

Setting up an Affordable Home Composition Studio Webinar
April 23, 2020
Closed Caption Transcript

11:01:16 > JP: Well I am here, it's 11 o'clock,
11:01:20 my name is James Patrick and if not seems like an okay time for me
11:01:24 to start this cool little hangout we will do some education
11:01:27 and maybe some edutainment around the idea
11:01:31 of setting up your own home composition studio.
11:01:39 I've been making music my whole life, I founded the Academy with [can't understand]
11:01:43 seven or eight years ago after working in education and audio
11:01:48 my whole life, I started as a DJ and I was a DJ for many years
11:01:52 and then got into composition and I have been producing and arranging my own
music
11:01:55 for 20 years now and doing a lot of it from home.
11:02:00 I will show off a lot of the tricks I have learned to make this whole thing fun and easy
11:02:04 and I will get your ideas down, especially during this
11:02:08 kind of time where we are all stuck at home anyway.
11:02:14 So it might be a really good time to refine that home studio workflow
11:02:18 so I've got a little slideshow put together we will go through,
11:02:21 and I'm going to be doing my best to watch the chat too
11:02:27 so if anyone wants to ask any questions I'm into making this is interactive as possible.
11:02:30 Let's call this your class and you can direct it however you would like.
11:02:33 I love questions and I love being interrupted.
11:02:36 Especially if it's about music.
11:02:40 So I guess I will share my screen
11:02:42 and pull up my little slideshow.
11:02:47 >> VANESSA ROSE: I am going to say hi first before you go to the slides.
11:02:51 I Vanessa Rosalie President and CEO of the American composers forum.
11:02:56 Thank you so much for joining us and for offering this to everybody today.
11:02:59 This is one of a series of different webinars we are doing together
11:03:04 with our friends at slam Academy and also springboard for the arts.
11:03:08 If you see our list of webinars and you see things that are not there
11:03:11 that you think would be really helpful for you and others,
11:03:13 please let us know.
11:03:20 You can write us at -- let's see, we can do membership at composers forum dot org
11:03:23 that will reach us really quickly and we will put it together
11:03:26 and find somebody to help share their expertise.
11:03:30 We really want to be here to both of you support at this time,
11:03:33 community and connection when you are all at home
11:03:38 and trying to be creative and trying to sustain yourselves at this time.
11:03:42 So however we can help, we would love to hear from you.
11:03:45 Really pleased to offer an introduction
11:03:49 to my colleague Yan Pang was here too

11:03:53 will go over a few housekeeping items for today,
11:03:58 and thank you again to James for joining us today.
11:04:06 >> YAN PANG: Hi everyone,
11:04:11 this will be recorded and posted to our website.
11:04:17 Please keep your phone or computer muted during the session to minimize background noise.
11:04:20 When James Patrick is ready for questions you can type them into the chat
11:04:27 and we will take questions up to an hour or so.
11:04:27 If any of his questions are not finance and we will follow-up you off-line.
11:04:30 I will be back at the end of session to wrap things up
11:04:33 and share details about upcoming webinars and topics.
11:04:38 So let's welcome James Patrick [can't understand] to get us started.
11:05:00 >> VANESSA ROSE: Is anybody else having trouble hearing James Patrick?
11:05:03 I am not hearing you.
11:05:09 > JP: Will have to please forgive me for that.
11:05:13 I was following the instructions and I muted my microphone.
11:05:16 So I wanted to take a moment to thank
11:05:19 American composers forum and springboard,
11:05:24 also of course the slam Academy for helping to put these things together during this time.
11:05:30 Anything we can do to stay connected and stay friends feels great
11:05:37 and I'm really honored to be here something for hosting to everyone.
11:05:37 And even more importantly thanks to everyone for showing up today.
11:05:40 It sounds like we have had a nice registrations
11:05:44 and there's maybe a couple of names on the list that I recognize
11:05:49 so hello if I have not talked to you for a while.
11:05:49 For those of you that don't know me my name is James Patrick
11:05:53 and I come with about 25 years of making music experience.
11:05:58 I was the founder of slam Academy along with the founder Dr. Jay Allen
11:06:06 as well as having a lot of expense working for cool people.
11:06:06 A lot of my mentors were like Prince's engineers and bass players and stuff
11:06:12 and I grew up with Jan [can't understand] so there is something that got connected there pretty early on for me
11:06:17 and now I am here, around the slam Academy, I'm the chief content officer.
11:06:21 We are primarily an electronic music school.
11:06:23 We teach people how to build their home studio.
11:06:27 And compose and arrange, but we do a lot of production
11:06:29 and sound design is stuff like that.
11:06:34 So a quick plug there if anyone is looking to learn more about electronic music production
11:06:38 definitely hit up slam Academy, we are the best place to learn
11:06:41 how to make your own electronic music.
11:06:43 But that's not what we are here to talk about today.
11:06:48 Today we're going to talk about how to set up your own home composition studio.

11:06:51 This is a really good perfect time for this class
11:06:57 because everyone is stuck at home and all the better recent and also probably want to do say money
11:07:00 so we will try to keep this affordable and I got a slideshow put together
11:07:04 to cover I think pretty much anything you are going to want to know.
11:07:08 If you're going to want to start composing and arranging your original music at home
11:07:12 which many of you probably are maybe will be able to uncover some tips.
11:07:15 We will go through hardware needs, software needs,
11:07:19 how to save money on a budget and I will give you a lot of recommendations
11:07:24 for different types of equipment to maybe use or not use as well as we will go through
11:07:29 Signal flow and signal management in your home studio and you get a chance to talk about acoustic treatment
11:07:33 and how to make sure you're getting the best recordings of your microphones and also your mixes
11:07:38 we want to make sure you have a nice quiet room to work in, all of the stuff we will talk about now.
11:07:42 I cannot get eChat up and I will keep an eye on for any questions.
11:07:45 One thing I mentioned earlier is that this is your class,
11:07:51 so please any questions you have for anytime you feel so inspired to interrupt me
11:07:55 please do it because I am really into the discourse aspect of this.
11:07:59 Some nice links up there in the chat too
11:08:07 and also for slam Academy, thanks for that, Vanessa.
11:08:07 I can go ahead and give myself a little more gain.
11:08:09 I'm pretty loud on my end.
11:08:13 I saw James saying I was a little quiet.
11:08:19 Yes, I am watching my meters, I will make sure I am nice and loud on my end.
11:08:22 If you crank your end up little bit, cool.
11:08:28 Thank you for the input though,
11:08:36 if anyone can't hear me or anything gets word on the technology aspect please hit me up.
11:08:37 One thing of got to ask for the host if they can allow me to do some screensharing
11:08:42 I'm actually not technically the host of this new meeting so I will need to have that function unlocked.
11:08:46 So that's probably Vanessa or someone.
11:08:59 I will see if I can go full-screen on this and see how it goes.
11:09:03 If everyone can see my screen now I will go ahead and talk about
11:09:08 some basic things were going to want to make sure we cover today and hang out.
11:09:13 I will start at the top.
11:09:13 To set up a home affordable composition studio
11:09:16 the biggest thing is you want to make sure you understand as far as
11:09:20 technology is concerned is the hardware.
11:09:24 Let's take a few minutes to discuss the essential hardware ingredients
11:09:27 required to build a home composition studio.
11:09:31 Some of these things are probably review,

