Identity of the song I have chosen to be recorded live

'Brazil' is a 2017 song by Declan McKenna from the album, 'What do you think about the car?' The song links to identity in many ways but it mostly goes through the themes of cultural and political pressure to speak out about how people's identity within the game of football is so important.

The theme of globalisation courses through the song as he speaks about how that could play a part in the way that people are feeling, the theme of politics and the government also run heavily through this song. We can see this most prominently in the first lines of the song, 'I heard you sold the amazon, to show the country that you're from.' This section of the song is powerful as it shows his political views, but it could also be seen as him speaking about how someone would sell or give away something extremely important just to show their nationality, excelling the theme of identity. Furthermore, McKenna speaks about his own identity in the lines, 'For a fine something all people need, I'm faithless now.' he speaks about how he's losing faith in what he wants but still tries to keep it for the sake of the people around him and for the sake of the country's identity. In the chorus, the repetition of the word Brazil creates a representation of the world under the artists eyes which in a way creates a visualisation for the consumer about their world being Brazil too, leading to the understanding when the artists speaks about the shiny outside of the country then the corrupt inside.

Personnel required

Live sound technician / recording engineer – Me

Musicians

- **Joe Priddle – Guitar**
- **Henry miller-wood – Bass guitar**
- **Elizabeth Bridges – lead VOX**
- **Scarlet Smith / Shannon Thompson – Backing VOX**
- **Laura Turnidge – Piano**
- **Keeaun Jones - Drums**

Venue accommodation, power supply and acoustics

The recording studio is where my performance will take place. In the main room, there is sound absorbing insulation all around – therefore the sound waves that travel around the room and get absorbed by the insulation, the only things in this room that could cause a problem with reverberation of sound waves could be the window to the control room, therefore I will be covering it with a sheet to absorb the sound waves, giving us the cleanest sound possible. I want to ensure that there is no feedback in the room to remove the risk of sudden loud noises, the only way that can happen in the location we are in is the speakers sound traveling into a microphone and creating a large bout of feedback. To get around this problem, I will ensure that all microphones are behind the speakers at the front of the room and the speakers are not facing anything that will reverberate the sound back into any of the microphones. Foldbacks will be the other issue, especially with the bass amp as its very close to the drums and could create

a lot of feedback going into the main microphones around the drums, furthermore the drum kit will be placed at the back of the studio as it is the loudest instrument of all, this will reduce any interference for the other instruments and allow a cleaner sound through the PA system. There will also be a foldback facing the 3 vocalists but because its low to the ground, it shouldn't cause interference. The other problem we will encounter is the piano being next to the drum kit, this is because the microphone I will have inside the piano itself will have an omni directional polar pattern – and because the piano is mostly hollow and its next to the drum kit, the sound from the drums could be picked up on the microphone for the piano. One way that I will resolve this issue is by moving the drum kit away from the piano to keep the sound away, the other method I will be using is placing a think insulated blanket over the top of the microphone and the open piano, this will trap the output of the piano so that it will only travel into the microphone , furthermore it will absorb the sound delivered by the drum kit.

The power supply across the room is very simple and should cause no problems. There are 7 plug sockets around the room, meaning there are 14 sockets to plug in everything that we would need – not only this, I will be running 2 extension leads each having 4 sockets, this will assist in health and Safley as all the sockets would be together and it assist with the reach of our power source.

Recording schedule

10:30	11:15 – 11:30	12:00	12:30 – 1:00	1:30
Crew + Sound Engineer	Crew + Sound Engineer + Performers	Crew + Sound Engineer + Performers	Sound Engineer + Performers	Crew
The crew and sound engineer will set up the recording studio to make sure its fit for live performance. The crew will set up the PA system, microphones and plug them in. The sound engineer will ensure everything is up to standard with the mixing console and oversee all done by the crew to ensure that it's up to their standards and the standards of the performers. We will also be creating a safe performance area	The performers will arrive at the recording studio, leaving a 15-minute contingency for anyone that's late or has issues with arriving. Performers will discuss their needs with the sound engineer and ensure their instruments are up to their standards. Crew are on standby for corrections.	At this time, a line check will be performed ensuring that all instruments in use can be heard through the PA system and tuned. After, the sound engineer and performers will conduct a live sound check carried out on an online mixer on a laptop, all necessary adjustments to the sound and effects will be made at this time, ensuring the performers gain the sound they require. Crew will replace any XlRs that don't work	Once both the performers and the sound engineer are happy, the song 'Brazil' will be performed live and recorded into the mixing console. Leaving a 30-minute contingency for if the performers would like to rehearse more or in the unlikely event that there are any major issues with the sound. I will click the recording button on the mixer and conduct any live adjustments needed.	When everything is completed successfully, the crew will pack up all the equipment used and ensure that all safety measured were followed correctly and efficiently.

by checking safety hazards.		and fix any issues with the sound. The Performers will then rehearse with the leftover time.		

