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Log

- W/B 9th September;
 - Contacted Ewan (Just Suppose frontman) about the idea of me coming to visit and record with the band for a few weeks. They agreed in principal pending further discussion of availability and as such, timings.
 - Started the logging process.
- W/B 16th September:
 - Sent an email to Just Suppose formally agreeing to the recording time, dates and next steps. (See Appendix 1, [Fig 1](#)).
- W/B 23rd September;
 - Produced Gantt chart and SWOT analysis.
 - Sent Email to band ensuring matters such as studio bookings, demos and availability are all in hand. (See Appendix 1, [Fig 2](#)).
- W/B 30th September;
 - Pre-production liaison continues. Putting relevant band availability into an excel spreadsheet, gathering availability from the band for the period identified.
 - Begin writing plan.
- W/B 7th October;
 - Plan well underway, only 2 sections remaining for completion. Aim to be finished by Tues 8th Oct for approval from Neil. Fatherson pre-production occupied most evenings this week with Barrowland Ballroom headline on Saturday. Emailed band with finished recording schedule. (See Appendix 1 [Fig 3](#)).
 - Emailed the band with a proposed recording plan covering what instrument we would record for which songs on a given day in the 2 week period. (See Appendix 1 [Fig 4](#)).
 - Had a great day at The Barrowland Ballroom with Fatherson as Production Assistant (focus on ensuring the stage was safe, the band were happy at all times, and that all changeovers were smooth) as well as helping on system where required. During Fatherson slot, I was ensuring that all members of the Production team were happy. During the de-rig, I helped out the crew from FE-Live, SM Lighting as well as assisting the TM/Backline Tech with Fathersons own kit. Headed to the afterparty and took on an Assistant Tour Management role to ensure the band were well stocked with drinks, and ensuring no-one encroached on the DJ booth during their slot.
- W/B 14th October;

- Reading week, Plan approved by Neil. Worked on Analogue Theory and Applications script, Live Sound LO1 and Annotated Bibliography for Creative Industries Analysis.
- W/B 21st October;
 - Pursue demos, focus on Annotated Bibliography and Analogue Theory and Applications LO1s.
- W/B 28th October;
 - Demos received, Coostie Folk admin took over the majority of Monday, LO1s due this week along with Stagenights on Thursday and a trip to London at the weekend to see a bandmate. References sought for C/Proj Plan, will be added in due course.
- W/B 4th November;
 - ProTools sessions started to be formed. Band schedule squared away with Ewan; Studio has been booked, and Post-prod ambitions discussed over a group phone call. References added to plan, ready for submission next week. Ran Front of House for Post Ironic State at Sneaky Petes on Friday night.
- W/B 11th November:
 - First draft of plan submitted to Neil formally. No further pre-production required. Ensured band new I was available for any questions or concerns whatsoever. Recorded with Steve on Thursday evening. Friday and Saturday consisted of Ceilidh band gigs. Sunday entailed the Midas HD96 demo at the Warehouse – a truly innovative and flexible desk.
- W/B 18th November: More recording with Steve on Thursday night, still working away on Analogue Theory and Applications LO2/3 and Creative Industries Analysis LO2/3. A week of (slight) relaxation. Pre-production meeting for festival I am Production Managing in May 2020.
- W/B 25th November: All filming complete for ATA. Begun putting video together using iMovie together and started working on Voice Over. On Monitor duty all Friday for the BA 2/3 Music showcase. Lecturer asked me to help 3rd Years get to grips with mixing Monitors. Ran the 2nd stage at EH6 Festival for AVL Productions on Saturday (FOH/Stage/SM).
- W/B 2ND December: Demo of d&b A-Series and Midas HD96 at FE Live. Recorded Catherine for her EP. Getting as much work done as possible before heading to Huddersfield on Friday. Aligned theatre PA system on Friday then left for Huddersfield. Tour Manager Duties on Saturday night for Just Suppose headliner at The Parish. Booked all microphones out.
- W/B 9th December: Recording starts:

- 9th December; Rehearsal with click, finalizing geography and ensuring band are happy with the tempo's that Ewan had sent me previously. All good, thought there was debate surrounding what time signature Too Many 7s should be in. Resulted in it changing to 4/4 at the same tempo, as opposed to 7/4.
- 10th December: Drums for '*Too Many 7's*', '*How Did We Get Here?*' and '*Starry Eyed*' recorded. Left drum kit and mics set up overnight.
- 11th December: Drums for '*Dry Pastry*' and '*No Cause for Alarm*' recorded. (For information on the drum recording, please see [Appendix 2](#)).
- 12th December: All Guitars and bass for no cause for alarm/Starry eyed recorded. (For information on guitar and bass recording please see [Appendices 3&5](#)).
- 13th December: All guitars and bass for how did we get here recorded.
- 14th December: Guitars for Too Many 7'S/Dry Pastry recorded
- 15th December: Acoustic Guitar for How Did We Get Here/Dry Pastry Recorded (For information on acoustic guitar recording, please see [Appendix 4](#)). Bass for Dry Pastry/Too Many 7's Recorded. Edit begins on Dry Pastry.
- W/B 16th December: 2nd week of tracking
 - 16th December: Further Guitars recorded for Starry Eyed.
 - 17th December: Bass corrections for How Did We Get Here.
 - 18th December: Additional Guitars for Too Many 7s and How Did We Get Here.
 - 19th December: Final tweaks and production meeting. Discussed desired sounds and rough mixing guidelines. Band all happy with proposed ideas.
 - 20th December: Home for Ceilidh Band gig.
 - 21/22nd December: Weekend spent on admin jobs.
- W/B 23rd December
 - 23rd December: Admin work for the Business.
 - 24th December: Off
 - 25th December: Off
 - 26th December: Off
 - 27th December: Started Mixing 7's and How Did We Get Here. Added all synths to tracks.
 - 28th December: Recorded vocal (lead, some harmonies) for Starry Eyed, No Cause For Alarm. (For information on vocal recording, please see [Appendix 6](#))
 - 29th December: Continued recording vocal (remaining harmonies) for Starry Eyed. Moved onto Too Many 7s lead and harms vocal tracking.

- W/B 30th December
 - 30th December: Off
 - 31st January: Hogmanay gig
 - 1st January: off
 - 2nd January: Lead vocal and harmonies for How Did We Get Here. Also Recorded wind noise for introduction.
 - 3rd January: All vox and harms for Dry Pastry. Recording done.
 - 4th January: off
 - 5th January off
- W/B 6th January
 - 6th January: Full edit of Dry Pastry. Grouped all audio to make it easier to work with. Trimmed all drums and guitars, added effects auxiliaries. Edited, compressed and EQ'd all instruments.
 - 7th January: Further work on Dry Pastry (Screenshots of the final session can be found in [Appendix 7](#)). Added any automation, started mix on Drums and worked my way down the session. Once each instrument was mixed, mixed whole song until happy. Bounced and sent across to band using WeTransfer. Received feedback and changed the following:
 - Guitar Fade in (later removed).
 - Brought up by 1dB lead guitar (Fraser), rhythm guitar brought down by 0.5dB.
 - Bass increased in volume, added Low-mid presence in EQ.
 - 2nd verse rhythm chord increased in level slightly.
 - Sent to band at this stage. Received Feedback.
 - 8th January: Work all day.
 - 9th January: Made following changes following feedback from the band.
 - Drums from 3.08 requiring changed as drummer not satisfied. Went through Overhead audio files to find the best take, and dragged and dropped all audio files into session, trimmed and crossfaded into track.
 - Kick and snare refined. More click added to kick through EQ on new channel, still not satisfied, re-inforced by MIDI kick in choruses. Snare cleaned up, with more attack on snare top microphones, more body on snare bottom. Further compression on both.
 - Bounced out and then sent to band.

