

BA Creative Music Production

Professional Project

Alex Ryan

**How should a music producer/engineer's methods
adapt between varied clients?**

27/04/2026

David Christophers

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Abstract

This project aims to explore how the methods of a music producer/engineer should adapt when working with clients of varying genre, act makeup and personalities. This project will be focused on preproduction and recording engineering. While the field of music production and recording engineering are well-researched in terms of best practice approaches, examining shared and dissimilar skills/methods through practice are of interest for allowing the producer/engineer to transition between varied clients dependably as well as benefit from the learning outcomes of carrying out the productions. The approach was largely practice-based following a full production process from preproduction to mastering each with two diverse acts resulting in two finished songs. The practices were validated with surveys with the acts determining perceived success of their methods/adaptations. This process was insightful to transferable skills and methods beneficial to the producer/engineer, particularly the importance of organization and communication. It became clear that useful methods were largely determined by agreed upon roles for the producer/engineer but that expectations of the genre also contribute largely to expectations for the producer/engineer.

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Introduction

The question being investigated for this Professional Project is “How should a music producer/engineer’s methods adapt between varied clients?” The investigated methods involve a personal case study where the researcher carries out a full cycle of production with two diverse acts. Areas covered include preproduction, recording, mixing and mastering. One song will be produced each. For varied comparison, acts of different genres and act makeup were chosen, one a Pop/RnB solo act (ACT A), the second a five-piece Alternative Rock/Folk band (ACT B). Acts will be surveyed to determine success of the researcher’s methods regarding preproduction and recording stages and once more for the final mix. Delivered artefacts will include two finalised mixes and supporting documentation of the processes. For full production logs see 3-Supporting Material/Production Logs. Project focus will be on preproduction and recording engineering. Within the music industry, music producers are expected to be make informed decisions leading to the satisfaction of stakeholders. Understanding what may be expected of them allows for potentially greater success and deeper knowledge of the field. Genres and act size may also have varied expectations within their productions such as a need for session musicians or compositional skill. The literature review cover the concept of music production and areas of skill beneficial to the field, continuing by exploring skills and resources relevant to the project including client work and recording engineering and how they will inform methodology. Methodology will cover the practical stages of preproduction, recording and mixing/mastering and applied knowledge of research. Acts will be surveyed regarding the preproduction and recording phases determining success of the researcher’s methods and performance and once more after mixing. Analysis will cover results of the surveys and outcomes of the researcher’s methods through comparison of productions. This will help to determine the results within the practical study, how the researcher was expected and areas of success/failure. Within the discussion processes will be reflected on, and results interoperated. Similarities and differences across productions will be clarified and contextualized to the question. This study aims to build practical client-based experience for the researcher as a music producer within the relevant genres/act types. It aims to provide insight for how the researcher may be expected to adapt to varied acts, transferable skills and potential skills unique to the individual acts. It further aims to serve as a worthwhile case study for aspiring producers/engineers within the field of popular music.

Literature Review

Introduction: Music Producer

The music producer is considered important within the music industry; however its roles have itself adapted over time. According to Russ Hepworth-Sawyer and Craig Golding in *What is Music Production?: A Producer's Guide: the Role, the People the Process*, "Looking back to before the mid-1960s, the role of producer consisted of being a fixer (booking artists, musicians, and studios, AQR (Artist and Repertoire , plus the ultimate manager of time and resources." (Hepworth Sawyer, Golding 3) This explores the expectations for a producer within the earlier music industry, however over time it becomes more difficult to clearly outline the music producer's role. Sawyer and Golding further express "Music production over the years has become a term that refers to a multitude of different skills seemingly thrown together to create a role. However, this role has developed far beyond its understood meaning of just some 15 years ago. Therefore we can simply deduce that the role is ever evolving and emerging." (Hepworth Sawyer, Golding 3) Considering the expectations of varied skills, it is worthwhile determining which skills may be more transferable/specialized. George Martin for example, would be highly specialized in composition and musical arrangement, Rick Rubin is largely known for creative insight and Butch Vig contributes production decisions in conjunction with technical. These producers while specialised, may have shared qualities between them. Areas of research consist mainly of books by industry professionals to inform practical methods carried out. Given the requirements of delivering the artefacts, areas of focus covered: working creatively with clients, music production, recording engineering and mixing/mastering. Focuses of the project were preproduction with acts and recording with mixing/mastering being less focused. College mentors consulted in conjunction with research.

Creativity and Social Relations

When producing an artist, facilitating creativity allows the artist to deliver their best work. In *The Creative Act: A Way of Being* by Rick Rubin, Rubin discusses the concept of creativity with insights on nurturing it and one's adjusting mindsets for it. "When you accept

limitations, your range of choices is reduced. Whether imposed by design or by necessity, it's helpful to see limitations as opportunities." (Rubin 207). As a successful music producer, Rubin's points are worth exploring when working with artists, particularly as Rubin is known for his approach to creativity over technicality. This is relevant due to the nature of working closely with artists in preproduction, so considerations are important in achieving the best results and maintaining healthy relationships. Effective preproduction sets up for later stages like recording.

Furthermore, in *Unlocking Creativity: How to Solve Any Problem and Make the Best Decisions by Shifting Creative Mindsets* by Michael A. Roberto, Roberto like Rubin, explores ways of cultivating creativity. This is explored generally rather than tied to the arts which itself highlights transferable methods. Roberto explores the sciences and misconceptions of creativity along with strategies for inspiring creativity. "Taking a walk, in particular, can provide a powerful creativity boost, perhaps because it helps to unfocus our minds." (Roberto139). This is valuable when working with artists to avoid issues like burnout and foster more consistent productivity. This advice on is beneficial to the researcher as well as the acts in maintaining focus and keeping an expected degree of comfort.

Recording Engineering

Recording engineering is also important to a production. Informed engineers can make and carry out decisions to best serve the production's goals. Dependable engineers can in hand foster creativity and performance through achieving envisioned sounds and prevent technical difficulties from stifling the process. *The Recording Engineer's Handbook* by Bobby Owsinski is beneficial to this. 'There's no right way to mic an instrument, but some ways are more accepted than others, and therefore, they become a "standard." Whenever possible, I've tried to provide a high-resolution photo or diagram of a described miking technique' (Owsinski 7). This practical advice is useful in delivering commercially viable recordings and learning why some methods are considered standards. If there is no universal way to record, then deeper understanding of the study allows one to implement informed methods with greater confidence. This allows the researcher to more competently achieve desired sounds for acts and adapt through informed practices.

Modern Recording Techniques by David Miles Huber and Robert E Runstein is another valuable resource regarding recording. There are explanations of recording techniques as well as deep coverage of sound physics. This provides more key information to achieving results while meeting professional expectations. “The goal of this book is to serve as a guide and reference tool to help you become familiar with the recording and production process. When used in conjunction with mentors, lots of hands-on experience, further reading, Web searching, soul searching and simple common sense.” (Huber and Runstein 2-3). The theory and techniques serve as a basis for practical tasks carried out and allow greater maneuverability when recording. As advised, the source will be paired with “hands-on” experience and mentorship.

Music Production: Study and Practice

As explored previously, music production is an evolving field so generalized accounts at what music production involves is beneficial to aspiring producers. In *The Art of Music Production: The Theory and Practice*, Richard James Burgess describes music production as “The technological extension of composition and orchestration. It captures the fullness of a composition, its orchestration, and the performative intentions of the composer(s).” (Burgess 5). Burgess explores what’s expected of a producer along with the different styles of producers. “The producer’s singular responsibility is to make a successful record in terms defined by the stakeholders. The stakeholders might include one, some, or all of the artist, the label, the management company, and the producer.” (Burgess 134). Due to differing explanations of a producer’s responsibilities, exploring different areas involved allows one to position themselves more in line the client expectations of the producer.

Further exploration into music producers can be found through *The Music Producer’s Handbook* by Bobby Owsinski. Owsinski provides guides on effective production processes, such as preproduction and recording plans. This is very practical when producing for an artist. “Almost always, the more time you spend in preproduction, the smoother the recording will go. In preproduction the songs are chosen, arrangements are worked out, and parts are learned so well that the only thing to concentrate on during recording is the execution.” (Owsinski 93). These sources on music production allow a deeper understanding of the

possible roles. This limits the potential difficulties encountered allowing appropriate measures to be taken.

Latter Stages: Mixing and Mastering

Mixing includes balancing tracks, tone shaping and spatial effects like reverb. It can be crucial in a production being seen as commercially viable. Planning out with stakeholders how the song should mix can avoid confusion for the mixer and prevent disappointment with direction taken. Due to high cost of studios many mix within home studios using digital audio plugins. The resource *Mixing Secrets for the Small Studio* by Mike Senior explains best practice methods for mixing with these restrictions. “If you can get every important sound clearly audible and at an appropriate level throughout the duration of the mix, then the battle’s mostly won.” (Senior 132). While project focus is not on mixing, the process will provide insight on its role to a production. Mixing will be completed in a home studio; therefore source is beneficial.

Mastering is the final stage before distribution. Mastering ensures tracks are comparable commercially regarding loudness, overall dynamics and timbre. It is crucial that a mastering engineer does not “undo” the work of the mixer and follows the wishes of stakeholders. *Mastering Audio* by Robert A. Katz is noteworthy source. “Mastering is the last creative step in the audio production process, the bridge between mixing and replication (or distribution).” “Mastering engineers lend an objective, experienced ear.” (Katz 2). While mastering is not a focus, as with mixing it will clarify expectations in concluding a production.

Validating Results

Production success could be assessed by the following methods: payment, sales, accolades, recurring work relationships. Due to the social and practice-based nature of the project, results would be validated through qualitative surveys which acts will complete regarding the production. The Likert Scale model would be used to assess the nuanced views of acts. Elizabeth Mohn’s article *Likert Scale*. Will be examined and lecturers consulted regarding the

survey. “Respondents choose one of the answers in the horizontal scale to show their feelings and attitudes about statements or questions presented by researchers.” (Mohn)

These areas of study provide the researcher with tools and knowledge of best practices in leading the productions from start to finish. Many sources are from industry professionals making them valid for the practical work. Through deeper understanding of the fields involved in the production process, the researcher will be more prepared in adapting to the needs of acts across all stages, leading to a more successful and fulfilling production. Assessment of the production allows for personal evaluation and future improvement.

