

AF230011D

Production & Recording for Musicians

Lesson Plan / Content 2009 / 2010

<u>1.1 Workshop / Tutor Presentation</u>	<u>Indicative Activities</u>	<u>Student Work</u>
<p>Module overview</p> <p>assessment portfolio / learning outcomes</p> <p>Introduction to studio - on/off protocol /signal flow</p> <p>Email / blog - student communication network to develop a resource, answer queries and monitor progress</p> <p>File organization - student log in / module file location / personalizing folders</p> <p>Assessment 1 - Editing Handout - detailing work required / hand in week 4 / listen to piece to be edited and a final edit</p> <p>Editing (software familiarisation) - new session / sample rate, bit depth, file format / new track (master / audio) / naming tracks / file import (from 'master files folder')/ screen organisation / separate region / shuffle / tempo mapping (identify beat) / main display (mins:secs, bars:beats) / capture region / zoom / playlist building</p>	<p>Using Pro Tools to create a new session, import, analyse and edit audio into regions for subsequent treatment / manipulation</p>	<p>Follow up class work, practising techniques demonstrated, capture all regions specified in assessment 1 hand-out by week 2</p>

<p><u>1.2 - 3 Workshop / Tutor Presentation</u></p> <p>Editing</p> <p>volume automation / crossfades (pre, post and 'regular') / Waveform manipulation - normailize, reverse / track status (aux/audio/stereo/mono) / reverb - reverb plug in / auxiliary send / send automation slip mode / master fader peak monitoring & adjustment / region management - removal & deletion / bounce down / file security</p>	<p><u>Indicative Activities</u></p> <p>Trouble shoot problems encountered; discuss blogs and how student interaction through blogging will develop a 'first port of call' database.</p> <p>Continue to build a Pro Tools playlist</p>	<p><u>Student Work</u></p> <p>Begin work on task 1 and complete for week 4</p>
<p><u>1.4 - Workshop / Tutor Presentation</u></p> <p>Assessment 2 - Voice Over</p> <p>Handout - detailing work required / hand in week 6 / listen to a completed voice over with music and sound effects</p> <p>Voice Recording</p> <p>microphone choice, set up, signal flow / recording technique - pop shield, proximity, placement / phantom power, signal to noise ratio / track peak monitoring for optimum recording level / headphone foldback / editing mistakes - QuickPunch / grouping / crossfades / volume automation for voice separation</p>	<p><u>Indicative Activities</u></p> <p>Microphone choice and technique.</p>	<p><u>Student Work</u></p> <p>Begin work on task 2, For week 5, complete the voice recording, using students attending the module.</p> <p>NB: It is important that you engineer the recording therefore you must not record your own voice.</p>
<p><u>1.5 - Workshop / Tutor Presentation</u></p> <p>Voice Recording</p> <p>music and sound effects files import / file placement using spot mode / file consolidation / slip mode to adjust voice position / balance between sound effects, music and voices / stereo positioning of Voices.</p>	<p><u>Indicative Activities</u></p> <p>Consolidation of microphone technique introduced in week 4 + combination of recording with sound effects supplied.</p>	<p><u>Student Work</u></p> <p>BEFORE this session starts you must have handed in task 1, onto the HEL040 DEPOT server, you must also publish the task to your blog.</p>

<p><u>1.6 - 7 - Workshop / Tutor Presentation</u></p> <p>Voice Recording</p> <p>Reverb - realtime reverb plug / de-essing, equalisation and compression - inserted plug ins.</p>	<p><u>Indicative Activities</u></p> <p>Feedback and discussion of the task in hand</p>	<p><u>Student Work</u></p>
<p><u>1.8 - 11 - Workshop / Tutor Presentation</u></p> <p>Stereo Microphone Technique</p> <p>AB, XY, NOS, DIN, ORTF, MS, OCT, Decca Tree / practical applications to discover the best techniques for instrumental and ensemble recording</p> <p>Assessment 3 - Stereo Recording</p> <p>Make 3 short recordings of 1 - 2 minutes of the same instrument or ensemble to demonstrate the result of varying microphone technique.</p> <p>Make 1 omnidirectional plus 2 direction recordings. Support your recordings with diagrams / photographs of the set up specifying the techniques employed, the microphone angles (to one another) and both their distance apart and from the source.</p>	<p><u>Indicative Activities</u></p> <p>An exploration of several 'classic' stereo microphone techniques. Students work in groups, rotating roles of engineer, producer and performer. Recordings made using various techniques are compared and discussed. Students are also encouraged to experiment with and invent their own techniques using a variety of microphone combinations / polar settings.</p>	<p><u>Student Work</u></p> <p>Please take a moment this week to browse through the blogs of your fellow students and leave comments.</p> <p>Task 3: Complete and submit by week 12 to the HEL040 DEPOT server and publish the task to your blog.</p>
<p><u>1.12 - Workshop / Tutor Presentation</u></p> <p>A reflection of software and hardware techniques employed to date and how those skills combined with student's musical knowledge will be combined in semester 2 to create more detailed productions.</p>	<p><u>Indicative Activities</u></p> <p>Feedback and discussion on the future tasks.</p>	<p><u>Student Work</u></p>