- 10th January:
 - Band happy with drum sounds, and the take that was put in. Requested that more crashes were added in the build of the song. Took a clean crash from the overheads, copied and pasted it into position as desired.
 - Added a slight increase in level (2dB) from the start to the end of the build.
 - Bounced and sent across. Band very happy.
- 11/12 January: At home all weekend.
- W/B 13th January:
 - 13th January:
 - At home/STEM Training at University of Dundee
 - 14th January:
 - Edited Too Many 7s (screenshots of final session can be found in [Appendix 8](#)), including trimming backing vocals, toms, guitars, hi-hats and adding fades at the end of sections. Guitar parts initially recorded on the same channel were separated out onto different channels, ensuring they could have individual processing applied to them. Applied all tracks to various groups to ensure better control when editing and mixing. Added MIDI kick in chorus to ensure kick was not lost in the mix.
 - Started Mixing Too Many 7s. Applied much the same EQ used on the drums and bass in Dry Pastry to drums and bass in Too Many 7s. Applied roughly the same vocal EQ and compression to lead vocal parts, worked down to guitars and bass. Took all lows out of guitars, and added presence where necessary. Set up effects auxiliaries and sent desired signal to the desired effect. Used lots of ping-pong delay and lots of reverb, especially on guitars and some synth lines.
 - Bounced and sent across to band.
 - 15th January:
 - Received Feedback. Amended the following:
 - Lead vocals up in level chorus (+1.5dB).
 - 2nd verse lead guitar taken down by 1.2dB. Sent more signal from this to the reverb.
 - Reverb amended to have a longer decay (from 2s up to 4s).
 - Bounced and sent to band with these new changes.
 - Received further feedback. Amended the following

- Increased reverb time by a further 2 seconds.
- Increased verse lead vocals level by 1.2dB
- Reduced chorus lead vocals by 0.7dB and increased level of backing vocals by 5dB due to them being a supporting harmony as opposed to something to sit behind the mix.
- Bounced and sent to band.
- Had a recording session to attend that evening, so could not amend any further today.
- 16th January: Band all happy. Evening off
- 17th January: Pre-production for Berwickshire High School shows. Recorded Catherine.
- 18/19th January: Weekend off, at home.
- W/B 20th January:
 - 20/21st January:
 - Received Feedback on Too Many 7s. Amended the following:
 - Increased compression on snare slightly to ensure ghost notes came through in the mix more prominently.
 - Started looking at No Cause For Alarm (screenshots of final session can be found in [Appendix 9](#)). Edited, which entailed trimming backing vocals, toms, guitars, hi-hats and adding fades at the end of sections. Also separated guitar parts initially recorded on the same channel out to ensure they could have individual processing applied to them. Applied all tracks to various groups to ensure better control when editing and mixing. Applied MIDI kick to chorus, again using this to ensure that the kick is not lost in a sea of mids.
 - Mixed No Cause For Alarm. Applied much the same EQ/compression to drums on No Cause For Alarm as in Dry Pastry/Too Many 7s. Applied roughly the same EQ and compression to vocal, worked down to guitars and bass. Took all lows out of guitars, and added presence where necessary via high mids in the EQ. Set up effect auxiliaries and sent desired signal to said effects. Used lots of ping-pong delay and lots of reverb (especially on guitars). Much the same mixing process to Dry Pastry and Too Many 7s, as it was found to be efficient. Bounced and sent to band.
 - 22nd January
 - Received feedback on NCFA. Amended the following

- Found, dropped into session and cut down new lead guitar parts for the bridge and last chorus, as Fraser not happy with original parts. Also added more reverb to this guitar line.
- Raised bass in mix by 1.3dB.
- Raised falsetto vocal by 2dB.
- Raised choral pad in the bridge to ensure the mix doesn't sound overly empty due to the drop-out of the majority of tracks and to ensure it 'punches' above the rest of the song
- Reduced the vocal "aahs" by 2dB to ensure falsetto is more prominent.
- Bounced and sent to band.
- Received Further Feedback. Amended following
 - EQ'd Lead vocal due to the "C" sounding "Harsh". Cut out 1.5kHz by 4dB
 - Fill between 1.32 and 1.33 sounds off. Put snare onto fourth beat of the bar, simply by cutting a clean snare hit from elsewhere and dropping it in on the 4th beat as desired
 - Replaced lead guitar run at 3:14. Again, this was done by looking through the previous takes, finding the best one, musically, dropping it into the session, cutting it and putting it in place as desired
 - Thickened kick out by adding more low end to the sub-kick channel EQ.
 - Bounced and sent to band. All happy.
- 23rd January
 - To Borders
- 24th January
 - Work in Borders – preparation for shows the following week. Organized required power as requested by Scottish Borders Council Health and Safety department. Unboxed and flightcased new equipment.
 - Headed to Glasgow for Celtic Connections.
- 25th January
 - Celtic Connections.
- 26th January

- Back to Borders for technical rehearsal for Legally Blonde.
- W/B 27th January
 - 27th January
 - Budgetary meeting with School Business Manager, ensuring that all power required was within budget as well as time to get it in/out. All approved.
 - H&S meeting with Scottish Borders Council regarding the H&S measures being put into place for Legally Blonde. Plan proposed by myself, in conjunction with the Head of Music, Head Teacher and Business Manager and approved by all present staff from Council.
 - Began install of power. Started in the lighting rig, took old power out and tidied DMX. Ran 16a up into rig. Moved onto PA. Took old power out and ran 16a. Moved onto lighting and sound control, took old power out and ran 16a. Ensured all lighting signal cables were run.
 - 28th January
 - Matted all cables.
 - Assembled orchestra pit and ran all cables as required. Matted all cables in the pit.
 - Meeting regarding Duns Playfest Concert 2020, to which Production Management services are being provided.
 - Final Dress rehearsal.
 - 29th January
 - Show day 1. All good.
 - 30th January
 - Show day 2. All good
 - 31st January
 - Show day 3. All good
 - 1st February
 - Show day 4. Power cut in evening performance. Called National Grid who made us aware of a power cut in the area. Power came back on. Full systems check. All OK. Show continued. Packed down and loaded out all hired equipment.
 - 2nd February
 - Headed across to Glasgow for Celtic Connections.

- W/B 3rd February
 - 3rd February
 - Headed back up to Perth. Started looking at How Did We Get Here? (screenshots of the session can be found in [Appendix 10](#)). A very similar process and similar setting for songs on the same EP, as one might expect. Edited including trimming backing vocals, toms, guitars, hi-hats and adding fades at the end of sections. Also separated guitar parts initially recorded on the same channel out to ensure they could have individual processing applied to them. Applied all tracks to various groups to ensure better control when editing and mixing. Applied MIDI kick to chorus, again using this to ensure that the kick was not lost in mids.
 - Mixed How Did We Get Here? Applied much the same EQ and compression to drums on How Did We Get Here? as in Dry Pastry/Too Many 7s/No Cause For Alarm. Applied roughly the same EQ and compression to vocals, worked down to guitars and bass. Took all lows out of guitars, and added presence where necessary by adding high mids in EQ. Set up effect auxiliaries and sent desired signal to said effect. Used lots of ping-pong delay and lots of reverb (especially on guitars). Bounced and sent to band. (At this point, the band began being less responsive to messages, which meant getting feedback was difficult, this hampered progress.)
 - 4th February
 - Remixed How Did We Get Here? as the initial mix was not satisfactory. A lot more isolation of snare, as well as increasing volume on overheads.
 - 5th February
 - Continued the remix of How Did We Get Here? Managed to get the guitars as desired via use of compression. Also changed the level on some of the synths as well to ensure they were not too overpowering but equally still present. Ensured cymbals didn't wash out the mix too much. Much happier with this mix. Bounced and sent to band.
 - 6th February
 - Received feedback from band. Amended the following.
 - Amended bass so that sub bass comes in 10 secs earlier than intended. Did this by copying and pasting an appropriate section of the sub bass track to add fullness. Bounced and sent to band.