Methodology

Introduction

The methodology for this project was largely practice based. The researcher would out 2 separate productions of one song each with Act A and Act B following the stages of preproduction, recording, mixing/mastering and surveying. Surveys results would be qualitative determining success of the researcher's methods from act responses. Two surveys would be carried out, one prior to mixing evaluating preproduction and recording stages as these were the focus of the study. A final survey would be carried out after mixing for closing thoughts on the song mixes and if further adaptation occurred. Survey results and practical processes would be analysed to determine areas of success and identify comparative adaptations to answer the research question within the context of the study. Extensive logs were kept during the practice stages, (see 3-Supporting Material/Production Logs.)

Methodology - Preproduction

Preproduction involved working on songs with both acts and making creative and technical decisions before recording. As advised by a mentor a creative relationship was established with acts. Interviews were carried out with acts to determine the desired roles for the researcher, intentions of the songs and musical influences (See Production.Log.A.pdf, pp 4-7. Production.Log.B.pdf, pp 2-7.) This determined how the researcher could expect to adapt. In *The Music Producer's Handbook* Owsinski highlights this. "This is the information that you need to help attain the artist's vision. It gives you a common point of reference" (Owsinski 94).

Following this, researcher's roles were established. Context for the songs and acts were clarified. Project spreadsheets, shared drives and production logs were made for tracking the project (See 3-Supporting Material/Pro.Project.Spreadsheets.xlsx, 3-Supporting Material/Act.Shared.Drives) Schedules of acts and the researcher were compiled to aid meeting arrangements. Meetings and rehearsals were planned and carried out to work on songs, explore musical references and plan for recording.

For Act A, to coincide with the expectations of RnB/Pop, the researcher composed a beat for them in Ableton, commonly used within the genres. The beat was composed with genre expectations including programmed drums. A short keys sample was spliced as an original element. The source *Making Beats: The Art of Sample-Based Hip-Hop* By Joseph G.Schloss justified this decision due to prevalence in RnB and Hip-Hop. Ideas from the act such as palm muted guitar through a reference and electric bass were implemented.

For Act B, a song demo was sent to the researcher. Notes were taken regarding the researcher's initial thoughts and ideas. Areas of improvement were explored. Act B expressed preference for recording live but wanted to sync up better rhythmically and record natural studio reverb. This informed focuses in recording preparations.

For both musical references were chosen, e.g. drum references, for clear direction on sounds. Recording methods and equipment of references were researched. Producers and engineers were contacted. References were analysed using plugins such as MAnalyzer for frequency content, Youlean Loudness Meter for dynamic behaviour and MStereoScope for spectral behaviour. Meetings with college mentors and Rubin's words influenced these methods. "We can only tell where something is in relation to something else. And we can only assess an object or principle if we have something to compare and contrast it to." (Rubin 113) (For reference research see Act.A.Reference.Research.pdf and Act.B.Reference.Research.pdf)

Act A wanted a female singer for a verse, so one was arranged, sharing the demo and explaining the role. Feedback and ideas were given on Act A's lyrics and topline melody. The theme of the song was decided. This writing involvement was not desired for Act B. Techniques mentioned by Burgess aided collaboration, such as Brian Eno's "Oblique Strategies". 'you choose a card if you are unsure what to do next. It might advise you to "Consider different fading systems" or "Remove specifics and convert to ambiguities."' (Burgess 18)

For Act B a tempo map click track was made in ProTools based on the demo. This was to adapt to the recording live while helping them "sync up". It was shared and practiced to. Plans were made to utilize Sun Studio's live room ambience with control through utilizing

live room ambient microphones, booths, DI's, re-amping and headphone recording. This would allow control over of ambience while still achieving it. Rehearsals were attended with microphones set up according to recording plans informed by references with photos taken for notes. Act B considered performing live together as part of who they were. Roberto quotes Dave Grohl on this "Being a musician should be, you know, not to really force it so much...just kind of let it happen. That's the idea, I think, is to just be yourself." (Roberto, 59). Adaptation to these preferences may be necessary when held to importance.

Mix diagrams were made for acts. These included prominence diagrams ranking elements by importance, FBLR (front, back, left, right) diagrams for spectral placement and dynamic mountain range diagrams for overall dynamics. This gave direction and clarity to intentions. Detailed recording plans were made, shared and booked across task specific days. Preproduction concluded when song ideas were refined and plans were completed for recording. (See mix diagrams at 3-Supporting Material/Mix Diagrams)

Methodology - Recording

Recording was another project focus where production plans would be implemented while allowing room for new ideas. Research sources, college tutorials and mentor advice guided the process. Studio 2, Studio 1 and Sun Studios were used. (For recording plans see Act.A.Recording.Plans.pdf and Act.B.Recording.Plans.pdf)

The studio manager was contacted for information on broken equipment and the ProTools I/O to prepare sessions. ProTools sessions were organized including colour coding tracks, grouping, setting up headphone and effects sends. Channel lists were made including recording channels, headphone sends and monitoring allocation. Videos and tutorials on the studios were studied.

With Act A many parts were recorded from home, such as their vocals, the researcher's guitar and bass parts and MIDI elements. This was due to the genre not requiring as much studio work. Ideas were recorded early to be re-recorded for timing/timbral fixes. A synth line was recorded with the act in a pod. A desired organ sound was achieved on a Behringer Pro-800. Vocal harmonies and ad libs were explored and recorded with a Warm Audio WA-

47jr with a pop shield. Huber includes this method when listing ways to avoid plosives “To place a blast/pop shield between the artist and the mic” (Huber 124)

Act A’s collaborator was recorded in Studio 2’s booth for a dry female vocal, common to the genre. A U67 was used for valve smoothing effect. Headphone mixes were setup to liking to aid performance. Punch-in vocal recording was utilized to the collaborator’s preference. ProTools shortcuts and iterative saves were studied and used for efficiency. Ideas for developing the vocal line, harmonies and doubles were carried out. A comp was completed for listening. (See Analysis/Act A/recording)

Act B involved more detailed recording with the band. Tasks were split over three days as: Day 1- Live tracking, Day 2 - Vocals/Guitar Overdubs/Violin, Day 3 - Extras/percussion. Extensive channel lists were made. Outboard pre-amps were used to adapt to equipment failure and act curiosity. On Day 1 the band were tracked instrumentally live to achieve the desired intention. The tempo map click was tested to aid timing. Guitar amps were miked in booths, bass was DI and the drummer was in the booth with open doors. Everyone wore headphones and guitar DI’s were used. This was to avoid audio bleed while keeping the live feel. 2 sets of drum ambient mics were used for variation. A Blumlein pair far and XY pair near. “The ambient sound of the room is a big part of the drum sound. Don’t overlook using room mics where possible.” (Owsinski 206)

For Act B Day 2 overdubs including rhythm guitar, vocals and violin. Guitar was recorded in the live room for ambience and tighter performance. Vocals were recorded in the live room largely punched in with an AKG C12 tube condenser and pop shield as the singer expressed interest in a “warm” condenser and room ambience. Water was provided for singers and encouragement/advice given where necessary. Violin was recorded with a Coles 4038 according to a Steve Albini video as he recorded the violin reference. Ideas for harmonies were tested. Vocals and violin were overdubbed for clear separation, in *The Music Producer’s Handbook* Owsinski says regarding this “If a producer is doing his job correctly, each overdub is finely crafted to complement every other musical part of the song.” (Owsinski 141)

For Act B Day 3 involved re-amping rhythm guitar for better reference matching, recording a planned guitar overdub to support a riff and percussion to fill out the track. Studio One was

utilized and studied before. An acoustic guitar part was recorded by the researcher to suggest to the act. A tambourine and a solo section re-amp were carried out for added variation. (See Analysis/Act B/recording)

Methodology – Mixing/Mastering

Mixing and mastering was carried out to close off the production. Both songs were mixed and mastered using digital audio plugins to agreed diagrams and references. Songs were mixed using headphones and nearfield monitors for accurate translation. EQ was used to adjust timbre to references and limit masking through attenuation. Mix diagrams from preproduction were followed to acts' intentions. Senior advised using headphones "Headphones also serve an additional practical purpose, because their sound isn't affected nearly as much by your monitoring environment." (Senior 46). Editing included noise reduction on guitars, clip gain to even clips and clip trimming to prevent masking. Compression was used to reduce peaks, balance performances and shape tone. Parallel compression was used for Act B to enhance drum ambience. With advice from a mentor, both tracks had a "shared room" reverb to blend tracks while panned guitars had separate reverbs panned for directionality. Saturation was used on tracks like bass to enhance reproduction on smaller speakers, Senior speaks of how this can enhance recordings. "I'm frequently amazed by how effectively you can remodel or enhance a lackluster track simply by browsing a few different distortion plug-ins, choosing your favorite, and then adjusting the drive to taste." (Senior 226)

Mix versions were shared with acts for feedback to guide the process. Act A's was mixed in Ableton while Act B's was mixed in ProTools, adapting to the different software. Act B's mix included guitar volume automation for louder sections to enhance dynamic changes. Act A's mix had fades in and out to aid the softer tone of the song and Act B's mix included recordings of the band laughing and talking to enhance the live feeling and add personality.

Mastering was completed as an end point for the production to examine how the songs would perform at this final stage. Katz' methods was consulted for best practice technique. Overall references for Act A and Act B were used as a target for LUFS and roughly for dynamic range due to act satisfaction with them and similar genre expectations. Methods involved

high-passing inaudible sub to increase level, minor tone shaping EQ, parallel compression for perceived loudness and bus compression to reduce peaks before reaching the limiter. Katz explores techniques including these, speaking of parallel compression he states; “For example, if the compressor and the dry signal are mixed equally, the distortion is reduced by 6 dB (one half), compared to using the compressor alone.” (Katz 102)

Methodology – Surveys

Two qualitative surveys were carried out with the acts. One following the recording stage to evaluate preproduction and recording along with the performance of the researcher’s methods and adaptations. The second followed the mixing stage to conclude acts’ satisfaction with the final song and how previous stages informed the mix. This mode was chosen as the practical case study benefitted most from the feedback of participants. Lecturers were contacted for advice on survey content and the resource *Likert Scale*. By Elizabeth Mohn guided the survey system.

