

Kent State University at Stark

Audio Recording Portfolio

www.matildapablomusic.com

Matilda Pablo

Audio Recording VI

Prof. Ian Anderson

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Introduction

Selection 1: “Orange”

The artist approached me with her song “Orange.” Her vision of this selection was to fit with her EP. She selected this piece because it would blend well with the other songs to be featured on the EP but also because it had more instrumentation that needed to be recorded compared to her other songs. The creative vision in this song is to showcase a girl in her bedroom dreaming about finding someone who is pretty in her mind. The EP is called “Songs in my Bedroom for You,” which showcases the girl in her room writing a song for someone else.

Selection 2: “If We Met in the Movies”

The artist also approached me with “If We Met in the Movies” which is another song that she wrote for her EP “Songs in my Bedroom for You.” This song showcases the falling in love moment and if these two people were to fall in love in your more stereotypical way, would it work out? She selected this piece because it had much instrumentation to include, drums, bass, piano, guitar, background vocals and lead vocals.

Selection 3: “You”

The artist approached me with her song “You.” This song was also chosen because of the instrumentation because there would be much to record. The song includes drums, bass, BGVs, multiple piano parts and several guitar parts. It would be worth it to record this song since we have all the equipment at the school, rather than recording another acoustic and vocal track. We decided we wanted to record the songs that had the most instrumentation.

Pre-production/Production

The pre-production stage was sitting down with the artist and laying out the details and session materials. We discussed some artists' sounds she liked and I chose my mic selections based off of those. We also sat down and laid out all of the sessions by week. For example we started with drums, then the next week bass, electric guitar for two weeks, piano, lead vocals and then background vocals. The artist came to me with sessions on LogicXPro. I was able to bounce those tracks into ProTools and use that as a foundation for the studio musicians to record too. I was also able to lay out the session with markers to make the recording process easier for both myself and the artist.

The artist/band already knew the material so no rehearsals were needed. All mic selections were made beforehand to save time. Studio layout was determined during the session depending on what the artist wanted (a closed dry or in an open room.)

I contributed BGVs to the performance by coaching the performer on syllables and harmonies that the artist sang. The artist already knew the title of the album/EP, "Songs in my Bedroom for You." I knew that this would be more of a singer-songwriter mix that is solely focused on the vocals. I knew that it was her song, and she needed to be the front of the mix.

Tracking

All songs were recorded in Studio A at Kent State University at Stark.

Musicians:

Drums: Andrew Weissert

Bass: Thomas Sarver

Keys: Jason Johnson

Lead Guitar: Jonah Smeltzer

Rhythm Guitar: Julia Garaux

Lead Vocals: Julia Garaux

Background Vocals: Julia Garaux

Day One: Drums

We used the Sonar kit in Studio A. The drummer brought his own breakables including snare, kick pedal and cymbals.

| 1 | Instrument | Mic | Patch | Pre | Console Ch. | Chan/Ins Processing | Bus | Bus Processing | PT Track | Notes (Alts) |
|----|--------------|------------|-------|-----------|-------------|------------------------------|-----|----------------|----------|--------------|
| 2 | DRUMS | | | | | | | | | |
| 3 | Kick In | D112 | 1 | Vintech 1 | 1 | | 1 | | 1 | |
| 4 | Kick Out | Chandler | 2 | API 2 | 2 | | 2 | | 2 | |
| 5 | Snare Top | Sm 57 | 49 | API 3 | 3 | | 3 | | 3 | |
| 6 | Snare Bottom | Sm 57 | 50 | API 4 | 4 | | 4 | | 4 | |
| 7 | Hat | CmC6 *** | 33 | API 5* | 5 | | 5 | | 5 | |
| 8 | Ride | CmC6 *** | 5 | API 6* | 6 | 550A: -2dB .8kHz, -2dB 400Hz | 6 | | 6 | |
| 9 | Tom 1 | 421 *** | 7 | API 7* | 7 | | 7 | | 7 | |
| 10 | Tom 2 | 421 *** | 8 | API 8* | 8 | | 8 | | 8 | |
| 11 | Floor Tom | 421 *** | 34 | API 9 | 9 | | 9 | | 9 | |
| 12 | OH L | KM 184 *** | 35 | Mil 1* | 11 | | 11 | | 11 | |
| 13 | OH R | KM184 *** | 51 | Mil 2* | 12 | | 12 | | 12 | |
| 14 | Room L | R88 | 3 | API 13 | 13 | | 13 | | 13 | |
| 15 | Room R | R88 | 4 | API 14 | 14 | | 14 | | 14 | |



Kick In: I used the D112 instead of the Beta52 because I like the overall roundness of the microphone.

Kick Out: I used the Chandler Limited TG because I have had good experiences with it in the past. It does a good job capturing a flat response of the low end on kick drums.

