

21M.380 · MUSIC AND TECHNOLOGY
RECORDING TECHNIQUES & AUDIO PRODUCTION

RECORDING SESSION REPORT 2 (SR2)
SESSION DOCUMENTATION (GROUP REPORT)

DUE: WEDNESDAY, DECEMBER 7, 2016, 9:30AM
SUBMIT TO: MIT LEARNING MODULES ▶ ASSIGNMENTS
2% OF TOTAL GRADE

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TABLE 1. Sound engineering teams

1 Instructions

As a team, compile a (single) written report on the recording session that you planned and conducted together for this class, using your SR1 submission as a starting point.

2 Guidelines

2.1 Objectives

The main purpose of this report is to document your team's recording session, such that in the future, a sound engineer who was not present on the day of the recording could either

- recreate your recording setup, or
- mix the session using the audio files which your team recorded.

Another objective is to document the learning experience that you went through. Highlight any changes that were made by comparison to the original session plan from the SR1 assignment and explain the reasons for them, whether they were due to unforeseen circumstances, suggestions by the instructor, changes of opinion, or other factors.

2.2 Information to include

Your written report should be as concise as possible, and the essential data can be provided in the form of tables, diagrams, and bullet-point lists. Use more verbose language only for describing any changes that were made by comparison to the original session plan. Your report should include:

- A complete list of all recording engineering team members, including name, email address, and role in the recording session (producer, stage manager, control room master)
- A complete list of all musicians who performed in the session, including name, email address, and instrument(s) played. If the line-up differed from the original plan, explain why.
- A complete list of music pieces that were recorded (including titles and composers)
- A rough timeline of the recording session as it actually unfolded, including a comment on how this compares to the original plan
- An updated version of the stage plan and routing table from the SR1 assignment that reflects the actual setup used in the recording session.¹ Use photos from the session to illustrate microphone positions, preamp settings, and other noteworthy information. If microphone positions changed throughout the session, provide details and explain the motivations for doing so. Also comment on any changes of the setup by comparison to the original session plan.
- The take log that the control room master kept during the recording session.

¹ Make sure the complete signal chain is documented for each recorded audio file, including microphone and preamp choice, channel numbers on the XLR patchbay and preamp, patchbay connections, etc. For any m/s pairs, remember to indicate whether or not the m and s signals were decoded to l and r at recording time, whether the microphone recording the m signal was set to omni or cardioid, and which direction the figure-eight microphone recording the s signal was facing.

Take No	Description
1	Test recording for setting preamp gains
2	<i>Autumn Leaves</i> , full take 1/2
3	<i>Autumn Leaves</i> , full take 2/2
4	<i>Autumn Leaves</i> , partial take (second chorus only)
5	Test recording (audio files for this take were deleted)
6	<i>Misty</i> , full take 1/1
7	1-minute recording of room silence

TABLE 2. Take log (example)

3 Submission format

Your team's control room master is responsible for submitting the final session plan on behalf of your team. To avoid confusion, no one else from your team should submit any files, please. The session plan should be submitted as a single .pdf file without any attachments.

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