Survey results were collected online with Forms and analysed. Survey 1 aimed to assess the researcher’s performance, act level of satisfaction and suitability of chosen methods. Survey 2 assessed how previous stages informed the mix, overall satisfaction and performance of the researcher. Results would be compared. (See Appendix A and B or Analysis/surveys for results)

Conclusion

The methodologies carried out were informed by research sources and mentor feedback. It was largely practice focused and most prominent in preproduction and recording. Surveys allowed for the acts’ perspectives to guide the concluding results of the researcher and effectiveness of their methods.

Analysis

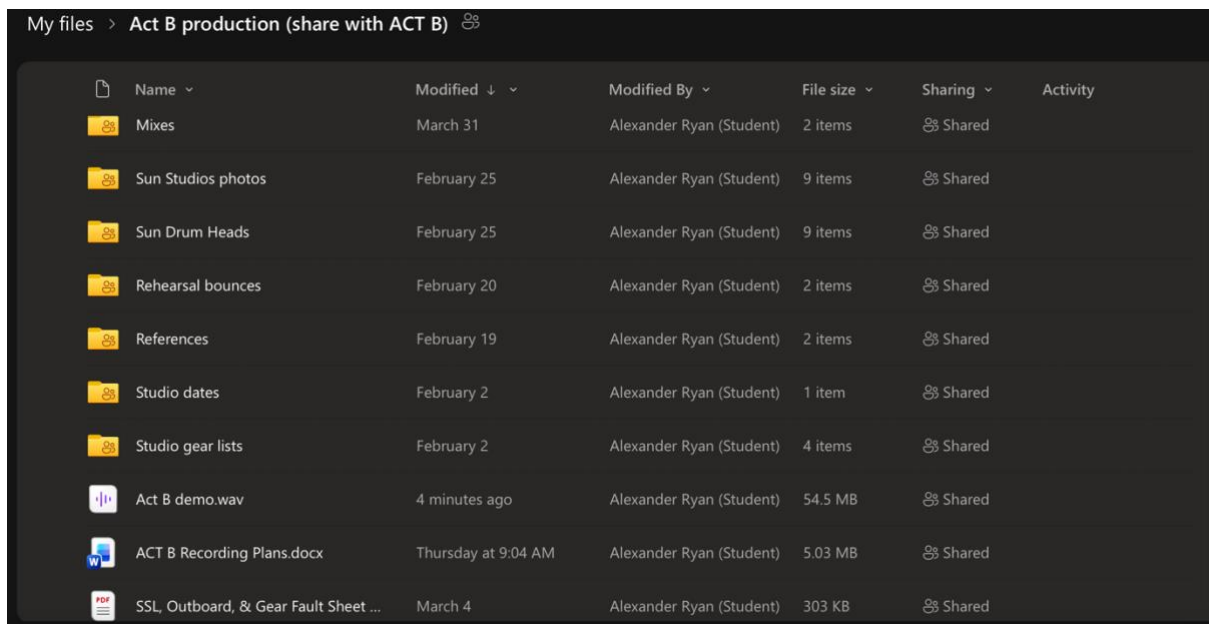
Introduction

Results of project methods will be analysed here; it will involve comparisons between the two productions processes from preproduction to mastering determining similarities and differences followed by comparisons of survey results to determine success of the project.

Preproduction

For Act A scheduling and planning was successful. Regular meetings were carried out and communication was to a high standard. This aided the process. With Act B there were difficulties scheduling rehearsals between everyone as communication from some members was lacking. Despite this two in person rehearsals were carried out with extra online meetings. Reasonings for lack of rehearsals included college, work and locational differences indicating the large act size affected planning. See Figure 1 for Act A's spreadsheet and Figure 2 for Act B's shared Onedrive.

(Fig.1, above, Act A scheduling sheet, see 3-Supporting Material/Pro.Project.Spreadsheets.xlsx)

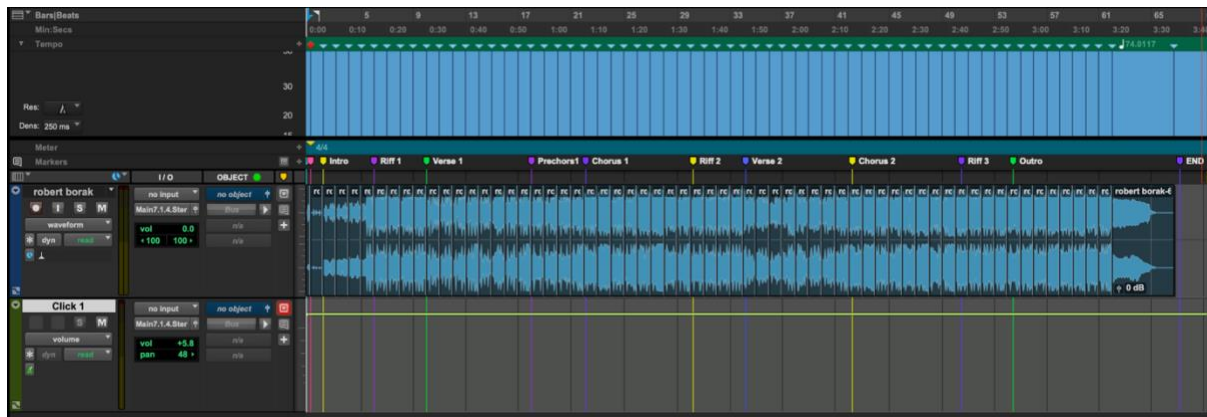


(Fig.2, above, Act B shared drive, see 3-Supporting Material/Acts Shared Drives)

For Act A the researcher's roles had a focus on composition and instrumentation due to creating the beat, they also expressed openness to any input. Adjustments to their lyrics were made and approved which aided the song. Exploration of vocal harmonies and topline melody were effective. For Act B role expectations differed, contribution to lyrics and arrangement weren't desired, more focus was on recording preparation and recording idea generation. More specific preferences such as recording live and incorporating ambience were adapted to. Both acts expressed satisfaction with roles carried out without difficulty. This indicates prior research into relevant areas of research was beneficial. See Figure 3 for Act A lyrical adjustments, Figure 4 for Act B tempo mapping

Original	My Adaptation
<p>Verse 1 All of these old ghosts hanging around I see right through their skin it gets me down So, I hide inside my room with all my sounds Wish I could get off the ground</p> <p>Pre chorus 1 Say I don't wanna be the one again But I know deep down I do Wanna amputate my cold shoulder Start again anew Breathe some life into these lungs And feel I'm understood But the question hangs around Is there somebody who would? (yeah)</p> <p>Chorus 1 Said I'd take my time, but you're stuck in my mind But if I go take flight, will you cast me aside? All the healing's done, I say that all the time But am I driving blind? It's enough to make me cry</p> <p>Said I'd take my time, but you're stuck in my mind But if I go take flight, will you cast me aside? It's either take that jump, or live a lonely life</p>	<p>Verse 1 All of these old ghosts hanging around Your silhouette deflects me to the ground So I'll hide away and hope I'll soon be found. Now could I be honest?</p> <p>Pre chorus 1 Say I don't wanna be the one again But I know deep down I do Wanna drown out all this hesitance And start again anew Breathe some life into these lungs And feel I'm understood But the question always brings me back Is there anyone who would? (yeah)</p> <p>Chorus 1 Said I'd take my time, but you're stuck on my mind But if I go take flight, would you cast me aside? All the healing's done, I say that all the time But am I driving blind? But am I driving blind?</p> <p>Said I'd take my time, but you're stuck on my mind But if I go take flight, would you cast me aside? You either take that jump, or live a lonely life Live a lonely life, ooh/mmm (humming) yeah</p> <p>Verse 2 (Space for potential collaborator)</p>

(Fig.3, above, Act A lyrical adjustments, see 3-Supporting Material/Production Logs/Act A.pdf, pp. 20 – 21)

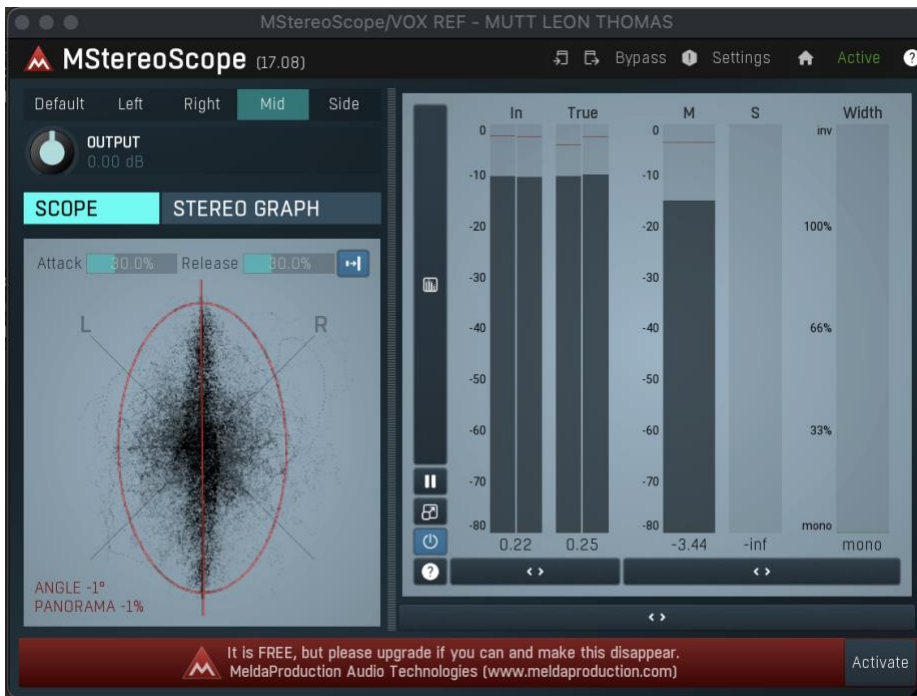


(Fig.4, above, Act B tempo mapping, see 3-Supporting Material/Production Logs/Act B.pdf, pp. 15 – 18)

