

MA Audio Technology

Producers Role (MU70158E)

Student: Josh Fairhead (21057665)

Course Leader: Justin Patterson

Lecturer: Sarah McGuinness

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Introduction

My chosen career pathway is to become an audio engineer/producer. My definition of this is someone who records and mixes music while offering the musicians an informed perspective along with creative ideas in the course of the recording/mix process.

Its worth noting that like most jobs in the music industry there is no set path towards working in this role and an attitude of 'little by little' is the only way to actually achieve the credentials required to become hireable on a regular basis.

Job Requirements/Description

According to Frank Filipetti the expectations on a producer are to deliver *"a well-executed, professional-sounding record that, according to [our] contract, will be a 'commercially viable, marketable product"*, along with this he goes on to state that *"hopefully what an artist can do with a very good, reasonably sensitive producer is, they get an album they always hoped for."*¹

With these requirements in mind we can see that both skill and attitude is important to a successful career. To make it as far as dealing with contracts however, a certain amount of previous experience is important and presumably a decent amount of networking also.

This outlines some fundamental requirements of a producer and allows the formulation of a personal development plan. Many aspects are encompassed in this plan though the key areas that I feel necessary to develop are the following:

- Studio skills/knowledge
- Portfolio
- Website/EPK
- Networking

Outline

In terms of career development I will explain past experience in each section and then discuss future aspirations and pathways. Its worth noting that these developments took place alongside each other at the same time and often the sections will contain relevant content to another section; to avoid over complicating things I will outline a time period over which progress took place and from there its possible to read more under the relevant headings.

Background

I have spent over half my life as a musician and now have six years of audio education completed, with a seventh to come before completing this MA. Over this period I have worked on many projects and amassed a respectable amount of portfolio material for someone of my age, though I believe that my strongest work is of recent and would feel that only this is truly presentable to potential employers.

¹ Massey H. (2000) - Behind the Glass [East Coast producers Panel p8] - 1st Edition, Backbeat Books, US.

The main feature of my portfolio is my work last year with Neon Flea Circus which was an album released free through their website under the Creative Commons license. I feel the engineering to be of sound quality though it is the songwriting and music that really makes it presentable. This is a view of music shared by Eddie Kramer and when asked by Massey for hints on recording guitars he responds:

"It's the guitar player, it's not me. [...] It's the guitar player and his or her ability to be able to play, number one, and, number two, to be able to have their sound already defined".²

Secondary to this would be my work with the Sons of Gingerbread although I'm mostly pleased with the recordings and the mix qualities, there are some nagging issues such as overdubs that need to be resolved before I feel them truly presentable. As the band have split up I'm figuring out how to record the parts myself as I don't know anyone up to the task and will likely take some time.

Over the summer myself and a peer recorded the Irish Chamber Orchestra (ICO) which came out sounding acceptable. It was location based and recorded with our portable set-up in St. Multose church during Kinsale Arts Week and this developed a liking towards such large ensemble based recording.

There was also the recording of Tin Fishes this year which was of presentable quality but musically a bit uninteresting bar the excellent drummer; I feel that the subjective impression of the mix incurred through the music would perhaps bias an employers judgement and in an industry where credentials matter I cannot say that I truly stand behind the music.

Lastly, and least musically related was the building of a portfolio site infrastructure; this involved getting a server, installing word-press and starting to organise content that could be presented. This is a process that will be permanently ongoing as a site with decent content reflects experience and all though its unlikely that anyone will read most of it the overall quality of postings need to reflect a professionalism to potential employers.

Developments

With many projects complete or underway I decided to focus on portfolio presentation at the same time as expansion. This entailed recording additional large ensembles, studio experimentation and the web development to 'frame' my work online.

As a starting point I finished mix on an ICO solo cello performance to upload to the site. After working with a large ensemble once an interest developed in recording more where possible and as such we ended up recording the Thames Philharmonia Orchestra with a jazz quartet and then our lecturers Cuban big band. The orchestral/jazz recording turned out sounding reasonable in a technical sense but the orchestra were amateurs and often out of tune and so I cannot present it as select work like the ICO performance. Currently the big band work is underway with over dubs to be carried out in the near future.

² Massey H. (2000) - Behind the Glass [Eddie Kramer p134] - 1st Edition, Backbeat Books, US.

On top of developing the portfolio, tests were conducted around drum tuning, placement and microphone techniques in the studio along with more specialist techniques such as close miking cymbals. Its hoped that over the course of next year and into the future that a larger body of tests will have been completed not just on miking different instruments but also the pairing of other studio equipment.

Its also important for an engineer to amass local knowledge of studios so a collaborative and extensive database has been made on the different studios around London with notes on their backline, rates and contact details thats sortable and accessible from the 'cloud' (i.e. on mobile devices/computes anywhere). By including notes and a tagging system on useful contacts they can be broken up into other categories such as musicians, rental companies, peers, etc. for the quick organisation of relevant information, augmenting this with extra information whenever possible.

To place this database in a real life context several industry events were attended for the purposes of networking, education and maintaing physical presence around potential employers. These events were two Audio Engineering Society (AES) talks on *Harmonic Phase* and *Mastering*, a Music Producers Guild (MPG) *DIY Discussion* and the four day AES 130th convention. For the AES 130th convention I also entered the student mix contest which I'll cover in the networking report. Myself and a peer also organised a talk in our university on DSP which involved contact with external lecturers.

Studio Skills

Preface

This is nearly an all encompassing term for anything that happens in the studio which helps determine the master recordings final outcome. The most fundamental of these are skills such as mic technique, critical listening and ability to use equipment; although other factors such as getting a good performance and time management also come under this heading.

An examination of past practices in relation to present ones can help outline the necessary skills in my chosen career path, the most relevant of which can then be developed.

In the past many engineers came from a background in electronic engineering which provided them with an insight into how their equipment actually worked and allowed them to make informed decisions on the technical aspects of mixing. After a tour of British Grove studios (staffed by ex Abbey Road engineers) it became clear that they had a lot more theoretical knowledge than most engineers of this generation; after education they had worked their way up the ranks 'in-house' while learning the studio inside out and developing their critical listening ability, before finally becoming balance engineers.

This is in direct contrast to how the system often works today; many engineers are capable operators but have little theoretical knowledge of how their equipment actually works. Instead they rely on a different skill set where time/record keeping and the ability to change studios on a regular basis becomes important.³

³ Massey H. (2000) - Behind the Glass [East Coast Producers Panel p12] - 1st Edition, Backbeat Books, US.

Clearly different generations have adopted different approaches towards employment within the industry; however the skills and working methods of preceding generations are still valid today. In this regard I have made an effort to start informing myself of older working methods, technologies and skills, while at the same continuing to think about their relevance to modern recording.

Older Practices

In terms of understanding the older skills I asked Andy East - a lecturer in our university & expert on guitar amplifier design - for advice focused around electronics and suggested a public talk which he agreed to. This was on the history of distortion which was highly informative on how overdriven sounds were originally created and from here he offered to discuss electronic design at a later date. Thankfully he also promised to provide information on how to get a grounding in the subject and to suggest some practical projects.

After attending a talk entitled '*I didn't get where I am today...*'⁴ at the AES convention its evident that studio employers still want engineers to work up the ranks and learn 'the house method'; seemingly to facilitate a studios reputation for a given sound. The panel also outlined the importance of learning from constructive criticism as this is what an employer expects, however the panel also agreed that it was also important for a trainee to have opinions of what's subjectively right or wrong and contribute when asked.

Newer Practices and Common Skills

Previously discussed has been the change in working practices due to technology, this also has the knock on effect of opening up another area of audio development due to the dominance of digital audio technology.

In previous years an engineer first worked as a lathe operator before later being permitted to work in the studio. This was so they could learn the studios technological limits and made practical sense in that an engineer wouldn't add too much bass, in turn causing the lathes needle to jump. This kind of ground up education also seems important in modern technology where an understanding of the inner-workings of various processes seems vital in becoming a better engineer.

Digital Signal Processing

Signal processing in the digital realm also has it's limits where once again understanding how the technology works helps us avoid unintentional misuse of the equipment. Even though such misuse often occurs; the negative outcomes are rarely as observable as a needle jumping on a lathe. Understanding these more subtle processes such as in digital filtering and other technologies helps the end user make informed engineering decisions.

⁴ I didnt get where I am today - Panel discussion, AES 130th Convention London, UK.

To this extent research into Digital Signal Processing (DSP) has been undertaken over the past year both as compulsory learning and out of personal interest. After developing an interest in DSP, myself and a peer organised a talk by Josh Reiss from Queen Mary University of London on the fundamentals of DSP and its future. Josh is an expert in this sector and is a consultant for large companies such as Solid State Logic and Yamaha. On top of this he also had a large hand in the running/organisation of the 130th AES convention. This talk provided a decent insight into the fundamentals of current designs but also on upcoming audio technologies. Demos were provided of technology soon to be found in large format mixing consoles that we will hopefully be using as audio professionals.

Documentation

Given that a modern engineer has to change studio on a regular basis its fair to say that to a large degree documentation is more than ever a necessary studio skill.⁵ In this respect I attended a technical committee at the AES convention on the documentation and backup of archived material using the Media Label ID system; the discussion focused on developing a standard form of mix documentation with all necessary details and methods of adopting this throughout the industry. This will be an on going effort with other interested bodies within the AES who wish to contribute towards the refinement and dispersion of such documentation.

Planning

The large scale projects mentioned earlier were partly organised for the sake of portfolio material but also the practical experience. In both cases the planning of such large scale recordings, while limited in recourses proved to be a good exercise in planning and project execution.⁶ On both projects we had to calculate the minimum amount of microphones needed to accurately capture the music while we were limited in our selection and number of inputs. In order to expand our system to a higher track count (accommodating for the large amount of instruments) two portable recording systems were synchronised through Midi Time Code to increase the capacity of the recording rig.

Time Management

This is yet another facet of the producers role; often a contract will stipulate that the producer is responsible for adhering to a given budget which is often correlated with the amount of available studio time. Assuming the modern producer is working in multiple studios it may also be necessary to strictly adhere to the booked hours if somebody else has booked a session for afterwards.

Again both the larger scale recordings required good time management. The Thames Philharmonia orchestral recording setup was delayed until 17:30 by a children's party and with the hall closing at 21:30 this gave us four hours to setup, record the music and pack up again. This was a big task given that monitoring was also requested (although never used) and in normal conditions I would consider this insufficient time to record just the accompanying band. In this regard the technical side of the project was successful to a larger extent.

⁵ Massey H. (2000) - Behind the Glass [East Coast producers Panel p8] - 1st Edition, Backbeat Books, US.

⁶ Massey H. (2000) - Behind the Glass [George Martin p79] - 1st Edition, Backbeat Books, US.

Mic Technique/Critical listening

Given that studio recording is considered a musical art, it's fair to say that there is no universal standard for capturing 'the perfect sound' as it's an entirely subjective decision. Also given that an engineer/producers job is validated by their choices and that they are actually commissioned for them, it becomes evident that a producers subjective opinions on microphone placement and choice are incredibly important. Because of this myself and a peer booked into the studio several times to conduct a series of tests.

Currently we have recorded microphone placement tests for overheads, cymbals, kick, snare, room ambience and toms. Among the tests were also unorthodox ideas that we wanted to try such as mid-side overheads and a Jecklin disk to capture the ambience.

Although much was learnt from these experiments there are still many more to be tried; eventually it would be nice to have covered guitars (acoustic/electric/baritone/12 string), bass, piano, organs, voice and DI's etc. Its hoped that as time permits to have performed a wider selection of tests, encompassing other pieces of studio equipment aside from mic placement/choice for the purpose of creating further references based on auditory experience.

Aside from the various practical projects which all provided good ear training I have also been practicing interval recognition through interactive applications and learning new songs by ear. Although biased, many classically trained producers such as Arif Mardin believe that this musical training is an important part of being a good producer and going so far as to state:

'Someone pointed out to me recently that some people think they know Italian if they can say "marinara". In the same way, some people think they know music. No, you have to know the language.' - Arif Mardin (2000)⁷

In this respect I tend to agree with Mardin; without an informed perspective on music itself how can one make judgements and decisions as to whats musically best for a production?

Local knowledge

As production budgets diminish an engineer/producer must be economic with studio time and as such must have knowledge of the available recourses and rates in order to properly plan a budget. In this regard information becomes an important asset to the freelance engineer and although established practitioners will have this knowledge from experience, a significant amount of information is available online (although fairly scattered).

In collaboration with a peer I created a database of studio contact information containing as much relevant information possibly available on studios in London. Each contact contains links to pictures of the rooms, phone numbers, addresses, e-mails and as much available information as provided about backline and rates.

⁷ Massey H. (2000) - Behind the Glass [Arif Mardin p38] - 1st Edition, Backbeat Books, US.

Communication

There are predominantly two types of communication relevant to the job of engineer/producer; communication with the musicians for artistic purposes and communication for administrative purposes such as session management.

Being able to talk musically is covered in the critical listening section; understanding music theory and knowing the language is a learning process that has to be continually developed. Certain degrees of psychology are required to get a good performance from a musician and statements by Robin Millar on the topic of vocal production such as '*Your courage, is their courage*' accurately reflect this.⁸

On the subject of administrative communication I have worked on organising a masterclass as well as being in frequent contact with AES administrators when preparing for the student recording competition.