11:09:34 but I would like to take a few minutes to make sure everyone has a good grip
11:09:38 on which kind of microphones you probably want, what kind of instruments
11:09:44 I would recommend at least as far as best practices for sampling and recording of
instruments.
11:09:49 Also do you need mixers and microphones, microphone preamps and all of the
11:09:53 classic analog technology?
11:09:56 Some of that stuff is valuable but in modern times a lot of it is unnecessary.
11:10:01 So let's just take a few minutes to talk about some of the hardware things.
11:10:07 A lot of people, you know, part of being a home composer
11:10:10 really is having a good grip on your sound sources.
11:10:15 Whether it's vocals or your guitars or your amplifiers or anything
11:10:19 that you are actually going to be capturing for your performance
11:10:23 or your arrangements, having a great microphone or having a decent microphone
11:10:27 is becoming a lot more affordable than it used to be.
11:10:30 Even when I grew up having a nice microphone would've cost
11:10:36 hundreds and hundreds of dollars and you usually needed a nice microphone preamp
11:10:42 and this scenario gets pretty extensive quickly.
11:10:43 The microphone industry has complete me change in the last five years
11:10:48 and nowadays there were really great microphone you can get for \$150.
11:10:54 And in the condenser department.
11:10:54 Let's talk really quickly about a condenser versus a dynamic microphone.
11:10:56 I will go really briefly here but
11:11:01 there are really two different kinds of mics.
11:11:08 There are mics made to be on the stage, those are dynamic microphone.
11:11:08 Then the raw microphones made to be the studio.
11:11:11 The condenser microphone is what you want use of the studio.
11:11:18 Generally for vocals and other studio applications a large diaphragm condenser
microphone is what you will end up using for that.
11:11:22 Is a really popular company called blue microphones that makes
11:11:25 all different kinds of microphones for under 200 or \$250
11:11:30 and many of them are even US-made so I have a soundcard built right in
11:11:36 that will convert the center digital
11:11:39 and you can send it straight into your laptop or computer
11:11:45 and that will handle all of the technology and you will save money on the microphone
preamp and on the mic cable even
11:11:51 and also getting into a pretty solid large diaphragm condenser.
11:11:51 Again blue is a company that I recommend
11:11:55 for really affordable options, but then also
11:11:59 if you are looking at
11:12:03 just a nice, solid, non-USB microphone
11:12:08 there's an microphone company called Cascade and they make a microphone
11:12:13 called the fathead that I think you get for 150 or \$200.
11:12:18 For an analog microphone that is not USB the cascade fathead
11:12:22 is a microphone I really love for the money and for recording vocals

11:12:29 and all sorts of home recording stuff.

11:12:30 A large diaphragm condenser of any variety will be great in the microphone industry

11:12:36 has become really competitive.

11:12:36 If I was going on a real budget I would get a USB large diaphragm condenser microphone

11:12:41 from Blue and I would probably spend \$200 on it, or \$150

11:12:48 and all of my recording needs would probably be pretty much handled.

11:12:48 I also believe everyone at home being a composer

11:12:54 should have a dynamic microphone as well.

11:12:55 There was one industry-standard dynamic Mike that you have probably all used before

11:13:01 called a short SM 58, they make an instrument version of that called a short SM 57

11:13:05 and it's a \$90 microphone and you can defend yourself with it

11:13:11 in the middle of an outbreak, they are pretty much impossible to break and that is why they are made for the stage.

11:13:14 Dynamic microphones in general have a mechanical transducer

11:13:19 so instead of a little thin sheet of Mylar that can pick up very sensitive frequencies

11:13:25 like in a large diaphragm condenser, it's really great for recording sensitive subtle articulations at such.

11:13:30 A dynamic microphone is harder to move so it does not pick up the high frequencies quite as well.

11:13:33 But again for being on a stage and also

11:13:36 avoiding feedback the dynamic microphone is great.

11:13:41 Another reason why you might want a dynamic microphone on home in the studio

11:13:45 is if you are recording guitars or guitar amp amplifiers

11:13:50 hanging a microphone over a speaker cabinet is kind of a rock 'n' roll practice.

11:13:56 Dynamic microphones can be really good for that too are moving on from the microphones, instruments.

11:13:59 I generally think that every home composer needs to have a nice

11:14:05 sound module of some sort this is just basically a fancy word for a keyboard instrument

11:14:08 that has a bunch of sounds in it.

11:14:12 Really popular keyboards for this kind of stuff,

11:14:15 Roland makes one called the Phantom

11:14:25 and a lot of composers prefer having weighted keys because you are familiar with the feel of a real piano.

11:14:27 The Phantom six or Phantom eight, they are not supercheap

11:14:34 but if you want to have one singular keyboard that feels like a real piano that has an entire orchestra's

11:14:38 worth of sounds and at this is another invaluable composer tool I feel.

11:14:43 For us in the studio we use a Roland Phantom 08 and a Roland Jupiter

11:14:50 which is a more synthesizer feeling on the keys but billions of amazing sounds built-in.

11:14:53 The nice thing about having sounds built into a keyboard is

11:15:03 MIDI as you may be familiar with, MIDI with its articulations and stuff,

11:15:10 I am not sure if you ever tried to play in MIDI trombone on a keyboard but it doesn't sound very real at all

11:15:15 because of nature MIDI, it cannot articulate those gestures the same way

11:15:18 that a real musician cannot a real instrument of course,

11:15:24 but when you have sounds built into a keyboard they are capable of articulating at a much higher resolution level

11:15:27 and if you are just connecting a mini keyboard to a computer.

11:15:30 So just something to consider.

11:15:33 A lot of people find that home composers find that the ceiling

11:15:37 is pretty low for how good they can make their own music sound,

11:15:41 and I found that having a sound module like a keyboard with sounds built in

11:15:46 really goes a long way.

11:15:46 Back in the 1990s and early 2000s

11:15:51 the court Triton was the industry-standard instrument, if you guys remember those.

11:15:56 Morels may be the Yamaha motif which took over around the year 2000.

11:16:01 Those became the industry-standard sound module keyboard for home composers.

11:16:06 Nowadays I would probably get a Jupiter or Phantom by Roland myself.

11:16:12 Instruments.

11:16:12 You want to have access to the world of sounds.

11:16:15 Having a nice sound module goes a long way.

11:16:23 I wrote mixers and microphone preempts.

11:16:23 A lot of people especially if you are over 40 years old

11:16:28 when you think about a studio the first thing you think about is a big mixing console in the middle-of-the-road.

11:16:33 I myself took a while to get over this but basically we don't really need those anymore.

11:16:37 There are a couple of different ways to read your home studio.

11:16:40 Like I was saying before with so many things integrated nondigitally

11:16:45 with USB and such the need for microphone preempts is kind of unnecessary really.

11:16:52 Same with the big mixer.

11:16:53 If you were a recording engineer and this was about recording bands and stuff

11:17:02 we would be talking more about mixers but for composers we don't need any of that stuff.

11:17:02 Save the money, save the time.

11:17:06 The other thing about cables, I just put this on here and it may sound simple but again if this was an audio engineering class

11:17:13 we would be talking a lot more about these different variables and I'm happy to answer questions about balanced versus unbalanced etc.

11:17:19 But in general like I said most peripherals are connected to the computer with USB nowadays.

11:17:24 So we are able to save a lot of money and not spend much money on Xers and cables and

11:17:29 even audio interfaces are all built into the equipment nowadays.

11:17:33 So if you're familiar offhand about how audio and MIDI

11:17:37 interfaces work they are basically be ears and mouth of the computer.