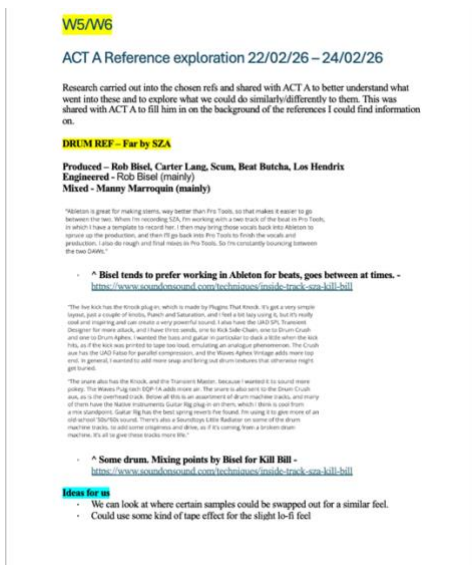
For both acts utilizing references proved useful. References were approved by both acts. Some references had significant recording documentation whereas others had little to none, making achievement more challenging. Research contributed to decisions made for agreed sound direction and recording. Audio plugins including MMultiAnalyzer, Youlean Loudness Meter and MStereoscope provided effective analysis of reference. These analysis methods were advised by the allocated mentor and validated through readings from Owsinski and Rubin highlighting importance. Figure 5 shows Act B's rhythm guitar frequency content. Figure 6 shows spectral isolation of a vocal reference Act A. Figure 7 shows Act A reference research. Figure 8 shows Act B reference research



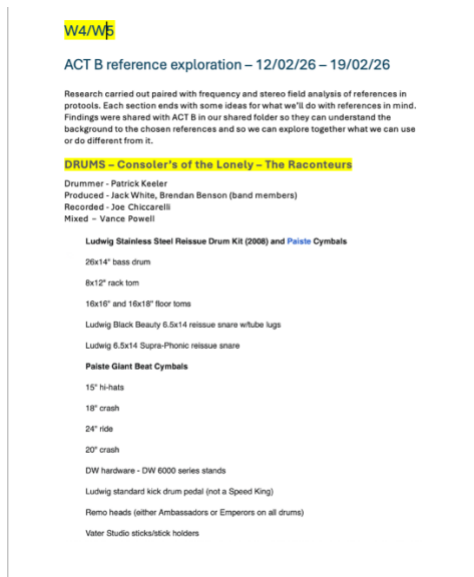
(Fig.5, above, Act B reference frequency analysis)



(Fig.6, above, Act A reference spectral analysis/isolation)

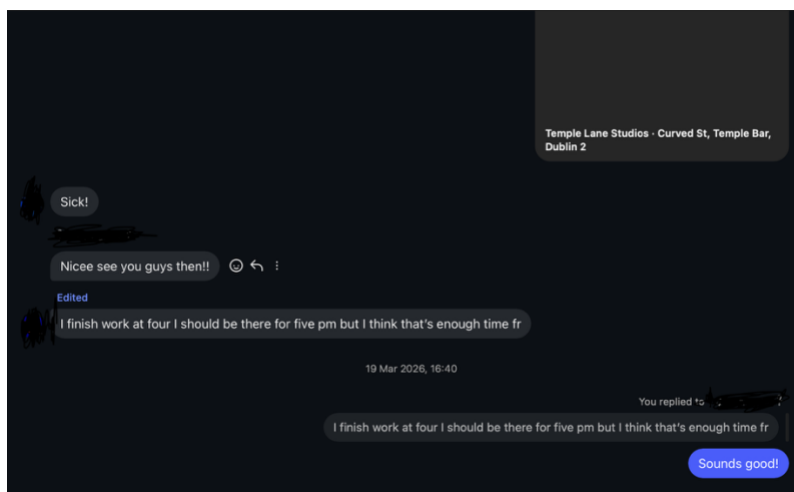


(Fig.7, above, Act A reference research, see Act.A.Reference.Research.pdf)



(Fig.8, above, Act B reference research, see Act.B.Reference.Research.pdf)

With Act A an initial collaborator option didn't return contact, however a second option was found which was arranged and planned successfully. Details on the song, up to date demos and time to write were provided with recording plans made to record her. Initial plans falling through forced a change in direction however the following effort proved successful as adaptation to changes was demonstrated. Owsinski highlights this in *The Music Producer's Handbook* "If the lead singer is unavailable for several of the planned lead-vocal overdub days, the producer has to reschedule them and put something else in their place to stay on schedule." (Owsinski 33)



(Fig.9, above, Act A correspondence with collaborator)

The two DAWs used across productions and the three different studios scheduled to record in were studied effectively. Sessions were set up ready to record for effective time management.

Detailed recording plans were agreed upon and arranged prior to recording. For Act B extensive plans were split across three days. Clear channel, gear lists, recording order, routing and order of events were shared effectively allowing clarity on decisions. Last minute changes were expressed by the act so adaptation needed to be made to facilitate this where possible. This detailed planning was stressed by Owsinski in *The Music Producer's Handbook* "Preparing for the recording session requires a great deal of planning and choosing between options that only you, the producer, can do." (Owsinski 103) In contrast Act A required far less. This was in part due to elements being recorded from home and less prevalence on live instrumentation or studio ambience. Figure 10 shows Act B's recording plans, Figure 11 shows Act A's highlighting difference.

DAY 1 CHANNEL LIST

CHANNELS THAT DON'T WORK?? : 7,9,10,12,13,16, 31
Shane says: fault sheet most recent, 7, 9, 16, 31.

Stage box input	Microphone	Desk input channel	Neve input
17 (drum booth)	KICK IN - E902	1	
18 (drum booth)	KICK OUT - D112	2	
19 (drum booth)	SNR T - SM57	3	
20 (drum booth)	SNR B - C451 48V	4	
21 (drum booth)	RACK - MD421	5	
22 (drum booth)	FLR TOM - MD421	6	
23 (drum booth)	HI-HAT - C451 48V	X (7 preamp dodgy)	1
24 (drum booth)	OH L (DRUM PERS) - UE7 48V	X (8, use neve)	2
25 (drum booth)	OH R (DRUM PERS) - UE7 48V	X (9 preamp dodgy)	3
26 (drum booth)	XY L - KM184 48V	10	
27 (drum booth)	XY R - KM184 48V	11	
1 (live room patch)	BLUM L (facing kit) - RB4	12	
2 (live room patch)	BLUM R (facing kit) - RB4	13	
28 (drum booth)	Talkback drummer - SMS8	14	
29 (drum booth) patched from 1 in bass booth, bottom row	Patch 1 - Bass DI 48V	15	
3 (live room patch)	K DI PRE 48V	X (16, preamp dodgy)	4
4 (live room patch)	K DI POST 48V	17	
33 (guitar booth)	K Amp - 121	18	
34 (guitar booth)	K Amp - SM57	19	
5 (live room patch)	D DI PRE 48V	20	
6 (live room patch)	D DI POST 48V	21	
22 (CR CHANNEL PATCH)	CR TALKBACK	22	
35 (mold booth)	D Amp - C414 (use pad) 48V	23	
36 (mold booth)	D Amp - 403B/57	24	
7 (live room patch)	K VOX/TB - SM7B	25	
8 (live room patch)	VIOLIN DI 48V	26	
1 (live room patch)	VIOLIN - Left RB4 (Move from amb setup)	12 (ALREADY PLUGGED)	

(Fig.10, above, Act B recording plans, see 3-Supporting Material/Analysis/Act B/preproduction/Act.B.Recording.Plans.pdf)

Studio planning - ACT A 15:30-21:30 - Studio 2

Task - Vocal additions, Feature vocal recording

Studio manager gave I/O, no hardware issues

Protocols session prepared. Stems bounce of ableton tracks bussed. For balance adjustments.

UE7 with pop shield in dead booth, dry vocal. (notes on bussed tracks in protocols session)

Act A extra bits first, at bout 17:00 Collaborator will arrive. Collaborator's verse priority.

Driving Blind Channel list 09.04.26

Channels

15 - VOX MIC - UE7 (NO 48V)

Desk allocation

1/2 - DRUMS
2 - BASS
4 - L VOX MAIN
5/6 - L VOX HARM
7/8 - GTR BNY
9/10 - GTR CHRS
11/12 - SYNTHS
13/14 - HEST

15 - L VOX 1
16 - L VOX 2
17 - L VOX 3

18 - S VOX 1
19 - S VOX 2
20 - S VOX 3

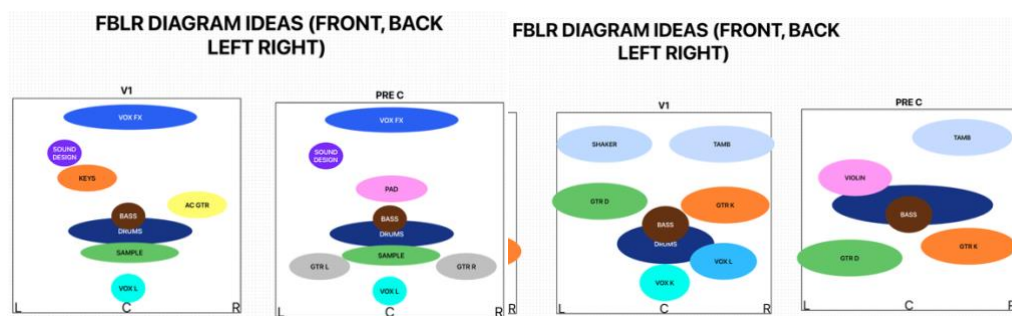
21/22 - VOX VERR
23/24 - VOX DELAY

25 - CLICK

*channel list

(Fig.11, above, Act B recording plans, see 3-Supporting Material/Analysis/Act A/preproduction/Act.A.Recording.Plans.pdf)

