

DESN 384 Assignments Week 5

Suggested Order of Activities

First: Download Studio One Prime and install it on your own computer. *Don't forget to download the sample instruments, loops, and anything else Presonus offers. We will use 'em.*

On-Line Reading: follow "web resource links" on drbraukmann.com, examine and be prepared to answer the study questions listed under each link on the web resource links page.

S1. Introductory Studio One videos,
Especially videos 2, 3, 4, 5, 6

S7. A Studio One Song from Start to Finish- This is optional for week 5. A one hour demo may be just what you need if you are curious to see how to produce a complete project **using loops and recording your own live (vocal) and MIDI (instrument) tracks**. An external MIDI keyboard is used, but you can try it even without an external keyboard, by using the Qwerty Keyboard option in Studio One. Step-by-step instructions for setting up a Qwerty Keyboard are available in this week's links at drbraukmann.com. No study questions for this.

View the Lecture/Demo Video: Introduction to Mixing with Studio 1. And answer the associated study questions listed at the end of this document. (An earlier version of Studio One is demo-ed. However the tools you use for these assignments are the same.)

Listen to the Lecture Mixing Strategies, while viewing the associated slides. And answer the associated study questions listed at the end of this document.

Listen to the Lecture Introduction to Loops, while viewing the associated slides. And answer the associated study questions listed at the end of this document.

Examine the slides What is Trailer Music and answer the associated study questions listed at the end of this document.

View the Lecture/Demo Video: Trailer Music Creation with Studio One and Loops, and answer the associated study questions listed at the end of this document.

Something New: For the first two assignments, the tracks you will need are full-size wav files. ->

Downloading them might be an internet speed and time issue. So, an alternate FTP access has been created for you to download a complete folder of tracks as quickly as possible. Use your FTP with the new login you see below. Then simply drag the whole folder to your desktop.

If your connection speed is slow, assignment 1 may take about 1.5 minutes to download, and assignment 2 may take up to 5 minutes.

Host: ftp.drbraukmann.com
User: stus2@drbraukmann.com
Password: 2bigger\$\$

Assignment 1: As demonstrated in the video, complete the mix of *Lullaby of Birdland*. The tracks were recorded at 110 bpm. So set the tempo at 4/4 110 bpm, and have the snap on.

1. Use pan to create a stereo spread: soloist steel guitar in center, bass near center. Other instruments to each side.
2. Insert a channel effect on each track, to add a **little appropriate** EQ or Low-cut to each track.
3. Add a gentle but just audible reverb of about 1 second, with no delay, to the main mix buss.
4. Adjust the mix to a "normalized" level (about 60%) without any clipping.
5. Add a **name print**. Since this assignment will result in many students turning in very similar files, **add one more track**, with you saying your name, about 30 seconds in from the start. This will identify it indelibly.
Turn in as an MP3
6. Also required for full credit. **Turn in one or two screenshots** of your final Studio One project mix, showing the arranger and the mixer (console), with the effects listed for each channel showing in the mixer view. This will help DrB confirm your EQ, Pan, Reverb, and Level settings.

Screenshot images are created easily. Use Control + Shift + 3 on the Mac. Use Alt + Printscreen on Windows.

Assignment 2 (worth more points than Assignment 1): As you did in assignment 1 and as demonstrated in the video, complete a mix of *Don't Sing Aloha When I'm Gone*. The tracks were recorded at 94 bpm 4/4.

This is the first time we are using a set of WAV files. Therefore expect many processes such as loading,

and saving, to be slower than in previous assignments. Use best practices and keep all the project files together in the same folder, from just before you begin the assignment, until a week after spring quarter ends!

Do This: • As with assignment 1 above, use pan to create a stereo spread, and channel effect to add a *little appropriate* EQ or low-cut, etc. to *each* track. Try not to let tracks with similar frequency ranges to mask each other.
• Add a gentle reverb of about 1 second to the *main mix buss*. Adjust the mix to a "normalized" level (about 60%) without any clipping. And add your name print. **Turn in as an MP3**

• Also required for full credit. **Turn in one or two screenshots** of your final Studio One project mix, showing the arranger and the mixer (console) panels, with the effects used for each channel showing in the mixer view. This will help DrB confirm your EQ, Pan, Reverb, and Level settings.