Portfolio

Past/current work

As previously mentioned the center piece of my portfolio is my work with Neon Flea Circus which is a ten track album thats complete and released. Its work on "Of Dawn" that I entered into the student recording competition and because of this I have added the **corresponding write up to the appendix.**

My current client list is as follows:

Thames Valley Philharmonic & 4 piece band (location recording/mix)
Tin Fishes (recording/production/mix)
Tarantic Maxim Festival (live recording)
Irish Chamber Orchestra (location recording)
Sons of Gingerbread (recording/mix)
Neon Flea Circus (recording/production/mix)
Pete Molinari Band (live recording)
Ian Birmingham (recording/mix)
Sam Ali Band (recording/mix)
Caleb Clarke (live recording/mix)
Odessa (live recording/mix)
David Fagan (recording/mix)
Oliver Ryan (live 2-track)
Damn Dirty Apes (restoration/mix)

Future Aspirations

In the future I would like to leverage my portfolio earn a living either freelance or as an assistant engineer in an established studio. As I'm not fussy as to the form of my employment, its worth discussing the requirements and possible pathways for each.

⁸ Miller, R. (2011) - Master class; Vocal Recording - University of West London, UK.

Studio

With many large studios around London such as Olympic closing down the demand for staff is scarce in contrast to the competition. Although many smaller studios have appeared, the need for staff is also scarce; especially given that the owner is usually the sole engineer. It's therefore unlikely that I will be able to work up the ranks from a smaller studio into a larger one.

Due to this I would gauge the best possible way of gaining employment in a larger studio would be to present a decent portfolio and offer to intern there for free. Another way would be to work freelance and take the chance of eventually working in one by passing through as a client and getting offered one on the basis of frequent contact. Both routes require a means of supporting myself and as such I searched for and found live work with a PA company called Hire Frequencies.

Freelance

Earning a living freelance is my ideal situation although the wage security of regular employment would be nice; it would not be as satisfying as working as a freelancer in a 'field of expertise'. To this end work would probably come through word of mouth and so networking amongst musicians is an extremely important factor in earning a living through this method.

Aside from meeting musicians by working on the mentioned practical projects I have been actively looking for interesting groups and trying to organise recording sessions with musicians that would be satisfying to work with. Although I've talked to several musicians about their side projects and possible recording, the most interesting and likely to happen is with a band called Mad Moon Sea. These are unsigned, looking for management and good musicians currently in need of recording time; with album material already written. I will be meeting this group for further discussions on a possible collaboration shortly after the module ends.

Website/EPK

www.JoshPortfolio.com (including audio showreel)

A portfolio website was created to provide an encompassing representation of myself as an engineer; it presents a professional version of myself and my completed work while hopefully allowing interested bodies an insight into my working methods and personality. As expressed by the members of the AES panel '*I didn't get where I am today*', studios are looking for more than a good portfolio; they're looking for an ability to learn from experience and make informed decisions, something I also hope to show on the site.

To do this there are several sections on the website:

CV landing page

- Mic technique write ups
- Working philosophies
- Musical taste

Portfolio

- Select work
- Related projects

Contact

Blog

CV landing page

This also doubles as an introductory page to the website giving a short description of what I'm trying to achieve with the site and provides links to the most relevant content in the introduction (portfolio/contact/CV), should someone wish to skip any reading.

This page is laid out similar to a CV but without the constraint of size; it contains sections on my profile/background, studio philosophies, thoughts on the industry, experience, education and skills. However the idea is to keep the page relevant to employers and so its augmented with extra pages working as subsections providing more developed thoughts on my working philosophies, write ups on the mic technique and discussion on my favorite music. The page also offers .pdf downloads of a printable CV for 'general audio' as well as version tailored for live sound.

In essence the CV section/subsections aim to inform site readers of skill level, knowledge and musical biases through written example cases while the portfolio section deals with the practical aspects of my work.

Portfolio

As mentioned this deals with practical examples of my work but is sub-categorised in terms of importance; upon clicking portfolio the page redirects to the menu item 'select work' which is the strongest portfolio material. There is also a related projects page that contains information on projects that are relevant to the audio industry.

Select work

This page frames the work I would most like to present publicly with written account of the relevant aspects to each project. At the top of the page and first thing to be seen is a streaming audio player; each piece after that is headed by the track in three formats: high bit-rate mp3 for ease, flac for medium bandwidth download/streaming (in compatible browsers) and redbook wavs for those that want an uncompressed format or high quality in browser streaming. The text body contains information about the recording process such as microphone choice/placement and the limitations or benefits of the recording environment as well as additional considerations. The tracks currently presented are two by Neon flea Circus and a solo cello performance by the Irish Chamber Orchestra.

Related projects

These are examples of projects that I've undertaken in the past or works that I am not entirely happy with for reasons beyond my control; its aim is to demonstrate personal development that might still be relevant.

The projects currently up focus on transferrable skills starting with the most relevant which is the Thames Valley orchestral/quartet recording. Next up is a lengthy piece of post production work and finishing with a custom guitar that I once built. These projects demonstrate useful skills as well as a passion for music that could be utilised in a recording environment. For example building a guitar has little to do with recording but demonstrates a commitment to music and an underlying knowledge of a guitars components should there be need for quick adjustments for in the studio (such as truss rod/intonation). The post production demonstrates an attention to detail in my work which is especially evident in post production where the tiniest details all add towards believability of an animation. The orchestral recording demonstrates the most transferrable skills with recording skill obviously being an important part of the project, though time management/planning and technical knowledge were also important.

Contact

This is the most simple of all the pages; it contains my phone number, e-mail and address. Although fairly simple its still an important part of the website and in order to make this information more accessible I added a QR code that can be scanned by a smart phone (for direct entry into a phonebook) along with a .CSV contact file for importing into a digital contacts book.

Blog

The blog section of the website is a personal section of postings that are about various aspects of my relation to audio. Some posts are about college projects while others are thoughts about music composition and theory; they are simply content that reflects well. Its an often heard mantra in music marketing that 'content is king' with a particularly relevant paper entitled '*Well, what is a good digital music strategy?*' outlining a lot of information that can also apply to portfolio presentation.⁹

⁹ Berger, V. (2010) Well, what is a good digital music strategy? - Midem white paper.

Networking

With fierce competition for employment within the audio industry, it's essential to network amongst musicians, potential employers and people that might reference you for other work. Industry events are both educational and provide a good opportunity to meet industry professionals and so several were attended. The events attended were two Audio Engineering Society (AES) talks on *Harmonic Phase* and *Mastering*, a Music Producers Guild (MPG) *DIY talk* and the AES 130th convention.

Reports

Music Producers Guild - DIY talk

Metropolis Studios, London.

This was a discussion held by the MPG with panel members Karen Emanuel from Key Production, Jonathan Quarmby from AWAL, Michael Fuller from AIM, James McGuinness from Absolute Marketing & Distribution, and Tommy D from the MPG at one of the largest studios in London; Metropolis.

The talk was centered around independent music marketing - a subject I also have an interest in - with the panelists discussing key points they felt important to a DIY artist. There were many topics covered such as permission marketing and social networking which are the key tools in the DIY musicians arsenal.

However its not just mailing lists (permission marketing) that should interest musicians as the panelists agreed that statistics were a huge factor in the making of a success story. The key being in using the statistics to reveal relevant information and the leveraging this to plan a campaign. For instance Jonathan gave the example of Imogen Heap using a beta function in BuzzDeck to track illegal downloads through IP in order to geo-target her fan bases and then planed tours in their most concentrated area.

At the end of the discussions and the question round, I had an informal discussion with Jonathan about his views about why iTunes is so necessary, given that they do not divulge any marketing information to a content provider; or as Sony put in sheer frustration:

*"publishers are being held to ransom by Apple and they are looking for other delivery systems, and we are waiting to see what the next three to five years will hold."*¹⁰

¹⁰ Sony Music (2011) - Sony considering pulling out of iTunes altogether? - http://news.cnet.com/8301-13506_3-20031574-17.html [Accessed April 2011].

Audio Engineering Society - 21st Century Mastering Workshop, 8th March.

Royal Academy of Engineering, London.

This was a discussion amongst leading mastering engineers; two of which from the Metropolis mastering facilities. Turning up slightly early for the talk provided good opportunity to talk with fellow AES members over a complimentary cup of tea. At this event I met several other students working in different areas of the industry such as broadcast along with some more senior members. Although I have not talked to them much its still worthwhile just talking to people in order to 'plant seeds', which is just a part of networking.

The talk was in itself quite interesting; it tackled issues such as synchronisation, dither compression and future proofing with the latter three being the most relevant to an engineer/producer. The discussion on dither was appropriate given the various algorithms surfacing in recent years, most interesting though was the talk on compression formats where various codecs were discussed.

One engineer claimed he wasn't sure whether certain lossless formats were truly lossless, at the same time he also stated "not FLAC though". I mention this because I believe open standards will contribute a lot to the audio industry and am happy to see that the Vorbis foundation are doing good work in the eyes of such experienced engineers. As for dynamic compression the group were concerned that things had gotten out of control due to record companies and uninformed engineers, which unfortunately is nothing new at this point and a view held by a many in the recording industry.¹¹

Again this event was not directly relevant to getting work bar being educational and maintaining a physical presence in the industry. Its certainly no bad thing to be seen showing an interest and these are events are where you can meet like minded people that may lead on to something else.

Audio Engineering Society - Harmonic Phase, 12 April.

Royal Academy of Engineering, London.

This event was a lecture by Keith Howard a journalist for several hi-fi magazines and specialist on distortion. Preceding the talk was an opportunity to have tea and talk with other members of the AES; unlike the mastering talk this was slightly less populated, though I talked with one member about the considerations in CD player design and with another on broadcast standards before the talk began.

The talk centered around calculating a devices nonlinear response and the problems/restrictions of 1:1 input/output mapping. Here the discussion revolved around the importance of phase in harmonic distortion and how this is significant in our perception of these added artifacts. Howard also demonstrated his simulation software which he was using to facilitate research into the subjective significance of different distortions.

¹¹ Pleasurize music foundation (2011) - Dynamic Range - <http://www.pleasurizemusic.com/> [Accessed 2011]

This was yet another educational talk with no direct links to work but once more provided opportunities to talk with experienced engineers and show an active interest in the industry. Regardless of some technical aspects being a little above my knowledge threshold - such as the equations presented - most of the talk made sense and due to the level which is good in two respects; firstly I'm learning new things and secondly the more specialised the talk the better participation looks!

Audio Engineering Society 130th convention - Student Recording Competition

This was part of the AES conventions student activities. The requirements were that one had to be a student member of the AES and have been a student at the time of recording/mix (both of which had to have been done by the entrant). There were also regulations on submission whereby the student sections faculty advisor had to allow entry because only one entry per category was allowed from each section (although from experience I now know that this doesn't matter). Sticking to the rules I decided to try find our faculty advisor; as London's a little different from America in that or section is not a university - its in fact several colleges in London rolled into one - they were a little hard to track down.

In the end I found them through an ex student representative who then passed me on to the current student representative called Michael Terrell and based in Queen Mary University London. Michael passed on the appropriate details and I entered (though didn't get through to the finals). Regardless of this I actually kept in contact with Michael and we met up at the AES convention several times. Both of us felt it beneficial to have communication amongst universities as our backgrounds were fairly specialised; he was studying DSP with little experience in using the tools artistically with the reverse being true for myself.

In future it would be nice to further 'cross pollinate' with students of other universities as they will eventually make up a good part of the industry. In attempts to further this cause and to try open up further dialogue I agreed to do some testing for Michaels PHD project.

Audio Engineering Society 130th convention - Tour of British Grove Studios

This was the highlight of the AES for me as British Grove is one of the nicest studios in London; its also owned by Mark Knopfler and staffed by Dave Stewart & David Harries (ex Abbey Road engineers).

My groups tour guide was Dave, who I had been chatting with about education before the tour started; his thoughts were that although he only had a Diploma in electrical engineering he felt it was a lot more important than many other aspects of the job he had learnt along his career path. In fact had actually built the studio with another engineer (also a Brian) and had put a lot of thought into its construction; in his time he had really learnt every aspect of his job and knew how to maintain/use the equipment as well as about room acoustics. Over all though what struck me most about this encounter was his love of music, which was incredibly deep. He cared about the technology but only in so far as it served the music. That said he expressed that the musicians today do not display the same understanding of music as they used to; recalling talented groups like the Beatles and the Pretty Things recording on a regular basis.

After taking us on a tour we sat down to demo the studio monitoring and listen to a presentation on how the studio was rebuilt from the ground up after they bought it as a book storage facility. Before leaving I thanked the engineers for the tour and for caring so much for heritage equipment; although there's no chance of employment from them (another student was asking that ahead of me) it's at least a positive thing to be remembered for if I do come across them again.

Audio Engineering Society 130th convention - Technical Comity on Studio Practices

This was the most relevant technical committee I sat in on as I had previous experience with the Media Label system from entering the student recording competition. Media Label is a system based around safe archiving practices and data recall; an initiative headed by George Massenburg although he was not present.