- 7th/8th/9th February:
 - Drove to London on Friday. Headed from London to SFL Group in Reading on Saturday to take part in a training day for Spring Harvest 2020. Travelled back to the Borders on Saturday evening, getting home at roughly 2am. Took Sunday off to recover.
- W/B 10th February:
 - 10th February:
 - Still no feedback on How Did We Get Here?
 - Started work on Starry Eyed (screenshots of the session can be found in [Appendix 11](#)). Definitely getting used to this workflow now. Started by applying drum and some of the bass EQs and compression used previously. Edited including trimming backing vocals, toms, guitars, hi-hats and adding fades at the end of sections. Also separated guitar parts initially recorded on the same channel out to ensure they could have individual processing applied to them. Applied all tracks to various groups to ensure better control when editing and mixing.
 - Applied MIDI kick to chorus, again using this to ensure that the kick was not lost in the mix.
 - Mixed Starry Eyed. Applied roughly the same EQ and compression to lead vocals, worked down to guitar and bass. Took all lows out of guitars, and added presence where necessary by using high mids and high end in EQ. Set up effect auxiliaries and sent desired signal to said effect. Used lots of ping pong delay and lots of reverb especially on guitars. Bounced and sent to band.
 - 11th February: Feedback Received. All good with How Did We Get Here?
 - 12th February: Changed the following in Starry Eyed:
 - Further automation and slight compression on vocals to ensure more consistent vocal.
 - Reduced Piano in level by 2dB.
 - Added more rev on lead guitars and vocal.
 - Bounced and sent to band.
 - 13th February:

- Listened over the mixes again to ensure they were 100% satisfactory.
- Recorded Drums for Catherine's EP in Eastlake 3.
- Completed pre-production for Post Ironic State at Monty's in Dunfermline
- 14th February:
 - In University at 9am for live lecture. Meant to have bands in but none appeared.
 - Aligned and tuned system with Smaart v8, simultaneously gathering evidence for live module assessment.
 - Headed to Dunfermline for Post Ironic State's single release show.
- 15/16th February: Vet Ball in Glasgow
- W/B 17th February:
 - 17th February:
 - Drove back from Glasgow.
 - Booked further studio time for mixing for Catherine.
 - Addressed some issues in the Just Suppose tracks, namely a ring at 200Hz in the lead vocal across most tracks.
 - 18th February: My Birthday. Had a day off.
 - 19th February:
 - Tried adding a gate to the kick click, unsuccessfully.
 - Back in the studio all afternoon mixing for Catherine's EP.
 - Started work on the Multitrack studio techniques submission.
 - 20th February:
 - Attended Multitrack Studio, in which side chain compression was covered.
 - Straight away added a Sidechain send from the kick, inserting a compressor on the Bass and Sub Bass where appropriate within the Just Suppose tracks. Fast attack and moderate release, with a very high threshold and a smooth knee.
 - 21st February:
 - Attended Live Lecture. Looked at Smaart v8 again, assisted a few colleagues with their understanding of the monitor board and its configuration.
 - Headed home (via Yacht Club AGM to be appointed as Chief Instructor) to celebrate my Birthday with the extended family.
 - 22/23rd February: Weekend off with the family. Came back up to Perth Sunday PM.
- W/B 24th February:

- 24th February:
 - More Mixing for Catherine, as well as keeping on top of the workload for Multi-track studio and DTA.
 - Worked on pre-production for the Post Ironic State show at the Hug and Pint in Glasgow on the 25th.
 - Recorded Bass for Catherine in the evening (Elliot Johnson playing bass, got all songs in no more than 3 takes.)
- 25th February:
 - More work on DTA and Multi-track Studio Submissions and more mixing.
 - This was followed by heading into Uni for Digital Theory class.
 - Headed across to Glasgow for the Post Ironic State show at the Hug and Pint, which was great fun. Recorded his show via the desks USB Soundcard into ProTools at the request of the band.
- 26th February:
 - Booked flights and organized visas to Turkey to play a wedding with the Ceilidh band during August 2020.
 - Recorded Drums with Andrew Sinclair in the afternoon.
 - Another mixing session in Uni to mix Catherine's tracks.
- 27th February:
 - Finalised mixes of all the JS Tracks, ensuring they were 100% satisfactory before sending to the band for final approval before moving into the mastering stage.
 - Went into Uni for MT Studio, and spoke to Magnus who asked to listen to the tracks, who advised that, bar a bit more bass and a few tweaks on lead guitar volume, they sounded good. During MT Studio we learned techniques about multi-bus mixing.
 - Decided to apply multi-bus mixing to Just Suppose material, in conjunction with side-chain compression, to the lead vocals and lead guitar lines (decided to do this the following day).
 - Went straight into studio for more mixing for Catherine.
 - Continued working on the DTA Assignment.
- 28th February:
 - Applied multi-bus mixing to all Just Suppose tracks. Ensured side-chain went from vocal master to guitar master. Adjusted thresholds accordingly.

Ensured all levels good. Bounced and sent to band. (Screenshots of final sessions can be found [here](#)).

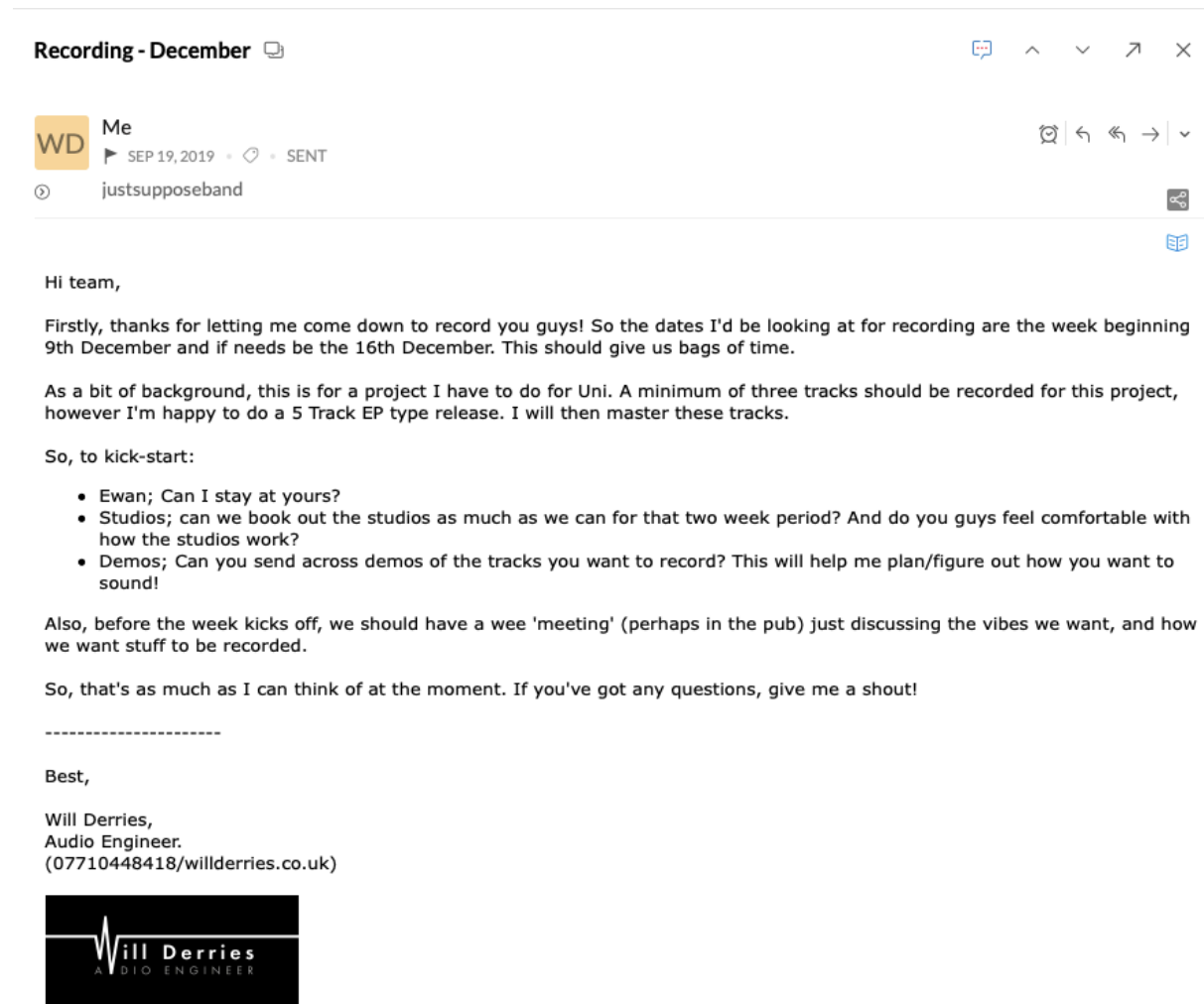
- Attended Live class Looking at System alignment and Rigging. Dismantled majority of live rig.
- 29th Feb/1st March: Weekend away in Glasgow.
- W/B 2nd March:
 - 2nd March:
 - STEM Ambassador event at Glenrothes High School (Careers in STEM) encouraging young people to consider a career in Science, Technology, Engineering or Maths.
 - Headed Back to Perth, caught up on final points from the band regarding the mixes sent on Friday. The changes made were:
 - Vocal Panning on Starry Eyed changed to be more centralized.
 - Added yet more reverb to Guitars in No Cause For Alarm and Too Many 7s.
 - Reduced verse guitar level by .5db to sit below vocals more.
 - Tidied up chordal guitar on Dry Pastry so it sounded clearer. This was done by means of taking some low mids out using EQ and crunch from PSA-1.
 - Bounced and sent to band. All happy. (Screenshots of final sessions can be found in [Appendices 7 - 11](#)).
 - Continued DTA report
 - 3rd March:
 - Started mastering for the JS tracks:
 - Mastered NCFA first.
 - Mastered HDWGH second.
 - Headed into uni for DTA class.
 - Headed into studio to finish recording drums for Catherine.
 - 4th March:
 - Continued Mastering.
 - Mastered Too Many 7s first.
 - Mastered SE second.
 - Pre-production for event on Saturday with Ceilidh Band