Mix diagrams, as recommended by the assigned mentor, allowed for discussion and visualisation of song intentions. Some Act B members didn't provide feedback on them. This could indicate a lack of understanding for this methods. A point of contrast would be Act A and B's FBLR diagrams. Act B's mix start more centered and is widened in the chorus whereas Act B's are generally wide. Both songs had prominent vocals and drums while guitar was very prominent in Act B, likely due to the heavier genre. See Figure 12 and Figure 13 for direct FBLR comparison. (See a more detailed comparison in 3-Supporting Material/Mix Diagrams/Act A + B Mix diagrams comparisons.pdf)



(Fig.12, left, Act A FBLR. Fig.13, right, Act B FBLR)

Recording

Recording highlighted many differences between acts. With Act A many elements were recorded from home with the studio reserved for collaborator vocals, a synth line and ad libs. This allowed easy fine tuning of recording with room for errors. Contrary to this, Act B's recording process was largely carried out within the studio. This worked better in utilizing desired gear, booths and studio acoustics but required more preparation. (For recording photos see Analysis/Act A/recording. Analysis/Act B/recording)

With Act A, instrument parts recorded down from home during preproduction were re-recorded to hone timbre and timing. Preproduction decisions and references aided recording allowing adjustments and experimentation. This method allowed for the mix to come together more quickly. With the bass there was some struggle in the researcher achieving a desired tone, this in hindsight may be due to the style of PJ bass, aside from this DI guitars performed well. Figure 14 shows bass used to record direct, Figure 15 shows the guitar recorded direct.



(Fig.14, left, Act A Harley Benton PJ-75 VW. Fig.15, right, Act A Fender Telecaster)

Recording the synth line and vocal ad libs was effective. Researching the Behringer Pro-800 led to being able to achieve a desired organ sound. Harmony ideas were explored but besides a lower octave line they weren't usable. Planning intervals in advance would have been beneficial.



(Fig.16, above, Act A synth patch)

Recording the collaborator's verse was successful overall. Revising videos on running the studio and ProTools shortcuts were helpful. Issues arose with the desk which required an engineer to solve which took some studio time. Punch in recording was used successfully to the collaborator's request. Session setup allowed for quick headphone mixes. As the collaborator had written her part shortly prior there wasn't much room for feedback, however a melodic idea was suggested. Due to this it was difficult knowing which lines to punch in on

without a lyrics sheet. The U67 provided a warm vocal line which people were satisfied with. The booth and pop shield kept recordings clean, Huber lists this technique for singers, “Isolating the singer in a separate iso-booth” (Huber 164). For a detailed account see 3-Supporting Materials/Production Logs/Act A.pdf, pp 57 - 59



(Fig.17, collaborator microphone setup)

For Act B Day 1 experienced many difficulties. Despite preparations being largely effective issues arose with multiple channels and cables, this affected the time greatly. Setup took a long time due to recording live, using ambient mics and DI's. Multiple bandmembers arrived late, the singer forgot their guitar pedal, the drummer left the bass in a taxi and needed to collect it halfway through recording. Despite this, microphones and gear was setup to plans and recorded successfully largely. The researcher patched the headphones system in incorrectly which the head engineer fixed. The researcher's prompts to bring spare strings were beneficial as the singer broke a guitar string, but could change them. Due to the acts struggling with the tempomap click it was decided to record without a click as it wasn't helping them with timing. With more practice to the click in rehearsals this may have been effective. Despite difficulties, good live takes were recorded to use. As the priority was drum recording with ambience and live takes this was successful. Through playing instrumentally, only using bass DI and not having violin yet ambient mics had less bleed. Some performance flaws were present including heavy cymbal work, wrong bass notes and guitar timing issues. The lead guitar DI signal was destroyed and so couldn't be re-amped. Areas for improvement for the researcher could have included checking signal more carefully to avoid the DI

damage, listening more closely for performance issues. Adaptations included enlisting an assistant engineer to aid large setup, re-patching to avoid broken channels, researching drum tuning and skins for the studio. For a deeper account see 3-Supporting Materials/Production Logs/Act B.pdf, pp 93 – 104

ACT B		Day 1 - Full Take											
#	Notes	V1	Pre C	C1	DIFF2	V2	C2	RIF3	Drums				
9	J-T Intro	✓	✓		P-Sen X	✓	✓	✓	✓	✓	✓	✓	✓
10	Tone-D T-J	✓	✓	J- K	P-Sen session confirm	✓	✓	✓	✓	✓	✓	✓	✓
11	✓	✓	✓	✓	Session confirm	✓	✓	✓	✓	✓	✓	✓	✓
12	✓	✓	✓	✓	Session confirm	✓	✓	✓	✓	✓	✓	✓	✓
13	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

(Fig.18, above, take list with take 13 chosen)

Bass re-amp in the drummer’s shed was successful. A new tempo map was made to the drummer’s full take allowing bass timing to be synced to it. Melodyne was used to fix 2 wrong notes.

Act B Day 2 was more successful. Plans were followed for re-recording rhythm guitar for timing, overdubbing vocals and violin. The lead guitarist got sick and was unable to come meaning Day 1’s guitar would need to be used, because of this more focus was allocated to other priorities. The researcher noted faulty channels from Day 1 and brought their own cables, resulting in no technical issues. The singer arrived late with a different guitar to plans and no guitar pedal. This resulted in the guitar tone being very different to plans, however the performance was good so it would be re-amped on Day 3. The vocal microphone choice was effective for both singers and the singer expressed excitement to their preference for a “warm” condenser being used. Punch in recording was used to the singer’s request. There

were some performance issues from the singer. Suggestions and encouragement was made, valid end results were reached. Backing vocals and violin were successful, a spontaneous harmony idea was facilitated and the referenced violin recording method worked effectively. Adaptations included decisions to re-amp guitar, enabling preferred recording methods, testing desired harmony ideas and utilizing live room ambience with a room mic. Huber notes how to place ambient mics to improve recordings, “The mic should be placed at a distance so as to strike an overall balance between the ensemble’s direct sound and the room’s acoustics.” (Huber 133)

ACT B DAY 2 - K GTR

#	1/2	V1	PERC	C1	RUFFZ	V2	C2	RUFFZ	Other
1	✓ ✓	✓ ^T D	✓ ✓	✓ ✓	✓ ✓	✓ ✓			
2									
3									
4						✓ ✓	✓ ✓	✓ ✓	✓ ✓
5							✓ ✓	✓ ✓	✓ ✓
6		?							
7	✓ ✓	✓ ✓							

(Fig.19, above, singer punch in notes)

Day 3 was reserved for extra tasks. Rhythm guitar was re-amped using the Marshall JVM and an RB500 which compared to the reference. An guitar overdub to support the riff was recorded. Extra percussion aided filling out the song. An acoustic overdub tested by the researcher from home was approved. Adaptability was demonstrated through developing the song with extra parts and recording from home. The process varied widely between Act A and B, there was similarity with home recorded elements enhancing the song, this freedom allowed further idea development, Owsinski says on the matter in *The Recording Engineer's*

Handbook “home studio recording can be a hybrid of songwriting, tracking, overdubs and mixing happening simultaneously or in quick succession.” (Owsinski 397)



(Fig.20, above, Rhythm guitar re-amp)

Mixing/Mastering

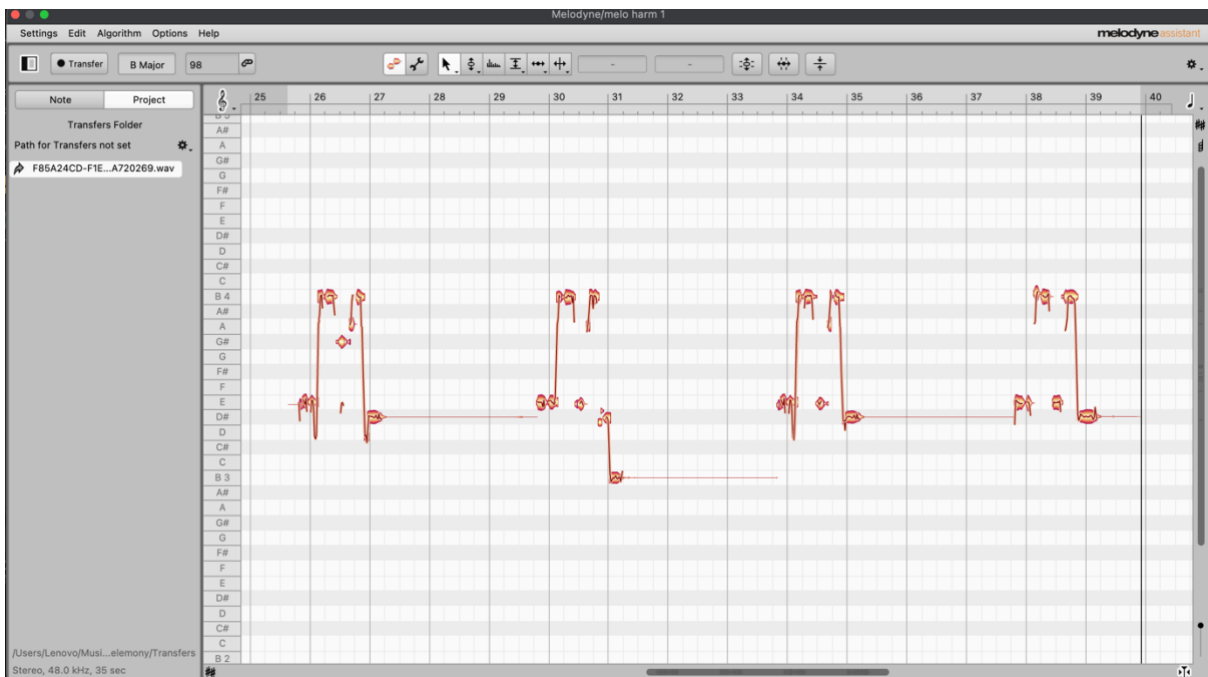
Mixing for Act A and B differed in that Act A’s song allowed more freedom while mixing, whereas Act B’s was more focused on enhancing recordings. For both, tracks were accurately EQ’d to compare to references. Reverb was used to add width according to FBLR specifications. Compression was used to reduce peaks and shape tone.