As the system was first proposed in 2000 there has been many changes in audio technology and so much needed revising. Although there were a few others present at the meeting, no one other than myself and the chair had experience with it and so there was a lot of dialogue between us on how the system could be revised and improved to increase adoption. Firstly was a revision of safe formats and the types of hard disk formats that would likely still be around in the future, after which we discussed the accompanying documentation. There was also a discussion on getting the system more widely adopted which we agreed should start in education if it's to be used by future professionals, also concluding that meta data with cloud based storage would help improve take up. This is actually a system in the works and so I suggested having a DAW export option would also improve take up for the reasons that not all studios are internet connected and that printing this file would be of benefit to student write ups (the 'target market').

After this discussion I agreed to be contacted with regards to further considerations for this standard and to take part in the mailing list discussions. This is an opportunity to further network with industry professionals in my chosen field with some strong backing behind the standard.

University of West London - DSP Effects by Josh Reiss

After taking an interest in DSP myself and a peer consulted with our course leader about the possibility of having a guest lecturer visit our university to talk about the building effects units and to talk on the future of such devices. After getting university permission we were put in contact with a friend of our course leaders and discussed dates. After agreeing on one I then made inquiries about booking a lecture theater and afterwards the event was promoted on the AES Student Delegate Assembly blog, AES educators mailing list amongst several other places on the internet. On the day we organised a decent PA and radio microphones and then set the talk up; however due to the projector not working we had to change rooms, luckily there was another lecture hall available with a decent quality system and display.

The talk focused on the building of digital effects units, this was informative and provided enough new content to be of interest, however the discussion on the future of DSP was for me the most interesting part. As this guest lecture was our own organisational effort, we made sure to ask plenty of questions; I asked about saturation effects as well as the implementation of 'auto mix' effects and how 'human tune-able' they could be made. In all the talk was successful and informative while providing a good opportunity to meet an important member of the audio industry and DSP world. Josh was obviously happy to have come as we received a courtesy thank you e-mail that night along with a message forwarded by our course leader from Josh thanking the college for 'the students questions'.

Band based networking

In terms of meeting musicians I have been working in multiple areas; first and foremost I've been looking for a band worth recording and am in discussions with one called Mad Moon Sea. Its hoped that this project will go somewhere given the bands drive to succeed and musicianship; if this does not happen perhaps they can lead me down an interesting path or introduce me to someone that does go somewhere; at the very least they would be a good portfolio centerpiece.

Aside from this I've worked with TIn Fishes, a Cuban big band, an orchestra with a four piece jazz band and recently started doing live sound for a PA company called Hire Frequencies. Through these projects I have met many musicians with whom I have exchanged contact details; the most important of these probably being a retired BBC engineer/double bass player that I met while working in a jazz club called The Nightjar. We got on well and I spent time talking with him about audio because he expressed his happiness that I spent time 'doing the job properly' (i.e. checking the room in multiple spots throughout the night).

Current career trajectory plan

As discussed already there is always an uncertainty in this industry with regards to work and so a lot of effort has been spent in searching out possible routes that may lead to my end goal of either being a freelance engineer or working as a resident engineer in a decent quality studio. The following is a list of short term goals towards my longer term ones:

In progress/short term goals:

- Work in any sector of audio (currently live sound)
- Work with musicians in the studio and build contacts/portfolio
- Eventually earn enough to support myself working in a given sector of audio

Mid term goals:

- Build portfolio to a high enough quality to gain an internship in a decent studio and eventually earn enough to give up supplementary work
- Freelance as a studio engineer on a small but paid scale with reasonably talented musicians

Long term goal:

- Support myself freelancing with music that I enjoy or work as a resident engineer in a studio that has regular projects that I would consider interesting.

Income streams

This is a typical way of earning a living for a producer; an upfront sum that is recouped later by the record company. This amount varies depending on the producer's experience as well as the points which are typically between two and four percent.¹² These points are then received through collection societies like PRS, although many producers see these as irrelevant due to the unreasonable amount of recoupment needed before seeing income from them.¹³ A variety of permutations on this system can be negotiated however dependent on the type of contract and so a checklist has been included below.

Contract Checklist

Who

UK - Contract with record company/production company.

US - Contract with artist (less of a legal fall back).

Definition of role

Project duration.

If cut from the project/replaced what happens.

Budgeting - label/band/producer?

Backups - who keeps the safety?

Safe delivery - who delivers the final version?

Performer consent forms; who's responsibility/cost?

Sample clearance; who's responsibility/cost?

Payment

One off fee/rate per master.

Royalty advance (4%) - In installments?

Royalty on sync rights?

Part non-recoupable/part-advance.

Recoupment - After producer advance or producer&artist&recording costs are recouped?

Remix - excluded from recoupment?

Remix - 'A-side protection'?

Royalty statements and ability to audit labels books.

Points

Performer rights for playing

Co-authorship rights for compositional ideas

Crediting - how? where?

Work Standard

How is this judged?

Technically satisfactory?

Commercial success?

Musician replacement rights?

Right to de-credit self?

¹² Massey H. (2000) - Behind the Glass [West Coast Producers Panel p323] - 1st Edition, Backbeat Books, US.

¹³ Massey H. (2000) - Behind the Glass [East Coast Producers Panel p11] - 1st Edition, Backbeat Books, US.

Conclusion

Its observable through the AES panel discussion '*I didnt get where I am today...*' and Steve Albinis¹⁴ talk in LCM that many professionals often end up in the industry by just doing projects and eventually becoming known as the person to call. Its down such a path that I also wish to find a career and so I shall continue networking with musicians and within the industry while I continue to search for studio work; in the meantime I have found some employment in live sound which helps to supplement other income while also helping to maintaing regular industry contact.

Word Count: 6692

¹⁴ Albin, S. (2011) - Master class; Vocal Recording - University of West London, UK.

Appendix 1 (AES Traditional Studio recording competition write up)

Neon Flea Circus - Of Dawn

Tracking Details

Guitar and Lead Vocals: Dan McLoughlan
Keyboards and Backing Vocals: Fergal Coulter
Bass and Backing Vocals: Brian Hennessy
Drums: Niall Honohan

Lyrics: Dan McLoughlan
Composition: Neon Flea Circus
Recording/Mix Engineer: Josh Fairhead (87602)
Mastering Engineer/Assistant recording engineer: Darren Jennings (78188) [unmastered version presented]

Interface: Digidesign 002 (Desk)
Pre-amps: Focusrite Saffire pro 26i/o and TLAudio Ivory II (12 Channels without use of 002 Pres).
Converters: Focusrite Saffire bypassing 002 through ADAT, TLAudio Ivory II (line) converted by the 002.
Software/DAW: Pro Tools 8.0
Computer: Macbook Pro 2.33ghz, 3gb RAM.
Operating System: Mac OS 10.5

Kick: AKG D112	- Placed inside the shell close to the beater head at the side.
Snare Top: Sure Beta 57	- Pointing close to the center at about 70° from vertical.
Snare Side: C1000s	- Side of snare about 5" away from the body.
Hi-Hats: Studio Projects B1	- Pointing from above towards the edge.
Toms: Sure Sm58	- Between the rack toms.
Ride: AKG C1000	- Above the cymbal (shielding spill somewhat).
Overheads: AKG C2000s	- Spaced cardioids both equal distance from kick drum.
Bass 1: AKG D112	- On axis.
Bass 2: Sure Beta 57	- Off axis.
Guitars 1: Sure Beta 57	- Off axis.
Guitars 2: Studio Projects B1	- About 1ft from grill.
Guitars Ambient: AKG C2000	- 5m away, down some stairs.
Organ amp 1: Sure Beta 57	- Mostly on axis close to grill.
Organ amp 2: AKG C1000	- 5m away, down some stairs.
Rhodes amp: Studio Projects B1	- Close to grill, off axis.
Rhodes amp: Sure Beta 57	- Close to grill, on axis.
Rhodes ambient: AKG C1000	- 5m away, down some stairs.
Lead vocals left: Neumann TLM 103	- One to three foot (dependent on mic technique)
Lead vocals right: Studio Projects B1	- One to three foot (dependent on mic technique)
Harmonies: Neumann TLM 103	- One to three foot (dependent on mic technique)

Undelivered Final Mix Format: stereo WAV 44.1kHz, 24-bit file
Final Competition Delivery Format: stereo WAV 44.1kHz, 16-bit file (dithered)

Intro

This track was recorded as part of a free Creative Commons release; due to this nature the track/album which was entirely self funded by the band and was recorded on a very tight/shoe string budget. The rooms used for recording were selected from a handful of possibilities but was generally in the homes of the band members. All the equipment was either personally owned, borrowed, rented on the cheap or generally cobbled together from a variety of sources.

The setup consisted of my Focusrite Saffire (as ADAT preamps/converter), Digidesign 002 and Macbook Pro paired with Darrens TLAudio Ivory II. The microphones at hand were an AKG D112, 2x AKG C1000s, a Sure Beta 57, a Sure Sm58, a Studio Projects B1 and a rented/not always available Neumann TLM 103 with a pair of AKG C2000s.

Drums

These were recorded in an oddly shaped living room that had a slanted ceiling and plenty of natural diffusion from items such as books, records and other assorted objects. Luckily the flooring of the recording space also consisted of a non-uniform wooden surface that contributed to an acceptable room tone. The keyboard player suggested that we nail some absorbent material to the walls and assured us that the landlord wouldn't mind and so blankets of various densities were attached to critical areas such as the room corners. This was to generally reducing the amount of reflections in the room and thus lower the possibility of unwanted comb-filtering (as the walls were pretty much bare).

Due to a lack of balanced cabling/connectors the drummer had the formidable task of playing with only one earphone working; simply nothing could be done here because a guitar cable was supplying a cheap headphone amp that had no mono button and would only accept a TRS input. Regardless of this the drummer was quite happy and was still able to play tightly, he could hear the click in one ear and his drums within the room without a problem. There was no guide track as he knew the songs well and could easily count the sections.

The drums were placed on a rug in a position chosen by using the floor tom to find the most desirable resonance¹. After tuning the kit and setting the microphones in position we made the grave error of going for a break and opening the window, upon return we had to start the drum setup from scratch as the change in temperature/pressure was enough to completely detune the kit.

The full mic list can be found in a separately enclosed document, however a notable aspect is that an AKG C1000 was used on the side of the snare rather than on the bottom. The main reason for this was personal taste; captured snare signals from the bottom of the drum rarely sound right to me and my preference is to record them from the side a few inches back from the shell. This captures what I perceive to be a more natural sound with a softer but better defined 'crack'. One reason for this could be that the waveform caught by a side microphone contains a more complex signal better representing the timbre created from interactions between the two membranes, the shell and the room.

¹ **Stavrou, M. (2008)** Mixing with Your Mind, p53 - Hyde Park Press Pty Ltd. Australia

Although the C1000 may not be the perfect mic it was the best condenser available for side miking. I would normally consider a C1000 as having a bright and slightly brittle character, however in this case it worked quite well capturing a tone that didn't appear overly thin. This is possibly due to a boost in frequency response centered around 5kHz, followed by a dip centered around 7kHz and due to the fact that low frequencies mask high this could account for the perceived sound quality. The ride was also recorded with a C1000 angled so the cymbal would block excess spill and provide further options during the mix process.

Bass

This was recorded in the guitar players flat which was an open plan carpeted room with an adjacent kitchen and bedroom totaling somewhere around an oddly shaped 25 sq/m space. The small dimensions of this space could be seen as advantageous to recording this instrument due to inherent room modes existing in higher registers in comparison to a bass guitars usual range. The bass was recorded in mostly one take with a few drop ins replacing slight mistakes. The only microphones used were an AKG D112 and Sure Beta 57 positioned in the manner stated in attached mic list; by combining two contrasting microphones with different characteristics and positioning with the aim of giving blending options in the mix.

Keys

As the band lived above a doctor/dentist and were the only occupants of the building past 6pm (besides their flatmates) so we had access to record in a large stairwell spanning three floors. The keyboard used was a Nord Electro II running into a gigging Vox amp positioned halfway down the stairwell while he played beside the recording rig at the top so as to separate movement/performance noise etc. The amp was stacked on a chair to decouple it from the ground and placed away from the room boundary (although there wasn't much leeway for movement).

For the organ sound I used a Sure Beta 57 as a close mic and an AKG C1000 as an ambient mic placed further into the reflective field, roughly five meters down the stairs, which picked up a long reverb tail as a partial result of the room height and hard surfaces. Upon reflection² I would have preferred a stereo array as the ambient setup as this contains much more information resulting in a more convincing room sound. Despite this the mono ambience was still very useful as a reverb feed in the mix.

The Rhodes sound was setup the same but with an additional Studio Projects B1 as a spot mic placed off axis. The first time they enter the song is for a solo where the hands were separately tracked in order to allow flexibility during the mix stage and had the added benefit of improving the performance.

Guitars

These were recorded in the same hall as the keyboards with an almost identical setup as the Rhodes sound; an SP B1 and a Beta 57 as close mics with an AKG C2000 as the ambient (the B1 was placed further back). In total there were eight different guitar parts recorded; double tracked main guitars, clean chords behind the key solo, a swelled section, a picked section then joins in with the swells before the overdriven solo arrives and continues to the end of the track alongside double tracked driven chords also backing the outro harmonies. The amplifier tone settings were varied for the various parts to increase the separation between signals and contributed to a fuller guitar sound.