- Headed into uni to record live bands. Had to head home as instructed by one of the music lecturers as was struck down by illness. No more work done that day.
- 5th March: Still not feeling 100%. Took the decision not to do anything particularly strenuous today. Did not attend MT Studio due to this.
 - Continued Mastering:
 - Mastered Dry Pastry.
 - Bounced all tracks and sent to band. (Screenshots of the mastering session can be found in [Appendix 12](#)).
 - Caught up on emails etc.
 - Continued work on MT Studio report and DTA report.
- 6th March: Felt better today.
 - Finalised pre-production for gig on Saturday PM.
 - Packed van for Saturday gig.
 - Headed to Uni for live class. Looked at setting up the Dante rig in 444.
 - Headed home and set up the new XR18 for the gig on Saturday. Evening off.
- 7th March: Band rehearsal followed by sold out gig!
- 8th March: Played in a session in the local pub for their 10th anniversary.
- W/B 9th March
 - 9th March:
 - Drove back up to Perth.
 - Continued mixing for Catherine. Sent first mixes away to her.
 - Started work on the webpage for Creative Project.
 - Started investing more time in DTA and MT Studio submissions.
 - Set up the XR18 to operate wirelessly.
 - Prepped some microphones for a hire, these were then collected in the evening.
 - 10th March:
 - Attended DTA class at uni, covered the inner workings of the HDX System.
 - Continued DTA Assignment, along with MT Studio assignment.
 - Catherine delivered feedback RE first mixes – Too little reverb, too much bass. Fixed accordingly.
 - Yacht Club emails busy with COVID-19, and first gig cancelled.
 - 11th March:

- Another day of developing the Creative Project webpage. Uploaded audio to Soundcloud and started going through the log and changing out the older screenshots for more up to date ones.
- Continued working on the DTA Assignment and MT Studio Assignment.
- Another gig cancelled, and more talk of the impact this could have on the Yacht Club.
- 12th March:
 - In the Studio at 9am to sort out the issues with Catherine's mix.
 - Had a phone call with a client regarding a possible issue with a semi-permanent install, completed in January. Resolved with a phone call to the tech on site, issue was a clocking error. Re-set master and slaves. All good.
 - Phone call with various other clients RE the possibility of cancellations.
 - Headed to MT Studio, Magnus not in as on paternity.
 - Headed home and continued work on polishing webpage and replaced the final few screenshots on the log.
- 13th March:
 - Headed to Uni for live class. Looked into the framework of the live system, including routing, network switches and protocols employed at various points.
 - Set up live room for bands and the BSc3 Students.
 - Headed home to do some more work. Finished the Webpage, uploaded Gantt, SWOT and Plan. Still polishing and checking log. Headed across to St Andrews for an old School Friends 21st.
- 14th March: A day off
- 15th March: A fair bit of driving to do today, headed to Kircaldy to pick up a guitar amp and guitar, headed to a crossload in Musselburgh to pick up guitars from a touring tech there, taking them across to Glasgow for repair. Stopped in at a friends then headed back to Perth. Continued dealing with responses to Coronavirus.
- 16th March:
 - Back onto Uni work this morning.
 - Coronavirus hugely escalated. Festival for which I was PM cancelled. Had to inform all suppliers, bands and discuss all finances with festival organisers.

- Continued with Digital Theory and MT Studio assignments. Happy with the log as it stands. Plan to submit on Thursday once I have proofread all documents and webpage one last time.
- Another gig cancelled. Discussed possibility of recording the Ceilidh band live to make up for lost gigs and get music out.
- Decision taken by Yacht Club to close. My duty to inform all instructors of this and manage SSP where needed.
- 17th March:
 - Headed into what appears to be the last day of Uni for the foreseeable.
 - Again, looked at the intricacies of the live system, and helped out my colleagues with this.
 - Headed home from this and had more fallout to deal with from the Yacht Club.
 - Continued work on the Digital Theory and MT Studio submissions.
 - Added Log to webpage.

Appendix 1: Pre-production emails.



(Fig 1)

Re: Recording - December

Me
WD SEP 26, 2019 • SENT
justsupposeband

Hey Guys,

Just firming up a few things.


- How far have we gotten so far RE booking studio time? Can we try and get in as much as we can for that 2 week period?
- To fit the 5 tracks in, we will 'budget' on using both weeks (W/B 9th Dec and W/B 16th Dec). Please note, we will not be recording on Friday the 20th December as myself and Ewan have to get back up the road for a Coostie Gig that evening.
- Can you guys record really rough demos and fire them up to me, with any notes on how you'd like certain things to sound; referring to older JS stuff or other stuff. This will help me hugely when in the studio and mixing.
- Can you guys all send through your availability in this period. Obviously the more each one of you is about, the easier it makes my life! Once I have this, I'll come up with an accurate schedule.

In the meantime, I have attached the Gantt chart for this process, with envisaged complete dates. I will keep you all up to date as I can through the process.

My (proverbial) door is always open, feel free to email me/call me with any questions at all.

Best,

Will Derries,
Audio Engineer.
(07710448418/willderries.co.uk)



(Fig 2)

SCHEDULE

Me
WD OCT 09, 2019 • SENT
justsupposeband


Hi lads,

Here is a schedule for recording. We obviously have wiggle room for bits, and we also don't have to record guitars/bass in studio, and we can do Vox separately too. I'll put together a recording plot for instruments/songs tomorrow.

Let me know if there are any issues with this. Please note that myself and Ewan need to head back to the Borders on the 20th. We can do lead Vox/ GTR stuff in the borders.

Best,

Will Derries,
Audio Engineer.
(07710448418/willderries.co.uk)



(Fig 3)

Recording Plan



 Me
OCT 11, 2019 • SENT
justsupposeband



Hi all,

Please find attached a plan for the recording (RE Instruments).

My hope is that we can track everything live, as I believe you guys use amp sims. We will still put the guitars/bass through amps if you want but likely in a different room. This will make the process quicker and less painful! Obviously, we can overdub where required, and we will do vocals separately. I know this looks ambitious but I believe it is do-able, just have to make sure the songs are tight before putting them down.

Fire me an email with any questions!

Best,

Will Derries,
Audio Engineer.
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(Fig 4)

Appendix 2: Drum recording information.

