

Davey Squires
Music Technology Portfolio
Music Production Concentration
2021

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Music + Video Project

Squires Station Promotional Video/Trailer

Music - Western Mile

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Video Shot and Edit By: Mike Villegas, Michelangelo Lovelace, Davey Squires

Video Game Gameplay Scoring

Kid Icarus: Uprising (3DS)

Released By: Nintendo on March 22, 2012

Composers: Motoi Sakuraba, Yuzo Koshiro, Masafumi Takada, Noriyuki Iwadare, Takahiro Nishi, Yasunori Mitsuda

Film Cue

Dog Day Afternoon

Attica! Scene

Released on September 21, 1975

Directed By: Sidney Lumet

TV/Anime Re-orchestration

Naruto: Shippuden

Naruto vs. Sasuke Final Fight Scene (Episodes 475-477)

September 2016

Written By: Masashi Kishimoto

Squires Station Promotional Video/Trailer

Introduction:

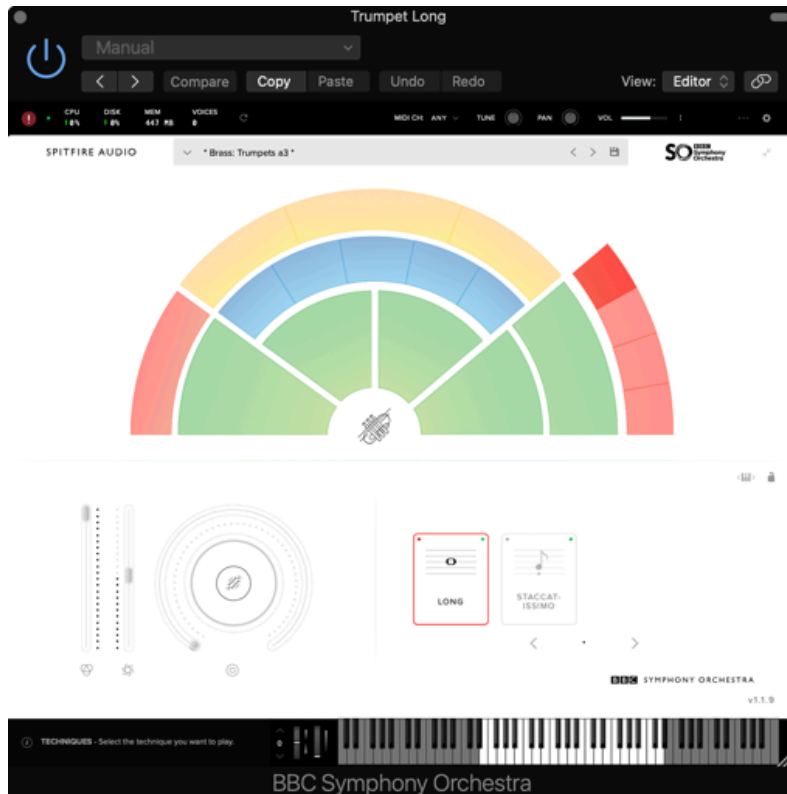
The first project I did involves both video and audio and is very personal to me. I did a promotional trailer for my podcast, Squires Station. I chose this idea for the project because I wanted to put my video editing skills as well as consuming live audio with plug-in audio to the test. Furthermore, I wanted to make a promotional video for the podcast and this was the perfect chance to do that. For this project I used Logic X for the audio editing and Final Cut Pro for the video editing. I feel this demonstrates my music production skills by the aforementioned mixing of live audio and plug-in audio, which are two aspects of recording I've never mixed together before. Usually when I'm working with live instruments, it is strictly live instruments and then same thing for virtual instruments. Mixing the two was a cool experience, along with the editing of the video.

Pre-Production:

This project involved a lot of arranging and songwriting on my end as a solo artist. Making sure the live elements of the audio lined up with the virtual elements was key. One of the most important thing to me was making good transitions for each of the moments during the trailer and counting how many repeats of a certain progression I had to do during that part of the video. When the video switched frames I tried to change up the style of the music as much as possible to keep the sound engaging while also syncing it up to the video.