² Pun intended

The solo was recorded in multiple sections by dropping the guitarist in every few bars and then discussing what he could play on each drop which worked well. Due to a good working relationship with the musician, he was open to any suggestions made to him and was willing to experiment with the phrasing. The only problems encountered throughout the night were the bands flatmates arriving home and moving the mics 'just a little to get past' but in the end this is just a part of the on-location recording environment.

Vocals

The chorus harmonies were double tracked with a Neumann TLM 103; the usual procedure was to record one good take as a guide and have the band harmonise to that replacing it with a better take and repeating the process once more to gain a 'second' track. This approach ensured better takes as the musicians felt more comfortable recording to their own singing especially if the guide was close.

The main vocal was initially single tracked with the TLM 103, however later on it was decided that they should be double tracked; this proved a problem as we could no longer afford to rent the TLM and so we made do with my SP B1 for the right channel. It was regrettable that this had to happen, but having mismatched vocal microphones sounded better than two takes of the B1³ or a single lead vocal with the TLM and so the result is what's heard.

Mix/Aims

The drums were 'built' from the overheads as they sounded quite good with spot mic's used to augment them, they were also paralleled to add extra weight. Due to *Of Dawn* being in the vein of classic rock tracks, the drummer expressed to me that he wanted a 'soft' kick. He admitted that really this meant he wanted to go to tape but since that wasn't a viable option I left a lot of its midrange in the mix and boosted very little of the beater click; this was somewhat revised during the guitar solo passage as it needed the extra edge and so an equaliser band was automated in to increase the high end just for this section. The attack/release times of a compressor were the primary tools used to shape the drum tone and were particularly effective as drummers footwork was fairly consistent requiring very little compression for dynamic control.

At one point the band were considering giving out the session files/session to interested bodies as a promotional tool and so the project was primarily mixed with the bundled plugins that come with pro tools; the only third party additions being an exciter on the harmonies and an amp simulator for processing the bass (which had a slightly dead tone and needed the help). The main plugins used were EQ3, Com/Lim3 and the AIR reverb.

An initial factor I was concerned with was the issue of phase relationships and so the instruments were time aligned. Although the resulting tones created from multiple mics are often pleasant due to desirable cancellations, they can also present problems as balance is altered. Should a channel need to be boosted or cut it often requires equalisation settings to counteract the large scale tonal changes caused by interrelating microphone balance; due to the heavy use of automation this was undesirable and phase alignment helped reduce these drastic variations.

³ Frequency response of B1 causing build-up to vocals

The most prominent instrument tracks were routed into their own auxiliary bus/group fader and given a designated reverb. The common use of the same artificial reverb to place the instruments/musicians in the same theoretical space in order to achieve an illusion of reality is a practice that works well. In an adaption to this practice reverbs were often copied to another channel or group with minor alterations made to allow further flexibility with the same illusion.

Because both hands of the keyboard solo were tracked separately, the right hand could be panned around the stereo field for effect but not in such excess so as to retain mono compatibility which was being checked regularly. The organ sound worked well on the introduction but seemed overly 'churchy' for other sections due to the drawbar settings, this was remedied as much as possible by automating in a low pass filter to reduce high frequencies and lower its presence in the mix at the appropriate moments.

This was followed by the guitar swell section that appears before the solo; because the amplifier was slightly noisy at low volumes and the guitars potentiometers clearly worked on a linear scale; the swells had to have quite a lot of automation applied so as to time correctly as well as to reduce ambient noise. At one point the guitarists strap rattles in the background, but in time, we decided that this was quite a nice imperfection and opted to keep it rather than re-recording. Some interference was however picked up from a phone and went unnoticed until mix down on a different swell and although barely audible it is one of the many possible problems with recording in an unprofessional environment. Luckily advancements in affordable noise removal technologies meant that it could be reduced as much as possible without degrading the signals with too many added artifacts.

A major concern when mixing was not to over-compress the instruments; with the loudness war often seeming to only concern mastering engineers, it is also very important for mix engineers to ensure there are sufficient dynamics left in a track to allow flexibility in the mastering stage. 'Of Dawn' contains a maximum peak of -1.7dBfs before being sent to the mastering engineer with a RMS ranging from a healthy -13db to -16db between various passages.⁴

Some compression was clearly necessary but most of the time there wasn't excessive dynamic reduction. I hold the belief that an engineers dependance on compression purely for level control is a counterproductive approach due to the natural dynamics of most recorded music; as the musician plays louder it is met by increased resistance from the compressor in question. A byproduct of such an approach also yields higher levels of uncontrollable harmonic distortion introduced into the signal and by instead first setting a working level through manual automation, compression can be applied more subtly and 'musically' as a tonal control. Use of automation in such a manner can be time consuming however the advantages are well worth the effort and there's no better judge of level than human ears.

The final mix was a stereo 44.1kHz, 24bit and has been dithered down to the 16bit Redbook standard for presentation. As the track was released online by the band the final version of the track (not presented) was in the 24bit format for presentation to the mastering engineer. Although the tracks were recorded at 44.1kHz, this decision was regretted at a later stage; recording at 96kHz often introduces issues with storage and transfer speeds from hard-drives with little perceived difference to 48kHz. In hindsight

⁴ See attached screenshot of the tracks waveform at the back.

48kHz should have been used as the audible high frequencies are of higher fidelity due to the increased sample accuracy, while having no serious trade off against transfer speed/ storage space of digital memory.

As with any project there are many things I would now do differently that I learnt either during the project (at which point it was too late) or after the project was completed. There are two main methodologies to which I now work that were not incorporated (or only to a degree) in this project; the first is using automation to keep the level mostly consistent pre-compression and then writing the marco dynamics back in afterwards. This essentially gives the compressor a signal of consistent overall level resulting in settings that will not radically alter the timbre between passages. After processing the macro dynamics are written back into the track so as to be 'musically appropriate'; ensuring the compression doesn't add too many unwanted artifacts and less accurate dynamic processing.

The second thing is an awareness of the time smearing effects caused by equalisation due the principals by which a filter works and as such I am a lot more cautious with it (especially narrow bandwidth settings). On this track I mistakenly thought it to be a good idea to cut out the 'inaudible low end' of a lot of instruments in order to increase headroom and 'cut the mud' as I had often read about. This now seems like a mostly destructive process due to the phase ripple effect common in most minimum-phase (IIR⁵) filter designs, such as EQ3. Understandably equalisation is necessary in places, however it is the trade off against the time smear that I'm now concerned about. High pass filtering to instruments such as the bass guitar could be seen as destructive to the audio as inter-aural timing differences are used to localise low frequencies. Despite this aspect only being in regard to the localisation of a sound and low frequency primarily being placed in the center (mono), introducing such phase distortions in the low end should be carefully considered or ideally accounted for at the recording stage.

Although I now have better access to equipment, I'm happy with the results and the experience of dealing with a 'bare necessities' production of this manner has been great. Obviously there are small changes I would make with hindsight however its something I can let rest, especially as everyone involved were pleased with the outcome.

⁵ Infinite Impulse Response

Neon Flea Circus - *Of Dawn* lyrics

Figures in the forest weeping
Fearful of the night
Devils lurk in high rise buildings
Blocking out the light

Stealing through the dim and secret
Passageways and stairs
Portraits on the wall look on with
Disapproving stares

Chorus:

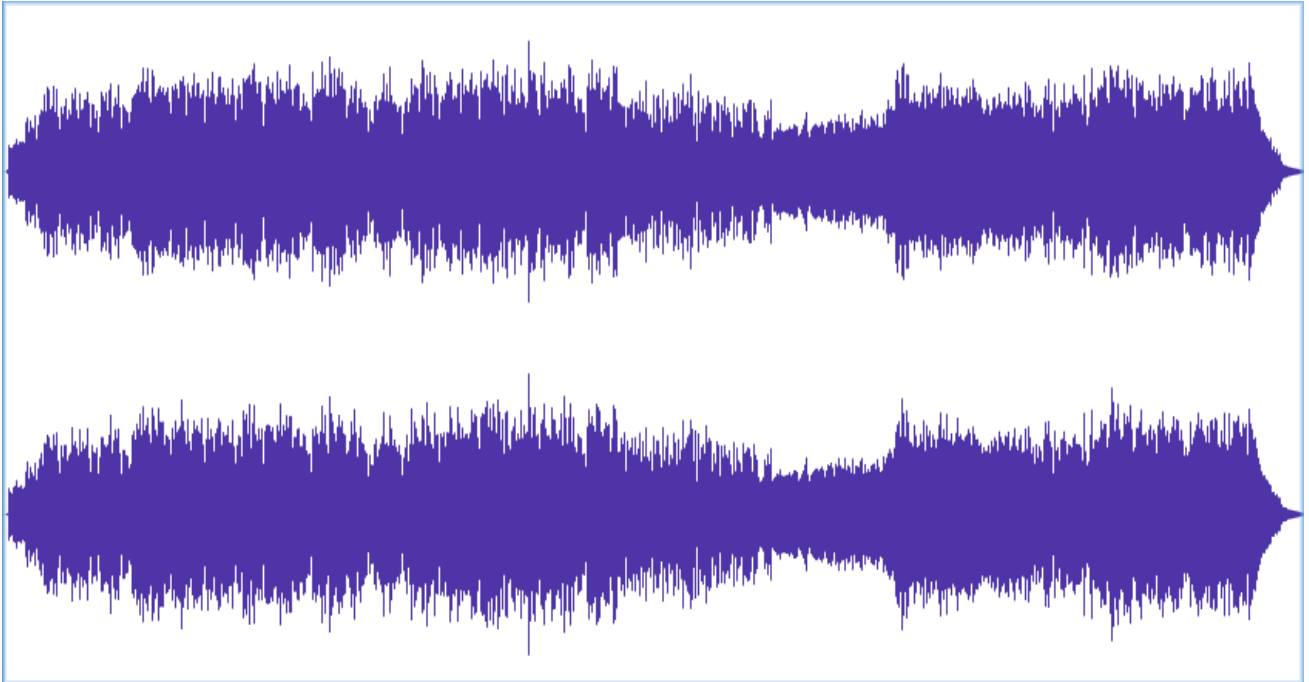
Every wave brings new horizons
As the tale winds on
From shade to shadow, make our journey
Against the glaze
Of dawn

Verse 2:

Corruption on a sea of sorrow
Body ripped from soul
Regal bears in iron helmets
Do just as they're told

Worlds collide and fight each other
Clouded mountains reign
Tearing squares out of the air
T'will never be the same

Of Dawn Waveform



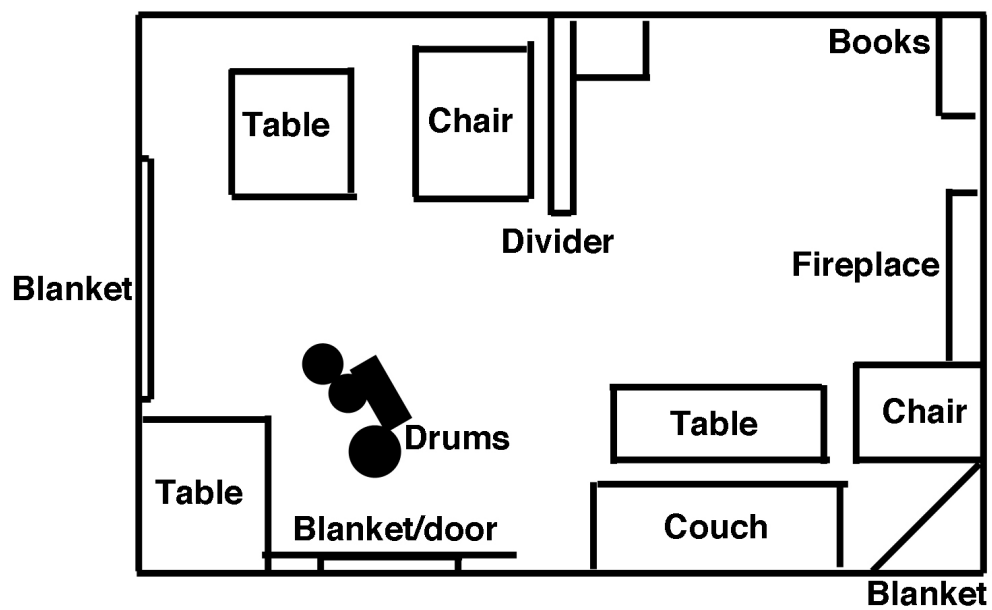
Stairwell used for keys/guitar (Rhodes setup)



The room the drums were placed in (minus lighting)



Floor Plan



Appendix 2 (Contact List of studios, live sound & musicians)

Studios (London)

Abbey Road Studios

General info@abbeyroad.com
Jobs hr@abbeyroad.com
Bookings bookings@abbeyroad.com
Colett Barber colette@abbeyroad.com
Mobile +44 (0)20 7266 7000
Home Abbey Road Studios
3 Abbey Road
London
NW8 9AY
UK
Rating 100
Home Page <http://www.abbeyroad.com>
Studios <http://www.abbeyroad.com/studios/studio1/>
Notes The name says it all

Abbot Street Studios

Home info@abbotstreetstudios.co.uk
Studio +44 (0) 207 254 11 33
Home Abbot Street Studios
Fitzroy House
3 Abbot Street
London
E8 3DP
Rating 25
Profile <http://www.abbotstreetstudios.co.uk/>
Blog http://www.abbotstreetstudios.co.uk/image_gallery.html?display=72&galleryId=17
Notes Smallish and has nice ornamental drums around the place.
Audio heard not good...

