Task 1.1

Music to be Recorded

The song with themes of identity that I have chosen to be performed at the fair is Creep by Radiohead. The song is an atmospheric alternative rock song that heavily focuses on the concept that Ideas of identity are universally relatable yet still extremely personal. Due to the event being a family friendly event, I have also removed the explicit from the song so that it is suitable for all ages. The lead singer of the band, Thom Yorke, has always very openly about his identity as a man who tries to fit in the masculine social expectations of the world, further linking the song to the required theme of identity.

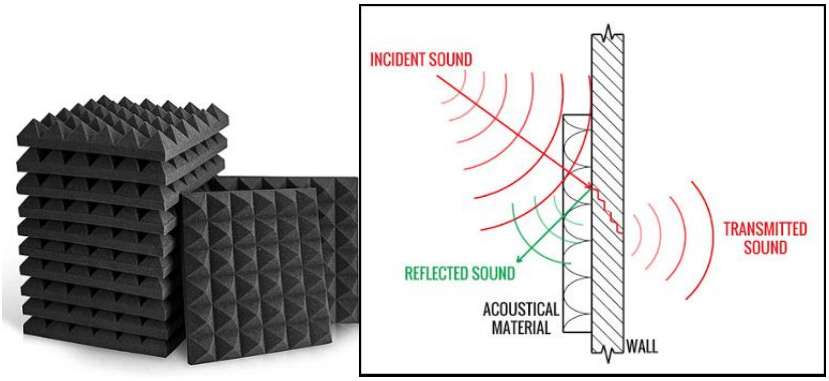
Personnel

- Me – Engineer
- Riley – Piano
- Keeaun – Drums
- Shannon – Vocals
- Scarlett – Vocals
- Elizabeth – Vocals
- Mr Priddle – Guitar

Recording venue

The band recording will occur in a recording studio that has a width of 5.1 Metres, a length of 7.8 Metres and a height of 2.6 metres making a suitable size for the performance that includes 6 performers. The room has a ceiling made of metal tiles; alongside this it also has a whiteboard covering one wall and a window into the control room covering part of another, thus creating a harder challenge as many frequencies are reflected and bounced around the room. However, to the counteract this, the room has a carpet floor as well as cushioned walls to absorb frequencies and avoid them bouncing back into the microphones which could cause a feedback loop that could become dangerous. Whilst this cushioning does help to reduce bleed, I would ideally have separate rooms for each performer to maximise the isolation of soundwaves. Furthermore, I would cover all these rooms with acoustic foam panels on the walls and ceiling, whilst having a padded floor. All these factors would result in minimal bleed, and feedback. The studio that the performance will happen in, has 14 plug sockets dotted around the room as well as two extension cords with 4 extra sockets that we will

be bringing in; this should be enough to power all the equipment we need to use.



Recording Schedule

9:00 – Crew	9:30 – Performers and engineer	10:00 – Performers and engineer	10:30 – Crew
The crew arrives and sets up the equipment for the performance. This will be done by making the studio a safe space for performers by doing things such as taping down cables to reduce trip hazards; improving the overall health and safety of the environment. The crew will also arrange the studio in the most practical way for the performers so that they are most comfortable when performing.	The performers and engineer arrive to sound check the performance equipment. This will be done in stages, building the mix of the track up into a full performance. The engineer will apply effects such as noise gates, compression and EQ to multiple parts of the mix, as well as adjusting volumes and gain, to turn it into one cohesive sound. All parties will then decide on how monitoring should be from the two available foldback speakers. This will all be done to make the performers as comfortable as possible.	The performers perform the song whilst the engineer does live edits to the mix. These live edits will include balancing levels throughout the song to provide the most cohesive mix to the audience. This may be done to either improve the general mix or too slightly alter the sound for a section of the song. At the same time, the performers will be performing the song in full to the best of their abilities.	The crew packs down and puts away all equipment whilst making sure all safety measures are met. These health and safety measures will include things such as bending at the knee when lifting as well as having a minimum of two people lifting heavy equipment such as speakers to minimise the risk of back injuries. When packing down the crew will also make sure that no equipment such as XLR cables has been damaged during the previous objectives of the schedule.

Equipment Needed

MORE DETAIL ON WHY

Equipment	Amount Needed	Why it will be used
Sound Craft UI 24 Digital mixer	1	To mix and balance all instruments in the performance to provide a cohesive and fluid overall mix.
Electric Guitar	1	To play in the performance and provide the lead driving instrument in the song.
Drum Kit	1	To play in the performance and act as the backbone of the track, keeping the rhythm and acting as a guide for other performers.
Electric Keyboard	1	To play in the performance and provide depth to the song without standing out too much and taking away from the lead focal points.
Shure SM58	1	A dynamic microphone with a cardioid polar pattern and good mid-range frequency response that will be used to capture the lead vocalist as the main focal point of the track.
SubZero SCZ-800	1	A condenser microphone with a choice of multiple polar patterns with and a strong high range frequency response that will be used to capture both backing vocalists up to the highest frequencies, providing air to the top end of the mix.
Shure PG56	3	A dynamic microphone with a smooth frequency response that'll be used for the drum kit on the Toms and snare. The PG56 is an industry standard drum microphone and will therefore provide a high-quality recording within the track.
Behringer B-2	1	A condenser microphone with a strong high-range frequency response that'll be used on the hi-hat. This microphone will provide a clean pickup of the high frequencies from the hi hat whilst

