

# Troubled Spirits (*I Receive Peace of Mind Dub Remix*)

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## Aim

I aimed to produce a form of dub like remix of the original vocal material (Marshall 2009) leaning more towards Steve Reich's piece *It's Gonna Rain* (Reich 1965) in terms of the use of repeated samples.

## Discussion

### Technique 1 - Corrective Editing

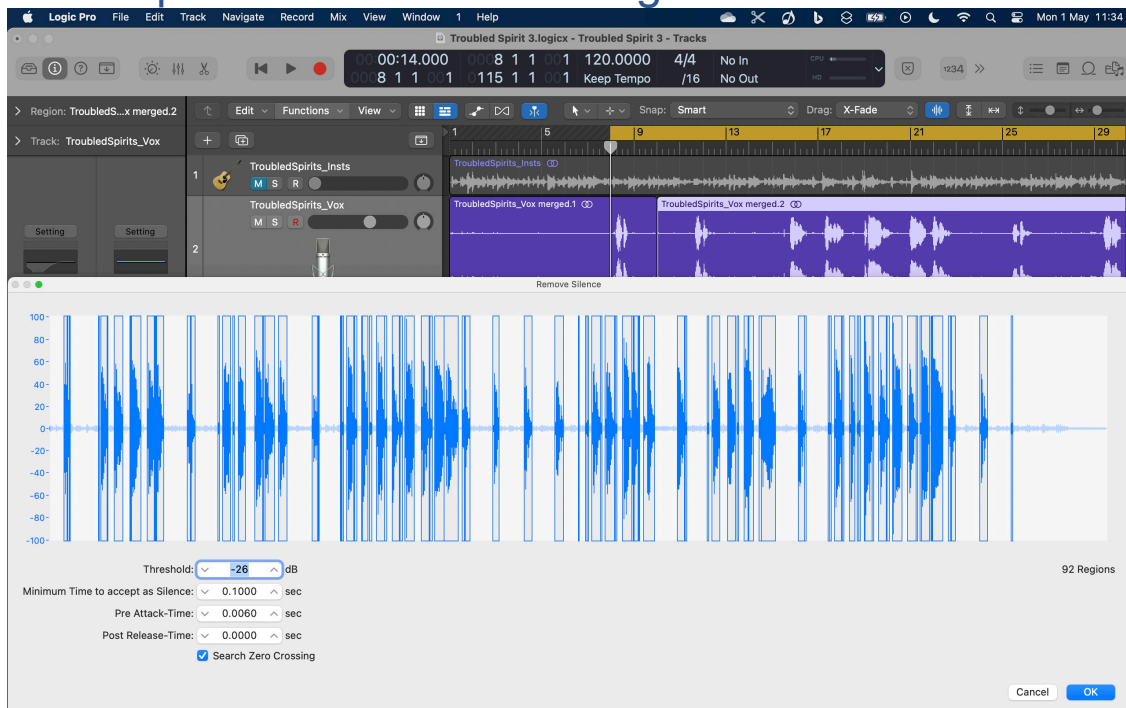


Figure 1 - Silence removal.

I applied corrective techniques to the material to prepare the vocals for Sampler. I began by using Silence Removal in Logic Pro (see Figure 1). Equalising out the guitar from the instrumental track that was leaking through to the vocal mike proved unsuccessful as that took too much of the vocal out (see Figure 2). However the DeEsser 2 and Noise Gate were used to remove a substantial portion of the guitar leak through (Figure 3). Multipressor was also added to bring the vocal to the forefront of the mix.



Figure 3 - Gating.



Figure 2 - Equalisation of Guitar.