AIR Edel Recording Studios

Studio Manager tom.bullen@air-edel.co.uk
Mobile +44 (0) 207 486 6466
Home 18 Rodmarton Street, London, W1U 8BJ.
Rating 65
Stuido 1 <http://www.air-edelstudios.com/studios/studio-1/>
Studio 2 <http://www.air-edelstudios.com/studios/studio-2/>
Studio 3 <http://www.air-edelstudios.com/studios/studio-3/>
Notes Tom Bullen, Studio Manager.
Has Grand piano in studio one with large live room.

AIR Studios

Home info@airstudios.com
Mobile +44 (0) 20 7794 0660
Home Lyndhurst Hall
Lyndhurst Road
Hampstead
London
NW3 5NG
Rating 97
Profile <http://www.airstudios.com/>
Notes Contacting: Alison Burton / Charlie Mines

Alchemy Studio

Home info@alchemy-studio.co.uk

Studio +44 (0) 20 8365 7998

Mobile +44 (0) 7799 536943

Home Alchemy Studios Ltd
The Coach House
140 Station Road
London N22 7SX

Rating 40

Home Page <http://www.alchemy-studio.co.uk>

Notes We're about a 5 min walk from the nearest tube Station, Wood Green on the Picadilly Line

Residential type studio with medium open space.

Amati Studios

Management (Graeme) info@amatistudios.co.uk

Mobile +44(0) 20 8525 4674

Rock Of London 270 Hackney Road, London, E2 7SD.

The Fold 17-19 Dartmouth Place, Forest Hill, London, SE23 3AU.

Rating 45

Rock: Studio A http://www.amatistudios.co.uk/RoL_Studio_A

Rock: Studio B http://www.amatistudios.co.uk/RoL_Studio_B

Rock: Gallery <http://www.amatistudios.co.uk/RoLGallery>

The Fold http://www.amatistudios.co.uk/The_Fold_SE_London

Notes Rock of London:
Digital recording systems

Rates

Day rate: £200

Half day: £100

Discounts available for bookings of more than one day.

Hourly rate: £30

A standard day is 10am-6pm.

Evening sessions available from 7pm-11pm.

Start/finish times may be varied to suit.

All prices include VAT and an engineer.

The Fold:

Rates

Day rate: £200

3 days: £550

4 days: £700

5 days (+ free half-day pre-production): £850

Hourly rate: £30

Voiceover: £50 per hour

Mixing: £100 per track

Overtime :£30 per hour (after 8pm)

A standard day is 10am-8pm

All prices include VAT and an engineer.

Monitoring

Adam P33 pair
Yamaha NS10
4-way headphone amps

Recording system
DARC Studio PC
Digidesign 192 w/ Analogue Expansion
ProTools HD8
Focusrite Liquidmix

Outboard
Avalon vt-737sp
Focusrite ISA 428 Mic Pre
TLAudio C1 Valve Compressor
TLAudio Ivory 5001 Quad Valve Pre
Focusrite Octopre
Lexicon Model 200 Digital Reverb

Mics
Neumann U87 x2
Neumann KM184 x2
sE Electronics Neve RNR1 Ribbon x2
sE Electronics Gemini mkII Valve
sE Electronics sE2a
AKG C414 x2
Audio Technica AT4040 x2
Shure Beta 91
Shure SM57 x2
Shure SM58
Audix D2 x2
Audix D4
Audix D6
Audix i5

Misc
Fender Strat US Deluxe
Martin D28 Acoustic
Ibanez JS1000
Hofner Nylon Flamenco
Mesa Boogie F-50
Fender Blues Jnr
Orange Tiny Terror head + PPC112 Cab
Mighty Atom
DW Ebony Collector's series Drum Kit
Premier Jazz Fusion Drum Kit
+ more

Angel Recording Studios

Home bookings@angelstudios.co.uk

Mobile +44(0) 20 7354 2525

Home Angel Recording Studios, 311 Upper Street, Islington, London, N1 2TU.

Rating 96

Home Page <http://www.angelstudios.co.uk/>

Studio 1 <http://www.angelstudios.co.uk/studios/studio1/>

Studio 2 <http://www.angelstudios.co.uk/studios/studio2/>

Studio 3 <http://www.angelstudios.co.uk/studios/studio3/>

Notes Dee Trainor (Studio Manager)

Artillery Studios

Home artillerystudios@me.com

Mobile +44(0) 20 7377 6826

Home 2 Huguenot Place, Spitalfields, London, E1 5LN.

Rating 40

Profile <http://www.artillerystudios.co.uk/spec.html>

Notes Just a mixing place
Contact: Donald Clark

<http://twitter.com/#!/artillerymix>

ArtSpaceStudio

Studio info@artspacestudio.co.uk

Studio +44 (0) 20 8671 1977

Home Artspace Studio Ltd, 130 Brixton Hill, London, SW2 1RS

Rating 60

Rooms <http://www.artspacestudio.co.uk/rooms/>

Octagon <http://www.artspacestudio.co.uk/rooms/octagon-room/>

Purple <http://www.artspacestudio.co.uk/rooms/purple-room/>

Orange <http://www.artspacestudio.co.uk/rooms/orange-room/>

Notes Contact: Olsi

Multiple live rooms with a single digital multitrack control room

Recording - £250 per day with engineer

Voiceover – £50 per hour

Mixing - £30 per hour

Online mixing service - £call

Mastering - £call

Rehearsals – Call for rates

Special Offer – £180 per day with engineer *Monday to Friday* ends 31st of May

Ascape Studios

Home info@ascapestudios.com

Mobile 0786 504 3038

Work 0208 616 3328

Home Ascape Studios
Unit 4
21 Waldo Road
Bromley
Kent BR1 2QX

Rating 49

Profile <http://www.ascapestudios.com/>

Notes Have an in-house Wurlitzer

Recording Rates:

Weekend Day Rate including engineer (10am – 6pm) - £250.00

Week Day Rate including engineer (10am - 6pm) - £199.00

Hourly £35.00 p/h (min 2hrs) including engineer

Also have rehearsal rooms, offer rental and repair services for equipment

EQUIPMENT LIST-

Main System

Toft ATB 32 Channel Desk
Digidesign Pro Tools 9 HD5
4 x Digidesign 192 I/O Interfaces (All Expanded)
2 x Quadcore Mac Pro 9GB RAM

Monitoring
Genlec 1029 + sub
Genelec S30c
Yamaha NS10M
Auratone

Preamps & Outboard
API 3124 (4 mic preamps)
2 x Empirical Labs Distressor's
Smart Research C2
Manley Vari-Mu
2 x API 550b
Pod XT Pro
DBXII 128
2 x DBX 266XL Compressor
2 x DBX 166XL Compressor/Gate
2 x Joemeek VC5
Lexicon MPX 500
Yamaha SPX990
Yamaha Rev7

Microphones
Blue Kiwi x 2
Neumann U87 x 1
Neumann M147 x 1
Neumann KM184's x 2
Beyer M160's x 2
Beyer M88
Beyer M88TG
Sennheiser MD421 x 3
AKG C3000 x 1
AKG D112's x 2
Shure Beta 57 x 2
Shure SM57 x 3
Shure SM58 x 6
Shure Beta58 x 6
Sennheiser E604 x 5
SE Electronics Z5600 (with GE6072 Valve)
Reslo RTBH Ribbon Mic
Reslo RTBL Ribbon Mic
Cesar's Child, Condenser mic(hand made by himself!)

Software/Plugins
Antares Autotune Evo
Digidesign D-Fi
Digidesign DINR
Digidesign Digirack
Digidesign Focusrite D2/D3
Digidesign Maxim
Digidesign Reverb One
Digidesign Digitranslator
Altiverb TDM 6 (Stereo & 5.1)
Slater Trigger Platinum
Guitar Rig 4
Ivory Piano
Sound Toys Echo Boy
Sound Toys Crystallizer
Sound Toys FilterFreak
Sound Toys Tremolator

Sound Toys Phasemistress
Sony Oxford Infaltor
Sony Oxford R3 & GML EQ
Sony Oxford Dynamics
NI Battery
NI Kontakt
UAD2 SSL G Bus Compressor
UAD2 SSL E Channel Strip
UAD2 Studer A800 Multichannel Tape Recorder
UAD2 Precision Enhancer Hz
UAD2 Manley Massive Passive
UAD2 Trident A-Range
UAD2 Neve 31102 & 31102SE EQ
UAD2 Precision Enhancer kHz
UAD2 dbx 160
UAD2 Precision Buss Compressor
UAD2 Precision Maximizer
UAD2 LA-3A Audio Leveler
UAD2 Precision Multiband
UAD2 Precision Equalizer
UAD2 Precision Limiter
UAD2 FATSO
UAD2 EMT 250
UAD2 4K Buss Compressor
UAD2 4K Channel Strip
UAD2 Little Labs IBP
UAD2 SPL Transient Designer
UAD2 Neve 88RS Channel Strip
UAD2 Neve 1081 EQ & 1081SE EQ
UAD2 Neve 1073 EQ & 1073SE EQ
UAD2 Neve 33609 & 33609SE Compressor
UAD2 EMT 140
UAD2 LA2A
UAD2 1176LN
UAD2 Pultec-Pro
UAD2 Fairchild
UAD2 1176SE
UAD2 Pultec
UAD2 CS-1
UAD2 RealVerb-Pro

Backline (hire separately)
Marshall JCM 800 head
Marshall JCM 900 head
Marshall JMP Master Volume Head
Marshall Anniversary 6100 Head
Matamp C7
Crate bass head
Laney bass Head
Ashdown EVO 2 bass head
Ampeg BR -2E Head

Upright Piano

Yamaha 9000 drum kit

Berry Street Studio

Home info@berrystreetstudio.com

Mobile 020 7253 5885

Home Berry Street Studio
1 Berry Street
London
EC1V 0AA

Rating 40

Profile <http://www.berrystreetstudio.com/>

Notes single studio with moderate live room

they also do mastering, video, on-location and spoken word

Blue Pro

Home bookings@blueprostudios.com

Mobile +44(0) 20 7272 0358

Rating 60

Equipment <http://www.blueprostudios.com/equipment>

Some shots... <http://www.blueprostudios.com/recording>

Notes Contact: Alexander Balfour

Good hardware equipment for Mastering

Past Lecturer Paul Borg works in the facility

How long is a session and how much is it?

8 hours. e.g. 11am-7pm. £275 + VAT. (Current Offer - Normally £300 + VAT)

BonaFideStudio

Home info@bonafidestudio.co.uk

Mobile 020 7684 5351

Work 020 7684 5350

Home BonaFideStudio
Burbage House
83-85 Curtain Road
London
EC2A 3BS

Rating 30

Home Page <http://www.bonafidestudio.co.uk>

Recording Rates <http://www.bonafidestudio.co.uk/RecordingRates.htm>

Britannia Row Studios

Info. bookings@britanniarowstudios.co.uk

Mobile +44 (0) 20 7371 5872

Home 3 Bridge Studios
318-326 Wandsworth Bridge Road
London
SW6 2TZ

Rating 55

Profile <http://www.britanniarowstudios.co.uk/>

Studio 1 <http://www.britanniarowstudios.co.uk/studio1.html>

Studio 2 <http://www.britanniarowstudios.co.uk/studio2.html>

Notes Smallish but nice, good mixing facility

Contact: Jamie Lane

Bookings & info:

bookings@britanniarowstudios.co.uk

Managing Director:

kate@britanniarowstudios.co.uk

Technical Director:
jamie@britanniarowstudios.co.uk

Engineers:
tom@britanniarowstudios.co.uk
fred@britanniarowstudios.co.uk

British Grove Studios

Home davidstewart@britishgrovestudios.com

Mobile +44(0) 20 8748 1038

Home 20 British Grove, Chiswick, London, W4 2NL.

Rating 59

Profile <http://www.britishgrovestudios.co.uk/>

Notes Dave Stewart

Mark Knopflers old studio

Wiki:

British Grove Studios is a recording studio located at 20 British Grove in Chiswick, West London, owned by the musician Mark Knopfler.

British Grove Studios was built by Mark Knopfler as "a monument to past and future technology".[1] It has two studios. Alongside modern technology, the equipment includes two old EMI mixing consoles: a very rare tube desk from the 1960s like the ones used by George Martin and The Beatles and a later console on which the album Band on the Run was recorded.[1] The large console in studio one is a custom-made Neve 88R, while the console in studio two is an API Legacy. The main speakers are ATC [2] monitors in a 5.1 configuration. Specifically, the full-range models are ATC SCM 300ASL (300A) mounted in standard left-center-right configuration, with two more 300As on a unique track system for surround. Dual ATC SCM0.1/15ASL PRO (Sub 1/15) subwoofers alongside the left and right mains provide the LFE monitoring.