<i>Channel no.</i>	<i>Source (technique)</i>	<i>Microphone used</i>	<i>Reasoning for choice</i>
1	Kick in (close)	Shure BETA 91	To give a clear, attack heavy kick sound.
2	Kick out (close)	Sub-kick (homemade)	To supplement the BETA 91 with sub-frequencies.
3	Snare top (close)	Shure SM57	To give a punchy, tight snare sound with as little leak as possible.
4	Snare top (close)	AKG C451	To give clarity to the attack of the snare, complementing the SM57.
5	Snare bottom (close)	Shure SM57	To give a punchy sound – bringing out the body and the snares.
6	Hi-Hats (close – under)	AKG C451	To give a crystal-clear high end to the hi-hats.
7	Rack Tom 1 (close)	Sennheiser MD421-II	To give the facility for both an attack heavy and rounded hi-hat sound in the same microphone.
8	Rack Tom 2 (close)	Sennheiser MD421-II	As above
9	Floor Tom (close)	Sennheiser MD421-II	As above
10	Ride (close - under)	AKG C451	To ensure the ride cymbal – specifically the bell – was brought out and has a bright high end.
11	OH L (XY stereo)	AKG C414 - Cardioid (Stereo Pair)	To give the cymbals and overall mix of the kit a clear high end.
12	OH R (XY stereo)	AKG C414 - Cardioid (Stereo Pair)	As above.
13	Trash (trash mic)	Soup Can Mic	To add grit – specifically for use in dry pastry introduction.

14	Mono ambient (mono mic – 1m from the kit)	Audio-Technica AT4040 - Cardioid	To give an overall mix of the kit, as well as an additional depth to the kick and toms.
15	Corner (Corner mic. Facing acoustic panel in corner of room)	Shure SM57	To give an option to have an extra dimension to the sound of the kit if desired.

Fig 5 shows the drum microphone setup employed. In this photo, you can see:

- The snare top microphones, placed just above the rim to capture the sound of the drum as well as the attack of the stick.
- The two rack tom microphones are placed using the same logic, as the drums being used here sounded lovely and as such the sound of the whole drum being captured, especially by these microphones, was of paramount importance.
- The trash mic which can be seen above the two tom mics is not in an optimal position due to the fact there is two rack toms and microphone stands were not available, nor was the space, to have it positioned anywhere. Nonetheless, the desired effect was delivered, sounding as it was expected to.
- The mono microphone can also be seen positioned roughly 1m away from the kick drum, capturing a nice overall image of the drum kit, with a nice full sound to it (especially kick and toms).
- The floor tom mic is not in an optimal position either. This is due to restrictions in the drummer's setup (primarily the ride being low over the floor tom). As such the microphone was positioned to deliver slightly less body than the two rack tom microphones were intended to, however the overall sound of the drum was still very full, with a good mix of attack and body.



(Fig 5)

Fig 6 Shows the drum kit from another angle, allowing a view of:

- The XY Stereo Pair overheads. These were positioned primarily to capture the crash cymbals, and were dead centre of the kit, ensuring the whole kit was captured as evenly as possible. The request from the drummer on the day was that he wanted the drum kit to sound as wise as possible, and the XY Stereo configuration delivered that result. The XY Pair also gave a good overview of the sound and mix of the kit as a whole.



(Fig 6)

In Fig 7, another angle of the drum kit is visible, allowing a view of:

- The ride microphone. This was positioned to capture a good proportion of both bell and edge, while trying to minimize spill from neighbouring cymbals and toms, as well as the hi-hats and snare. This was achieved, along with capturing the sound of the ride perfectly. While unconventional, is certainly a technique to be used again especially in a loud, indie-rock drum tracking environment.
- The Subkick microphone was placed as close as was possible to the resonant head to ensure as much low end as possible was picked up by the microphone. Unfortunately, the kick in wasn't able to get placed within the drum itself due to the University's rules surrounding taking the drum kit apart, so the decision was made to put it as close to the batter head as possible. This worked, however there was an awareness at this stage that MIDI replacements in loud areas of songs would be required.



(Fig 7)

Fig 8 shows the drum kit from yet another angle, giving a view of:

- The snare top microphones, which are seen here from the rear, giving an insight into the angle at which they are set. This angle assists the placement of the microphones (which was previously mentioned) capture the intended mix of body and attack from the snare.
- The snare bottom microphone, which is set to be a 'mirror image' of the two snare top microphones. This microphone provided an excellent mixture of body, some attack and most importantly, the snares to really give the snare drum sound some depth.
- The hi-hat microphone, which is following the ride microphone in that it is placed underneath the cymbals. This still delivers a bright, attack heavy sound into the mix, as well as rejecting more snare sound due to its positioning. This technique shall certainly be used again, both in the live and studio domain.



(Fig 8)

Appendix 3: Guitar recording information.

For recording guitars, a combination of a Millenium DI-33 and Sennheiser e609 (see Fig 9) were used to capture a mix of the signal coming directly out of the Line 6 Helix's that the guitarists use and the sound being emitted from the amplifiers, allowing greater flexibility in the mixing process, as there were 2 sources to work with, meaning if the amp sound was unsatisfactory, the DI could be used and vice-versa.

Fig 9 below shows the microphone placement. The microphone was placed closer to the centre of the driver in the amplifier, in anticipation of the distortion that the guitarists use frequently. This placement produced a less muddy sound, as such requiring less drastic EQ, resulting in a fuller sound overall.



(Fig 9)

Appendix 4: Acoustic guitar recording information.

The acoustic guitar was recorded very simply; 1 DI from the pickup in the guitar, for which a DI33 was again utilized and 1 mono AT4040 Microphone to add detail as well as ensuring the sound of the fretboard came through in the recording. This AT4040 was placed in line with the 12th fret, roughly 1 metre from the guitar, facing towards the sound hole. The DI pickup was blended with the microphone, which ensure the acoustic guitar has body as well as clarity in the mix.

Appendix 5: Bass recording information.

Initially, the intention was to use a bass amp as well as a DI, however the amp in the studio was being repaired at the time of recording, and as such the decision was made to record with just the DI. Again the Millenium 33 DI was used for this, and this was recorded in the control room. Ultimately, this likely was a better solution as it meant that Ewan and the bassist, Olli, could discuss their opinions on bass lines as well as being able to demonstrate it at the time, which expedited the process massively.

Appendix 6: Vocal recording information.

Due to the fact vocals had to be recorded in a home studio, there were a few issues, namely; lack of microphone choice, a suboptimal acoustic environment and – perhaps the biggest issue – a lack of pop filter. Some out-of-the-box thinking was applied, and the results of this can be viewed in Fig 10.

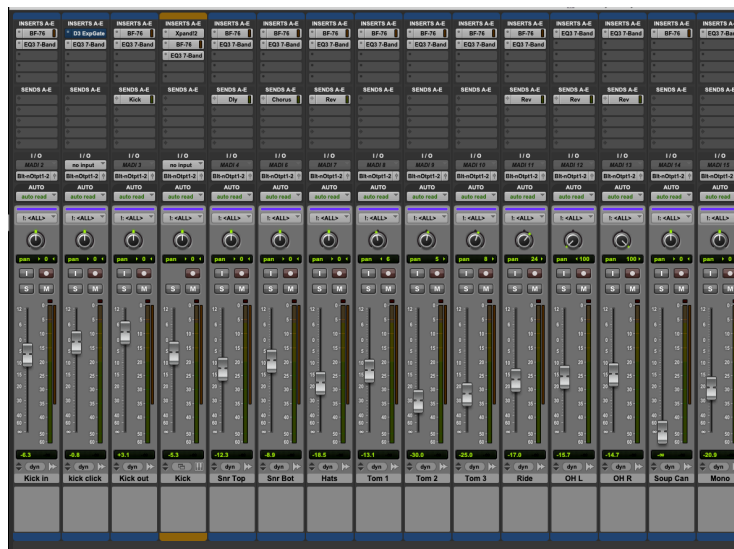
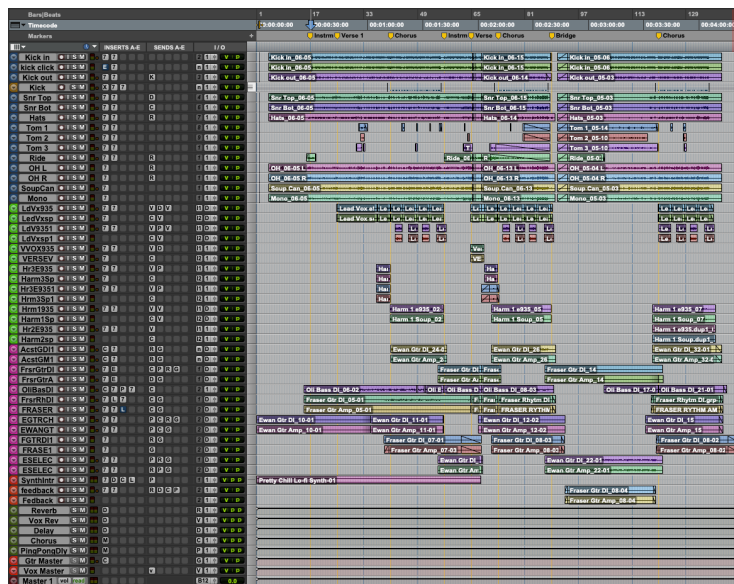