Tracking/Editing:

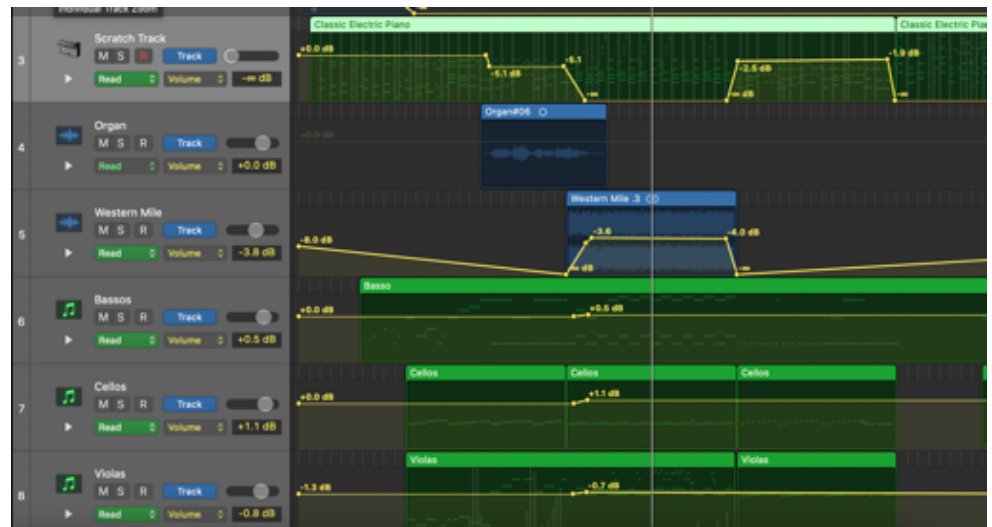
This project was recorded at a host of locations! The live band portion of the video was recorded and edited at both the Akron Recording Company and Area 67 Studios both in Akron, OH. The credits on the live portion goes as followed; Davey Squires, piano and drums; Nick Shinn, bass; and Brighton Jones, guitar. The live portion comes from my original song "Western Mile" that came out in 2019 on my debut album and the recording was from the summer of that year. Microphones used included: On Drums: AKG D112, Shure SM57, Neumann KM 184 overhead stereo pair; on Guitar/Bass: Shure SM57; Piano: SE 2200A II Large Diaphragm Condenser. In terms of virtual instruments, the two main VSTs I found useful during this specific project was the "Strings of Winter" cellos, double basses, violas, and violins. This VST was used within Kontakt and was put on a track stack containing four tracks to group them. The BBC Symphony Orchestra was also used for the wind instruments heard and I think they went very well together. Both can be seen pictured below.



Mixing:

Some of the most important mixing adjustments I made during this project for be for the EQ on the original live track. My goal here was to mix it into the virtual instruments as seamlessly as possible and I found that bumping up the mid-range on the overall live track really made the transition a lot more smooth. Taking down the lower frequencies also helped this out a bunch. I used the default Logic compressor and my go to compressor within it's library would have to be the “studio vocal” compressor. The warm tones I get from that really bring out the live feel of portions of the video. Finally, one thing I did with this project that I don't usually do in my workflow with solo projects is work with a scratch track. Usually I just write down what I am going to do and then count the repeats and put everything together, but in this case I found when

working with both live and virtual tracks having some sort of base where you can drop in files based on where the stretch is was very key to blending both live and virtual sounds together.



Conclusion:

This project was a learning experience to me because I got to work with some video editing, implementing PNGs within the video side of the project and experimenting with video transitions and HD video filters. On the audio side of things, I got to implement a live track with using VSLs and finding out the best ways to mix them together by using a scratch track as a guide within the project. My biggest challenge during this project was mixing both live aspects and virtual together so they can flow well and I believe I have done that.

Video Game Gameplay Scoring on Kid Icarus: Uprising (3DS)

Introduction:

This project was a gameplay scoring of the 3DS “classic” Kid Icarus: Uprising. I chose this particular game because some of the action sequences of some of my favorite out of any video game I have played and the game is one of my favorites of all time because of the story and the characters. The end sequence is particular is one of the favorite endings because of the action and dialogue. I used Logic Pro to edit and mix the audio for this project. This project demonstrates my music production skills because a lot of production for this one came straight from my keyboard and 8-bit SFX for some of the sound you hear in the project.

Pre-Production:

A lot of the pre-production was spent seeing what 8-bit FX I had in my Korg Kross keyboard and organizing them to see which ones would fit in the scene. The rest of the time was spent writing the progressions for the scenes and most importantly writing the progression for the end 8-bit sequence when Hades is talking. I had to find the right chords so that it could last a while without getting boring or repetitive part-writing.



Tracking/Editing:

For this project I used all virtual instruments recorded at my house and again one of the ones I found to be most useful was the “Strings of Winter” collection provided by Kontakt. The half-trills collection for violin was huge to making those intense parts of the action sound intense and bring more tension to the moment. I also found using the default electric piano on my MIDI keyboard and turning up the tremolo created a sort-of pad for when the action moments ending and I needed a sound instrument SFX. My Korg Kross was a great help in finding more pads and textures using different digital oscillators built-in to my Korg and I even found a bell SFX that I used within some of the pads that I will talk about more in detail in the mixing section.