In February 2009, British Grove Studio was the winner of the Music Producers Guild Award for 'Best Studio'.[3]

Bush Studios

Home recording@bushstudios.co.uk

Mobile +44(0) 20 8740 1740

Home The Arches, 152 Macfarlane Road, London, W12 7LA

Rating 38

Profile <http://www.bushstudios.co.uk/Precording.html>

Notes Contact: Lloyd Jukes

Single room, small amount of equipment

Chestnut Recording Studios

Home info@chestnutstudios.com

Mobile +44(0) 20 7384 5960

Home 17 Barons Court Road, London, W14 9DP.

Rating 35

Live Room <http://www.chestnutstudios.com/liveroom.html>

Control Room <http://www.chestnutstudios.com/gallery.html>

Notes Contact: Chris Young

more of a private production studio

Creekside Studios

Home studio@creeksidestudios.co.uk

Mobile +44(0) 20 8694 9484

Home Units C102 & C104, Faircharm Trading Estate, 8-12 Creekside, London, SE8 3DX

Rating 52

Floor Plan <http://www.creeksidestudios.co.uk/recordingplan.html>

Profile <http://www.creeksidestudios.co.uk/recording.html>

Notes Contact: Steve or Mark

reasonable rates

rates - <http://www.creeksidestudios.co.uk/rates.html>

single recording studio with 2 live rooms of moderate size, other studios are rehearsal spaces

The Dairy

Home info@thedairy.co.uk

Mobile +44 (0) 20 7738 7777

Home 43-45 Tunstall Road,
London
SW9 8BZ

Rating 43

Studio 1 (let) http://www.thedairy.co.uk/Site/Studio_1.html

Studio 2 http://www.thedairy.co.uk/Site/Studio_2.html

Studio 3 http://www.thedairy.co.uk/Site/Studio_3.html

Notes Details: <http://www.allstudios.co.uk/recording-studio.php?id=16>

Dean Street Studios

Home info@deanst.com

Mobile +44 (0) 20 7734 8009

Home 59 Dean Street, London, W1D 6AN.

Rating 81

Home Page <http://www.deanst.com/studios/>

Studio 1 <http://www.deanst.com/studios/index.php/studio/studio-1/>

Studio 2 <http://www.deanst.com/studios/index.php/studio/studio-2/>

Studio 3 <http://www.deanst.com/studios/index.php/studio/studio-3/>

Studio 5 <http://www.deanst.com/studios/index.php/studio/studio-5/>

Notes Contact: Jasmin Lee

Excellent backline and good recording space

Linked to Hook End (previously owned by David Gilmore)

Deep Recording

Home bookings@deeprecordingstudios.com

Mobile +44(0) 20 8964 8256

Home Deep Recording Studios, 187 Freston Road, London W10 6TH.

Rating 63

Home Page <http://www.deeprecordingstudios.com/>

Rates <http://www.deeprecordingstudios.com/studio-rates>

Freelancers <http://www.deeprecordingstudios.com/freelancers>

Notes Contact: Mark Rose

Eastcote Studios

Home info@eastcotestudios.co.uk

Mobile +44(0) 20 8969 3739

Home 249 Kensal Road, London, W10 5DB.

Rating 62

Studio 1 <http://www.eastcotestudios.co.uk/ST1.htm>

Studio 2 <http://www.eastcotestudios.co.uk/ST2.htm>

Studio 3 <http://www.eastcotestudios.co.uk/ST3.htm>

Notes Contact: Philip

Good keys inc Grand piano
Room divider done well...

Eden Studios

Home natalie@edenstudios.com

Mobile +44(0) 20 8995 5432

Home Eden Studios, 20-24 Beaumont Road, Chiswick, London, W4 5AP.

Rating 79

Profile <http://www.edenstudios.com/studio1.htm>

Blog <http://www.edenstudios.com/studio2.htm>

Notes Contact: Natalie Horton

Grand piano with loads of room dividers and space

(seel live room hidden pictures in flash thing, its actually beautiful...)

The Fold Sudio

Home info@thefoldstudios.com

Ollie 07947 255 465

Mobile +44 (0) 7947255465

Gareth 07535 064 745

Home Dartmouth Place, Forest Hill, London, SE23 3AU

Rating 36

Home Page <http://thefoldstudios.com/>

Notes A FULL DAY IS 10AM - 8PM

small live room, mostly do on-location recording and then in-house mixing

(All rates include an engineer and VAT)

Standard Full day studio hire (10 hours) - £200

Half day studio hire (5 hours) - £125

3 days - £500

4 days - £650

5 days - £800 + FREE half day pre-production session

Hourly Studio Hire - £30 per hour

Professional Mixing - £100 per track

Editing/Fixing - £30 per hour

Voiceover - £50 per hour

Overtime - £30 per hour after 8pm (at engineer's discretion)

LOCATION RECORDING

Rates:

£35 per hour

£300 all day session

Extras: 50p per mile from SE23 to cover travel expenses.

FREE LANCE ENGINEERS / PRODUCERS

FREELANCE ENGINEERS / PRODUCERS

If you are a freelance engineer / producer and would like to use the studio, please call to discuss your individual needs.

Fortress Studios

Home info@fortressstudios.co.uk

Work 0207 251 6200

Home 34-38 Provost Street, London, N1 7NG.

Rating 72

Home Page <http://www.fortressstudios.co.uk/>

Notes Contact: Shaun Harvey

Good studio with nice instrument collection and good control room.

Daily Rate

One Day Lock Out (12 Hours) - £350 + VAT
(2" tape or Pro Tools)

Negotiable for block Bookings

All prices include a House Engineer

Tape Costs

New reel of 2" £200 + VAT

Second hand reel of 2" £75 + VAT

Gizzard Recording

Home gizzardrecording@tiscali.co.uk

Mobile +44 (0)208 981 7848

Home Gizzard Recording
Unit 1, 2-4 Crown Close
London, E3 2JQ

Home Page <http://www.gizzardrecording.net>

Rating 40

Notes All analogue and good possibly for transfers, single live room not the biggest. Control room design not good for mixing.

Gravity Shack Studios

Home Jessica@gubbinsproductions.co.uk

Mobile +44 (0) 208 767 1125

Home Unit 3, Rear of Balham High Road, London, SW17 7AA

Profile <http://www.gravityshackstudios.com/>

Rating 47

Notes Audient/nice medium studio, decent enough live room with drum booth

Hook End

Home jazz@deanst.com

Mobile +44 (0) 2077348009

Home Hook End Manor,
Checkendon,
Reading,
RG8 0UE

Rating 93

Profile www.hookendstudio.com

Blog <http://www.deanst.com/studios/index.php/studio/hook-end-studios/>

Notes Managed by DeanSt.

David Gilmore's old studio, cause he's now somewhere floating about in Astoria on the Thames

Monster of a studio, high end gear and large recording spaces

Intimate Studios

Home None

Mobile +44 (0) 20 7702 0789

Home 120 Pennington St, London, E1W 2BB

Rating 66

Profile <http://www.recordproduction.com/intimate-studios.html>

Notes No website but looks nice and still active I think

Large desk with a variety of monitors (incl. HHB Circle 5s), moderate sized live room

Jutland Recording Studios

Home jay@jutlandavestudios.com

Mobile +44(0) 20 801 0093

Home 33 Parkgate Road, Battersea, London, SW11 4NP.

Rating 46

Profile <http://www.jutlandavestudios.com/pgs/studio.html>

Notes Contact: Jay

Mixing only

Konk Studios

Home linda@konkstudios.com

Mobile +44(0)20 8340 7873

Home 84-86 Tottenham Lane, Crouch End, London, N8 7EE.

Rating 71

Profile <http://www.konkstudios.com/main.php?content=gallery>

Notes Contact: Linda McBride

Grand piano hovering above big live room

Kore Studios

Home info@kore-studios.com

Mobile +44 (0) 20 8735 3539

Home Kore Studios, Unit 15 Allied Way, Warple Way, London, W3 0RQ

Rating 87

Studios <http://www.kore-studios.com/index2.html>

Notes Contact: George Apsio

MPG 2010 Award

The Library

Home info@thelibrarystudios.co.uk

Mobile +44(0) 20 8245 7093

Home 2 Sybil Mews, London, N4 1EP.

Rating 81

Profile <http://www.thelibrarystudios.co.uk/>

Notes Contact: Alastair

No pics just famous...

The Limehouse Studios

Home info@thelimehouse.com

Main 0800 678 5878

International +44 20 7987 5831

Home 7A Limehouse Cut, 46 Morris Road, London, E14 6NQ.

Rating 71

Profile <http://www.recordingstudiolondon.co.uk>

Room <http://www.recordingstudiolondon.co.uk/acoustics>

Notes Contact: Rupert Pfaff

Nice site. Small live space with TVU style treatment... variable somewhat. Bit bigger than EFS and a good bit better, most defiantly usable.

Studio with House Engineer £325 first 9 hours; additional hours @ £35

Studio with Senior Engineer £395 first 9 hours; additional hours @ £40

Studio with Senior Engineer/Musician/Producer £495 first 9 hours; additional hours @ £55

We are occasionally able to offer half days at short notice at two-thirds the price of a regular day if the studio would otherwise be empty, please enquire not more than 2 weeks in advance.

Mobile Recording from £495 per day including 1st engineer, depending on requirements

Training from £195 per person per day, depending on requirements

Livingston Studios

Home tim@livingstonstudios.co.uk

Mobile +44 (0) 20 8889 6558

Home Livingston Studios, The Old Church Hall, Brook Road, Wood Green, London N22 6TR

Rating 69

Profile <http://www.livingstonstudios.co.uk/studios.htm>

Notes Ken Rose...

Good live space, shit for mixing (heard it wouldn't ever mix there)

London Recording Studios

Home info@tlms.co.uk

Mobile +44(0)07703 318787

Work +44(0) 845 299 0872

Home London Recording Studios
9-13 Osborn Street
London E1 6TD

Rating 72

Profile http://www.bricklanerecordingstudios.com/index.php?option=com_content&view=article&id=4&Itemid=21

Notes Used to be Sarm East.

Reflective room with wooden floor/stone walls. Grand piano and control 24.

Metropolis Studios

Home hello@metropolis-group.co.uk

Mobile +44(0) 208 742 1111

Home Metropolis Group Ltd, The Power House, 70 Chiswick High Road, London W4 1SY.

Hint Nearest tube: Stamford Brook (District Line)

Rating 92

Profile <http://www.metropolis-group.co.uk/>

Studio A <http://www.metropolis-group.co.uk/services.php?m=0&p=1>

Studio B <http://www.metropolis-group.co.uk/services.php?m=0&p=2>

Studio C <http://www.metropolis-group.co.uk/services.php?m=0&p=3>

Studio E <http://www.metropolis-group.co.uk/services.php?m=0&p=4>

Notes For Job enquiries: human.resources@metropolis-group.co.uk

Contact: Katy Samwell or Jed

Miloco Studios

Home info@miloco.co.uk

Mobile +44(0)20-7232-0008

Home Main Office / The Engine Room, The Bridge & The Pool
36 Leroy Street,
London,
SE1 4SP

Assult & Battery 1 Maybury Gardens, London, NW10 2NB

Musik Box 1st Floor Rear, Linton House, 39-51 Highgate Road, London, NW5 1RS.

LightShip95 Trinity Buoy Wharf, 64 Orchard Place, London, E14 0JW.

Sofa Sound Stanley House, 39 Stanley Gardens, London, W3 7SY.

The Bridge 36 Leroy Street, London, SE1 4SP.

The Engine Room 36 Leroy Street, London, SE1 4SP.

The Garden 1 Holywell Lane, London, EC2A 3ET.

The Pool 36 Leroy Street, London, SE1 4SP.

The Square 43/44 Hoxton Square, London, N1 6PB.

The Yard 13 Swan Yard, London, N1 1SD.

Rating 50-100

Home Page <http://www.miloco.co.uk/>

Assult & Battery (mix) <http://www.miloco.co.uk/studios/assault&battery1.php>

Assult & Battery 2 <http://www.miloco.co.uk/studios/assault&battery2.php>

Musik Box <http://www.miloco.co.uk/studios/musikbox.php>

LightShip95 <http://www.miloco.co.uk/studios/lightship95.php>

Sofa Sound <http://www.miloco.co.uk/studios/sofasound.php>

The Bridge <http://www.miloco.co.uk/studios/bridge.php>

The Engine Room <http://www.miloco.co.uk/studios/engineerom.php>

The Garden <http://www.miloco.co.uk/studios/garden.php>

The Pool <http://www.miloco.co.uk/studios/pool.php>

The Square <http://www.miloco.co.uk/studios/square.php>

The Yard <http://www.miloco.co.uk/studios/yard.php>

Notes Studio, producer & engineer management based in London.
All studios are quality for their respective sizes

Good also for getting last minute deals on studio rentals in good facilities

Studios they have in London can be found here:
<http://www.miloco.co.uk/studios/london-studios.php>

Unequipped studio Spaces:

http://www.miloco.co.uk/longterm/index_Bermondsey.php

http://www.miloco.co.uk/longterm/index_Hornsey.php

http://www.miloco.co.uk/longterm/index_Hoxton.php

Nevo Sound Studios

Home studio@nevosound.com

Mobile +44 (0) 207 586 0658

Home Unit 8, 222 Kensal Road, London, W10 5BN.

Rating 57

Profile <http://www.nevosound.com/>

Notes Contact: Hilit Kolet
Great stringed instrument/synth collection
Good control room. Moderate live room. Control room strangely bigger than live room.