<p><u>2.1 - Workshop / Tutor Presentation</u></p> <p>The Producer Series A 'tour' of the work of producers of our time, examining their work, thoughts and production techniques.</p> <p>Class analysis of the musical outcomes of the recording and production techniques employed and a series of activities designed to emulate a range of those techniques.</p> <p>1. George Martin</p> <p>http://www.georgemartinmusic.com/</p>	<p><u>Indicative Activities</u></p> <p>Drum kit recording – microphone choice and placement phase reverse (Snare micing), time aligning to over head pair, eq, compression, gating and balance control within a group or sub-group</p>	<p><u>Student Work</u></p> <p>Begin work on Task 4 as instructed in class</p>
<p><u>2.2 - Workshop / Tutor Presentation</u></p> <p>Arif Mardin Artists – Aretha Franklin, Bee Gees, Scritti Politt, Nora Jones</p>	<p><u>Indicative Activities</u></p> <p>Micing electric and bass guitar. Also taking di feeds from the above, plus simultaneous acoustic guitar and di feed. Time aligning the signals to compensate for phase cancellation.</p>	<p><u>Student Work</u></p>
<p><u>2.3 - Workshop / Tutor Presentation</u></p> <p>3. Phil Spector Tina Turner, The Ronettes, The Righteous Brothers</p>	<p><u>Indicative Activities</u></p> <p>Layering a variety of instruments and voice over drums. Dealing with latency – a problem in using any 'native' audio recording software and producing foldback mixes, if possible independent from the control room mix (this involves an understanding of pre and post fader sends).</p> <p>Also, understanding</p>	<p><u>Student Work</u></p>

	<p>how to use drop-ins / punch-ins, how the new audio is layered over the old, allowing post drop-in flexibility and how best to smooth in the new audio with crossfades.</p>	
<p><u>2.4 - Workshop / Tutor Presentation</u></p> <p>4. Alan Parsons Pink Floyd – Dark Side of the Moon</p>	<p><u>Indicative Activities</u></p> <p>Instrument separation in a multi instrument recording, where ‘feel’ or ‘vibe’ is critical vs. perfectly separated layered parts where clinical accuracy is most desirable.</p> <p>Double, triple and quadruple tracking of vocal and other parts to produce rich and ‘wide’ stereo results, also to tackle certain tuning discrepancies if appropriate.</p> <p>Pitch correction where drop-ins are not necessarily the best option.</p>	<p><u>Student Work</u></p>
<p><u>2.5 - Workshop / Tutor Presentation</u></p> <p>5. Trevor Horn Frankie goes to Hollywood, Art of Noise, Propaganda, ABC</p>	<p><u>Indicative Activities</u></p> <p>Mixing – production and balance. Taking all recorded elements, produce a band recording making use of dynamic control, gating and master</p>	<p><u>Student Work</u></p> <p>Hand in and publish Task 4 for discussion, as explained in earlier weeks, by next week. Blog the report for the assessment with</p>

	<p>the track – analysing and comparing your production with commercially released CDs.</p>	<p>diagrams and or photos, as for the stereo microphone technique assessment.</p>
<p><u>2.6 - Workshop / Tutor Presentation</u></p> <p>6. Glyn Johns The Who, Rolling Stones, Eagles, Eric Clapton</p>	<p><u>Indicative Activities</u></p> <p>To 'build' a multitrack piece using loops, stereo and multitrack recordings and sound effects 'drawn' / created from material recorded for this assessment.</p> <p>Apple loops vs. Elastic Time – creating time stretchable rhythmic loops from students new and old recordings. The loops may be percussive, spoken, chord or melodic based and should be designed as building blocks over which other material may be recorded (performed).</p>	<p><u>Student Work</u></p> <p>Task 5: an assessment designed to combine all techniques used to date in combination with musical knowledge and compositional and sound design techniques taught in other CMT modules (eg. Music for digital media).</p>

<p><u>2.7 - Workshop / Tutor Presentation</u></p> <p>Brian Eno “Being a record producer is the best paid form of cowardice”</p> <p>U2, David Bowie, Talking Heads (Ambient / World Music)</p>	<p><u>Indicative Activities</u></p> <p>Side chain dynamics – gating and compression ‘driven’ by a variety of sources (preferably rhythmic).</p>	<p><u>Student Work</u></p>
<p><u>2.8 - 12 - Workshop / Tutor Presentation</u></p> <p>12 Final Assessment</p> <p>Based on the previous weeks analysis of the work of iconic producers, using a palette of production and recording techniques, students design and work on their own multitrack production / composition.</p> <p>Classes will continue to run as workshop / seminars for the duration of the semester, with students presenting their work for class discussion and also ensuring their blogs reflect their thoughts and processes as they ‘produce and master their piece for submission.</p> <p>This final production brings together all intended learning outcomes, especially learning outcome 2. “understand the musical demands of studio and location recording aided by knowledge of computer music resources”.</p>	<p><u>Indicative Activities</u></p> <p>Multitrack Production Advanced automation – ‘trimming’ volume automation and introducing effect parameter automation – specifically delay time/feedback and reverb time/pre-delay</p>	<p><u>Student Work</u></p>