Act A required less corrective mixing, Act B required some beat detective time correction. Violin and parts of the lead guitar required melodyne due to being out of key. As the lead guitarist couldn’t re-record their part this was necessary however the researcher should have sorted the violin’s performance issue before recording.

Mixes were completed to a tonally comparable standard however the researcher experienced difficulty with peak reduction compression. They studied the topic before completing mixes which resolved issues, however mixing took more time than expected due to this.



(Fig.21, above, Act B Rhythm guitar reverb send, panned for directional width)



(Fig.22, above, Act A melodyne used to transpose main vocal for added harmonies which were struggled to get)

Mastering highlighted issues with peak reduction in Act A's mix, prompting a revision. Act A was mastered to its overall reference at -11.5 LUFS and Act B's was to its demo's at -11.5

LUFS. Due to lacking peak reduction Act A's mix initially introduced distortion from mastering to this level, this prompted going back to the mix. Further peak reduction and balance adjustment allowed mastering without distortion. Other techniques including subtle tone shaping and sub filtering aided both. These issues prompt deeper study into effective mixing and mastering.

Act B's mix was mastered cleanly to the target as the revision on peak reduction allowed the mix to be adjusted accordingly before limiting. Perceived loudness could be improved through methods such as saturation or parallel compression. Katz' words on peak reduction allowed for adaptation past the inexperience. "for example, the first compressor performs a gentle overall compression with a low threshold and ratio, and the second more aggressively controls some offensive peaks at high levels." (Katz 99)

Survey Design

Surveys were designed considering the Likert scale method through reading of Mohn. The only participants were the acts involved to measure success through their responses. Responses were collected through Microsoft forms for the surveys, post recording and post mix. Anonymity was used however to separate Act A's responses from Act B's they were surveyed at a different time.

Survey 1 results – Preproduction & recording

The rating for the overall preproduction was 9/10 for Act A and ranged from 5-8 for Act B. (For full results see Appendix A and B or 3-Supporting Material/Analysis/surveys)

Act A found the collaborative methods useful to preproduction. They expressed finding compositional adaptations such as bass and lyrical adjustments effective. They found the methods of referencing and having listening sessions effective for achieving desired sounds. Communication was valued and was carried out well. Adaptations were made through contributing compositional elements and sharing track elements like vocals remotely and continuous check ins. No negative elements were mentioned.

Contrast to this Act B presented more variation in responses. They found the level of planning guided the process well and that referencing helped for the direction of sounds. Adaptations were made through online meetings where rehearsals weren't possible and through plans to utilize live recording in the studio. It was expressed that some decisions felt rigid like recording plans, paired with scheduling issues this suggests this strong level of direction may not be suited to the act as a whole.

These results suggest that with Act A the chosen methods of preproduction and adaptations were approved however with Act B it wasn't as approved. Despite this both acts rated the researcher's performance highly in terms of organization and consideration of preferences with all saying they'd likely work with them again. Act A rated the methods translations to their genres as 9/10 while Act B rated them as 8-10 suggesting method disagreement may have been more personal preference than genre expectation based.

The rating for the recording process was 10/10 for Act A and 7-9 for Act B.

For Act A methods were deemed successful. Adaptations were shown through finding a second option for a collaborator and navigating issues setting up a synth when recording. The method of merging home and studio recordings was deemed effective and enjoyable. An area for improvement was if different acoustic environments were explored for vocals. They expressed their intentions for the recordings being achieved rating the pre-mix song 9/10.

For Act B it was said that the researcher adapted well to equipment issues within the studio, this suggests adequate research through sources like Owsinski's. Adaptation was shown through driving recording day 1 forward despite acts being late. Effective methods included recording with and without a click track and facilitating the live recording setup. Day 2 was described as being far lighter and fun, this may be due to the researcher bringing spare gear for setup. The pre-mix song was rated from 5-10, the response rating 5 mentioned lack of reverb although this was yet to be mixed.

These results suggest that despite the very different expectations of recording, the researcher could adapt methods to facilitate the sessions to overall client satisfaction. Due to more technical issues with Act B this could suggest further engineering research and planning.

Survey 2 results – post-mix

As mixing wasn't a focus this survey was carried out to conclude the production process and note further adaptations.

Act A rated their satisfaction with the mix as 10/10. Use of mix diagrams were deemed effective and adjustments such as higher vocal level were achieved. They felt preproduction plans set up well for the mix.

Act B rated the mix 7-10. Positive elements included general balance and tones and comparisons to references. Some points of issue included bass/low end being too loud. The researcher took input well for mixes. The mix was delivered close to expectations from preproduction. Most stated preproduction seemed to help the researcher achieve goals for the track, one said it was of little importance to them.

These results suggest that mixing could be an area of improvement for the researcher, however differing opinions between five people should be expected. Most suggestions were minor so potentially more revisions would improve results.

Conclusion

Surveying the acts brought clarity to the success of the researcher's methods and examples of adaptations. As a practical case study this feedback was valuable, however potential for more relevant questions to the question may have been more successful. For survey 1, one participant in Act B did not respond and some answers were vague or short. Future research could design the survey to achieve more conclusive feedback.

Discussion

Introduction

In this section the results of the project and its interpretations will be reflected on. Elements explored will include potential reasonings for success/unsuccess of areas, skills developed and potential for improvement. The research question will be revisited and the project concluded.

Preproduction

Preproduction was an extensive area of focus. The skill building of driving two productions was very beneficial to the researcher and would benefit future productions. There were challenges in keeping all notes and information together, this could be improved in future.

With Act A communication was strong, likely due to them being a solo act. Collaboration was smooth and rewarding, contributing to the compositional needs of the genre exercised those skills. Having less studio focus allowed more development over the song than the recording aspect. Challenges were presented in researching some references, but analysis plugins helped.

Contrasting, Act B's preproduction was challenging yet insightful. Through there being less openness in roles it became more focused on areas like recording plans. Scheduling was challenging and less rehearsals needed to be settled on, however online meetings/communication aided this. The encountered difficulties exercised patience, such that Rubin write of. Recording plans were effective and provided skills for the researcher in organizing large sessions

Recording

Recording of Act A was successful and beneficial overall. Through recording the collaborator, skills were built in involving outside persons into a production and recording with little beforehand notice on the performance which was challenging yet useful. Methods of recording from home were familiar and successful whereas recording synths provided a technical challenge.

With Act B recording presented many technical issues yet also areas of success, despite issues, recordings were comparable to references and largely approved by acts. Further research into broken studio equipment may have helped prevent this. Writings such as Owsinski's and Huber's proved beneficial. Desired intentions were met such as ambient recordings. It could be determined that a band, particularly rock, expects far greater engineering skill than a solo pop/RnB act.

Mixing & Mastering

Through preproduction plans such as diagrams, mixing and mastering allowed for skill building in how productions are concluded. Issues with controlling peaks were met which were then studied and resolved. Time to deliver mixes also exceeded expectations slowing the later process, this suggests further mixing research may be beneficial.

Act A's mixing allowed more freedom such as fades, special effects and tuned harmonies. Act B's was more focused on enhancing recordings. This suggests differing mix expectations within the genres with pop/RnB expecting more extensive mixing approaches with rock not expecting as much. Senior speaks of genre expectations in mixing.

Surveys

Survey collection allowed for adaptations to be made regarding the mix and to conclude how effective the researcher's methods/adaptations were overall. This data is most useful in a practical project of this style. Some questions lacked direct relevance to the overall question which could have been improved. Potential for deeper research could include surveys with production participants and also with experienced engineers/producers regarding their

thoughts on best practice/adaptability in methods. Mohn's source on the Likert Scale aided the process. Considering how a music producer/engineer's methods should adapt relies on a degree of referencing, whether by looking to the advice of mentors or referencing the responses of the act you work with, these surveys allowed deeper consideration of this.

Conclusion

When asking how a music producer/engineer's methods should adapt to varied acts, in this practical study it could be said that it is dependent on the agreed upon role. However, there were prevalent genre and social expectations that informed the process, such as a large live instrumentation band requiring more engineering or an RnB solo act expecting a producer to make a beat. Personal preferences also introduced deviation. In this case the shared qualities included time management, organization and social skills. An understanding of the involved genres benefitted this study as well as deep research into the agreed upon roles which included production, facilitating creativity, recording and mixing. The productions were deemed as successful overall by account of the acts and the experience provided valuable insight and practical experience for the researcher in this field of music production.

Literature within the fields of action carried out such as those by Rubin, Owsinski and Burgess provided context on their best practices and potential methods of action for the researcher. Through this practical case study, one might gain a clearer understanding of how a producer's roles and expectations may overlap with differing areas of the music industry such as composition or engineering. Through establishing clear roles within productions the producer can perform in, and within genres they are willing to adapt to, while maintaining expected social etiquette and organizational skills one could be better prepared better for adapting to varied acts. As the project had a small personal scale, future research could potentially cover a wider selection of acts with narrowed focus to specific areas like preproduction, or professionals in the field could be surveyed for their perspectives on the topic.