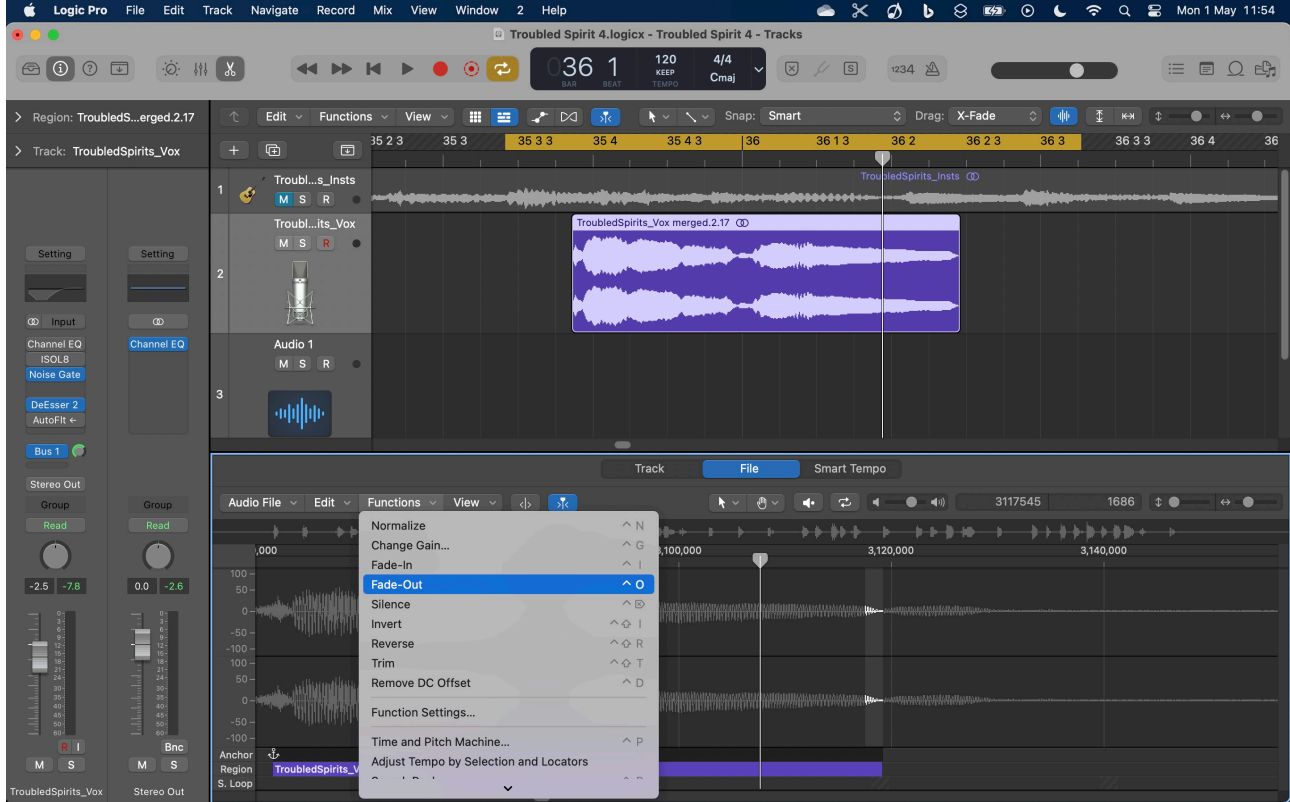


Figure 4 - Topping and Tailing.

Once this was done, in order to use samples in Logic Sampler I applied a lot manual corrective work on each sample by cutting out prominent guitar leak-through that was not removed by Gating. But without taking away too much of the actual vocal. This involved using Fade Out in the Logic audio editor to prevent clicks and sudden truncation of the vocal as well as making sure edits were at zero crossing (“Topping and Tailing”). See Figure 4.

## Technique 2 - Sampler Instrument

I used “*Convert to new sampler track*” to make a Sampler instrument out of the vocal regions in order to be able to play the sampled regions.

To add interesting effects to the final piece I went through each sample and added a loop at an interesting section of the sample. I did this on vocal samples where looping part of the vocal made sense (Figure 5).

I added Tape Delay and Reverb but was careful not to, as Corey notes, swamp the vocals.

*“Reverberation that is too high in level or too long in decay time can destroy the clarity of direct sounds or, as in the case of speech, affect the intelligibility of what is being said.” (2010: 62)*

*“If an instrumental part within an ensemble is not loud enough to be heard clearly, listeners do not receive the full impact of a piece of music.” (Corey 2010: 78)*

## Conclusion



Figure 5 - Sampler

I felt that I made an interesting piece from the source material that bought out some of the darker aspects of the original song at the beginning but led on to lighter elements by the end. I successfully made the vocal samples into a Sampler instrument that could be

used to “remix” the original vocals. However even though the piece is more Ambient I felt that further percussion elements could have been added. If I did the project again I would use some kind of granular synthesis to create more percussive elements. For future learning this project led to understanding of how to create Sampler Instruments.

## List of Figures

Figure 1 - Silence removal. May 2023 while using Logic Pro. Screenshot by the author.

Figure 2 - Equalisation of Guitar. May 2023 while using Logic Pro. Screenshot by the author.

Figure 3 - Gating. May 2023 while using Logic Pro. Screenshot by the author.

Figure 4 - Topping and Tailing. May 2023 while using Logic Pro. Screenshot by the author.

Figure 5 - Sampler. May 2023 while using Logic Pro. Screenshot by the author.

## References

COREY, Jason. 2010. *Audio Production and Critical Listening: Technical Ear Training*. Amsterdam ;: Focal.

MARSHALL, WAYNE. 2009. ‘Dub: Soundscapes and Shattered Songs in Jamaican Reggae’. *Latin American Music Review / Revista de Música Latinoamericana* 30(2), 259–65.

REICH, Steve. 1965. *Live / Electric Music*. New York: Columbia.