11:17:40 If you're going to be recording anything or playing anything back
11:17:46 usually you end up with 1/3 party audio interface.
11:17:49 Most common for composers is probably [can't understand] or universal audio
11:17:52 the suppressor really like and I recommend.
11:17:57 You can get into a universal audio stereo sound card,
11:18:01 they are kind of expensive, about 800 or \$900
11:18:05 and that will basically have the same ins and outs that you have in your laptop.
11:18:09 Again since we're talking about a home composer studio that is affordable
11:18:14 I would honestly slay until you are in a situation until you are recording bands and
stuff
11:18:18 or recording yourself doing a lot of live instrumentation,
11:18:27 I would probably skip worrying about an audio or MIDI interfaces well.
11:18:27 One exception is a lot of composers really enjoy working in surroundsound.
11:18:30 If you are going to be going that route it's not going to be super affordable
11:18:36 no matter how you cut it but you will need an audio interface with 405 or maybe eight
outputs
11:18:39 to distribute the sound around the room and such.
11:18:43 So composers that are ready music for film
11:18:45 have to do that because
11:18:49 maybe you are just arranging the notes most of the time,
11:18:55 but when it comes down to actually placing the sounds in the surroundsound field
11:19:00 if you are working on that level doing it all on your own, I have scored a lot of films
11:19:07 and only on the very big ones do I get to have the stems off to a mixing engineer.
11:19:07 Usually if I'm scoring it and it's an independent film
11:19:12 I'm also doing the sound design also mixing it because you get a zero budget
11:19:14 or a low-budget scenario.
11:19:16 In that case
11:19:20 having a surroundsound interface
11:19:25 or an interface that can handle multichannel audio is going to be pretty important.
11:19:30 Again for brands that I recommend, [can't understand] I really like and universal audio
11:19:33 is the other brand that is really, really awesome.
11:19:37 So moving on and again I am totally here for questions
11:19:45 I'm just busting through my lists of everything
11:19:46 that everyone should know I think.
11:19:47 The next thing a lot of people ask about is the computer obviously and
11:19:50 Do I need a Mac or PC for home composition.
11:19:54 They are all perfectly good, you will get some people saying Macs are better
11:19:58 and ultimately that is not true.
11:19:58 A computer is a computer.
11:20:01 It's all about how you use it.
11:20:04 Most modern audio software does work best on a Mac.
11:20:08 I'm dissing that as far as the weather is integrated
11:20:12 for creating art and designed to be doing that.
11:20:15 That's great but nowadays I know a lot of composers

11:20:20 that run PCs or limit boxes at home and they are able to do a lot.
11:20:23 So it's kind of what you are comfortable with is really what matters.
11:20:27 It's all about workflow, it's not about the brand.
11:20:31 You get workflow just by picking one and using it all the time.
11:20:36 I think most people are on Macs in the audio environment.
11:20:40 >> YAN PANG: Jason has a question.
11:20:44 IV condenser mics good for spoken words and podcasts too?
11:20:47 > JP: Yes, absolutely.
11:20:52 Any sort of podcasts or dialogue recording, a large die from condenser Mike
11:20:56 will be exactly what you want. You can Google large diaphragm condenser Mike
11:21:02 with USB and you will get once with the audio interface built in with one mic cable.
11:21:05 I think for podcasting and stuff that is definitely the best choice
11:21:09 because you don't want to worry about all the cables and monkeying around,
11:21:15 you just want to plug in and start talking over the case of spoken word when the news
hits or whatever you just want to go.
11:21:20 So large diaphragm condenser that is USB.
11:21:22 Again brands, you know, nothing at the \$150 price point
11:21:30 is going to be serviceable.
11:21:30 So keep in mind that anything you buy at that price point, don't drop it or break it
11:21:35 because no one will ever repair those kinds of things, they just go in the garbage.
11:21:36 So watch out for that.
11:21:40 I have thrown several blue microphones away
11:21:45 because it gets knocked over and the capsule cracks or something weird happens
11:21:54 and there is no servicing things that are built at that price point.
11:21:54 They are all glued together on the inside unfortunately.
11:21:55 That's what you get for the money so do whatever that.
11:22:00 Yes, blue makes a really nice one, I can't remember what it's called for podcasts
11:22:06 but announcement on the table and it has a volume knob that mute switch right on it,
it's black, LLC USB
11:22:12 and I can't remember the model number but check on the website.
11:22:12 Thanks for the question though.
11:22:16 Last little hardware note I wanted to mention is everyone of course
11:22:20 if you are a composer you need to have a keyboard nearby.
11:22:24 I definitely think that having a nice 61 key many keyboard
11:22:26 is kind of essential.
11:22:39 As far as makes and models a MID I keyboard is pretty much a keyboard.
11:22:40 They are all the same and for about \$100 you can get a [can't understand] keyboard
that has no buttons or knobs or anything
11:22:44 just a whole bunch of keys and that is going to be pretty essential.
11:22:48 For people who are using the able to live software
11:22:52 which is probably the most advanced composition software out there nowadays
11:22:57 there is a device called the Bush which is a really great composition tool as well.
11:23:00 You will know if you need one of those.
11:23:05 But a mini keyboard I recommend the T station 61 it's \$100

11:23:09 and that's a great way to get your hands on some keys and for a little bit more money
11:23:14 I might recommend novation makes a nice line of keyboards,
11:23:22 they have a line called novation key station they are called.
11:23:23 The 61 key is I think about \$240 or \$250
11:23:29 and it has a bunch of knobs and buttons that you can use to control parameters in
your software which can be really nice.
11:23:35 I think on a total budget you get yourself a USB large diaphragm condenser mic
11:23:39 and you plug it into your Mac or your PC
11:23:43 and you have an MID I keyboard also connected.
11:23:46 So once you record your sounds you can then
11:23:50 sequence and arrange them with the keyboard.
11:24:00 >> YAN PANG: Jennifer is wondering about a blue yeti pro.
11:24:06 > JP: I'm sorry I'm not remembering the model number
11:24:12 but I think yeti sounds right.
11:24:12 I haven't seen the probe one and that is probably something I'm not familiar with
11:24:17 but yeti was the one, the tabletop I really liked
11:24:21 it was nice and it felt solid and it never broke on us by the way.
11:24:25 Something about it being tabletop mounted there is less chance of dropping it
11:24:30 because it's got a nice heavy metal base and it sitting on your desk all the time so
11:24:34 less chance of it getting fumbled around on.
11:24:40 Thanks for letting me know when the chat happens
11:24:46 I am trying to stay full-screen and navigate the zoom environment.
11:24:46 I will move on past hardware.
11:24:52 Those ability essential hardware things you need.
11:24:52 The other hardware thing I would recommend guys is a really comfortable chair.
11:24:55 You are going to be sitting in that thing a lot.
11:25:00 Beyond the hardware needs anyone who is composing at home
11:25:04 is going to have to have a pretty good grip on software options obviously
11:25:08 if nothing else just for recording and arranging notes and such.
11:25:12 A lot of you probably use a bilious or finale or something like that
11:25:16 or maybe you are familiar with logic or ProTools
11:25:21 these are standard digital audio workstations
11:25:24 but let's take a look at some of the other options out there.
11:25:28 I pretty sure audacity has been covered in a couple of these
11:25:31 ACF springboard hangouts.
11:25:38 Audacity is a really great tool for just home recording.
11:25:38 It's basically ProTools free.
11:25:44 Which is pretty slick.
11:25:44 Also ProTools which is the industry standard for audio recording,
11:25:49 they have a free version they put out about six months ago,
11:25:54 perfect timing before the pandemic.
11:25:54 They put out a free version of ProTools.
11:25:58 It's very limited of course but either audacity or ProTools free
11:26:02 would be free options for you to get into for home recording.