Screenshot images are created easily. Use Control + Shift + 3 on the Mac. Use Alt + Prtscn on Windows.

Assignment 3: Trailer Music Creation with Studio One and Loops. Follow the demonstration in the lecture Using Loops, to create a **40 second mini movie trailer** sound track with at least three tracks playing at any one time (except perhaps at the start).

What should you include?

1. Use tracks from drbraukmann cinematic trailer loops link, including: both music loops & drums loops for sure.
2. Add **a few** tasteful action or object sounds - Please don't overdo!
Try sync-ing them to the beat of the music.
3. Have some components in common, act to act*.
4. No dialog is required. The creative choice and transposition of loops is what is important in this assignment. (see below)

What does trailer music sound like? Check out a few of these examples.

<https://trailers.apple.com>

Notice how they build in intensity.

For your trailer sound track, employ the typical 3-step trailer form: (3 *Acts)

Act 1: character conflict and settings

Act 2: Rising tension & rising conflict

Act 3: Build up to resolution and big climax

Well, not always a full resolution. They often are left "hanging." The listener is left waiting for the last note.

How can you make the tension rise in each act?

- You might start with bit of a single dramatic loop, and then add more loop tracks quickly.
- Drums are popular and fairly easy to build up by adding additional layers of drum tracks. Plus you don't have to worry about what key they are playing in, as you do with other instruments.
- Start with subtle loops and move to bigger sounding loops
- Transpose a loop to a higher key for the next act.
2 or 3 or 5 semitones rises are common.
- (Add an opera choir chanting! This seems to become very popular every few years.)

Study Questions from Introduction to Mixing with Studio One.

What is meant by *non-destructive editing*?

In Studio One, what is types of files are found in the *Browser*?

When mixing, what track levels should you *start with*?

Which *range of frequencies* usually build up problematically when combining multiple tracks?

What does audio *compression* do?

In Lullaby of Birdland, how did the sound of the rhythm guitar *change*, after applying compression?

In an equalizer, what does changing the **Q** do?

In a musical mix, which tracks are usually put in the *center* of the pan, and *why*?

Study Questions from Mixing Introduction Lecture and Slides

When you start mixing, how do you know if you are creating a proper mix?

Why should you listen to your mix on more than one speaker system?

How does mixing become an important part of communication design?

You will be considering how **tall deep** and **wide** a mix is. What do these terms mean? Which one is involved with EQ? Which one with reverb?

How do you make a particular track in a mix seem very close to the listener, even if the track is not very loud?

What are the 7 categories of adjustments you will make in a mix?

What 5 options do you have at your disposal, if two instruments or two sound effects, or any two tracks seem to mask each other?

Why is EQ an important consideration for every track in a mix?

Where do you usually start from, when building a classical or jazz recording mix?

Where do you usually start from, when building a horn or string section mix?

When getting ready to start mixing, where do you set the track levels?

What is meant by dynamic range? What does compression do to a dynamic range?

What are the general characteristics of each of these mix styles: Urban, Commercial, Nashville, Jazz/Classical?

Loops

What is a loop?

What does transpose mean?

How exactly do you transpose a loop event in Studio One?

What two things do you have to remember to do in Studio One to make certain any loops you bring in play exactly on the beat?

What is the difference between a loop and a short, recorded musical passage?

Why is the "turn snap on" option in a DAW important when editing loops?

What is the difference between a *software instrument* loop, and a *real instrument loop*? Which type makes it easy to edit individual notes?
(A#2: Software instrument)

Loops are fun to work with, but they are not actual recordings of actual talented musicians working to create ensemble sounds in a studio. Loops can't be as good as that. So why are loops popular with producers? (Three important reasons, at least)

What is important about the key a loop was recorded in?

Trailer Music

What is considered Library Music or Production Music in the film industry?

Describe the characteristics of a production music library.

Why is library music so popular in film studios?

What characteristics does trailer music have?

When using loops to create trailer music, what methods can you use to make the tension or excitement rise?