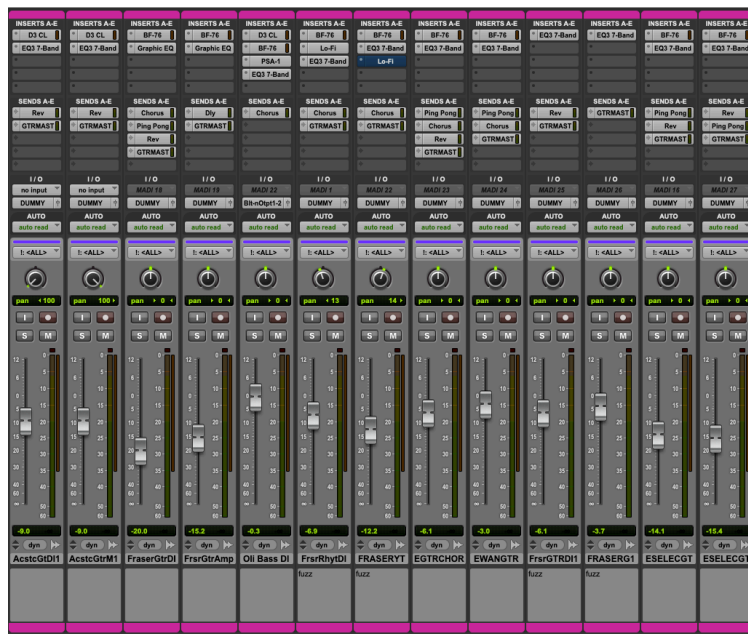
(Fig 10)

Fig 10 shows the aforementioned unconventional vocal recording technique. Underneath the sock (in place of a pop filter) is a Sennheiser e935, with a Soup Can Mic next to it. The e935, although my no means an ideal microphone for tracking vocals for an album, worked for the requirements of what was being produced. The vocals sounded clean when being recorded and sit very nicely in the mix without excessive EQ or other processing due to the microphones sensitive high-end, resulting in a pseudo-condenser sound. The soup can was used to provide a gritty sound that could easily be brought into the mix if so desired – as was done in No Cause For Alarm.

Behind the two microphones, a duvet was placed over the radiator to ensure there were as few untoward reflections as possible from the radiator. Pillows were placed on top of the duvet to try and ensure the wall did not cause any issues with regard to reflections. The corner was chosen due to the room having a slight slapback reverb present, and the corner was the easiest area of the room to treat.

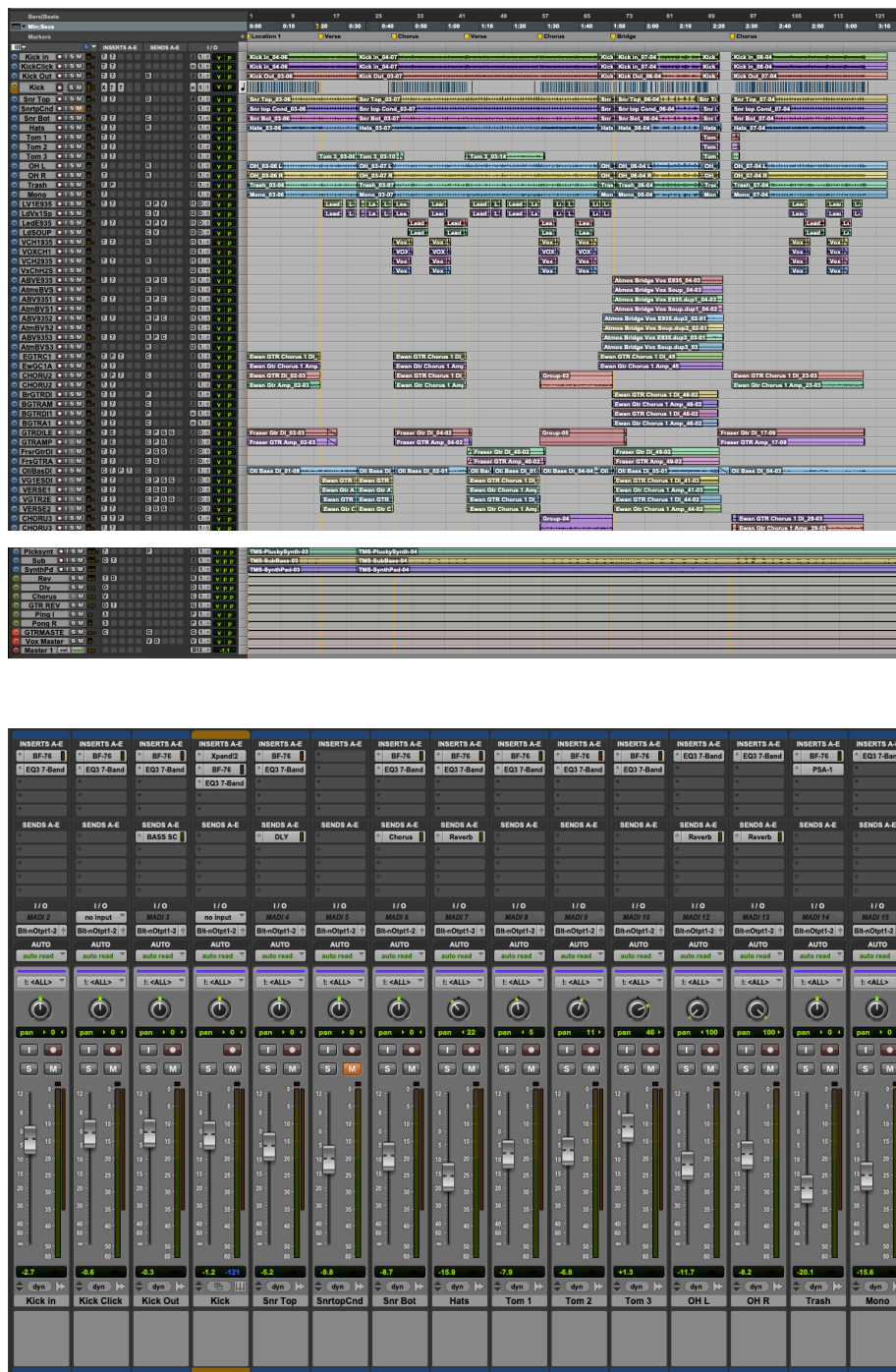
Appendix 7: Dry Pastry session screenshots.

