

MUSTC 222 & 223 / Multitrack Music Production

The Production Project

We will spend our winter producing and recording full musical productions, from preproduction to tracking to final mixdown and presentation.

The quarter will be broken up into two projects. The two projects are essentially the same thing, but you will play a different role for each one. You will be an engineer for one and a producer for the other. For both, you will work with a partner, who will be playing the opposite role to you. Due to facility and time limitations there may be two engineers on some projects. This means that some students may end up engineering two projects and producing none. These students will have first shot at producing in the spring.

The projects will be the production of **one** song, unless you are working with a jazz or classical artist. You can find an artist or group, or come up with your own concept and “hire” studio musicians to pull it off. **You cannot perform on a project you are producing or engineering without Matt's permission.**

The **producer** is responsible for the following:

- Locating/selecting an artist (or creating a concept).
- Scheduling all sessions (taking into consideration the engineer's and talent's personal schedules).
- Rehearsing with the musicians and fine-tuning the performance, song, and arrangement.
- Preparing any needed lead sheets, charts, etc.
- Meeting with the engineer ahead of the session to plan the setup and session schedule.
- Running the sessions. (making sure things happen on time, communicating with the musicians and engineer, keeping the session true to the original creative vision, keeping everyone happy and fed)

The **engineer** is responsible for the following:

- Planning, organizing, and operating all technical aspects of the project.
- Meeting with the producer ahead of session to plan setup and session schedule.

The sessions:

- One six hour tracking and overdubbing session using either studio A or C and Room 818 as a live room.
- One or more three hour overdub sessions using just A or C (no live room).
- One or more three hour mix sessions in A or C.
- You may also work 'offline' in Pro Tools at home or in the labs, however you **MUST** mix in A or C through the large console. In other words, **NO** mixing 'in the box'.

The tracking sessions will be on a weekend or Friday or Thursday night. **There will be NO weekday tracking sessions**, due to facility limitations. The 6-hour tracking session will be booked in class. Any other sessions you need will be booked via the online booking form.

Due dates and things to hand in:

When you schedule the initial 6-hour tracking session there will be a due date associated with that session, please make note of it when you book.

Both the producers & engineers are responsible for handing in the following:

1. Session report
 - 2-3 pages.
 - Analysis of the **ENTIRE** project, from preproduction to final mixdown.
 - Typed, stapled, and proofread.
 - All paperwork must be labeled with your name, your email, the date, the song title, and the artist's name.
2. Copy of session contract for each session that takes place at SCC. The contracts must be complete, which includes signatures of on-duty studio supervisors.
3. CD-R of final mix
 - **ONLY** the final mix, no false starts or alternate mixes. The song should start right away.
 - **Printed label** with date, producer name and email, artist name, and song. (Do not tape a piece of paper to the CD, use a purpose made CD label).
 - Hand written labels are not acceptable.
4. CD package
 - Case with a **printed insert**.
 - Hand written inserts are not acceptable.
 - The packaging must be labeled with your name, your email, the date, the song title, and the artist's name.
5. All required materials must be enclosed in a large envelope with a clasp.
 - The envelope must be labeled with your name, your email, the date, the song title, and the artist's name.
 - The label must be **printed**.

Additionally, engineers are responsible for handing in the following:

6. Console recall sheets, outboard gear documentation, and microphone selection and placement for all sessions. All should be labeled with your name, your email, the date, the producer's name, the song title, and the artist's name.

The Producer's projects will be graded with the following criteria:

- Session Report: 35%
- Packaging and session contracts: 25%
- Quality of Recording: 10%
- Volume Balance: 10%
- Tonal Balance: 10%
- Left/Right Balance: 5%
- Usage of Effects: 5%

The Engineer's projects will be graded with the following criteria:

- Session Report: 30%
- Technical Documentation: 20%
- Packaging and session contracts: 10%
- Quality of Recording: 10%
- Volume Balance: 10%
- Tonal Balance: 10%
- Left/Right Balance: 5%
- Usage of Effects: 5%

Additional grade deductions may be taken for any of the following reasons: Unlabeled CD, Un-finalized CD, False starts on CD, extra time before song starts on CD, Multiple mixes on CD, missing sessions, or being late for sessions, ending sessions late, not zeroing console, not cleaning studio/live room after use, etc, etc.