O.J. Sonus

Home info@ojsonus.com

Mobile 0798 370 3917

Work 0792 985 9401

Home O.J. Sonus,
East Lane Business Park
14-15 Main Drive
East Lane,
Wembley,
HA9 7NA

Rating 42

Home Page <http://www.ojsonus.com/>

Notes Affordable Studio facility run by past fellow student and most direct contact to any facility in London

Perry Vale Studios

Home patrick.collier@btconnect.com

Mobile 02086990536

Home 174a Perryvale, London, SE23 2LR
58

Home Page <http://www.perryvalestudios.com/>

Notes £300 per 9 hour day or £35 per hour

Moderately good mic collection but live room has 3 separated booths off of the main space

Pierce Entertainment

Home meredith@pierce-entertainment.com

Mobile +44(0) 20 8563 1234

Home Pierce House, London Apollo Complex, Queen Caroline Street, London W6 9QU.

Rating 69

Profile <http://www.pierce-entertainment.com/neveroom/>

Notes Contact: Meredith Leung

No studio recording facility with control room, good outboard equipment

Tied to Hammersmith Appolo for recording live too

Plato Place / Titanium Music

Home info@titanium-music.com

Mobile +44 (0)20 7731 6677

Home <http://www.platoplace.co.uk/>

Home TITANIUM MUSIC
4 Plato Place
72-74 St. Dionis Road
London SW6 4TU

Rating 28

Home Page <http://www.platoplace.co.uk/>

Notes TITANIUM MUSIC
4 Plato Place
72-74 St. Dionis Road
London SW6 4TU

Nearest Tube: Parsons Green (Wimbledon branch of the District line)

Small single studio facility, pretty dry back line

Premises Studios

Studio info@premisesstudios.com

Office office@premisesstudios.com

Mobile +44(0) 20 7729 7593

Home The Premises Studios, 201-209 Hackney Road, London E2 8JL.

Rating 67

Profile <http://www.premisesstudios.com/>

Studio A <http://www.premisesstudios.com/recording-studios/studio-a/>

Studio B <http://www.premisesstudios.com/recording-studios/studio-b/>

Notes Office: Viv Broughton or Julia Craik (Nathan + Pete too)

Studio: Nathan Hale or Pete Story

Grand piano with moderately small but usable live room. Studio A has good variety of monitors for mixing.

Nice, well established studio facility which has 3 main studios and does a lot of educational courses. rehearsal studios and mastering is also offered, 20% discount is given to membership for £10 a year.

Studio with engineer - £360 per day

Studio director - Nathan Hale

Press Play Studio

Home info@pressplaystudio.co.uk

Main +44(0) 208 548 4979

Mobile +44(0) 7946 253 851

Home Unit 13, The Penarth Centre, Ormside Street, Bermondsey, London, SE15 1TF.

Rating 73

Profile <http://www.pressplaystudio.co.uk/home/>

Notes Moderate control room, big live recording space with treatment. Backline has good variation and prices are good.

Rates:

Studio with engineer:

Mon - Fri £180 per day.

Sat / Sunday / Bank Holidays £200 per day.

Studio without engineer:

Mon - Fri £160 per day.

Mon - Fri £160 per day.

weekends £180 per day.

Prices are for a 10 hour day and include the use of all equipment and free reference CDs.

Quince Studios

Home info@quincestudios.co.uk

Mobile +44(0)78 10 752 765

Home Marylebone

Rating 18

Home Page <http://www.quincestudios.co.uk/>

Notes Run by Matt & Andy

NEAREST TUBE: Marylebone (Bakerloo Line) 1 minute walk away/ Baker Street (Bakerloo, Hammersmith and City, Circle & District, Jubilee and Metropolitan Line) 5 minutes walk away.

NEAREST MAINLINE: Marylebone Train Station

Raezor Studios

Home enquiries@raezor.co.uk

Mobile +44 (0) 20 8870 4036

Home 25 Frogmore, London, SW18 1JA.

Rating 82

Profile http://www.raezor.co.uk/index_files/studio.html

Floor Plan http://www.raezor.co.uk/index_files/floorplan.html

Notes Contact: Ian Wilkinson

Decent sized studio with two large sectioned live room (half carpet, half wood)

Grand piano and organ plus 24 track PT system through SSI desk.

RAK Studios

Home trisha@rakstudios.co.uk

Work +44 (0)20 7586 2012

Home 42-48 Charlbert Street, St John's Wood, London, NW8 7BU.

Rating 85

Home Page www.rakstudios.co.uk/

Gallery <http://rakstudios.co.uk/en/958125/gallery>

Studio 1 <http://www.rakstudios.co.uk/en/871829/studios/studio-1>

Studio 2 <http://www.rakstudios.co.uk/en/460505/studios/studio-2>

Studio 3 <http://www.rakstudios.co.uk/en/932741/studios/studio-3>

Studio 4 <http://www.rakstudios.co.uk/en/768425/studios/studio-4>

Notes nice setup with 4 studio rooms, also do mastering

Not sure about backline but they do provide a good selection of guitars

Main live room is very large with grand piano, 48 track recording system

Resident Studios

Home info@residentstudios.com

Work +44 (0) 20 8830 4321

Home 57a,
Windsor Road,
Willesden,
London
W11 5BT

NW2 5DJ

Rating 59

Profile <http://www.residentstudios.com/recording/studio-a/>

Notes Run by Stephanie Roberts

Large studio facility with Studio A having a live space that can hold 30 musicians

Grand piano in house

RMS Studios

Home rmsstudios@blueyonder.co.uk

Mobile 020 8653 4965

Home RMS Studios
43-45 Clifton Road
South Norwood
London
SE25 6PX

Rating 43

Profile <http://www.musicmaker.org.uk/node/518>

Home Page <http://www.rms-studios.co.uk/>

Notes Andy Le Vien & Alan Jones

More in-house residential studio but they do have a Hammond and Leslie amp.

Not really contactable for work

Roundhouse Studios

Home info@roundhouse.org.uk

Mobile +44 (0)844 482 8008

Home Roundhouse
Chalk Farm Road
London NW1 8EH

Profile <http://www.roundhouse.org.uk>

Notes General enquiries
info@roundhouse.org.uk
T 020 7424 9991

HR & Recruitment
recruitment@roundhouse.org.uk
T 020 7424 9991

Music Programming
music@roundhouse.org.uk
T 020 7424 8459

Roundhouse Studios: a creative centre for 11-25s
roundhouse.studios@roundhouse.org.uk
T 020 7424 8477

SARM Studios

Home julie@spz.com

Work +44 (0)207 229 1229

Home Sarm Studios
8 - 10 Basing Street
London
England
W11 1ET

Rating 94

Home Page <http://www.sarmstudios.com>

Studio 1 <http://www.sarmstudios.com/studio1.htm>

Studio 2 <http://www.sarmstudios.com/studio2.htm>

Studio 3 <http://www.sarmstudios.com/studio3.htm>

Studio 4 <http://www.sarmstudios.com/studio4.htm>

Notes For all studio rates, bookings and engineer management please contact:
Julie Bateman

Studios originally set up by Trevor Horn

Sensible Music Ltd.

Home studio@sensible-music.co.uk

Mobile +44 (0)20 7700 9900

Home Sensible Music Ltd, 90 - 96 Brewery Road, London N7 9NT.

Rating 58

Main Studio <http://www.sensible-music.co.uk/mainstudio.php>

Studio 4 <http://www.sensible-music.co.uk/studio4.php>

Notes Contact: Alison Hughes or Pat Tate

Live Rooms:

The main live room is suitable for equipment such as: drum kits, vocals, pianos and string quartets. There are also tie lines to various satellite spaces including Studio 4 linked to the main studio via 48 channels of Klark Teknik active mic split/pre amps.

Monitoring - PMC with 5.1 capability Yamaha NS10 and Mackie

Recording - Pro Tools HD3 system incorporating DigiDesign 192/ Apogee AD8000/888-24 bit 96k capability. Using ProTools 6.7 and 7.2 with a comprehensive selection of plugins, including 'Waves', 'Sony Oxford' and 'Pultec'.

Outboard - Extensive selection includes;

2x Fairchild 670 valve compressors / Urei / DBX / Joe Meek / SSL / GML / TubeTec / AMS / Avalon / Eventide / Lexicon / Chiswick Reach.

Microphones:

Sony C800G / Neumann vintage valve U47 / Nuemann U47 mosfet / Nuemann U87 / AMS stereo or quad sound field / EV/ AKG / Shure / B&K/ Groove Tube / Senken / Sennheiser.

Tape Machines:

Otari MTR100A 2" analogue and Sony 3348 digital MT tape recorders / Time Code DAT / Fostex E16 / Cassette / Umatic / Beta SP/DA88/PCM900.

Smokehouse Studios

Home hello@smokehousestudios.co.uk

Studio +44(0) 20 7702 0789

Mobile +44(0) 7860109612

Home 120 Pennington Street, London, E1 9BB.

Rating 71

Profile <http://smokehousestudios.co.uk/>

Notes Jobs advertised onsite

Great live room with grand piano and big control room with large desk.

Snap Studios

Home marco@snapstudios.co.uk

Mobile +44(0) 20 7281 4478

Home Unit C, 167 Hermitage Road, London, N4 1LZ.

Rating 69

Profile <http://www.snapstudios.co.uk/studios.html>

Notes Grand piano & tape machine

A day is defined as up to 12 hours and is inclusive of a general assistant. Overtime will be charged by the following:

Studio time £45 per hour

House engineer £25 per hour

General assistant £10 per hour + cab home

Soho Recording Studios

Dominic dominic@sohostudios.co.uk

Sam sam@sohostudios.co.uk

Work 020 7419 2444

Home Soho Recording Studios
22-24 Torrington Place
LONDON
WC1E 7HJ

Rating 59

Home Page <http://www.sohostudios.co.uk/>

Notes dominic@sohostudios.co.uk
sam@sohostudios.co.uk

virtual tours of studio rooms - <http://www.sohostudios.co.uk/tour.html>

STUDIO 1

Mix, overdub, recording.
also please ask us about our large selection of plugins.

Console:
SSL 4000 G+48 Channel +8 Stereo Channel

Monitoring:
Genelec 1034A
Genelec 1031
Yamaha Studio NS10
Auratone

Multi Track Machines:
Sony PCM3348 Digital 48 multi track
Otari MTR 90 Analogue 24 multi track

Pro Tools + Logic:
Apple G5 dual 2G (OSX)
Protools 192 interface x 2 (48 outputs)
Protools software 7 (up to 128 tracks)
Logic Audio Platinum 7.2 with HD Ext, ESB Bridge, ESX 24,etc.

Microphones:
Soundfield Stereo Microphone
AKG C12
Newman U87
Shure 57/58s

Dynamics and Equalisation:

GML EQ
Oram Hi-Def 35 EQ X2
Trident MTA A Series, 2 console channel strips
Trident Series 80, 1 console channel strip
Massive Passive
Phoenix Thermionic Culture
Neve 1081
2 x Distressors
Joemeek VC6Q, 2 console channel strips
Summit TLA100 tube levelling amplifier x2
Tube Tech LCA 2B Compressor
Joemeek SC4 Stereo Compressor
DBX 900 Series Gate, Desser x3, Compressor x3, Limiter x3
BSS Dynamics Processing Limiter/ Desser
SPL Transient Designer- 4 Channels
Drawmer Gate x2

Effects:

AMS RMX 16 Reverb
AMS DMX 15-80 Delays x2
Roland SDE 330 Dimensional Space Delay x2
Roland SRV 330 Dimensional Space Reverb
Yamaha SPX 990 Multi Effect Processor x2
Lexicon PCM 80 Digital Effects Processor x2
Lexicon 480 L Digital Effects Processor x2
Eventide H3000 Ultra Harmoniser
Echo Plate Reverb
Dbx subharmonic Synthesizer
Roland chorus echo RE301
Dolby Noise Reduction

Mastering:

Apogee D/A Converter
Tascam DA 45HR 24 bit DAT Recorder
Tascam DA 30 DAT Recorder
Denon CD player
Waves Mastering Suite

Misc:

BSS 8 Channel Active DI X2

Sound Techniques Studio

Abbie Panks apanks@stl-technologies.co.uk
Home info@soundtechniques.co.uk
Michael Merryfield mmerrifield@stl-technologies.co.uk
Mobile 01284 778787
Home Sound Techniques
Equis House
4 Eastern Way
Bury St Edmunds
Suffolk
IP32 7AB
Rating 32
Home Page <http://www.soundtechniques.co.uk/>
Notes Michael Merrifield or Abbie Panks

Mainly do DVDs for guitar and piano and so on for educational purposes.

Sphere Studios

Home inform@spherestudios.com
Mobile +44 (0) 20 7326 9450

Home Sphere Studios,
2 Shuttleworth Road
Battersea,
London,
SW11 3EA

Rating 74

Profile <http://www.spherestudios.com>

Studios <http://www.spherestudios.com/indexf.htm>

Notes Annoying flash site with annoying music as always, good studio set up though.
Grand piano

Stakeout Studios

Home charlie@stakeoutstudios.com

Mobile +44 (0) 7764 770 168

Work +44 (0) 20 8783 1110

Home Stakeout Studios, Unit 503, Platts Eyot, Lower Sunbury Road, Hampton, Middlesex, TW12 2HF

Rating 67

Profile <http://www.stakeoutstudios.com/Studio.asp>

Live room <http://www.stakeoutstudios.com/Images/Studios/Studio-A-Live-1.jpg>

Notes Has heads in the control room, good for overdub style recording. Medium live room

Strongroom Studios

Charlie Mines charlie@strongroom.com

Work +44(0) 20 7426 5100

Home Strongroom, 120-124 Curtain Road, Shoreditch, London EC2A 3SQ.

