# Under the Dome, The Bridge Recording Notes

## Gearlist

Sequential Circuits Pro-One monosynth

Roland System 100m analogue modular

Ensoniq ESQ-1 polysynth

Yamaha TX7 FM polysynth module

Yamaha REX-50 multi-effects module

Boss DE-200 digital delay

| Time(min:sec) | Track(s) | Track Info |
| --- | --- | --- |
| 00:14 | 1 & 2 | Stereo pair. ESQ-1 on reverse piano sound. The “reverse” effect is created through long attack time, not by actually recording backwards. The sound is almost dry on Track 1, and 100% wet through DE-200 digital delay on Track 2. Delay time is about 500ms. By panning the two tracks to opposite sides, each note seems to drift smoothly across the stereo field. |
| 00:42 | 3 | ESQ-1 choir through System 100m filter and phaser, then through digital delay with a lot of feedback. |
| 00:59 | 4 | ESQ-1 resonant sound, layered with TX7 Rhodes over MIDI. Mixed together into REX-50 ping-pong delay (but obviously recorded in mono). |
| 01:43 | 1 & 2 | Stereo pair. TX7 “Stratotron” patch, layered over MIDI with ESQ-1 resonant sound. Mixed together and fed into stereo ping-pong delay on REX-50. |
| 02:30 | 3 | Pro-One brassy sound through digital delay (and maybe reverb). |
| 03:27 | 3 & 4 | Stereo pair. Pro-One white noise fed through resonant low-pass filter with slow triangle modulation. Output fed into System 100m phaser with different modulation rate, then into System 100m analogue delay (as flanger). Long digital delay between Track 3 and Track 4. Panning these hard left and hard right makes “surf” sounds appear to break along the length of a beach. |
| 04:18 | 1 & 2 | An ill-advised stereo sound which seems to be a mix of portamento strings on ESQ-1 and “Tarantula” on TX7. This never made it to the final mix!  |
| 04:55 | 1 & 2 | Stereo pair. Exactly the same set-up as the “surf” sound at 03:27, but replacing Pro-One filtered noise with a big string pad from the ESQ-1.  |
| 06:16 | 3 & 4 | Stereo pair. System 100m being fed by CV and Gate output of Pro-One sequencer. I can’t remember exactly what was going on, but I can hear at least three voice channels. The white noise must be coming from the Pro-One, as the System 100m didn’t have a noise source of its own. I must have been making abstract sounds on the ESQ-1 whilst recording this, as you can hear ‘feedback’ and ring-modulated sounds from about 08:30 onwards. Things start to go a bit mental from around 12:57. |
| 07:19 | 1 | TX7 Rhodes sound through REX-50 distortion and flange, then into digital delay. |
| 08:15 | 2 | Played track 1 backwards through digital delay and reverb and recorded onto Track 2 to get that classic “reverse reverb” sound which seems to anticipate the notes you play. Fortuitously, the proximity of the record and playback heads also led to howlround feedback and other guitar-like nastiness being introduced to the sound. |
| 13:02 | 1 & 2 | Stereo pair. A sequencer pattern from the Pro-One driving the System 100m. Oscillator frequencies increased by hand. |
|  |  | All In A Mouse’s Flight |
| 13:02 | 1 & 2 | The Bridge was intended to be another long track like The Aeon’s Day or Hell, but after it was all recorded, it seemed to work better as two distinct tracks. So, everything from this point on is “All In A Mouse’s Flight”. |
| 13:25 | 4 | Sequencer pattern on System 100m. The clock frequency is controlled by an envelope generator in such a way that when it returns to zero, the clock frequency slows down to fit in with the delay time. Redshift used the same trick at the start of the track “Redshift”, the opener from their debut album “Redshift”. |
| 13:29 | 3 | ESQ-1 choir through System 100m phaser and digital delay. |
| 13:44 | 1 | White noise surf effects using System 100m phaser. I don’t think this ever ended up on the final mix.  |
| 13:47 | 2 | Glitch. Remove from final mix! |
| 14:07 | 2 | Pro-One played through System 100m phaser. Phaser frequency is controlled by an envelope generator which is triggered by the Pro-One keyboard gate signal. So, you get a nice legato sound which rewards ‘playing’ the envelopes and letting them ‘sing’. There seems to be both digital delay and reverb on this. |
| 14:41 | 3 | Complementary arpeggios from Pro-One through REX-50 flanger and digital delay. |
| 14:59 | 1 | Pro-One brassy stab through analogue delay on System 100m. The analogue delay is swept by an envelope generator triggered by Gate pulse from Pro-One keyboard. This gives it the PPG-style detune character. Fed through digital delay and reverb. All played by hand in one take – no arpeggiators or sequencers involved. |
| 19:00 | 4 | Sequencer speeds up under control of the same envelope generator as used at the start (13:25). |