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HNC Sound Production

Recording and Mixing (SCQF level 7)
Unit Code: J01A 34

Lo1, Part 1

Student Name: Harrison Maloney
Student Number: 24015171

Outcome 1, Part 1 – Assessment Brief

Outcome 1 — Plan and engineer a multi-track recording to an agreed client brief.

Product evidence:

- Plan a multi-track recording session with reference to the client brief, studio layout and intended approaches to recording.
- Produce appropriate documentation of choice of mics/DIs, gain controls and processing of signals.

Performance evidence:

- Prepare a studio for a multi-track recording with reference to the plan.
- Select appropriate equipment for the recording session including microphones, DI boxes, and audio processors/plugins.
- Establish appropriate signal routing and levels throughout the signal chain using appropriate controls and metering.
- Perform dynamic range control on audio sources to optimise signal levels being recorded.
- Select and maintain control of appropriate monitoring for engineer and performers. use time domain effects to enhance performer monitoring.
- Perform overdubbing correctly using appropriate methods of punch in and out.
- Effectively communicate with client and/or performers both directly and via talkback.
- Demonstrate the use of appropriate health and safety precautions.

Submission Date - Semester 2, Week 4, Friday, 23:59.

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Module: Recording and Mixing
Assignment: LO1 Part 1 Session Plan

Assignment Back Page

Please fill in all the boxes	*Completed*
Level	HNC
Your name	Harrison Maloney
Your email address	24015171@uhi.ac.uk
Lecturer	Magnus Collie
Module number	UPEJ01A34
Title of assignment	LO1 Part 1 Session Plan
Date	13/02/25
First submission or resubmission	First

Please complete the checklist below to make sure you have completed all aspects of the assignment before you submit it for marking. Have you:

Have you:

Completed the assignment task?	Yes
Met the criteria?	Yes
Checked and proof-read your assignment?	Yes
Filled in the required details on the front cover (above)?	Yes
Included page numbers and your name on every page?	Yes
Included a word count?	Yes
Included a statement that it is your own work?	Yes
Included a correctly cited list of references?	N/A
Included all the appendices that you may mention?	N/A
All sections of the assignment contained in one Word document file for submission via Turnitin?	Yes

Declaration: This assignment is a product of my own work.

Signed: Harrison Maloney

Sound Production: Recording and Mixing
Learning Outcome 1, Part 1

In this unit, which will run for the whole of Semester 2, you will develop the knowledge and skills to undertake a multi-track recording and mix-down in a studio environment. You will develop the technical and interpersonal skills required to plan, engineer and mix a multi-track recording to a client brief.

To get started you'll plan a multi-track recording to an agreed client brief.

You should create:

- A brief description of the track to be recorded with information such as tempo and instrumentation.
- A floor plan that indicates performer/instrument and mic./DI positions.
- List the microphones/DIs to be used along with which desk channel they'd be connected to.

Consider the following:

- How you plan to manage the session (where the session(s) shall take place, time management, prior communication with artist, pre pre-production etc.).
- Appropriate microphone selection (microphone type, polar pattern, frequency response, etc.).
- How to crate isolation between instruments.
- Any specific recording/microphone techniques you plan to use.

Ensure that you include a written plan, floor plan and channel list as listed below

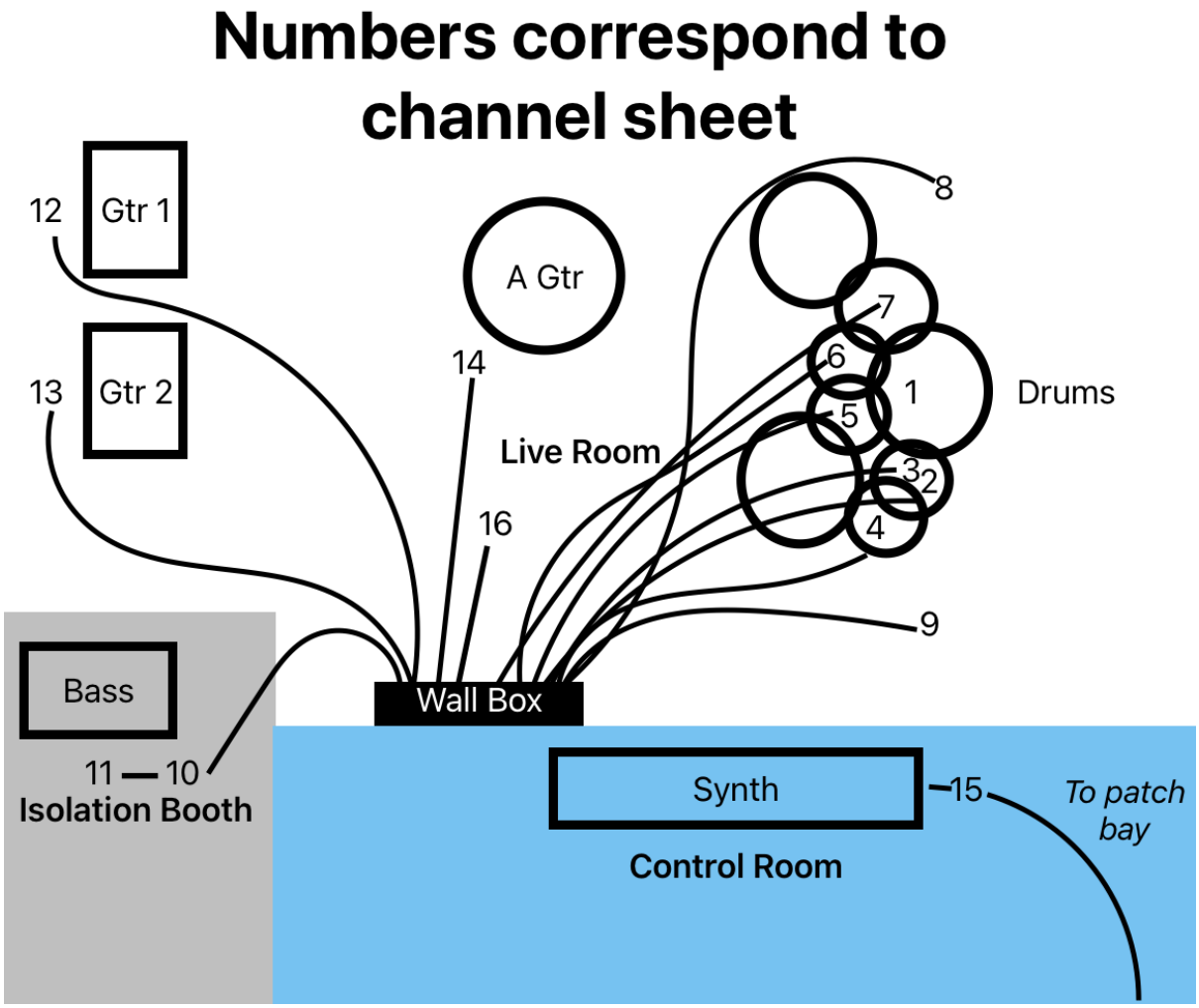
Sound Production: Recording and Mixing
Learning Outcome 1, Part 1