Recourses required for recording

equipment	amount	purpose
Sound craft PA system	1	Plug in xlrs and control mixer
MacBook pro	1	Control the mixer for volumes and effects
Drum kit + extra symbol	1	instrument
Bass guitar	1	instrument
Fender rumble 15 amp	1	Play music through the bass guitar
Piano	1	instrument
Di box	1	Gives a strong and more grounded signal
Speaker stands	2	Hold up speakers
Boom stands	7	Hold microphones for instruments and vocalists
Microphone clips	7	Hold microphones
Shure sm58	1	Vocal instrumentation
Shure pg56	1	Kick drum instrumentation
Shure pg52	4	Snare and tom tom instrumentation
SE 1A	2	Symbol instrumentation
Beringer C2	1	High hat instrumentation
XLR cables	20	Connect microphones
Shenhizer e609	1	Bass and guitar instrumentation
Mackie active srn 450	2	Speakers to play the music
Mackie active swa 1501	2	Subwoofers to play the lower eq of the music
Kettle Leads	8	Power speakers, foldbacks and amps
B1 520	2	Passive speakers
Subzero MA35	1	Play the sounds of the electric guitar
Electric guitar	1	instrument
Subzero SZC-300 microphone	1	Omni directional microphone used for piano
Loom	1	Used for cable management and safety
Sheets / Covers	2	Used for sound proofing room and instruments
Sennheiser E604	1	Microphone used for snare drum
SE Electronics V7	2	Vocal instrumentation
SE Electronics Z3300a	1	Back up omni microphone for piano

Risk assessment / health and safety regulations

What's the risk?	People that could be affected	Level of danger	How can it effect you?	How can you prevent this?	What to do if this takes place

Loud noises / feedback looping	Sound engineer, performers		Loud noise can cause shock to a person that hears it if it happens suddenly, it can also rupture eardrums causing issues with performing because of loss of hearing.	Ensure that levels on the mixer are set to a lower setting and make sure that the correct amount of gain is added to make sure that the sound doesn't come out unexpectedly and add a controlled amount of volume to make sure that gradual amounts of sound is heard. Make sure no mics are facing the speakers.	Make sure that the speakers are either turned off or the volume on the loud track is turned down. If someone has been injured, make sure to stay in silence and ensure to lay them down if the noise has made them lightheaded. If this does take place, remove them from the room and give them water.
Heavy lifting of equipment	Crew		Not having the correct posture when lifting speakers and heavy equipment can injure your back and spine causing permanent issues. I can also cause you to drop heavy equipment posing a major issue.	Having the correct posture and using 2 people to lift the same thing can remove the stress from your body. It also means there is a backup person to assist you if you lose your grip.	Have the person injured lay down and don't have them do any more heavy lifting. If their back is causing them extreme pain, you should call an ambulance.
Exposed wiring / hanging wires	Sound engineer, crew, performers		You can trip over the lose wires and not only cause damage to yourself but to others around you and possibly the equipment around you. Any broken wiring could cause fires or electrical hazards.	Use tape to cover up the wires on the floor, also tape all the wires together so that they're not all over the place. We will resolve this issue by using a loom. Throw out broken wires or have them fixed before use.	Ensure that the person who has tripped is ok and make sure no one else has been harmed. If the person is harmed, you should get medical attention. Ensure that no one has been burned or electrocuted.
Electrical risks	Crew, sound engineer, performers		Exposed copper on powered wires can electrocute you when you touch them, also power sockets can spark if too many power sources are plugged in. Electrical equipment can electrocute you when in use if broken.	Ensure that no exposed cables are in use and either fixed, covered up or thrown away. Ensure that only 2-3 things are plugged into the sockets. Ensure that all equipment is working and up to date. Also make sure that no water is in the studio when in use as this can cause major electrical hazards.	If an electric burn takes place, run under cold water and then sterilize. Make sure you keep an electrical fire extinguisher on standby.
Fire risks	Crew, sound engineer, performers		Fires are rare but can start in the studio if precautions are not taken. Fire can burn you if too close and it can cause explosions. In the studio, it can be a huge problem due to the insulation on the walls as it's extremely	Keep a fire extinguisher on standby and make sure no flammable materials are near to anything that could start a fire. Also make sure that broken wiring or equipment is in use as this can start a fire.	Always keep a fire extinguisher on standby and use it if a fire starts, only using it when at a safe distance and all people are out of the room. If the fire spreads, ring a fire alarm and make sure that the fire brigade are called immediately.