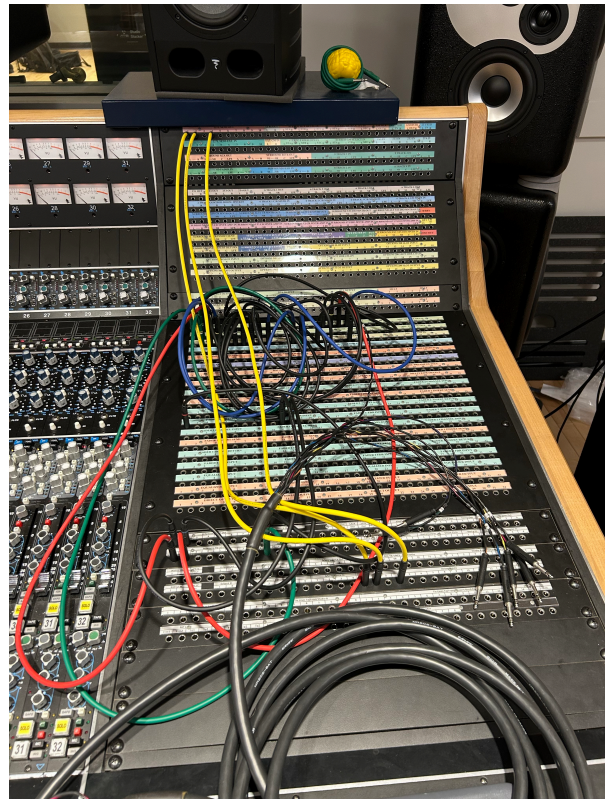
Snare Top/Bottom: Sm57 a good, and classic microphone for snare.

Hat: I originally picked the Km184 but it ended up being too harsh and throaty, so I switched to the Schoeps CMC6U.



Ride: I originally chose the Audio Technica for the 4051 and changed to the Cmc6U since the AT were too bright and tiny and had a lot of gross and unwanted frequencies in the 400-500 range. I swapped to the CmC6 and was happier with the outcome with some EQ (550A: -2dB .8kHz, -2dB 400Hz)





Drums were tracked on all three songs. “Orange” was mainly decorative cymbals and crashes. “If We Met in the Movies” was heavy on the kick, toms and cymbals. And “You” is more of your typical full kit set up. Drums were all tracked in the same day so I had the same setup for each song.

Day Two: Bass

| | | | | | | | |
|------------------|-------------|-----------|----------|----|------------|----|----|
| Bass DI | Radial | 1 (Snake) | API 19 | 19 | Distressor | 19 | 19 |
| Bass Amp - Ampeg | MS47 | 17 | Manley 1 | 20 | | 20 | 20 |
| Bass Amp - Ampeg | TG Chandler | 18 | Manley 2 | 21 | | 21 | 21 |

Tom used his Sire. He has a toggle between active and passive but we recorded in passive. We used the Radial DI and the through into the input of the head of the Ampeg PF-50T Portaflex. Out into Speaker tie-line 1. Out into the cab of the amp. Instead of re-amping, we recorded each capture live as the bass player was tracking.

The out of the Radial DI was patched into the Snake (1) into API 212L channel 19. I decided to do some basic light compression on the way in using the Distressor.

To capture the amp, I used the Mic Shop 47 and the Chandler TG (At the time, I did not know that the Chandler was damaged, so I only got one good take of the amp with the MS47). Both amp captures were ran through the Manley.



Day Three: Jonah's Electric Guitar

| | | | | | | |
|----------------------|--------------|----|-----------|----|----|----|
| Egtr | Fender Strat | DI | Vintech 1 | 22 | 22 | 15 |
| Egtr - Fender Deluxe | Km184 | 17 | Manley 1 | 23 | 17 | 16 |
| Egtr - Fender Deluxe | Royer121 | 18 | Manley 2 | 24 | 18 | 17 |
| Egtr - Fender Deluxe | Sm57 | 19 | Manley 3 | 25 | 19 | 18 |

Next was recording Jonah's Fender Strat. We used Julia's Helix out to the Direct-In Vintech. Julia ran some effects on the Helix such as Delays and Reverb, but most of the effects were done in post.



I used the Fender Deluxe Reverb and use the Km184, Sm57 and Royer121 to capture amplifier. All three microphones were ran through the Manley as a pre-amp for the warmth.



For most of the songs, I ended up using a combination of the Sm57 and DI, since I felt the 184s and 121s were too harsh and ear-piercing for the song. I especially did not like the 184 on the Deluxe.

Day Four: Acoustic Guitar

| | | | | | | | |
|--------------------|-----|---|-------------|----|-----------|----|----|
| Acoustic Gtr Left | 414 | 1 | Millennia 1 | 29 | Neve33609 | 17 | 25 |
| Acoustic Gtr Right | 414 | 2 | Millennia 2 | 30 | Neve33609 | 18 | 26 |



I am a big fan of the AKG C414s on acoustic guitar. I admire them for their warmth while still providing clarity. I used the stereo mic technique A/B. They were spaced 25cm apart and about a foot away from her guitar. They were pointed at the 10th fret and the sound-hole.

Her song “Orange,” has lots of dynamics. During the chorus she strums very aggressive. I used the Neve to help compress those choruses.



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I struggled with not overthinking the recording process. We also found out that the chandler was broken after recording bass so I was limited to my reamping by only using the MS47. On previous songs. I knew I liked the Flea12 on Julia's voice, but it made her sound very thin. We ended up switching to the Neumann U87 which still had that condensor clarity. We tested different lengths

During the mixing process, the bass was a problematic issue across all three songs. It sounded very boomy and subby. In the first drafts of my mix, the bass was over powering all of the other instruments. At some points, it would blow up the song, but at others it was barely audible. After further investigation during class, my professor turned up the subs by 2dB. I might have been overcompensating since I could not hear the clarity of the low end. After that, I would bounce my mixes and check them in headphones to see if the bass is still boomy. I ended up compressing the bass even more after I ran it through the Disressor.

During the song "Orange," there was lots of weird movement in the right channel. Wasn't sure if it was the chair squeaking or something different.