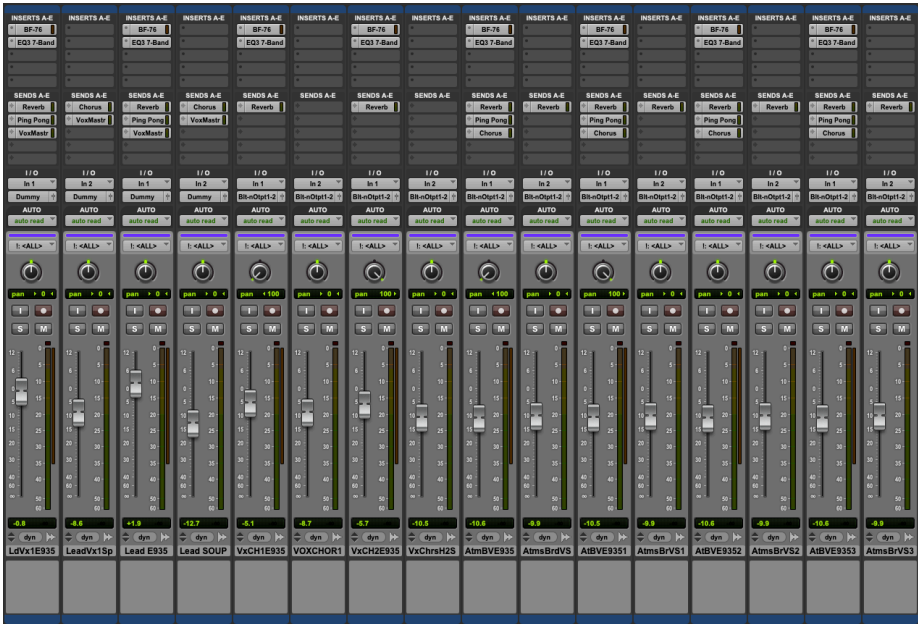




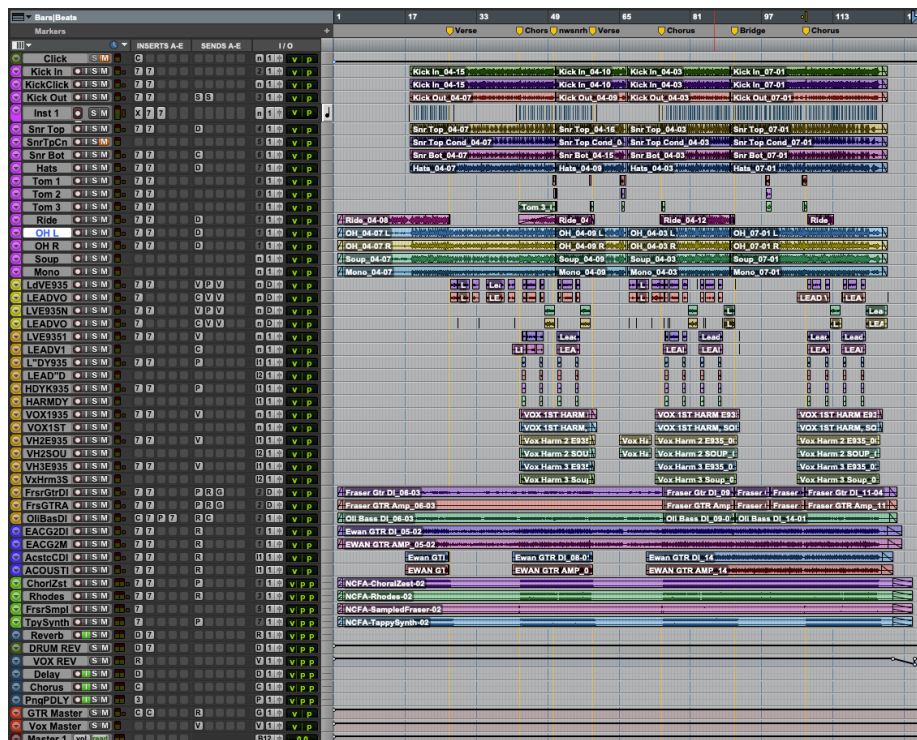


Appendix 8: Too Many 7s session screenshots.



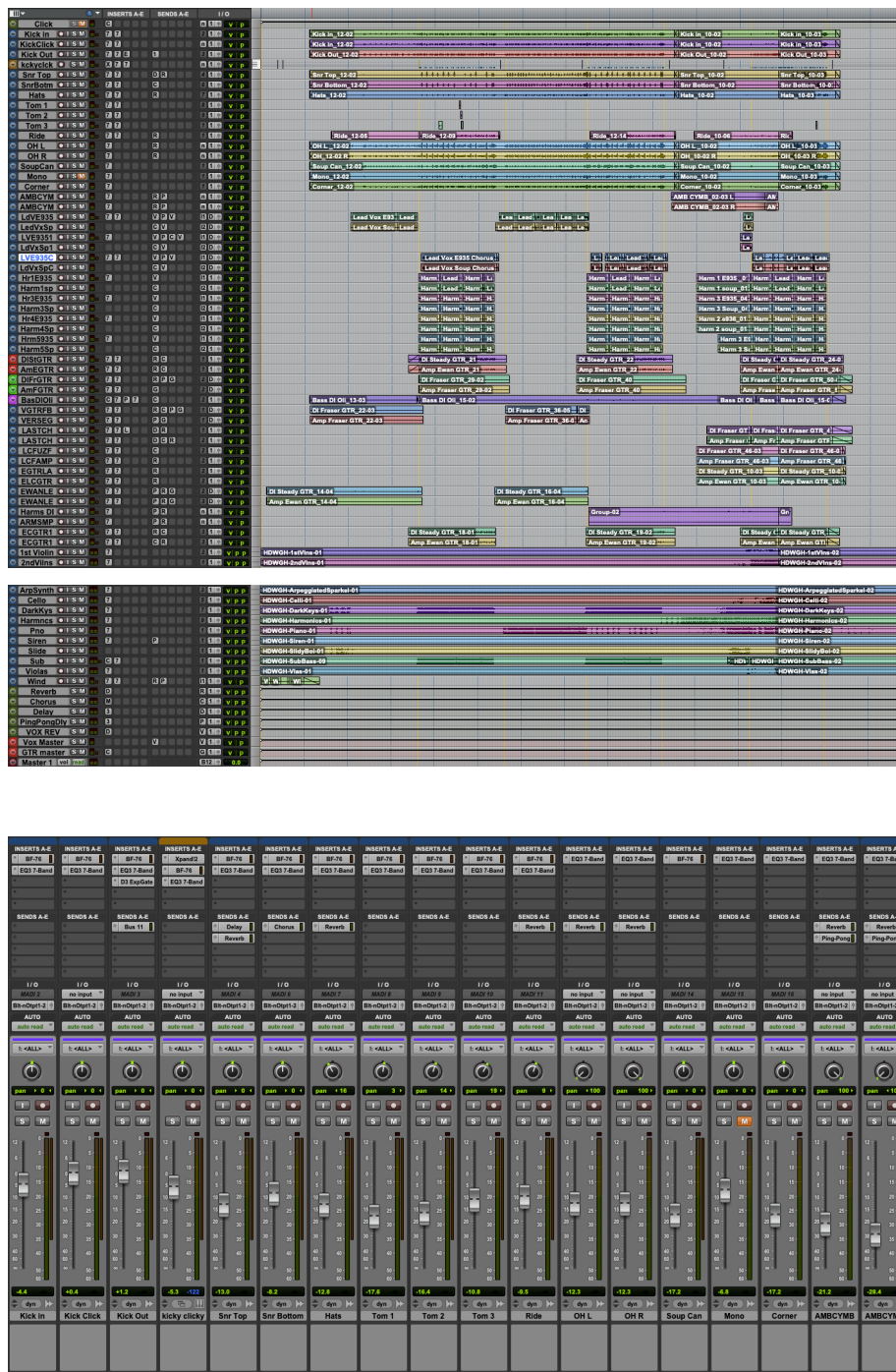


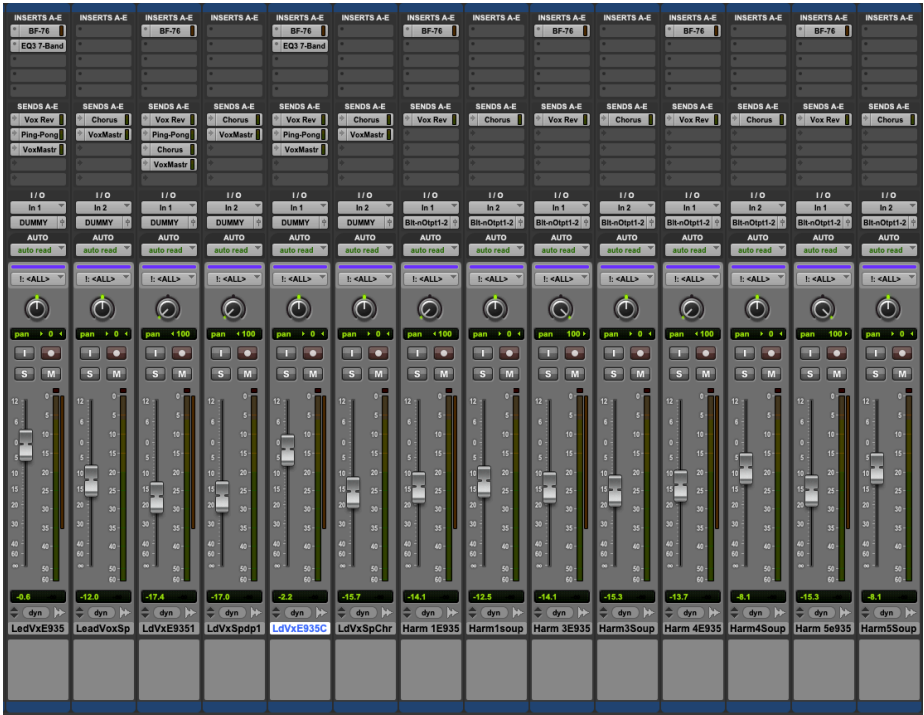
Appendix 9: No Cause For Alarm session screenshots.