11:26:07 And it definitely if I was doing podcasts
11:26:10 or spoken word you've got to have an audio editor
11:26:18 and a software that you can remove all of the lights and stuff and condense it
11:26:21 and polish it up and put some effects on your voice,
11:26:27 you will be able to do that with all of the software is.
11:26:27 Those top two RV free options I would recommend.
11:26:37 Looking into software that is not free but pretty affordable, logic X.
11:26:37 This used to be a \$1000 software application recommend a prolonged time
11:26:41 and now it is \$99 at the app store on your Mac.
11:26:45 It is Mac only but for composers I am willing to bet at least a few of you
11:26:48 are already using logic.
11:26:52 I say for composers it's the most popular software in the world still.
11:26:57 Mostly because it comes with an amazing library of virtual sounds.
11:27:00 So back to the holding of was talking about
11:27:05 about buying a sound module keyboard like event tomorrow Jupiter,
11:27:10 those things are released \$1000 or more.
11:27:10 With logic X it's \$99
11:27:13 and you get an entire universe of sounds with that program.
11:27:17 So if you wanted to arrange ethnic music
11:27:23 or Balinese
11:27:31 [can't understand] you've got the sounds loaded up and it's pretty amazing.
11:27:34 The other thing that's right about logic and also ProTools, there is a score editor.
11:27:40 ProTools I think links up with finale and you run them side-by-side.
11:27:40 Logic has its own built-in score editor.
11:27:43 So for people who are again traditional composers
11:27:46 who are writing on staff paper
11:27:49 you can facilitate some translation there between
11:27:54 your scores and your actual software sequences.
11:27:57 So that can be a major timesaver.
11:27:59 Logic.
11:28:03 On the more advanced level
11:28:07 queue base.
11:28:12 Cabazon logic are advanced and key bases a little more expensive I think,
11:28:19 but if you wanted to get into advanced MID I editing and sound processing and stuff
queue base is a really popular choice.
11:28:25 Less people use it then they used to probably because of these next two options in
particular and the last one.
11:28:29 Another really popular tool especially from like the early 2000s
11:28:35 that is still rocking is called reason.
11:28:35 I am pretty sure at least a few of you have used reason before.
11:28:41 Reason is a virtual rack of software instruments.
11:28:42 So if you were to say I really need some synthesizer sounds
11:28:46 and some guitar sounds and I need a bunch of sounds, reason is a great choice.
11:28:50 If you were running audacity or ProTools free that did not

11:28:55 have a lot of sounds you could get reason and run them side-by-side and actually connect

11:28:57 in real time under the hood.

11:29:02 So if F are really common -- in fact when I was doing

11:29:07 studying composition I used an MID I keyboard and a reason rack

11:29:16 for all of my sounds and I recorded it right into ProTools or logic.

11:29:16 So they can be a handshake that happens there and that technology is called B wire

11:29:25 allowing different applications to connect under the hood and share their signals.

11:29:25 Reason is a great add-on if any of you out there are comfortable with audacity

11:29:28 but you want someone sound check out reason.

11:29:30 Cool.

11:29:34 And then last but not least, I saved the best for last.

11:29:41 Abelson life is the ultimate software for making music on your computer.

11:29:44 There is no comparison for anyone that wants to unlock

11:29:49 a little bit of a Realtime improvisational aspect in your home compositions,

11:29:59 there is nothing like ableton.

11:30:00 If you imagine dragging yourself to play music live

11:30:05 it's coli for reason, it was originally designed to be a performance tool.

11:30:14 But composers like working quickly just like a performer, just like live performance do.

11:30:15 So be able to live software is taken the entire world by storm

11:30:20 over the past 10 years and is the ultimate all music making software.

11:30:26 By far.

11:30:26 Honestly creatively it kind of destroys all of the other options.

11:30:28 Is more of a learning curve though.

11:30:34 >> YAN PANG: Two quick questions.

11:30:34 Actually three now.

11:30:39 Allen asks does reason allow you to score 2 video, that is the first question.

11:30:42 > JP: That's an awesome question.

11:30:45 Reason natively does not support that.

11:30:50 But again since reason can rewire into just about any other DAW

11:30:52 like for me I do a lot of scoring

11:30:56 and I will run my main DAW

11:31:03 in my case it would be to able to live but it could be ProTools or logic or queue base, all of the support video

11:31:08 and then I run reason at the same time and it types the audio right into tracks in the other software.

11:31:12 So I would be able to have any of these larger DAW

11:31:16 running with the video and then reason would essentially be an instrument rack

11:31:21 on a track or on a variety of tracks in that same session, if that makes sense.

11:31:30 >> YAN PANG: And Gail asks to the sounds and logic replace the need for a nice keyboard with sounds like Roland?

11:31:35 > JP: I love that question, that's a great question.

11:31:38 In some ways it does because

11:31:43 the sound library within logic is absolutely immense

11:31:50 and very, very robust and beautiful sounding.
11:31:51 But the limitation you might run into especially with certain acoustic instruments
11:31:56 that are really expressive, I frequently use brass instruments in this case,
11:32:00 like a trombone again is the perfect example of the way if you imagine articulating
11:32:05 between notes on a trombone and then all of a sudden trying to realize that same
kind of motion
11:32:08 on a keyboard it's kind of like impossible
11:32:12 because you are stuck to these chromatic scales
11:32:17 and it's on off of notes, there is no real legato portmanteau
11:32:22 capabilities per se. You can fine-tune your logic instruments
11:32:26 with a keyboard to sound like a real trombone or whatever,
11:32:34 but that is one thing that maybe would be lost a little bit compared to having a sound
module.
11:32:36 The sound modules that are built and are not reliant on the resolution MIDI signal
11:32:41 for which notes to play and when, they are internally controlled by their own native
keyboard.
11:32:43 So for instance,
11:32:46 if you have a trombone patch up on a sound module
11:32:51 and you play a couple of notes legato, say you play an active,
11:32:55 it will naturally sense how long you are overlapping those notes
11:32:59 and give you a nice portmanteau into the notes because it is able
11:33:03 to listen on a higher resolution level to the keyboard versus
11:33:07 just MIDI, MIDI was invented in 1982
11:33:11 and it is really relatively extremely low resolution
11:33:15 so the equivalent to just on off, on off,
11:33:19 versus really gentle articulation resolution that you can get
11:33:22 with an internal keyboard.
11:33:29 In 99 percent of the time, logic with a \$100 any keyboard
11:33:31 will be more than good enough.
11:33:35 I have seen a lot of composers complain about how certain acoustic instruments
11:33:40 are impossible to properly sequence with an MIDI keyboard,
11:33:47 and I think this is a big reason why Pro composers end up going with the big
keyboards with the built in sounds sometimes.
11:33:52 When it's time to play the brass section and you want to play a Chord in have it sound
like a brass section
11:33:57 once dabbles sound find with a MIDI keyboard
11:34:01 but when it comes to articulating a whole composition with different subtle nuances
11:34:10 you will have to do a lot of editing with a pencil tool to get it to be just right.
11:34:10 That's a long answer for a short question but hopefully I touched on that for you.
11:34:20 >> YAN PANG: Another question popped up, Jason asked is able to live good for live
loops and playing over them?
11:34:23 > JP: That is what able to live does.
11:34:29 >> YAN PANG: Michael asks does able to live have any tool similar to the logic's score
editor?

