

## Immediate Music Scores Big With SSL On High-End Commercial Music Projects For Film & Television

Immediate Music is a music composition company created by composers Yoav Goren and Jeffrey Fayman, based in Santa Monica, California. Since 1992, Immediate Music has provided licensed music from its specialized library of high-end trailer music to hundreds of theatrical trailers and television spots for major studios including Paramount Pictures, Sony Pictures, Walt Disney Pictures, 20th Century Fox, Universal Pictures, Warner Brothers and Dreamworks. Their music has been featured in the campaigns for many major motion pictures including *Spider-Man 2* and *Spider-Man 3*, *The Dark Knight*, *I, Robot*, *Troy*, *Alien vs. Predator*, *The Island*, *Van Helsing*, all *Harry Potter* films, and *Pirates of the Caribbean: At World's End*. Upcoming films include *Defiance*, the new *Star Trek*, and *The Curious Case of Benjamin Button*.



Immediate Music's Yoav Goren

Currently, Immediate is also working on a host of projects including songs for a new CBS show, “Harper’s Island”, original underscore music for the SciFi Channel’s “Estate of Panic”, material for FX’s “It’s Always Sunny In Philadelphia”, scored the trailer for the next Michael Bay film, “*The Unborn*”, provided an epic score for the “*Dragonball*” teaser trailer, and produced several tracks for a European Coca Cola campaign. They are also mixing two upcoming releases for the Immediate Music catalog, including a massive “Hybrid Choir Action” release featuring a 50-member choir fused with rock/electronic music.

### The Challenge

Before adding the AWS 900+, all recording/mixing was done in the box with Pro Tools HD3 and Digidesign 192 I/O’s, occasionally interfacing with a Sony DMX R-100 as digital interface and monitoring controller. A range of plug-ins were used for EQ, compression, limiting. 2-track master recording was internally routed into Pro Tools, so the tracks never left the digital world. After mixing the first big orchestral/choral recording project in 2003 for his company Immediate Music, Yoav Goren wanted to find a way to improve on the overall final mixes. After exploring various options, his familiarity working with SSL consoles in various studios—and loving the sonic character of SSL’s analog circuitry—led him to the AWS 900+.

“After mixing our first big orchestral/choral recording project, ‘Themes for Orchestra & Choir, Vol. I’, “the results were pleasing, and the collection was a resounding artistic and financial success in the motion picture advertising industry,” Goren explains. “But I wanted to try and improve on the overall final mixes. The material was quite dense,

and all that digital summing internally in Pro Tools did not necessarily ‘open up’ the mixes. On the contrary, I felt a two dimensionality and lack of separation between frequencies and instruments. So at that point, I started entertaining injecting analog circuitry into the mix in an effort to achieve my sonic goals with this type of material. And, also wanting a much more organic control surface for controlling the 100+ tracks in the Pro Tools session, this led me to research and find the AWS 900+.”

## The Solution

**Goren had been exposed to SSL consoles working in various studios throughout his career, and really liked the sonic character of SSL’s analog circuitry.** “I was also reminded of the punch and clarity that SSL sound provides after using Waves’ SSL plug-ins on a session at a friend’s studio. Having lived in the digital console world for about a decade, first with the Yamaha O2R and then with the Sony DMX R-100, I was ready for a dedicated analog chain to go into and out of my chosen DAW Pro Tools. A control surface for PT was very important to me as well, and the AWS was the only high-quality console providing both the high-end analog chain—a sound I was very enamored with already—and a full DAW control surface. I needed a hub to pass sound in and out, and the AWS was really the only desk I could consider.”

Topping his list of favorite features and feature sets of the AWS was the console’s channel strip. “The EQ’s have so much range and character. It’s amazing the extent of clean and musical coloration you can effect on a source sound. Dull tracks come alive fast with a few twists of the EQ knobs. The mic pre’s sound great, and the compressor is that classic SSL mix bus compressor I’ve heard and loved on so many records. One of my true favorites on this board is the button that switches between the 24 analog faders and a bank of 24 Pro Tools faders. I love the fact that you can work the Pro Tools channel faders and still control that faders’ output channels EQ and other settings... simultaneously! I’ve also really started using the dedicated Pro Tools navigation and command buttons, which additionally integrate the board, along with the faders, into the whole Pro Tools experience.

Goren says the problem of internal digital summing, and the ensuing spatial flatness and decreased frequency clarity, is gone now with the implementation of a summing protocol, which feeds tracks/stems from Pro Tools through the superior SSL Alpha Link I/O into inputs on the AWS. “The ‘summed’ mix is then fed out of another Alpha Link into a second Pro Tools recording rig, where the final mixes attain that analog warmth, punch, clarity and classic SSL sound that I’ve been missing all these years!”

## The Benefits

**The integration of the AWS 900+ into Immediate Music’s production process has allowed for quick and musical results, and has proved to be an essential and critical tool in the success of its business.** Now, approximately 95% of the recording is now done in-house on the AWS in Studio 1, or in Goren’s personal studio on a second AWS—the only exception being large orchestral/choral sessions. “The AWS has already improved our business by creating superior sounding mixes across the board in many genres of music,” Goren imparts. “We are able to achieve truly state-of-the-art results in our mixes, which has allowed us to confidently take on and perform jobs in expanded areas of music production, such as writing for television programs, video games and commercials. Again, the trust factor is huge when you know you can really produce record quality mixes with this desk. Our reputation as a top-quality music house has only been enhanced since the AWS took over main duties in Studio 1. The AWS has also allowed us to expand our live recording capabilities, as it serves as the main recording interface for three rooms at our facility. It is very important for us to quickly be able to record in high quality for some very high profile projects, everything from full drum kit, to small orchestra sections and choirs.”

“The AWS is a critical cog in our ability to create great music fast. This will improve on our reputation as the leading music production house in Los Angeles, and will expand our business as we move into new areas and genres of music. The fact that I rely on the SSL sound makes my job easier because I don’t have to second-guess the sonic quality of my mixes. It also provides a consistent sound quality through our production content. I can trust the AWS as a crucial partner in the production process, which makes my job, and life, easier, and more enjoyable!”