		also minimizing bleed with its direct cardioid polar pattern.
SE1A	2	A condenser microphone with a direct cardioid polar pattern that'll minimise bleed whilst capturing the overheads. This microphone will provide a clean pickup of the high frequencies from the overheads.
Shure PG52	1	A dynamic microphone with a strong low range frequency response. This microphone will be placed in the kick and will provide the low-end thump to the mix.
Dynamic Microphone	1	Used under the snare drum to pick up the 'sizzle' from the snare itself and provide texture to the mix.
XLR Cables	15	Used to connect microphones and DI Boxes to the mixer in the most efficient way possible.
Clips	4	Used to clip microphones to the Toms and snare drum. These clips will help to reduce the number of microphones stands needed as well as maximising the small space available.
Jack leads	2	Used to connect the keyboard and guitar to DI Boxes that will then lead into the mixer.
DI Boxes	2	Used to boost the signal from the keyboard and guitar into the mixer providing a cleaner, strong signal, hence track for the engineer to mix.
Microphone Stands	5	Used to hold the microphones for the overheads, hi-hat and vocalists so that they remain stationary and reduce any risk of interference from dodgy XLR cables.
Mackie Active Sub	2	Used to project the low end of the mix – such as the bass and kick - towards the audience.
Mackie Active SRM450 speakers	2	Speakers used to project the mid and high end of the mix such as the guitar, piano, vocalists and rest of the drum kit to the audience.
Behringer B1520 passive speakers foldback	2	Used to allow the performers to hear their performance in a different mix to the crowd so that

		they can alter how they're performing live if they are not happy with how they sound. It also allows them to selectively hear the other performs and the volumes they require.
SubZero Guitar Amp	1	Used to project the sound of the guitar and used as a monitor for the guitarist so that he can hear the tone and performance of his instrument.

Health and Safety Assessment

What is the Danger?	Who/What is at risk?	How dangerous is it?	How they would be harmed?	Risk prevention	Remedial Measure
Moving Heavy Equipment	Crew and equipment		If equipment is dropped it could break. Crew could also strain muscles and fracture bones.	Make sure that at least two people are moving heavy equipment.	Check if the crew is okay, if not then call an ambulance for assistance.
Loud Noise	Crew, Performers and engineer		If a noise is too loud then hearing of the personnel could be damaged	Make sure to minimise the risk of feedback loops and keep all volumes muted until needed.	Turn of all speakers before checking that people are okay and calling for help if necessary.
Trip Hazards	Crew, Performers and engineer		If somebody trips over a wire, they could land awkwardly risking broken bones or worse.	Make sure to tape down all loose wiring and have it as out of the way as possible.	Check for injury before calling immediate help if necessary.
Exit Accessibility	Crew, Engineer and performers		If a fire were to occur and people could not reach an exit, there could be	Make sure that no exits are blocked by equipment.	Call for help immediately.

			risks as lethal as death.		
Fire Hazards and Overheating equipment.	Engineer and performers		A fire could cause burns, problems with breathing and even death	Be careful to not have any equipment, including plug sockets, under too much strain.	Turn of the equipment and call for help if necessary.

Track sheet

Input	Channel	Microphone	Microphone Usage
Vox 1	15	SM58	A dynamic microphone with a cardioid polar pattern that will be used for the lead vocalist.
Vox 2	16	SubZero SCZ-800	A dynamic microphone with a cardioid polar pattern that will be used for the backing vocalist.
Vox 3	18	SubZero SCZ-800	A dynamic microphone with a cardioid polar pattern that will be used for the backing vocalist.
High tom	6	Shure PG56	A dynamic microphone with a cardioid polar pattern and good low range frequency response that will be used for the high tom.
Mid tom	7	Shure PG56	A dynamic microphone with a cardioid polar pattern and good low range frequency response that will be used for the mid tom.
Overhead L	8	SE1A	A condenser microphone with a cardioid polar pattern and flat frequency response that will be used for the left overheads.
Overhead R	9	SE1A	A condenser microphone with a cardioid polar pattern and flat frequency response that will be used for the right overhead.
Kick	1	Shure PG52	A dynamic microphone with a cardioid polar pattern and good low range frequency response that will be used for the Kick.
Snare 1	3	Shure PG56	A dynamic microphone with a cardioid polar pattern and good low range frequency response that will be used for the top of the snare.
Snare 2	5	Dynamic Microphone	A dynamic microphone with a cardioid polar pattern and good mid-range frequency response that will be used for the bottom of the snare. This mid-range frequency response will allow for capture of the drum and snare itself.

Hi-hat	10	Behringer B-2	A condenser microphone with a cardioid polar pattern and flat frequency response that will be used for the Hi-hat.
Piano	11	DI Box	A DI box that will be used to boost the frequencies into the mixer.
Guitar	17	DI Box	A DI box that will be used to boost the frequencies into the mixer.