11:34:31 > JP: It does not.
11:34:36 This is kind of a great question, this is a dividing line
11:34:39 between people use able to live entirely
11:34:42 versus people that use it a little bit.
11:34:46 But then they do most of their have your work in a program that has a score editor.
11:34:51 One of my closest composer friends ones ProTools
11:34:54 for all of his scoring stuff and then runs able to
11:34:57 for all of his live looping and
11:35:00 improvisation stuff.
11:35:04 The nice thing is that able to live and ProTools also do rewire.
11:35:11 So if you were running both of those at the same time, any of these programs and in
fact everything on this list
11:35:16 supports rewire.
11:35:16 So you have a \$100 version of able to live
11:35:20 and a free version of ProTools you can run the both of the same time
11:35:25 and they would share audio signals in real time to the same mixer so they become one
11:35:26 which is really cool.
11:35:32 Cool, awesome, thank you for the really great questions, I appreciate that a lot.
11:35:36 If you guys want to know more about any of this stuff my name is James Patrick
11:35:42 and my email address is JPS slam Academy dot com and really I am helping you guys
have fun
11:35:45 during this kind of unfortunate time.
11:35:51 And I'm into making the most of it.
11:35:51 Personally my creative output really stopped for a while
11:35:57 when the outbreak kicked when I was like I don't know if I'm going to make any art
now this is so weird.
11:36:00 After a week or two I opened up the computer and it was like
11:36:03 a whole new flow happening.
11:36:06 The world has changed and it's a great time to compose music.
11:36:09 Was there another chat I saw pop in there?
11:36:15 >> YAN PANG: Allen asked again have you used to studio one at all?
11:36:17 > JP: Thanks so much for asking that.
11:36:22 I probably should have included pre-Sony studio one and is less.
11:36:25 As a matter of fact I think that's a great catch.
11:36:30 That is a software I personally do not use.
11:36:32 Use all of the other was quite a bit.
11:36:38 But studio one is really affordable and it's a really powerful recording and editing
software
11:36:42 and I have seen some really great works created and that even recently.
11:36:45 So people using that more and more.
11:36:49 I have been meaning to pick that backup and tinker around with it.
11:36:52 Persona studio one I think you could get a \$100,
11:36:58 \$90 or \$100 and it's a really powerful recording and editing software.
11:37:02 It also supports MID I so you can put virtual instruments in their

11:37:08 and I'm pretty sure it is also rewire compatible and eight you can connect real software to it in real time

11:37:13 so persona studio one, next time I give the slideshow I will have that on the list

11:37:16 and thanks for the check in on that.

11:37:21 >> VANESSA ROSE: James, can you put your email in the chat box?

11:37:27 > JP: JP at slam Academy dot com, that would be awesome.

11:37:36 The slam Academy project real quick, it's Dr. Jay Allen who was on the board at ACF or something and probably friends with a couple of you.

11:37:40 >> VANESSA ROSE: He was on our staff at one point too.

11:37:43 > JP: I just love that guy.

11:37:47 We are so opposite, him and I.

11:37:50 Everyone who knows him and I are like how are you guys friends?

11:37:55 But we are more than friends, we are total brothers that he is a wonderful guy.

11:38:01 He is part of the reason why we are all connecting right now.

11:38:01 I brought him up for some reason, I don't remember why.

11:38:04 L, the slam Academy, right.

11:38:09 Slam Academy is a DJ person and producer and sound designer, that is what I do.

11:38:15 And [can't understand] is a composer.

11:38:15 So we are a good pair, yin and yang

11:38:19 and so we are able to feel all sorts of cool questions.

11:38:24 Any questions you guys have about music or anything please shoot it to me in an email, that would be awesome.

11:38:28 >> VANESSA ROSE: Thank you so much, and I added a few links in the chat box

11:38:32 from the organizations that have co-presented here.

11:38:37 That is one link and I hope you will find other resources that each of those websites as well.

11:38:40 We are all offering what we can in terms of resources

11:38:45 and information at this time.

11:38:45 But again please let us know at ACF

11:38:53 if we can work on some more of these.

11:38:54 I hope this has been really helpful, thank you so much, James Patrick, for your time today.

11:38:58 If there are any other questions?

11:39:00 It looks like there are.

11:39:09 >> YAN PANG: Yes, Allen asks if you are starting out looking for film scoring projects is one DAW really advised?

11:39:14 > JP: That's a good question.

11:39:17 If you are going to get started on doing scoring to film

11:39:22 then I would avoid

11:39:27 -- I would not use cube base or reason.

11:39:31 And if you were going to do a lot of MID I work

11:39:34 when you are sequencing and arranging virtual instruments,

11:39:40 honestly ProTools is okay but not that great.

11:39:40 I would probably do logic or able to.

11:39:46 If I imagined making my own sounds at all where the sounds that I am creating
11:39:51 are actually -- I am able to get in close intimately on the sounds themselves,
11:39:58 Abelson is by far the best choice.
11:39:58 Logic is also for composition and again with the score editor function
11:40:02 that is still why I think a lot of composers just use logic
11:40:05 because of the score editor capability.
11:40:15 And again having a massive sea of virtual beautiful sound.
11:40:21 GarageBand is a software that a lot of people have seen in everyone has already on
their computers
11:40:27 and logic is basically GarageBand on steroids.
11:40:27 So for people who have tinkered around and GarageBand,
11:40:31 is a nice learning curve that slides right into logic nicely.
11:40:39 If I was just getting started on that I would maybe tinker around and GarageBand a
little bit.
11:40:39 It's free and it's on your computer and if you decide you like it
11:40:47 get into logic.
11:40:47 If you are not feeling get that check out a version of able to.
11:40:55 Like to point out that the able to live software, you can download the full version for
free for 90 days.
11:40:55 It's normally a 30 day trial but during the outbreak they have extended into 90.
11:40:59 If you hit up able to dot com and downloaded that software
11:41:02 there was built in lessons and tutorials built right in their
11:41:07 and for making sounds to visual imagery it is totally profound.
11:41:15 So I would do logic or able ton, that's the best answer.
11:41:25 >> YAN PANG: Helena is wondering that during a live concert recording a live concert,
what portable recording to would you recommend?
11:41:28 > JP: Most people doing feel recording or mobile recording
11:41:32 end up using assume H 6
11:41:39 and this is I think a device that on few people in the room have one in fact I am
speaking through one right now.
11:41:42 I will be myself and show the microphone on the camera.
11:41:49 It's got a nice little meter bridge on the front
11:41:52 and it's got six or eight inputs.
11:41:57 I tried to not bump that.
11:42:02 So you could have a couple of stereo overhead microphones
11:42:06 for capturing the room as well as a few direct lines
11:42:09 if maybe there were virtually electronic instruments
11:42:12 or anything that could be recorded direct.
11:42:15 And then there is also a detachable capsule
11:42:21 and right now I'm using the large diaphragm condenser capsule because it's dialogue
11:42:25 but they have a shotgun capsule for recording things from far away,
11:42:31 they have and XY dual small condenser microphone that is great for field recordings of
stuff.
11:42:37 Resume H 6 you can get into for around 240 or \$250

