of the mixing process, I found the usage of a multiband compressor really useful. I attempted to use different compression to find the right solution. I first started with iZotope plug-ins but they were not helping me achieve the goal. While looking for an alternative plugin to use, I remembered one of the mix classes where our professor Pablo Schuller showed us the usage of a multiband compressor developed from the company mcDSP⁸. Luckily, We have that plug-in suite available in the studios. I opened the SPC404 over the various tracks and started to set it up. The result was outstanding. This compressor is transparent enough to allow me to use it without a substantial compensation for the gain reduction. This results in a stronger attenuation of problematic frequencies meanwhile compacting the composition into a smoother and more enjoyable sound.

After this first dynamic processing, I needed something that could work over the entire frequency spectrum. I needed a more compact sound, something that could unify the whole frequencies spectrum balancing it and helping elements on the background to cut through the mix. To achieve this goal, I choose an analog compressor emulation from Softube, the Tube-Tech CL 1B. This emulation of a class A tube compressor hardware donates to the mix the nuance of the analog process. The CL 1B doesn't only help with the overall tone of the mix, it also does its job at the top. When I applied it to specific target tracks and set it up for gentle compression, with a gain reduction level moving between 0db and a maximum of -3db, I

⁸ mcDSP is a plug-ins development company famous in the industry for its top quality software.

immediately perceived the difference. A lot of my background instruments now were way more defined and focused. Also, the stereo field got wider, helping certain instruments to stick out.

- Other

Once I finished my Equalizer and Compressor processing, I took a full day break to clean my ears before to listen back to the mix and polish it before to move to the master bus process. When I went back to the studio, I noticed that the strings attack, especially on spiccato articulation, was weak and lacked punch. I started applying a tiny bit of tape distortion on the spot microphones. Initially, I put it in insert; however, it resulted into a too aggressive distortion, so I opted for parallel processing.

3.3. The Master Bus

The master bus is an essential part of my mix process. I am always starting the mix from there and finishing the mixing process working on it. As for other projects, I started my mix inserting an equalizer, a compressor, and a limiter on my master bus. I made some minor processing on those plug-ins based on the Decca three sound.

This first approach helped me in mixing with an appropriate volume and with a better understanding of what will have been the final result, however, as natural to imagine, this first processing, became soon obsolete and needed to be done again from scratch.

In my final version, my master bus works through parallel processing. In my Mix Bus track, I have an equalizer to clean the frequencies and again a CL-1B compressor. I duplicated this track and on the twin channel, I changed the compressor with a more aggressive FAT compressor. I set up this compressor to be close to squashing the sound. Then I balanced the two Busses and sent

them into a final AUX track where I first added a tiny bit of reverb then cleaned some frequencies with an equalizer and apply a tape emulator and a limiter.

3.4. Post Production Conclusions

The advantage of recording in an environment like Air Studio is that you get an excellent performance together with the best sound from all the elements involved in the recording process. Musicians provide a great tone, microphones are the top quality in the world, the mixing board and the preamplifiers give to your recording the shape of the classics. Everything from humans to cables is there to provide you with the best recording experience.

But how all of this affects the post-production process and even more the final result of your work?

What I can say is that along this year, I was able to realize the difference between a professional programmed orchestra and a real recording session involving humans. Since my first experience in the AKSS⁹ with the woodwind quartet, I was able to interiorize the difference. Players perfectly know their instruments, they know how to change every little detail by heart. Whatever you want to achieve with your music is faster and easier with real players. When this turns to an environment like London, everything finds its own place in the realm of excellence.

The result is a session easier to approach from the mix point of view. Editing is more natural, clean and mix is more accessible, smoother and more enjoyable. Also, the final result is thousands of times better than the best mock-up I have ever produced. The overall process is faster and guarantees you the best result over the shorter amount of time spent in the process.

⁹ Anna Katerina Scoring Stage – Studio facility at Berklee Valencia Campus

4. Conclusions

For the entire year, my only goal was becoming a better composer, a professional with the necessary skills not only to face the industry but to face the art of writing music for pictures. I discovered my weakness, my strength and whatever stands in the middle. It was like learning who I am as a composer and what I wanted to become. This last work represents what I want to integrate in my writing, it is the beginning of my new path, the one which will lead me to hybrid who I am right now with the beautiful world of melodies and orchestral colors.

I can't remember the exact words that our program director Lucio Godoi told us back in September, but I can definitely remember the meaning:

“London will be your milestone, right now it may seem to be months away, but this year will run fast, and in a blink of an eye you will be conducting your composition in Air Studio”

I realized right now, writing the last few words of my C.E. that this year has gone. My class is about to graduate. Even London, which represented the future, now is part of the past. I have been through many difficulties and hard moments along this path. However, I have never felt more honored to be part of something like I do every time I think about the amazing group of people I met here.

I enjoyed the experience here at Berklee as few other things in my own life.

Thank you very much for allowing me to be part of this.