

Presentation link:

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Instructions:

These presentations should reflect each group's experiences during the program and demonstrate an understanding of the various major concepts associated with A+R talent assessment and record production.

Your group presentations should include the following:

-Presenting one mastered track your group "A+R'd" and produced" which should be sent to each of you by the Thursday night after the recording has gone through the mixing and mastering process..

- The following topics should be presented by each group:

1. Introduce and describe your group's artist, the artist's creative vision/agenda for the sessions. (HOLLY) show part of the demo
2. How was this vision realized during the **five** stages of Record Production? Define pre-production and why it is so important. (CEDRIC)

(Pre-Production, Tracking, Overdubs, Mixing, Mastering)

3. The tracking process: what did that entail ? How did the triangular relationship between the artist, producer and engineer work? Who did what? How was the producer's role executed and what did you learn about producing? (HANNAH)
 - The triangular relationship
 - Grant Morgan: engineer
 - Steve fishell: producer
 - Sightlines
 - Headphone mix
 - Capturing audio
 - Tracked as a whole band
 - Scratch vocal
 - Session musicians
 - Their names
 - Gable: acoustic guitar, vocals
 - Ivan: bass

- Joey: acoustic guitar, baritone guitar
 - Steve: lap steel guitar
4. The overdubbing/editing/comping process: Why is/was it necessary and how did it impact the recordings? (BEATRIZ)
- Have lyric sheet with recording and note which lines from which takes you liked.
 - While comping, listen line by line, listen for pitch and enunciation
 - Grab words and sometimes syllables from different takes
 - It's necessary to provide not only the most technically good recording (which does not always take priority), but the most emotionally rich delivery.
 - Ex: wanting a phrase to end with the note going up or going down
5. Mixing: what is it, how does it work and why does it matter. Who is involved? How does technology impact the process? (DAVIS)
- What is Mixing?
 - Mixing is the process of blending various individual tracks from a session into one cohesive product or stereo file
 - For example, our session had tracks for the acoustic guitar, pedal steel guitar, electric bass, Gable's vocals, tambourine, strings, and background vocals. Mixing brought all of these tracks together into one song
 - Who is involved?
 - Mixing engineer is the head of the mixing process
 - Shani Gandhi mixed our project
 - Gable, the artist is involved and provides feedback on the mix
 - Steve, the producer, is heavily involved as well also providing creative input
 - Triangle
 - We had a unique process since our recording engineer Grant was not our mixing engineer. So Grant sent a rough mix to Shani and Steve sent Shani a list of references that he and Gable picked together alongside this. This helped to point Shani in the right direction. Then Shani worked on the mix, received feedback, and made revisions until the closing mix
 - How does it work?
 - Mixing can be categorized into balancing, panning, and effects
 - Balancing - adjusting volumes to accentuate instruments
 - In our song, Shani changed the volume of the strings and background vocals for example to make room for Gable in the final chorus

- Panning - moving parts in the stereo field from left to right to create a sense of space
 - Shani also panned certain instruments to the side while keeping Gable's vocals centered to keep the focus on the artist
 - Effects - there are many other effects that were used
 - Technology, both in the box and with the analog equipment, is crucial to mixing
 - Technologies:
 - Already mentioned panning and volume automation
 - EQ (equalizer) - is volume automation for certain frequencies
 - FabFilter Pro Q - create space for vocal
 - Reverb - creates the the sense of a room
 - Valhalla Reverbs - add glue to the mix
 - Compressor - reduces dynamic range which makes the music feel consistent
 - 1176 compressor from Universal Audio
 - Other unique effects like SoundToys Echoboy, Ocean Waves - giving track that extra sauce and flavor
6. Mastering: Describe this process. What is the goal(s) of the mastering engineer and the process as a whole? Compare the pre-mastered tracks to the post mastered tracks...what's the difference... if there is one? How do you feel about the final master recording overall...what stands out about it and is there anything major that you as a group might have done differently? ([VICTORIA](#))
 7. Take aways from the overall Nashville experience including the role of A+R, the experience of creating a recording in a full fledged recording studio rather than the "in the box" recording process. What did you learn about the negotiated and nuanced "dance" that is required to get the best out of the artist at the right time? ([TREM](#))
 8. What interpersonal skills does the triangular relationship of artist/producer/engineer require to be successful? How was that demonstrated by Steve and Shani in your particular session? Where does the concept of **Trust** fit into all of this? ([ANAKAELA](#))
 - a. Engineer:
 - i. Stayed within the role of the engineer and knew when to speak, but was always listening so that when the Steve asked for an opinion (even a creative one), he was ready to answer.
 - ii. Came in early to prepare for the session, and understood Steve's vision in terms of sound—what mics to use, etc.
 - iii. Was always ready if a change to the setup needed to be made.
 - iv. Used reassuring language for both the producer and artist. "Sure thing," "no problem," etc.
 - b. Producer

- i. Took (a lot of) time to get to know the artist before hand and *really* understood his vision. Especially because his vision was different from what's currently on streaming/social media.
 - c. Artist
 - i. Was decisive and honest.
 - ii. Willing to open up and be vulnerable both pre-production and during performance.
9. Taking into account the various places we visited and what we heard from our various guests, what skills or knowledge bases have you realized are necessary and important for anyone who participates in the creative process to be able to call upon...meaning what do you really need to know and understand to be a successful and impactful A+R executive, producer or engineer? (OLIVIA)
 - Genuinely believing in the talent that you represent
 - Creatively thinking of ways (instruments/technology/arrangements/effects) that can be appropriate additions in helping artists actualize their visions.
 - Not JUST paying attention to consumer data, social media stats, music/media trends when scouting & working for artists, but also doing everything possible to develop & promote what you think is genuine talent
 - Knowing music history & genre-based history
 - Appropriately assessing risks in terms of finances, time management, creative decisions, etc.
 - For production / engineering: knowing when something is sonically missing/when something is sonically overloaded
 - Being able to read the room: knowing when the artist/collaborators have vulnerable ideas and need encouragement vs knowing when something is sub-par and needs honest direction
10. Finally, Was this program worth it and if so, why? (HOLLY + everyone in respective major (secret sauce))
 - a. Davis - This program was worth it to me because I was able to learn more about A&R, something I am not very familiar with as a composer for film. I also enjoyed the production side of this program because I was able to see how masters are able to work at a professional level in an amazing studio.
 - b. Cedric- Yes, the program was definitely worth it. What stood out most to me was the level of access we had. Within just a few days, I met with the Chairman of MCA Records, the SVP of A&R at MCA, and senior leaders at Universal Music Publishing Group. I have never experienced such high-level industry exposure in such a short period of time, and it gave me a much clearer understanding of how the industry actually operates at the top

- c. Trem - Yes! I've learned a lot about the music industry in the classroom, but getting to have this immersive experience was unlike anything I've experienced before. I've not only learned from our amazing mentors, but also from my group!
- d. Yes: as an artist and songwriter, getting to learn more about the industry on the other side of the industry was very helpful and I got so much out of this. Also getting to do background vocals on this project was a great thing.
- e.

This is a GROUP presentation... meaning that all members are required to contribute something to the presentation as content and participate in "building" the presentation. Each member will also be responsible for ensuring the content is correct and accurate. You may use Powerpoint/Canva etc to craft a visually appealing presentation and of course you will have access to at least one of the fully mastered tracks by your artist to include in your presentation.

The presentations will be shown via the smart classroom computer set up in one of the live rooms. All group members should participate in the "presentation" of your work on Friday and be prepared to answer any questions. This is the opportunity for each of you to contribute to a group expression of what you learned, experienced and enjoyed on this program.