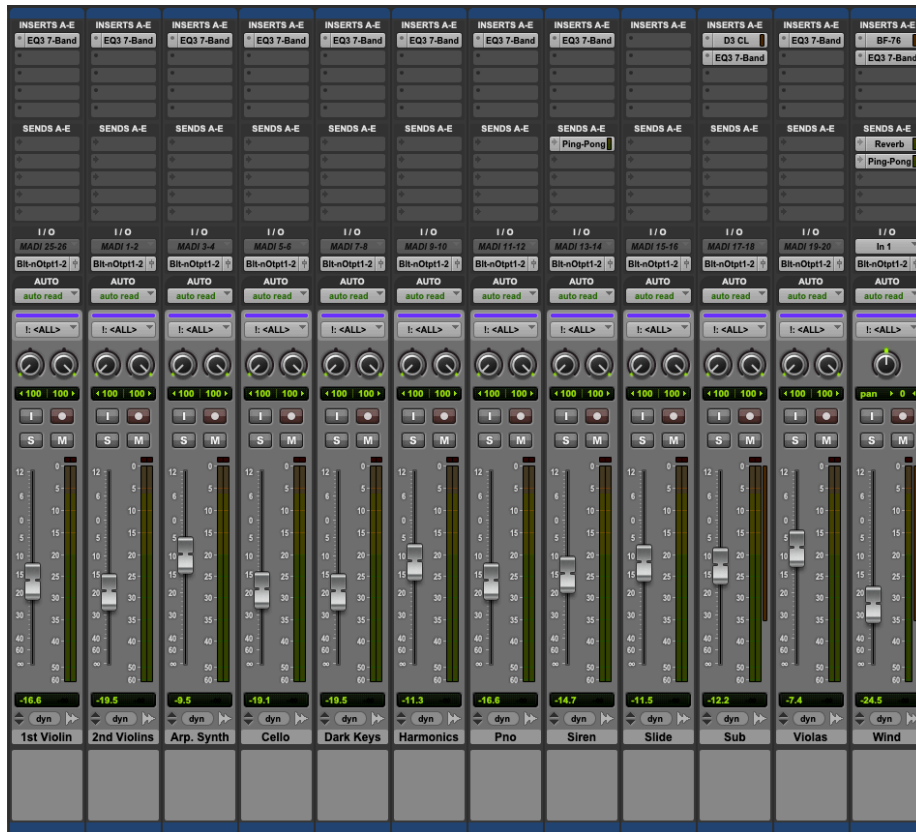


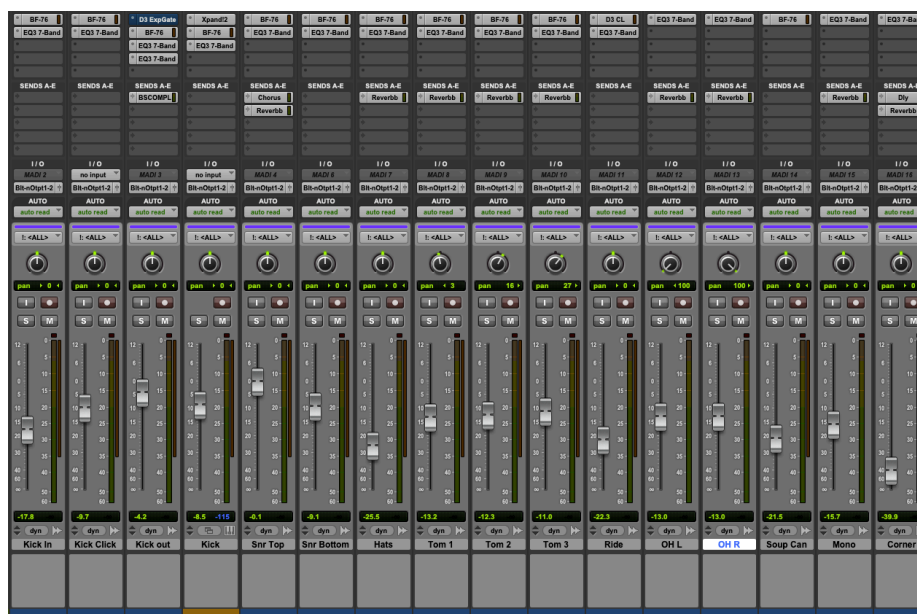


Appendix 10: How Did We Get Here? Session screenshots.

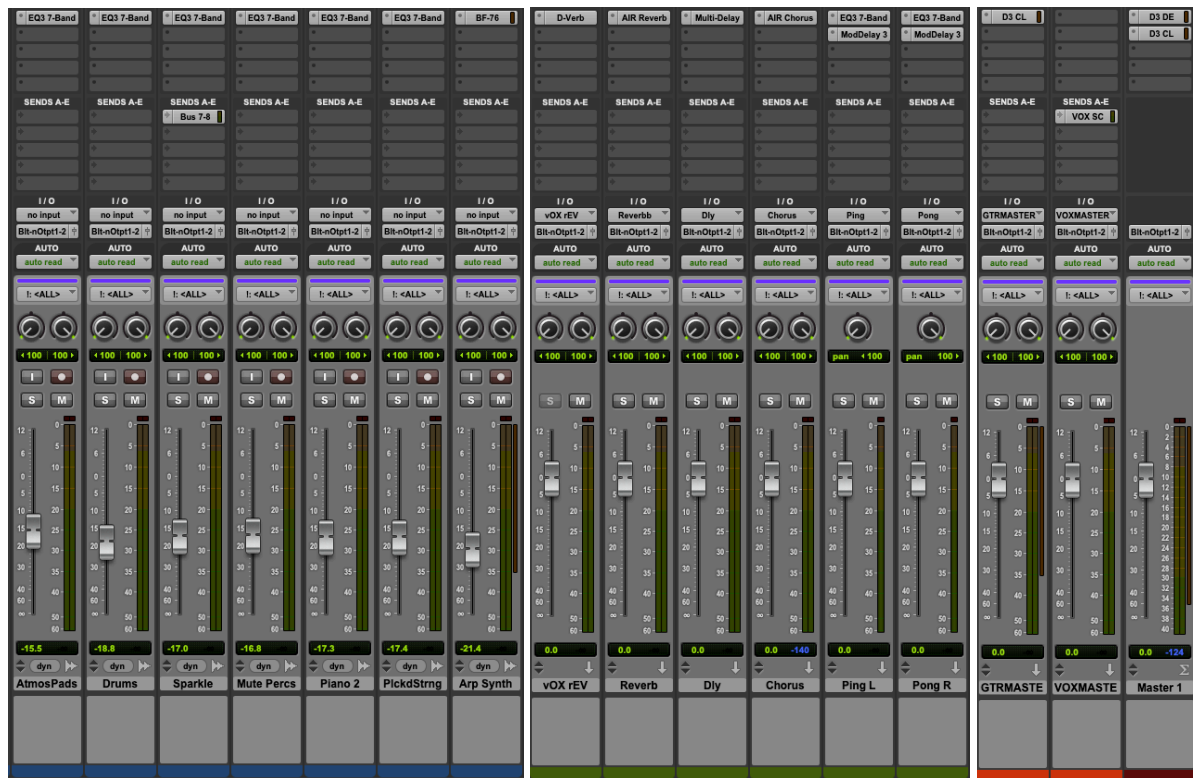












Appendix 12: Mastering session screenshots.