Mixing:

In addition to the default Logic compression and reverb, the Logic sound designer came in handy when it came to making this project’s sound bigger on the stereo bus end. I chained some of the SFX to the stereo bus in Logic and added the sound designer and cranked it up to max and that seemed to do the track and made a lot of smaller SFX sounds from my Korg Kross bigger. Finally, the ‘bell’ sound I was talking about I put through my Abbey Road J37 Tape Delay and it definitely warmed up the sound a little bit and added a little more the bells tail in the sound envelope, both seen below.



Conclusion:

Honestly, the biggest challenge in this project would be the songwriting process for writing the progression (especially at the end). I needed to find something not too repetitive, yet no too complicated for the 8-bit theme I was going for with the scene. I learned a lot about the different SFX libraries that are on my Korg Kross and different 8-bit sounds that are on there as well. Finding those sounds was a fun, but important task.

Film Cue “Dog Day Afternoon”

Introduction:

This project is a re-orchestration of the Attica Scene from Dog Day Afternoon. I use Logic Pro for all audio editing on this project. Honestly, the reason why I chose this movie to do a re-orchestration on is because oddly enough there is no music in the original movie and I’ve seen the movie through before and I’ve wondered what the music would sound like for some of these scenes. Especially, this scene where it is so tense and one of the more memorable scenes of the movie. I believe this project demonstrates my music production skills because on this project specifically, I do a “less is more” approach. Only using a total of 9 track for this score as oppose to my normal 20-30 tracks.

Pre-Production:

Before tracking this project the number one aspect of the project that was on my mind was choosing the right instrumentation for this “less is more” approach. What I was thinking was the usage of no percussion or anything extra, but still the instrumentation to provide the tension and the dynamics needed for the scene. Chordal-wise, I knew that going in and out of minor to major would be perfect for this scene and provide the needed tension, it was just choosing the right instruments for the job.

Tracking/Editing:

Around the time of making this project, I started working with the new free Spitfire LABS collections and in particular the Lap Steel Collection was amazing for this project. It provided sort of a drone effect without being overbearing and especially worked with the piano. This Lap Steel Collection has been super fun to play with not only for these projects, but for my own personal music too. For this project I used the “resonance” setting and for a lot of my other projects I have been using the “plucked” setting as well. The default Logic Steinway studio piano also was a huge help on this project, but I have also already used the Steinway for my other two projects. It is always my go-to virtual instrument. In addition to those instruments, I also use the Korg Kross B3 Organ and the Grog Kross programmed Fisa 1 on this project. See below for the LABS Lap Steel collection.



Mixing:

For this project I experimented with a good amount of compressors on the strings. I was using the Session Strings 2 in Kontakt and I found that using a heavy bass compressor on it from the default Logic compressor library really helped beef up the sound and creating more tension in the act too, see screenshot above. Finally, I was using the Kontakt Session Strings 2 and I found using the 'Seven Seas' setting created more mystery in the sound and I chained the Logic Sound Designer to that to make it seem bigger. I had to be careful not to make the sound too washy to wash out the other instruments, but once I found an equilibrium in the sound all was good, see screenshot above.

Conclusion:

There weren't any major challenges I faced for this project, other than keeping the instrumentation simple, but I did learn some. I started working more with Spitfire LABS after this project and implementing the VSL in my own music. Their free labs are a real deal and work very well with Logic's interface. I also learned to experiment more with compressors on strings and not just get the usual ones or the default. I found after experimenting with compressors for the string parts on this, new sounds and texture could come out of them.

TV/Anime Re-orchestration Naruto: Shippuden

Introduction:

I believe I have saved the best for last with this portfolio project of mine. I chose this scene from Naruto: Shippuden because simply of the gravity of the fight and the action in the scene. This fight is the final fight between the protagonist, Naruto and his rival and soon to be turned friend, Sasuke. Re-orchestrating this fight is something I have always wanted to do. I used Logic Pro for all of the audio recording and mixing in this project. I feel this project demonstrates my music production skills because there are many instruments of many tones in this orchestration and it was a test to mix all together. Furthermore, there are so many dynamics within the fight itself and matching the feel of the battle was also a test.

