

UNIVERSITI TEKNOLOGI MARA

“FROM SCORE TO SOUND”

HOW TO PRODUCE A SOUND USING THE TECHNIQUES OF
AUDIO ENGINEERING AND REPRODUCING COMPOSITION
WITHOUT COMPROMISING THE AUTHENTIC CONTENT

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CHAPTER 1

INTRODUCTION

Recording is a highly skilled craft combining art and science. It requires technical knowledge as well as musical understanding and critical listening ability. By learning these skills, you can capture a musical performance and reproduce it with quality sound for the enjoyment and inspiration of others. Your music and recordings will become carefully tailored creations of which you can be proud. They will be a legacy that can bring pleasure to many people for years to come.

Music is a wonderful reason for recording. Music can be exalting, exciting, soothing, sensuous and fulfilling. It's marvelous that recordings can preserve it. As a recording engineer or recording musician, it's to your advantage to better understand what music is all about. *"Some people think they know Italian if they can say `marinara`. In the same way, some people think they know music."*¹ Music starts as musical ideas or feelings in the mind and heart of its composer. Musical instruments are used to translate these ideas and feelings into sound waves. The emotion contained in the music, the message, is coded in the vibrations of air molecules. Those sounds are converted to electricity and stored magnetically or optically. The composer message manages to survive the trip through the mixing console and recorders, the signal is transferred to disc or computer files. Finally, the original sound waves are reproduced in the listening room, and miraculously the original emotion is reproduced in the listener as well.

There are so many levels on which to listen to music, so many ways to focus attention. By listening to a piece of music from several perspectives, you will get much more out of it than if you just hear its background. There's a lot going on in any song that usually goes unnoticed. Most people react to music on the basic level of mood and rhythmic motivation. But as a recording enthusiast, you hear much more detail because your focus demands sustained critical listening. The same is true of trained musicians focusing on the musical aspects of performance. It's all there for anyone to hear, but you must train yourself to hear selectively and to focus attention on a particular level of the multidimensional musical event. *"There are times when you can almost touch the music, some music has a prickly texture (many transients, emphasized high frequencies), some music is soft and sinuous (sine-wave synthesizer notes, soaring vocals harmonies) and some music is airy and spacious".*

¹ Behind The Glass, Howard Massey 2000, pg 38

1.1 Objectives

The main objective of this research is to gather information on how to produce a sound using the techniques of audio engineering and reproducing compositions without compromising the authentic content.

1.2 Research Scope

The research scopes focuses on how to produce a sound using the techniques of audio engineering and reproducing compositions without compromising the authentic content. This research also focuses on how a sound engineer or a producer delivers the composer's expectations.

1.3 Research Methods

The sources for information for this research were gathered from books, videos, articles, and also the authors own experience in recording and producing the song. The author also gathered the comment and reviews from several recording engineers and producers.

1.4 Organization

The whole research writing is divided into 5 chapters. Chapter 1 is the introduction chapter which featured the objective, research scope, research methods and organization and introduction of electronic percussion. Chapter 2 is the literature review which describes the background of composer, type of recordings and popular music elements. The next chapter which is Chapter 3 is the detailed report of the research methods used for the writings. Chapter 4 is the results of the research, which is to produce a sound using the techniques of audio engineering and reproducing compositions without compromising the authentic content and come out with some guidelines by the author. In Chapter 5, the conclusion and recommendation of the research is discussed.