Rating 97

Studio 1 <http://www.strongroom.com/#/studio-1-pics/4525031047>

Studio 2 <http://www.strongroom.com/#/studio-2-pics/4525035115>

Studio 3 <http://www.strongroom.com/#/studio-3-pics/4525035149>

Studio 4 <http://www.strongroom.com/#/studio-4-pics/4525035151>

Notes Contact: Charlie Mines
A link to AIR Studios
You'd be super happy from the walls!

Suite Suidios

Home music@thesuite.sh

Mobile +44 (0) 207 813 7964

Home Utopia Village, Chalcot Road, London, NW1 8LH.

Profile <http://www.recordproduction.com/the-suite-recording-studio.html>

Notes Contact: Andrew
Live streaming studio for internet/tv broadcast

Toerag Studios

Home ToeragStudios1@Hotmail.com

Mobile +44(0) 208 985 8862

Home 166a Glynn Road, London, E5 OJE.

Rating 50

Profile <http://www.toeragstudios.co.uk>

Notes The most analogue site (equipment & web design) you've ever seen!!!

Great source of boutique vintage gear but most likely at a high cost. Terrible live recording space.

Unit 2 Studios

Home info@unit2london.co.uk

Mobile +44(0) 208 965 6411

Home 14 Trading Estate Road, Park Royal Road, London, NW10 7LU

Rating 57

Profile <http://www.unit2london.co.uk/#recording>

Notes Contact: Adie

Moderate sized but boxy untreated live room, reasonable price and nice equipment

£10 per hour for full 12 hour day

EQUIPMENT -

DAW

Pro Tools HD 2 Accel - 2x192 24 in 24 out - Logic 8.1

Plug Ins

Waves Diamond Bundle - Mach 5 - And all the usual suspects...

Mixing Desk

Amek Angela 32 - 24

Monitoring

Urie 813c's - Yamaha NS10's

Outboard Mic Pre's & Eq

4x SSL 5000 - 2x Neve 31102 - 1x Manley Pultec EQP1A - 1x DBX 120

Compressors/ Gates

2x Distressor EL8X - 1x ADL 1000 - 1x EMT 266 - 1x DBX 160x - 2x Drawmer DL 221

Reverb/FX

1x EMT 240 Stereo Plate Reverb - 1x Bricasti m7 - 1x Klark Teknik DN50 Stereo Spring Reverb

1x Bel BD80 - 1x Yamaha SPX 900 - 1x Mo-Fx Electrix

Mics

1x Neumann U87 (the original) - 2x AKG 414B-XL11 Matched pair

2x AKG 451 - 1x B&K 4011 - 1x Audio Technica 4033 - 1x EV RE20

5x SM 57 - 1x SM 58 - 1x AKG D112

BACKLINE -

45 sq m. daylight live room - loading bay - free parking

Drum Kit

Yamaha 9000 Recording Custom

Bass Rig

Ampeg SVT - Ampeg SVT810

Guitar Amps

Vox AC30 1958-60

Guitar Amps

Marshall JCM800 - Marshall 4x12 1970's

Guitar Amps

Fender 75

Guitar Amps

Roland Jazz Chorus JC120

Piano

Monington & Weston Mini Baby Grand

Unity Studios

Home emily@unitymusicstudios.com

Mobile +44(0) 20 8451 6767

Home 14 Chaplin Road, Dollis Hill, London, NW2 5PN.

Rating 61

Profile <http://unitymusicstudios.co.uk/>

Notes Contact: Emily McGregor

Friendly and open for a chat, possibly good establishment and worth getting a nice tour of.

Wavelength Studios

Home hermantalk@yahoo.co.uk

Mobile +44(0) 7976 325043

Home 1955 Building, Cooper House, 2 Michael Road, London, SW6 2AD.

Rating 67

Profile <http://www.wavelengthstudios.co.uk/index.htm>

Notes Contact: Herman

Nice environment and looks affordable for a PT HD system and fairly comfy live room.

The Way Studio

Home info@thewaystudio.com

Studio +44(0) 2071654756

Mobile +44(0) 7904119784

Home 21 London Lane, London Fields, London, E8 3PR

Rating 54

Profile <http://www.thewaystudio.com/main.html>

Notes Run by Steve, this is a large facility in East London.

Contact: Tristan Hackney

Nice desk, live room no larger than EFS01.

Wendy House Production

Home jerry@wendyhouseproductions.com

Mobile +44(0) 20 8811 198

Home Woodstock Studios, 36 Woodstock Grove, London, W12 8LE.

Rating 48

Profile <http://www.wendyhouseproductions.com/>

Notes Contact: Jerry Meehan

Live room not usable, mixing might be viable depending on their rates, drop them a call.

Wolf Studios

Home brethes@mac.com

Mobile +44(0) 20 7733 8088

Home 83 Brixton Water Lane, London SW2 1PH, UK

Rating 61

Profile <http://www.wolfstudios.co.uk/>

Notes Contact: Dominique Brethes

Slight boutique homestead messy space studio...in a good way, price quite high but probably includes engineer. Also do mastering services

Recording/Mixing from £47 per hour or £350 per day (8 hours)

Format transfer/Sync to Picture: £47 p/h

Mastering: £47 p/h. P&Q CD Masters: £20. CD Listening Copies: £10

Prices include an engineer/ProTools operator

Live Sound Companies

Britannia Row Productions

Home jobs@britanniarow.com
Mobile +44(0) 20 8877 3949
Home Britannia Row Productions Ltd
9 Osiers Rd
Wandsworth
London SW18 1NL
UK
Profile <http://www.britanniarow.com/contact/>
Notes Jackie Rowland is HR

Very large company with a commitment to staff training

FX Rentals

Home info@fxgroup.net
Mobile 020 8746 2121
Home 38-40 Telford Way
London
W3 7XS
UK
Profile <http://www.fxgroup.net/Home>

Hire Frequencies

Home info@hirefrequencies.co.uk
Work rupert@hirefrequencies.co.uk
will@hirefrequencies.co.uk
nadine@hirefrequencies.co.uk
Rupert/main +44 (0) 7855 100 820
Profile <http://www.hirefrequencies.co.uk/about.html>
Notes Small live sound company and current employer

John Henerys

Home johnh@johnhenrys.com
Work johnnyh@johnhenrys.com
Mobile +44 (0) 20 7609 9181
Home John Henry's Ltd
16-24 Brewery Road
London
N7 9NH
Profile <http://www.johnhenrys.com/>
Notes Specifies which address depending on what your contacting him for.

Pro Live Audio

Home jobs@proliveaudio.co.uk
Subject Line Hire Me!
Work +44 (0) 1283 730925
Hire Support Mobile 07973 845388
Hire Support Mobile 07540 491090
Home 19, Blakelow Drive,
Etwall,
Derby,
DE65 6NN
Profile http://www.proliveaudio.co.uk/home_live_sound.htm

Purple Audio

Home contact@purpleaudio.co.uk

Mobile +44 (0) 1273 270101

Home Purple Audio Limited, 402 Upper Shoreham Road, Shoreham By Sea, West Sussex, BN43 5ND.

Profile <http://www.purpleaudio.co.uk/pahire.htm>

Terminal Rehearsal/Hire

Home info@terminal.co.uk

Mobile +44 (0) 207 403 3050

Home 4-10 Lamb Walk
London
SE1 3TT

Profile <http://www.terminal.co.uk/systems-hire.htm>

Vegas PA Hire London

Home Phone only

Work +44 (0) 208 998 8944

Studio +44 (0) 208 998 9122

Home Vegas PA Hire London
Unit 39 Silicone Business Centre 28 Wadsworth Road Perivale, UB6 7JZ.

Hint (close to Hanger Lane A40)

Profile <http://www.pahirelondon.co.uk/pricelist.html>

Musicians

Caleb Clarke

basscaleb@yahoo.com

IE Mobile 00353857861311

Notes Good bassist in rock styles, usually open to playing on projects.

Chimo Alberio

Other Chimo_alberio@hotmail.com

Mobile 00447846097686

Notes Drummer with a very good sense of time, Sound engineer and flatmate...

Colly O'Neill

Other cloudedmouse@hotmail.com
CollyoNeill@gmail.com

IE Mobile 00353872972763

Notes Percussion player for Kill City Defectors, sound engineer from BCFE.

Dan McLaughlin

Other danmclaughlin0@gmail.com
danmclaughlin_ie@yahoo.com

IE Mobile 00353861939285

Notes Neon Flea Circus.
Good guitarist, excellent singer and sound bloke.
Uses the Yahoo address

Daniel Nash

Gmail DanSlashNash@Gmail.com

Hotmail DanSlashNash@hotmail.com

IE Mobile 00353857644531

IE Mobile Alt 00353857058963

UK Mobile 00447531417005

Notes Very strong guitar in rock and folk styles; good all rounder though.

Darragh Cassidy

Home zepp@oceanfree.net

IE Mobile 00353857040444

Notes Metal style drummer and guitarist; quite proficient in both and also a sound student from BCFE.

Darren Trevor Jennings

Main DarrenT.Jennings@gmail.com

Secondary NomadEngineers@gmail.com

UK Mobile +44 (0)75 800 179 17

Ireland Mobile +353 (0)87 267 53 77

Ireland Home +353 (0)21 477 14 52

Home 215 Windmill Road,
Ealing,
London,
W5 4DJ.

Profile www.DarrenPortfolio.com

Notes Co-conspirator of the NoMad account; Drummer, Sound Engineer and Mastering

David Fagan

davey_fagan@hotmail.com

Notes BCFE singer songwriter who recorded 'More than Gold'.
Also a Couch Surfer and open to projects....

Eoin Hartwieg

Eoinhartwieg@gmail.com

IE Mobile 00353857529554

Notes Great bass player from BCFE; sound bloke that studied music technology there too.

Fergal Coulter

Gmail Fergal.Coulter@gmail.com

Yahoo Fergal.Coulter@yahoo.co.uk

Band info@neonfleacircus.com

IE Mobile 00353 861023857

UK Mobile 0044 7411 202 101

Other www.NeonFleaCircus.com

Notes Psychedelic Fergal with his wardrobe of paisley!
Good composer, keys player, artist and web-designer.

Graham Smith

Home Graz2000@hotmail.com

Notes Tin Fishes main song writer, guitarist and singer.

James Cadden

Home jcadden21@gmail.com

IE Mobile 00353871249496

Notes Metal singer, BCFE sound student.

Joe Lynch

Home joeylynch85@yahoo.com

IE Mobile 00353879982009

Notes In the same year at BCFE together.
Pretty good singer (voice like Rick Danko) and bassist, sound bloke.

Jonathan Fitzgerald

Other NinjaNathan@Hotmail.com

Mobile 00353863536003

Home 0035312894787

Notes Guitarist and main writer for Sons of Gingerbread.
Also a promoter in Westport, IE.

Mark Hargest

Home Mark.Hargest@Gmail.com

Home 00447717293910

Notes Guitarist, Music Tech Student from TVU.

Niall Honohan

Other niallhonohan@yahoo.co.uk

Mobile 00447765375509

Mob IE 00353876419851

Other www.NeonFleaCircus.com

Notes AKA Niall the walking metronome.
Very good drummer/multi instrumentalist and a sound bloke.

Pablo Dominguez

Home Topalante40@Hotmail.com

Home 00447513945844

Notes Great percussionist and guitarist. Particularly adept in flamenco.
Studying the Music Tech degree in UWL.

Patrick Daly

Mobile 00353878359044

Notes Trad guitarist and live sound engineer.

Rob Lawson

Home 07920065581

Notes Really good piano/keys player, also on the MA.

Rob Murphy

Home chocolateboatjesus@gmail.com

Other bulfrogblues@gmail.com

Mobile 00353872193294

Notes Nice guy always up for projects.
Plays rock guitar to a proficient level

Ross Drysdale

Home Shifty666@msn.com

Other RossDrysdale21@gmail.com

Mobile 0044 7983537720

Notes Guitarist and LCM Music Tech graduate.

Simom Paton

Home SimonVaughnLewis@hotmail.com

Home 07505247286

Notes Bassist playing from jazz to metal studying performance in LCM.

Simon Masterson

Home simonmasterson@hotmail.com

Notes Good jazz drummer but very unreliable. Was at BCFE before dropping out in second year.

Speedy/Graham

Other Tryingscotsman@gmail.com

Notes The only name by which he is known... Mad/nice guy thats a born 'survivor' for the trenches of live work.
Really good 60s/70s rock drummer although a little rusty from years without a kit...

Tom Rickard

tomasrickard@hotmail.com

Notes "LepreTom" as the band call him... the wee gnome look-alike singer from Sons of Gingerbread. Also plays bass but not for SOG anymore as he is a more capable singer that way.

Looks tiny but sounds like a huge mountain man...