			flammable and could set the whole room alight in less than a minute.		
Room acess	Crew, sound engineer, performers		Wires covering exits to the room, large equipment in the way or fire exits blocked can cause issues when people are entering and exiting or in the case on an emergency.	Keep all exits and entrances always clear ensuring there are no hazards.	If someone has been injured, ensure they are tended to correctly as someone else removes the hazard from the scene. In the case of an emergency like a fire, remove all blocking objects as quickly as possible and warn others about the hazard.

input	channel	Microphone name	Placement of microphone and description
Kick drum	1	Shure PG56	Microphone will be placed inside the kick drum attached to one output of the loom which will be placed next to it. It has a small cardioid polar pattern and a low frequency response
Unusable channel	2		
Snare drum - Top	3	Shure PG52	Microphone will be attached to the top of the drum using a microphone clip. The microphone has a small cardioid polar pattern and a consistent frequency response.
Unusable channel	4		
Snare drum - bottom	5	Sennheiser E604	Microphone will be attached to the bottom of the drum using the attached microphone clip. The microphone has a small cardioid polar pattern and a consistent frequency response. Microphone will be placed facing the snare attached to the bottom of the drum.
High Tom	6	Shure PG52	Microphone will be attached to the top of the drum using a microphone clip. The microphone has a small cardioid polar pattern and a consistent frequency response.
Mid Tom	7	Shure PG52	Microphone will be attached to the top of the drum using a microphone clip. The microphone has a small cardioid polar pattern and a consistent frequency response.
Overhead Left	8	SE-1A	Microphone is connected to a boom having a microphone clip attached to the end. It is placed facing directly down at the instrument – in this case a symbol. The microphone has a large and direct cardioid polar pattern and a high frequency response.
Overhead Right	9	SE-1A	Microphone is connected to a boom having a microphone clip attached to the end. It is

			placed facing directly down at the instrument – in this case a crash. The microphone has a large and direct cardioid polar pattern and a high frequency response.
High - Hat	10	Beringer C2	Microphone is connected to a boom having a microphone clip attached to the end. It is placed facing directly in place at the instrument – in this case High-hat. The microphone has a medium and direct cardioid polar pattern and a high frequency response. The microphone clip we have for this boom stand, so we wrapped the microphone in tissue paper to both insulate it, soundproof it and fit it to the clip.
Piano	11	SE Electronics	Microphone is set to its omnidirectional setting with a low pass filter integrated into the microphone. It will be on a boom stand with a microphone clip made specifically for it, it will be hanging into the open piano with a cover over it so that it captures the sound. Microphone has a large omnidirectional polar pattern and a consistent frequency response; it's also a condenser microphone meaning its more sensitive to the sound it picks up. The SE Electronics microphone does the same thing but is in use as a back-up in-case the main microphone doesn't work.
Unusable channel	12		
Bass guitar	13	DI box	Making use of a DI box to strengthen the signal produced by the bass guitar.
Unusable channel	14		
VOX 2	15	SE Electronics V7	This vocal microphone will be placed at the front of the band on a microphone stand. The microphone has a medium cardioid polar pattern and a consistent frequency response.
VOX 3	16	SE Electronics V7	This vocal microphone will be placed at the front of the band on a microphone stand. The microphone has a medium cardioid polar pattern and a consistent frequency response.
Guitar	17	Sennheiser E609	Microphone will be placed up against the bass amp and slightly to the right to ensure a clean, undistorted sound. Microphone has a small cardioid polar pattern and a High -mid frequency response.
Lead VOX	18	Shure SM58	This vocal microphone will be placed at the front of the band on a microphone stand. The microphone has a medium cardioid polar pattern and a consistent frequency response.