Describe the track and how it will be recorded: (750 words):

The Track being recorded will be a cover of the song 'Ventura Highway' by America, however rather than the original country style this will be indie rock. The track will be at a bpm of 130 and in the key D major. A click track will be used to ensure that timing is accurate and getting overdubs on beat is an easier job as well as simplifying the process for any edits that may be needed. It consists of a standard drum kit – kick, snare, 2 rack toms, a floor tom, crash and ride cymbals. It will have 2 electric guitars one lead and one rhythm with acoustic guitar overdubs added after. The cover will also have a synth playing rather than a vocal. The first thing to be tracked will be the drums, rhythm guitar and bass. The bass amp will be isolated in an adjacent room to help with spill while the bassist is in the live room with headphones to listen to the mixed amp and DI signal. The guitar amp will be at the opposite end of the room from the drum kit to help prevent the drums bleeding into the microphone. The lead guitar will be added next as an overdub as the band only has one guitar player who is going to do all the parts. Following this will be the acoustic guitar which will be recorded with a microphone as it does not have pickups. The final thing to be recorded will be the synth which will be run through a passive DI box to ensure it is consistently at the correct level. The synth is likely to be recorded in the control room while being plugged into the patch bay rather than the live room wall box. The tracking and overdubs are planned to all be completed within one recording session. The kick drum will have AKG D112 dynamic cardioid microphone that is placed inside the sound hole as it designed to handle high SPL well. On the snare will be the classic two Shure SM57's, one on top and the other on the bottom. They will be placed at a 45-degree angle facing the centre of the snare with the bottom microphone having the polarity reversed to help with phasing issues. The hi hat will have a Rode NT5 which is an SDC that gives good detail on a hi hat and its tight cardioid polar pattern helps with isolation. On the 3 toms will be Sennheiser MD421 dynamic cardioid microphones which are very loved industry standard tom mics that have a clean sounding low end. There won't be single microphones on the crash and ride, but instead just capturing them with a matched pair of RB100 ribbon mics set to a figure of eight polar pattern to capture the overheads and room ambience at the same time. Panels will be put up in front of the drums to help with isolation, but in a way that does not block the drummers view of the other musicians. The bass guitar will be captured with both a microphone on the amp, which will be isolated from the live room, and a DI to capture a clean tone that has all of the low end to be blended with the microphone recording. The two guitar amps will be recorded using another industry standard use of the SM57 with the basic, but strong technique of point the microphone at the centre of the speaker cone. An AKG C414 LDC microphone will be used on the acoustic guitar as it can capture a great amount of detail and the omnidirectional polar pattern allows to capture lots of room tone to add life to the guitar. The final instrument, the synth will be recorded using a passive DI box as it is an active instrument therefore does not need the signal strength to be boosted, it just needs to be clean and balanced. The final microphone will be an Audio Technica ATM25 used for talkback that will just be positioned wherever it is needed. For the live take of drums guitar and bass three pairs of headphones will be needed, however for the overdubs only one pair will be needed. The only outboard gear that should be needed is a Urei 1176 compressor on the kick drum to tidy up the peaks and balance the volume slightly better. A rough mix will be created during the session, but the actual mixing process will happen on another date. Word count - 751

Sound Production: Recording and Mixing
Learning Outcome 1, Part 1

Floor Plan:



Sound Production: Recording and Mixing
Learning Outcome 1 part 1

Microphone/DI and Channel List (please state mic name or simply *"DI"* if using a DI Box):

	Instrument	Mic/DI	Stand	Insert	48 v
1	Kick	D112	Short	1176	
2	Snr Top	SM57	Short		
3	Snr Bot	SM57	Short		
4	HH	NT5	Boom		Yes
5	Rack 1	MD421	Boom		
6	Rack 2	MD421	Boom		
7	Floor	MD421	Short		
8	OH L	RB100	Tall		
9	OH R	RB100	Tall		
10	Bass DI	DI	-		Yes
11	Bass	SM7B	Short		
12	Gtr 1	SM57	Short		
13	Gtr 2	SM57	Short		
14	A Gtr	C414			Yes
15	Synth	DI	-		
16	Talkback	ATM25	Boom		
17					
18					
19					
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21					
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24					