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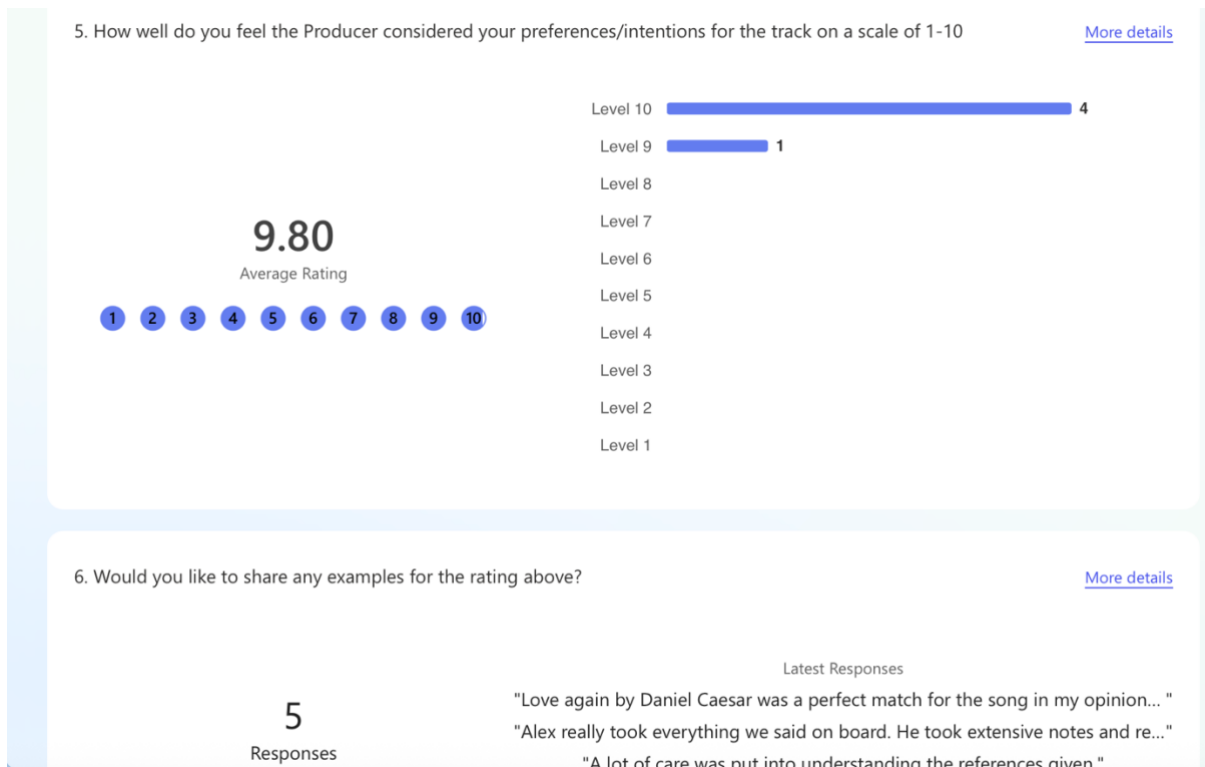
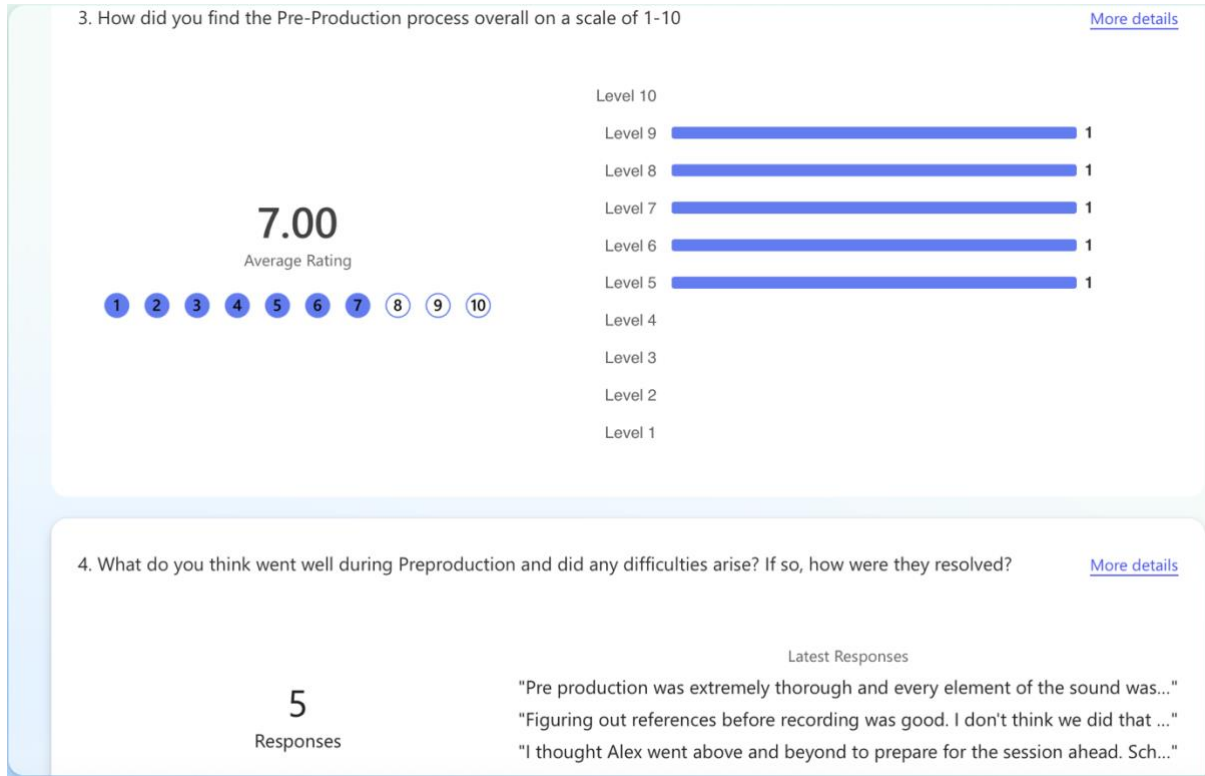
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Appendices

Appendix A – Post Recording Survey results (3-Supporting Material/Analysis/surveys)



7. Were there any ideas or approaches the producer took which you felt had a positive or negative effect on the production? [More details](#)

5
Responses

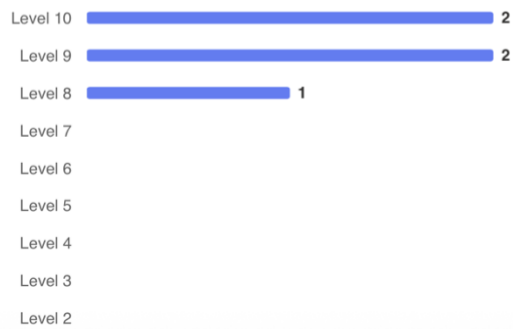
Latest Responses

"We had an idea to have a Bass guitar in the composition and this had a great..."
 "Well, at the start Alex wanted to do 6 prep sessions with us before the recording..."
 "More effort put into pre-production was definitely very helpful and an approach..."

...

8. How well do you think the producer handled driving the production overall? [More details](#)

9.20
Average Rating



9. How did this experience compare to working on your other productions? [More details](#)

5
Responses

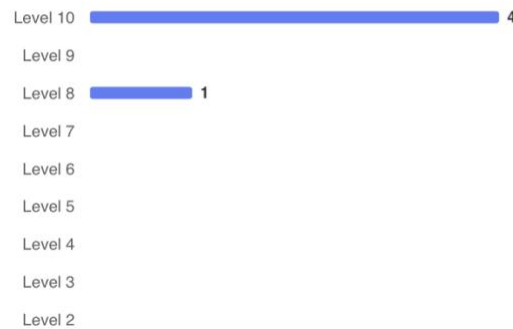
Latest Responses

"It was very smooth and efficient, the number one thing I value with working..."
 "It was a lot more organized and regulated than our other productions, which..."
 "Quite similar to most"

...

10. How did you find the general environment working with the producer? In terms of an environment for creativity, expressing ideas, communication [More details](#)

9.60
Average Rating



11. Do have any further comments on the above rating?

[More details](#)

3
Responses

Latest Responses

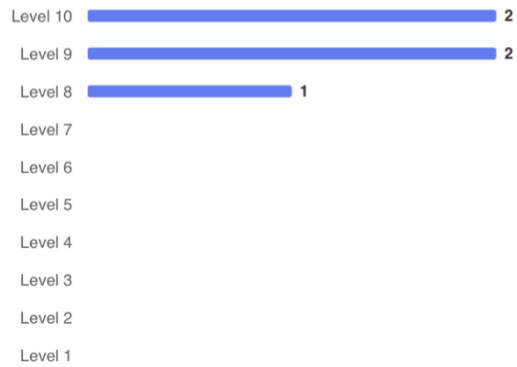
"Everything was on the table, from references from genres far different to wh... "
"I'll copy and paste what I said in other answers since it is anonymous: His or... "

...

12. How do you feel the methods of the producer translate to the genres of music you see yourself in?

[More details](#)

9.20
Average Rating



13. Is there anything you feel the producer could have done differently regarding the production?

[More details](#)

5
Responses

Latest Responses

"Honestly not much, I just enjoyed the general experience and loved the end ... "
"I'm not sure! I don't know a lot about what a producer should or shouldn't d... "
"I think a less rigid approach to studio choices such as instrument/amp choic... "

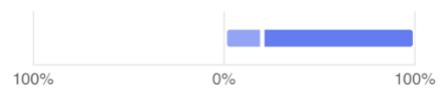
...

14. How likely would you be to consider working with the producer again considering how this production went?

[More details](#)

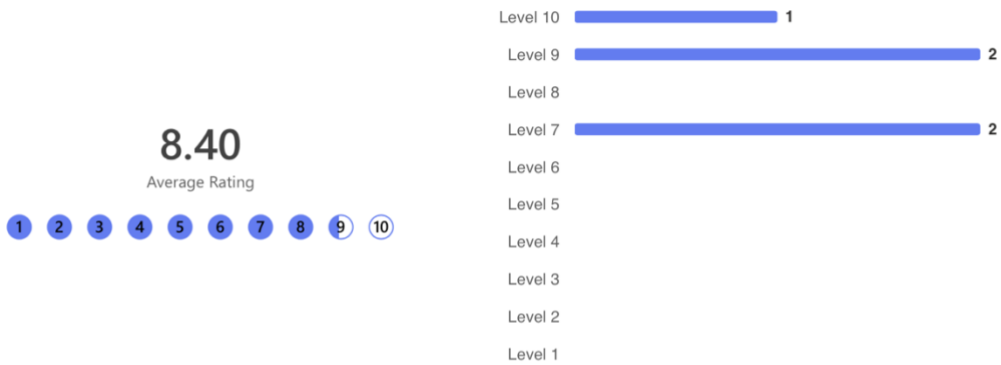
Very unlikely Somewhat unlikely Neither likely nor unlikely Somewhat likely Very likely

Response



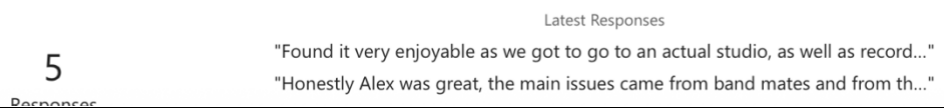
15. How did you find the Recording process overall on a scale of 1-10

[More details](#)



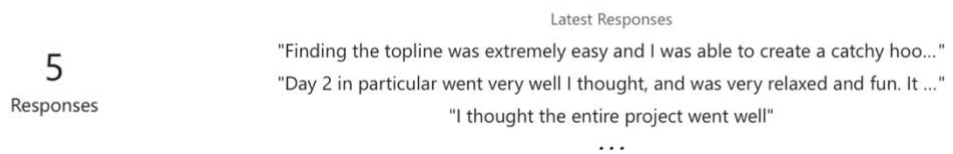
16. Do you have any further comments on the above rating?