11:42:43 and maybe \$300 if you want all of the cases and stuff.
11:42:43 For mobile concert recording I think it's a best choice.
11:42:48 Otherwise if you don't do that you do a laptop and a mobile interface.
11:42:52 If you are in a situation where you need more than 4 or 6 microphones
11:42:56 like maybe you were actually going to record a concert for real
11:43:00 and be able to mix it later when you have individual isolated tracks reach instrument
11:43:04 like if you're going to mix or produce the concert and postproduction,
11:43:10 you would want to have more than six lines, you probably want a couple of signals for
each band member.
11:43:14 In that case that's when you bring a laptop and an audio interface.
11:43:18 So this is where I really recommend Mo to
11:43:22 mode to makes a device called the mode to ultralight.
11:43:26 They also have one called the 828 and another one called the traveler.
11:43:32 These are boxes with a million jacks in the back for all sorts of microphones
11:43:38 and inputs and outputs and those things start at around 600 or \$700 for the box.
11:43:40 Then you've got to get your microphone.
11:43:43 This is where the H6
11:43:51 for \$250 is a really nice choice.
11:43:51 It's really great and everyone I know who makes music has an H6 honestly.
11:43:57 Not to say everyone but in the slam Academy realm where people are creating their
own sounds
11:44:01 going out and recording sounds of the hardware store or whatever,
11:44:04 the H6 is awesome for that.
11:44:08 And it works as an interface as I'm using it right now.
11:44:14 I have it connected with a USB cable and is like having a was be microphone on my
deck just like we were talking about
11:44:18 but I'm doing it all inside of the H6.
11:44:18 That's a great question.
11:44:24 Cool, all right, so let's take a look at the next little chapter, we are going to talk about
signal flow.
11:44:27 This may be sounds a little nerdy at first
11:44:31 but you've got to know your signal flow because this is how your studio operates.
11:44:39 There are really two different big picture standards
11:44:43 for how you're going to run your home studio.
11:44:43 If you are a musician
11:44:46 or say you play live instrument
11:44:50 and especially if you play live instruments with other people,
11:44:54 the analog studio configuration is pretty attractive.
11:44:58 This is where you're going to, like we were talking about before,
11:45:02 probably have a mixer and be able to walk in your garage or recording environment
11:45:06 hit the power switch and start playing in here yourself.
11:45:11 The pros of the analog studio configuration when you were running errands terms
into a mixer is that
11:45:16 there is no need to connect the computer but all when you are displaying.

11:45:21 You want to sit down and play scales, cool, don't have to turn on your computer you can just start playing.

11:45:27 The downside of having the mixing console in the analog studio environment

11:45:30 is that there is a lot more noise.

11:45:33 So if you get your recordings,

11:45:36 you have a really good taken that was awesome and I really nailed that,

11:45:43 then you look at the recording and there is this grip on the bottom of it and it is all dirt from the mixer.

11:45:47 Even if you have a really nice new mixer and will still introduce a little bit of noise.

11:45:53 So that noise is desirable if you are like in Abbie recording studio.

11:45:58 But if you are recording a podcast you do not want that noise in there at all and that would suck.

11:46:04 The digital studio configuration though is much more common for home composers.

11:46:07 That is best for solo artists too.

11:46:10 Your we run instruments directly into the audio interface.

11:46:18 No mixer and this is the configuration I was talking about before.

11:46:18 The big Pro as I mentioned is that there is no noise.

11:46:22 You record straight into the audio interface and there is no additional crud

11:46:30 being introduced into the signal which is crucial.

11:46:30 The downside is you've got to fire up all of the robots before you can just jam.

11:46:36 I keep an acoustic piano around selected to sit and play piano

11:46:42 and there is something really nice about not needing to turn on the computer.

11:46:48 That is where the analog studio is sweet.

11:46:48 It's kind of a trade-off.

11:46:48 I think 99 percent of the people who are composers nowadays

11:46:53 just go straight into the interface and essentially that means that there mixer is the computer.

11:46:58 So you've got to have the computer open to do anything and I can be kind of alienating at times.

11:47:03 But assuming that we are going to do a digital studio configuration for most of you

11:47:09 were you have a nice soundcard and you are connecting your interfaces to your instruments

11:47:14 Straight into it, another thing to mention about this configuration

11:47:18 is usually wind up getting a multichannel interface for the scenario

11:47:22 because you maybe have a piano and you have maybe a vocal microphone

11:47:26 and maybe a guitar and you don't want to

11:47:31 necessarily have to plug and unplug all of the cables when switching between instruments.

11:47:33 You want to have them all connected all the time.

11:47:37 So in that case you might consider maybe one of those audio interfaces.

11:47:42 I'm going to take a quick moment to head over to my web browser to make sure this works.

11:47:45 I'm going to look at mode to ultralight.

11:47:50 For those of you are considering a new audio interface this is a really solid one for the money

11:47:54 is about 500 to 600 bucks and it's got a bunch of jacks on the back

11:48:01 and a couple of two Mike pre-and maybe eight or 10 analog balanced ins and outs.

11:48:05 I use one of these and I keep one of these around

11:48:09 and I just am instruments connected to it and you can even wire that up to a patch bay

11:48:13 if you were really feeling nerdy but for the most part it's a nice desktop box

11:48:19 that records lots of different signals and send them all back out in really nice resolution.

11:48:21 They make a smaller version

11:48:25 although here is \$300 for a used one, that's awesome.

11:48:28 I would just by that.

11:48:31 But you know,

11:48:35 lots of great music is made without any sort of antitechnology.

11:48:40 Hold on a second.

11:48:43 There go, cool.

11:48:46 Sorry you had to see that big mess for the second.

11:48:49 So the signal flow.

11:48:54 In general with the signal flow path you always want to visualize your sound source

11:48:59 heading right into your recording device and that is when it gets converted to digital and now it is in the work station.

11:49:02 That is essentially it.

11:49:08 Yan Pang a quick request, can you share the screen of the product?

11:49:10 > JP: Yes, you bet.

11:49:16 I will have to get out of full-screen mode, that is what screwed me up last time.

11:49:25 So this is a nice picture of the box

11:49:32 but the link I saw here, [can't understand] if you are buying any gear

11:49:35 and for around \$300 they will give you a used version

11:49:41 and they come with a really nice warranty too.

11:49:42 Talking about things that are serviceable, mode to

11:49:51 has an awesome refund policy that they don't publish but if anything goes wrong with it you send them \$100 and they will send you a new one.

11:49:55 >> YAN PANG: We are still not seeing the product screen, I think is the setting.

11:49:59 > JP: I apologize, that is my own zoom screwup.

11:50:02 Just a second, that was my fault.

11:50:04 Thank you very much for your help with that.

11:50:08 I should be in it now, can you see it now?

11:50:13 Great.

11:50:16 Yes, the mode to ultralight.

11:50:19 I apologize, I was focusing on my slideshow.

11:50:23 Yes, these are around \$600 new.

11:50:29 I was excited about this reverb link.

11:50:33 Reverb dot com is where you can get one for cheap or if you want.

11:50:40 >> YAN PANG: A question, Gail asks what mic would you recommend to record an acoustic instrument?

11:50:42 > JP: Great.

11:50:47 In general with acoustic instruments

11:50:51 you also use a large diaphragm condenser microphone.

11:50:58 The big thing that you are really going to need

11:51:02 more importantly than just the same microphone you would use for dialogue

11:51:06 because it could be the same exact microphone

11:51:10 is that the microphone placement is actually more important

11:51:15 then you may be would think because the distance the microphone is

11:51:19 and its axis in relation to the soundwave

11:51:22 is a drastic impact on the quality of the recording.

11:51:26 So you could use that same large diaphragm condenser microphone

11:51:32 but guess what, not the tabletop blue podcast one that we were talking about, the yeti

11:51:37 would be so great for recording acoustic instruments because it sitting on the table all the time.

11:51:39 For acoustic instrumentation

11:51:46 the prohibitively challenging factor that keeps people from getting great acoustic recordings at home

11:51:51 is not so much the microphone because again you can use the same Mike as you use for your dialogue,

11:52:02 is the placement of the mic.

11:52:02 This is where you need to get a shock mount and a boom mic stand that is pretty nice.

11:52:02 Don't buy the cheap boom stand, by the nice one.

11:52:05 A good boom stand will be \$80.

11:52:11 But it's going to be heavy and strong and able hold your \$200 microphone nice and solid

11:52:16 right in front of the sound hole of your heart poor acoustic guitar or whatever.