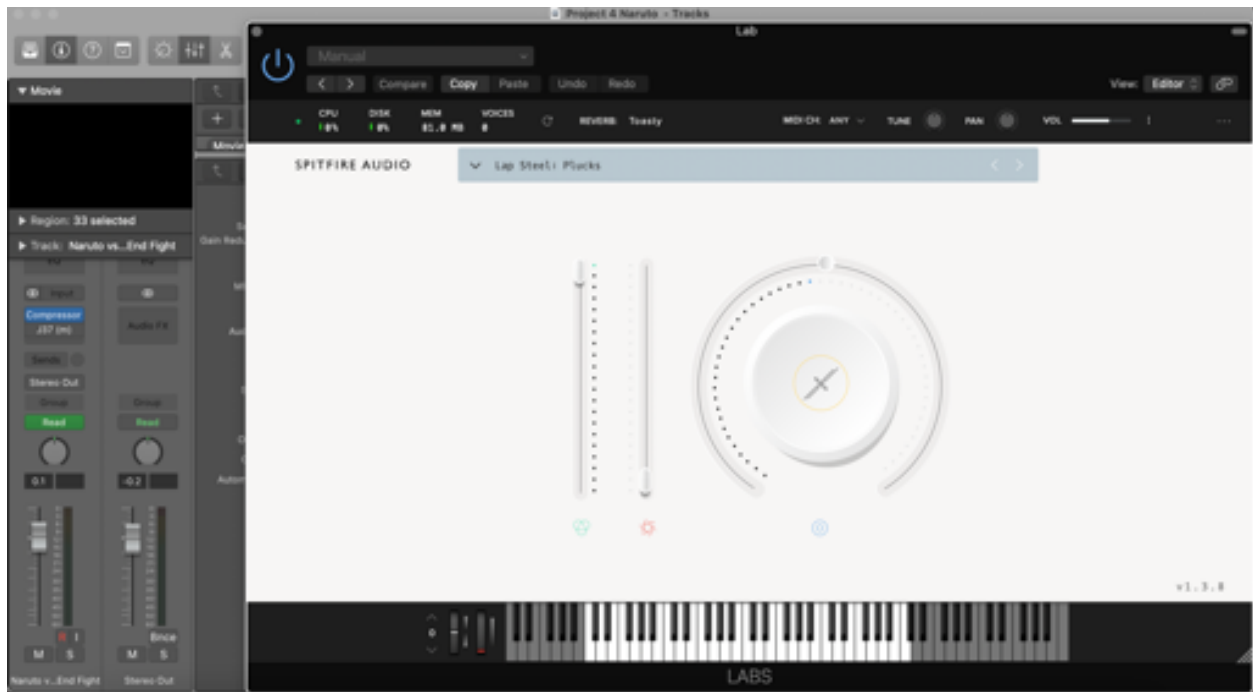
Pre-Production:

At the beginning of the tracking process for this project I had to do a spotting session to see what type of music I would have in certain points of the fight. Since the video itself is six minutes long, I had a lot of options and organizing them into something I wanted was important to the beginning processes of this project. Working through the progression I wanted was relatively simple for the most part, though there were still some parts and transitions in the

music that took longer to figure out and figuring out ways to keep the music interesting and not too repetitive six minutes in was also important.

Tracking/Editing:

One of my favorite VSLs I used to on this project was the Logic Steinway Piano mixed with the Korg Kross Dark Piano. I recorded those into two tracks at the same time and create a great texture at which the piano cuts through, but it does not take away from the action going on in the video. I also used the Spitfire LABS Plucked Steel Guitar, which added a pad effect at the more quiet spots in the fight. It also added to the overall tonality of the score.



Another aspect that I was experimenting with was adding the delay effect onto the Session Strings 2 in Kontakt. This added so much more to part of the score and it is not usually I work with within the VSL. I was quite pleased with the sound and mixture that the delay created, see below.



Mixing:

In the mixing process, one of the more interesting I did for this project was putting the Abbey Road Tape Delay (J37 m) on the percussion track. All the percussion sounds you hear in the project come from the BBC Symphony VSL. Putting the tape delay on the percussion seemed to create more of attack for the instruments overall, which helped for the bass drum, tambourine, toms, and snare especially, see below.



One more aspect within the mixing process that really made a difference was actually on the overall video audio track. On this track I put on a vocal compressor. I used the default Logic Studio Vocal Compressor and seemed to do the track. This allowed for the audio coming from the video track to come over the instruments and cut through better. I found this to be very important for this project in particular because of the SFX coming from the fight itself are as important as the score itself, see below.



Conclusion:

The biggest I faced during this project was figuring out how much build-up of the score there needs to be in certain places. I didn't wanted to build it up so much where I had no where to go and I also wanted there to be a good amount of dynamics. I found that by lowering the music and the instrumentation in certain "less-actiony" spots, I was able to include more dynamics within the score.

Overall Conclusion:

I feel these project were different enough where I could apply a different approach to each of them, so I could learn something new and different through working on each of them. I feel through these projects I have learned more about the VSL which I have, the hardware I have within my Korg Kross Keyboard, implementing live recorded track with virtual instruments, and how to include more dynamics within my work.