[More details](#)



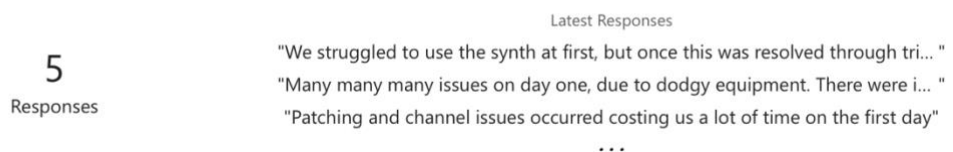
17. What went well and what could have been improved upon during recording?

[More details](#)



18. Did any issues occur during recording? If so how were they resolved?

[More details](#)



19. Do you feel the Producer showed adaptability to the needs of the production and you as an act? Would you like to share any examples for or against this? [More details](#)

5
Responses

Latest Responses

"I believe so, we had originally asked a different female artist to record on the..."
"Yes! He adapted to us only doing half the amount of pre production that we ..."
"Yes. A good example of that was experimenting with different takes with and..."
...

20. How do you feel the producer's methods for recording helped/hindered the track considering your musical genres? [More details](#)

5
Responses

Latest Responses

"I think deciding to record in a studio for the synth was a big help, as it was a..."
"His sheet for all the inputs and outputs was a great help for setting up in the..."
"The producer is well suited to the genre"
...

21. How satisfied are you with how the track sounds Pre-Mixing stage [More details](#)



22. Do you have any further points on the above rating? [More details](#)

3
Responses

Latest Responses

"Everything sounds at a good level, excited to see how Sona Blue sounds on ..."
"It feels a bit empty to me unless I have the volume turned up high. Maybe it..."
"Sounds exactly as intended"

23. How does the pre-mix track compare to your intentions for the track and how you envisioned it?

[More details](#)

5

Responses

Latest Responses

"It's extremely smooth and the bass is a stand out factor, it's what I wanted th... "

"It's almost there! It just needs the changes wanted in question 22."

"yes"

...

24. Do you have any further comments you'd like to share regarding the production as a whole?

[More details](#)

2

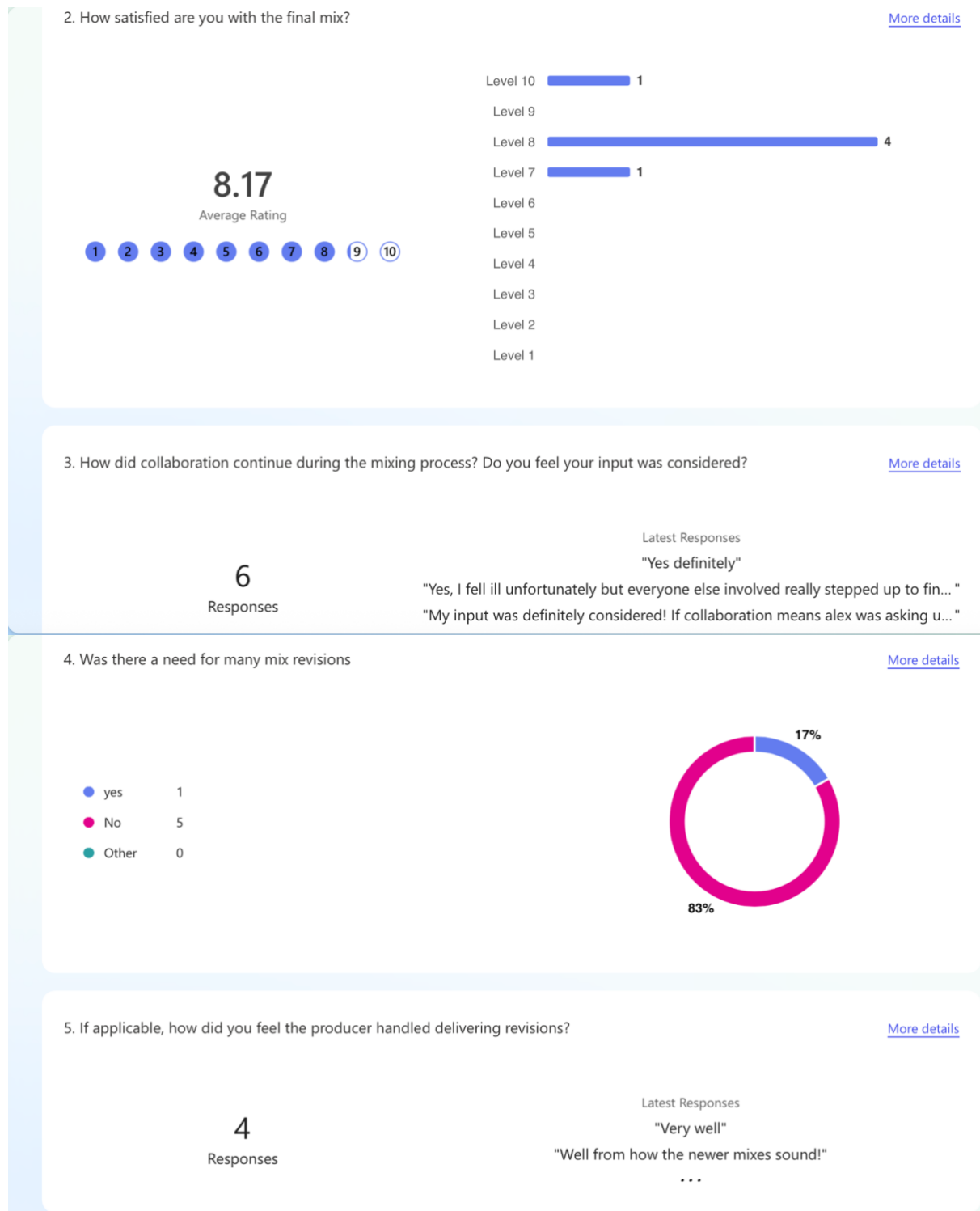
Responses

Latest Responses

"Was a great experience and I'm excited to see the finished result."

"Thanks Alex! It was fun!"

Appendix B – Post Mix Survey results (3-Supporting Material/Analysis/surveys)



6. What works well within the mix and what could have been improved upon?

[More details](#)

6
Responses

Latest Responses

"Bit too much bass but everything sounds cohesive"
"Unfortunately I'm not wholly satisfied with my guitar tone in the louder sections."
"I love the start with us all talking and laughing. It's my favourite part. It's really..."
...

7. How does the mix align with how you envisioned it and with exploration carried out during preproduction?

[More details](#)

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Responses

Latest Responses

"Very well"
"Yes absolutely, Alex did a great job taking our input on board"
"Well! It is a bit more full than I imagined but I think I prefer that!"
...

8. How do you feel the final mix fits within your discography?

[More details](#)

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Responses

Latest Responses

"Cohesively"
"I feel mixing wise it's a bit of a deviation, as a lot of our discography has, at least..."
"It fits in well, and it is still a bit different which is nice."
...

9. How do you feel the final mix compares to the chosen references and commercial releases within its genres?

[More details](#)

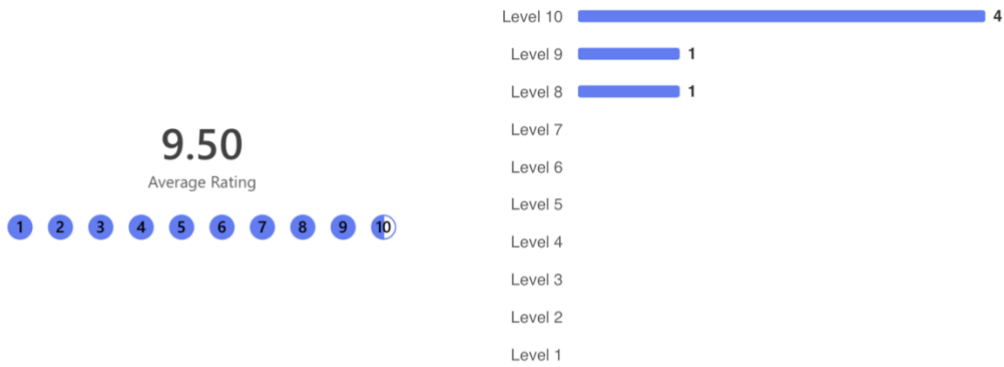
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Responses

Latest Responses

"Accurately"
"Very well in terms of the reference, there's a good balance between..."
"I don't know anything really about the references other people in the band give..."
...

10. How effective do you feel the producer's methods were in delivering a final mix to your expectations?

[More details](#)



11. Do you have any further comments related to the above question?

[More details](#)

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Responses

Latest Responses

"No"

"I really appreciate the lengths alex went to in texting the lead engineer on c... "

...

12. How do you feel the previous preproduction and recording work contributed to the final mix?

[More details](#)

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Responses

Latest Responses

"I think it made everything come together well because we were all on the sa... "

"Slightly, I'm sure from alex's perspective it was very useful, but from mine it ... "

"All the detail hopefully made Alex's job easier and more efficient! I think Ale... "

...