11:52:20 And that is going to facilitate the positioning of that large diaphragm condenser

11:52:26 because the thing you may or may not realize is that with a large diaphragm condenser Michael Rainey condenser Mike

11:52:29 you cannot touch the thing like basically ever.

11:52:34 Especially if you are recording but it's got a B position right over the sound all.

11:52:39 So this is why recording engineers still exist in the modern world, because

11:52:44 that person that put the mic in the perfect position and make sure nobody touches it

11:52:51 and also make sure that the guitar player feels comfortable and because obviously if you were like trying to lean over to get in front of the mic

11:52:57 your performance is going to be jacked.

11:52:57 So the performer has got to feel like they are in their flow

11:53:00 and here is a little tip I can give you

11:53:03 I'm holding my hand up like this.

11:53:09 This is the distance that the microphone should be from the sound source with an acoustic instrument.

11:53:12 So if you went ahead and put your hand --
11:53:18 like here is the sound hole and here is the microphone, you could just barely get your hand in between there,
11:53:23 that is the great distance.
11:53:24 And the other thing is you don't want the capsule parallel with the sound hole,
11:53:29 you wanted a little bit of an angle.
11:53:29 Again this is not a recording arts class but
11:53:37 I'm very happy to answer this question I would say get forefingers away from the sound hole
11:53:42 antipathy Mike at a little bit of an angle and have a nice boom stand with a shock mount.
11:53:51 Since we are sitting here looking at the Internet, let's Google mic stand.
11:53:52 I will make a recommendation
11:53:55 they have these 14 elements, do not get those.
11:54:09 There is B and K, a brand I really like.
11:54:13 It's been a while since I have bought one of these things.
11:54:15 It's a German brand.
11:54:23 Watch for a nice weighted base boom mic stand.
11:54:36 There is a brand B and K.
11:54:45 This one, the base is three different legs, get one with a circular weighted base and you will have a nice mic stand.
11:54:49 It doesn't seem like is that important but like we were talking about with acoustic microphones,
11:54:54 or acoustic instruments, they are not very loud
11:55:00 so you've got to get the mic right close, it's important.
11:55:00 The other thing that is really important with home recording
11:55:05 is to get the trim up nice and loud, as loud as you can without being in the red.
11:55:09 That is kind of an acoustic instrument recording workflow
11:55:12 vaguely at least.
11:55:12 Does that help?
11:55:14 Cool, thanks.
11:55:23 Great, so I am more than happy to answer any other questions, otherwise I will probably just keep on moving through this.
11:55:32 We are moving on to chapter 4, I think we are right on time part the studio, how to position your equipment
11:55:35 and acoustically treat the room to get the best results.
11:55:40 This is another thing that is outside of the realm of composers but honestly
11:55:44 you want to have a nice quiet room not only for your recordings obviously
11:55:47 to not be able to hear traffic in the background and stuff
11:55:52 but when it comes to postproduction and balancing your arrangement and getting all of the levels just right
11:55:56 having a really quiet room can go a long way, makes a big difference.
11:56:00 Especially when mixing base instruments like cellos and stuff
11:56:03 it's hard to hear the low end if you've got a weird sounding room.

11:56:06 The room size and shape. Important.

11:56:11 The worst sounding rooms are square or rectangular, which is unfortunate

11:56:15 because chances are you are in a square or rectangular room.

11:56:20 If you do happen to have any rooms that break the rules are right angles or parallel surfaces

11:56:23 those are always going to sound the best.

11:56:26 Any chance you can have two

11:56:31 distort the shape of the room with physical objects is great.

11:56:34 For instance a closet is a square,

11:56:42 but not when it is all full of clothes.

11:56:42 So these are ways that you can essentially just distort the reflective surfaces in the rooms

11:56:45 so they are not necessarily in parallel with each other.

11:56:48 When two walls are parallel with each other

11:56:52 there becomes what is called a standing wave

11:56:59 where you have phase cancellation because of frequencies that are building up in between the two parallel walls as a bounce back and forth.

11:57:01 It's an essential principle of acoustics.

11:57:04 Phase cancellation due to parallel services.

11:57:07 The tips I wrote here is that

11:57:11 smaller rooms, let me see if I can --

11:57:17 smaller rooms have more reflections,

11:57:24 but bigger rooms sound boomy.

11:57:30 This a really

11:57:31 called thing called golden ratios and sacred geometry

11:57:37 And basically if you look that up for a fun reading sometime especially if you are a nerd,

11:57:41 the greatest studios in the world are all built using this golden ratio

11:57:49 which is making sure that the walls and ceiling height are not -- that those numbers are not the same, they are all different by a certain ratio.

11:57:52 You can read more about on the Internet I'm sure.

11:57:55 That's the thing about the room.

11:57:59 Speaker placement is another really important thing.

11:58:03 There is a rule you can remember called the equilateral triangle rule.

11:58:07 A lot of you probably already know this and this is just saying

11:58:11 that however far away you are from the speakers is how far apart they should be.

11:58:14 So if you were sitting in your sweet spot

11:58:21 and your speakers are 5.5 feet away from you, they should be 5.5 feet apart.

11:58:23 Is that simple and is not a big deal.

11:58:28 But beyond that you generally want to have your speakers opposite the farthest wall

11:58:31 with the most absorption. What I mean by that is

11:58:35 if you look in your room and you see that you've got a bookshelf on the one wall,

11:58:39 that is the one wall you want the speakers to be pointing at.

11:58:44 So you would want to set your speakers up opposite the bookshelf.

11:58:48 The room I'm in right now with the wall behind me
11:58:56 would be an awful place for an actual studio environment.
11:58:56 But if I turned around and the whole big room was behind me and there was a couch
back there, it's going to be great.
11:59:01 The couch in the back of the studio is not just for your fans to sit and watch you.
11:59:03 It's a big base trap.
11:59:06 So generally in fact if you look behind the control room
11:59:10 of any real studio, in other words like directly behind the mixer where the person is
sitting
11:59:15 so you were sitting at the console and directly behind you it looks like a wall
11:59:17 but it's actually not.
11:59:21 It is a thin sheet of like fabric
11:59:25 and it's a big hollow chamber back there full of stuff.
11:59:30 The idea is that the sound travels over your head and does not bounce back at you,
11:59:34 it gets absorbed directly behind you and that is really important.
11:59:37 The other coprincipal I can mention is that
11:59:43 Justin play offsetting the angle little bit on the speakers can really help acoustics too.
11:59:45 There is a tendency because we love symmetries
11:59:49 to put the speakers right in the middle so it is all symmetrical in the room
11:59:52 and acoustically that is usually the worst place to do it.
11:59:57 Sometimes I will move the desk to the left a little and angle the speakers a little
12:00:02 and now imagine that soundwave shooting over my head and instead of advancing
right back at me
12:00:05 it gets killed, terminated by going into a corner.
12:00:12 So you are trying to terminate those reflections ideally is really what you were trying
to do with the speaker placement.
12:00:15 Some really nice monitors, studio monitors
12:00:18 will have boom modes
12:00:23 that will allow the speaker to contour the output based on where it is in the room.
12:00:25 That's a higher price point option.
12:00:31 For most intents and purposes I think offsetting the room a little bit
12:00:39 and trying to shoot them at the most diffused service possible.
12:00:39 On the note the last tip I will give you here is about acoustic treatment.
12:00:48 This is advice that one of my mentors from acoustics told me years ago.
12:00:49 Sit right in the mix position, right where you want to be making music
12:00:53 but imaginal the flat surfaces in the room are covered in mirrors.
12:00:56 Anywhere you can see the speakers in the mirror,
12:01:02 that is where you need to absorb the most.
12:01:02 That straight line of sight is the same line of --
12:01:05 the same pathway the sound waves will travel on.
12:01:10 So parallel walls on the side of you
12:01:15 if those were members you could see the speakers and that is where you get heavy
treatment.
12:01:17 So directly behind the speakers in the middle

