DESN 385 - Week 1 Introductory Activities

**1. Read *Ch 1****:* *Modern Recording Techniques* MRT

1. Bring your notes to the next class and be prepared to discuss these topics:
2. • Describe the modern (evolved) version of a recording studio.
3. • What seems to be behind the popularity of "retro" technology?
4. • How is the music *studio* business changing?
5. • Where might *you* fit into this picture? How might one of these activities fit into your resume?
6. • Which of the "people who make it happen" could you see yourself as?
7. • What are the unique considerations for live on-location recording?
8. • And if you have time, it is useful to read *The Recording Process*, *Over-dubbing*, *Mixdown* and *Mastering* section of Ch 1 for a general understanding.
9.

**2. Begin to Identify Potential Projects**

 Single complex instrument in stereo

 Musician? Recording location?

 Small ensemble in stereo

 Which group? Recording location?

 Multi-track music in stereo

 Piece? Probable track list?

 Surround or immersive?

 Ensemble? Recording location?

 Can be done at the same time as

 stereo small ensemble or large

 ensemble, but usually requires four

 extra channels.

 We will try to do one larger ensemble

 recording together.

**3. Try out the class FTP**

Your folder for assignments and file sharing.

stus385

 ftp.drbraukmann.com

 stus385@drbraukmann.com

 modrectec#9

stus2: ftp.drbraukmann.com stus2@drbraukmann.com

 manyTracks!

Braukmann: jbraukmann@ewu.edu

 509-309-4255

**4. Arrange for CEB Access Card Activation.**

 Front door, CEB125 and CEB125A

**5. Install and test the software we will use**

***Studio One*** will work for most of your assign-ments, but *Prime* allows only two mics at a time.

***Audacity*** will work for recording in many cases.

***Reaper*** will be used for one or two projects.

 Very powerful. Very complete.

 Free for you for 6 months +++

You may like ***Waveform***. We have it in the studio.

***DaVinci Resolve*** will be used later in the course.

***REW*** will be discussed, but not required. We have a couple hardware analyzers to loan that work more quickly. REW can be used if you are setting up speakers, and want the most accurate results.

**Is Your Computer Ready for Field Recording?**

Now is the time to try it, before the job, with at least two - four microphones. Check out a more capable interface from the studio. What accessories you will need in order to record in the field?

1.
2. **6. Read MRT Ch 2 *Sound and Hearing***
3. for a review of: Waveform Characteristics Ch2 pp47-62 Amplitude, Frequency, Velocity, Phase, Harmonics, Envelope, Decibel, Psychoacoustics, Beats, Combination Tones, Masking, Perception of Direction, Direct Sound, Early Reflections, Reverberation.
4. **Coming Up Soon: Ch 3 Studio Acoustics and Design -**  **Symmetry** in Control Room Design, Frequency Balance, Reflections, **Flutter echo**, Absorption, High-frequency absorption, Low frequency absorption, **Bass traps**, Reverberation Time, Direct Sound, Early Reflections and Reverb, **Reverberation time for good studio performance**. How studios design in acoustic isolation into walls, doors, floors, windows. Best materials for isolation. **Acoustic partitions** (like we will use). Types of bass traps: very thick pads, flexible membranes, tuned cavities, pressure zone corner cylinders.
5. **Coming Up Soon: read *Monitors and Monitoring*** Recording Magazine article (Module 1)
6. **Design characteristics** for a listening studio, for a mixing studio (control room and mastering), for a recording studio, and for a project studio.
7. **One of the first assignments will be setting up monitor speakers**. You will be adjusting:
8. 1) symmetry and location of the monitors in the best location of the room. 2) Frequency balance by locating - moving - raising/lowering - the speakers to find sweet spots. 3) And considering standing waves or "room modes", absorption, reflections, and reverberation within the space.