12:01:21 that is always an accumulation area between the two speakers.
12:01:24 So directly behind the speakers, directly opposite the speakers
12:01:31 always needs heavy treatment. Sidewalls as well.
12:01:31 And the best tip I was going to give you is mineral fiber.
12:01:35 You can build your own acoustic panels for insanely cheap.
12:01:39 I found a set on the Internet last night for \$45.
12:01:47 It was 23 foot by four foot panels three inches thick
12:01:54 and it would cost hundred dollars to make them on the cheap.
12:01:54 You can buy them on the Internet now.
12:01:56 There's a place -- here we go again I've got to do this.
12:02:18 Owens Corning acoustic panel kit.
12:02:24 If I find it right away, that would be so cool.
12:02:32 I don't think this is the one.
12:02:38 Look, these are the panels, \$67 for this
12:02:45 and you are getting four-inch thick, a six pack of -- I don't know what the dimensions are
12:02:51 but you just wrap these in black cloth and hang them on the wall
12:02:55 and these are the very best sound payment channels you can get anywhere.
12:02:59 Owens Corning 703 mineral fiber fiberglass.
12:03:03 If you go to Paisley Park, this is the stuff that's on the walls.
12:03:07 But you can bite and build it yourself are wicked cheap.
12:03:12 That's going to be a great choice.
12:03:13 Another fun place to check out if you are going mega cheap
12:03:22 is foam by mail dot com, I love this website.
12:03:22 They have tons of foam stuff and you can get acoustic treatment stuff
12:03:24 for crazy cheap.
12:03:30 Like -- this website is so much bigger than it used to be, I have not been here a long time
12:03:35 but you can find acoustic foam, look at all of these acoustic treatment panels.
12:03:38 They have acoustic wave foam.
12:03:44 This stuff is not anywhere near as good of absorption as the Owens Corning option,
12:03:48 but we hang the stuff around slam Academy and you can get a super cheap.
12:03:52 They have is really nice bass traps, they are really cool.
12:03:56 Base absorbers, these things are really nice and they are cheap.
12:04:01 Like this corner base solution, this guy here.
12:04:05 They are cheap and you can stack them up in the corners of your room.
12:04:12 High frequencies get distorted from B-flat services on the walls when they reflect,
12:04:15 but low frequencies get distorted when they build up.
12:04:21 You don't really hear base with your ears, you feeling with your body so it's a different physical beast
12:04:26 we are dealing with with the low end.
12:04:27 Base gets built up in the corners of the room
12:04:30 and what happens is you can't hear the base as well.
12:04:33 You are trying to blend of the low end instruments together

12:04:36 and they are all swelling up and it sounds money.

12:04:45 It's because your room has base accumulation in the corners of the room.

12:04:45 So these little corner base traps are cheap and awesome, you can throw them in the corners of your room.

12:04:49 They still won't work as well as a cardboard box full of socks though.

12:04:55 So another tip from my mentor is they said cardboard box or a poster tube,

12:05:01 punch it with a bunch of holes and fill it with old T-shirts and socks, it sounds very ghetto.

12:05:06 But it totally sounds great and it really absorbs the base better than these foam things do.

12:05:11 So if you are feeling creative and you are not embarrassed by this idea

12:05:17 go really on the cheap and take your old sock drawer and flip through it and throw it in a cardboard box

12:05:22 and punch some holes in it because the more diverse thicknesses and densities of materials,

12:05:26 the wider spectrum of frequencies it will absorb.

12:05:29 So this foam thing is cool but it's all one density

12:05:33 so really there is only one frequency that it is optimally isolating.

12:05:37 If this was made of four different kinds of foam and had dense foam in the middle

12:05:41 or maybe a bunch of socks and T-shirts and it, it would absorb better.

12:05:46 Anyway, I had better keep moving because we are just about out of time.

12:05:51 In fact we are but I'm going to finish up my little spiel if it's okay with you guys.

12:05:53 Because we're just about there.

12:06:01 We talked about acoustic treatment and that stuff is super fun.

12:06:06 The other thing I wanted to mention is that those mineral fiber pain is that you're going to build maybe

12:06:14 hangs from the ceiling, hang one from the ceiling like a cloud and let it swing around.

12:06:18 We are getting out of low-budget studio but that is really classy and really helps the sound quality of a room too

12:06:21 having one floating cloud directly over your head.

12:06:24 I mentioned the mineral panels.

12:06:33 The other thing I would like to mention his vocals.

12:06:33 The closet. Lots of great albums have been made with vocals recorded in a closet.

12:06:37 And don't take the clothes out of there.

12:06:43 When they say closets are great, keep the clothes in the closet and run a cable and microphones into the closet.

12:06:47 Honestly a closet full of clothes is a great vocal recording area

12:06:50 especially if there are no surfaces exposed.

12:06:54 Going to mention that tip just because I know a lot of you are recording vocals.

12:06:59 It might seem like your room is really quiet but when you record the vocals and listen met closely

12:07:03 you will hear the air conditioner.

12:07:05 Even right now in my room I can hear subtle things

12:07:10 and in the recording it seems really jump out at you.

12:07:19 So those are my tips for getting a successful home recording and composition, I guess a home recording studio is kind of in some ways what it turned into set up for you guys.

12:07:23 I am super excited about getting any questions from you in email or anything.

12:07:28 And again I am honored to be presented here with ACF and springboard and slam Academy.

12:07:32 So thank you guys for asking such great questions and listening.

12:07:37 HAVA lobeless a questions right now if anyone wants to pop one out.

12:07:44 >> YAN PANG: A pop up question would be what about headphones

12:07:49 for mixing and recording and what should we look for?

12:07:53 And there was another one, will your slides be made available?

12:07:56 So while --

12:08:00 I think we will just take these last two questions.

12:08:06 > JP: Great, the slideshow no problem, email me I guess.

12:08:19 Or if ACF or springboard wants to distributed, just let me know when I will totally send the slideshow over, no problem.

12:08:19 The question about headphones is a critical question.

12:08:23 Frankly that's another slide I should slide into the slideshow for next time.

12:08:28 I want to point out that having a nice set of headphones has always been really important.

12:08:35 But it has become a little less important recently because of this amazing technology that you can get for free right now

12:08:39 during the outbreak, it's called sonar works.

12:08:43 I am not sure if any of you have actually experienced sonar works.

12:08:49 Essentially it's a headphone EQ calibration software

12:08:56 you can run in the background on your computer.

12:08:56 It's insanely high-tech and it's beautiful.

12:09:00 I will open my nap quick and share my screen.

12:09:11 If I open up the sonar works systemwide software

12:09:14 this is some amazing stuff.

12:09:19 I can tell it which kind of headphones I'm currently wearing.

12:09:25 It will compensate the EQ curve for the make and model of headphones I am wearing.

12:09:33 You can even send your specific set of headphones to them and they will design and EQ curve

12:09:35 just for that single physical set.

12:09:40 Right now this software called reference 4 is a \$100 software package

12:09:44 that is free during the outbreak. Sonar works,

12:09:48 and all you need to do is create a profile for the certain kind of headphones you have.

12:09:53 Right now I am working [can't understand] HD 25 which I highly recommend.

12:09:58 They are expensive but they do have a little bit of a base pump, look at that.

12:10:02 I turn this on and hit this button now I am hearing it like it was sent to anyone else

12:10:04 not using my headphones.