McGill Concert Recording Guidelines
Updated September 2013

In this document you will find the procedures & guidelines for concert recording at McGill University. We've developed these procedures to produce consistent, high-quality recordings that can be archived for both the performers and music library.

Signing up for a recording:

- Sign up via the Google doc that can be found through the link on the SR Website "Concert Recordings" section.
- To sign up for a concert, put your name in the Engineer column of the concert. Assistants in parenthesis, co-engineers with a /
- Each SR1 & SR2 records at least *three* (3) concerts per semester. Please don't sign up for more than that before everyone has had a chance.
- Multi-day concerts are often done by a team or full class.
- Though the sign-up is on a first-come first-serve basis, be reasonable in what you sign up for. Example - you shouldn't do Jazz I twice in one semester.
- Make sure you can be at the dress when you sign up to record a concert and that it doesn't conflict with a class.
- Once you sign up, it's your responsibility that the recording gets done. If you suddenly can't make it, try to find someone to replace you.

Preparation:

- You will receive information on the concert from the Concert Recording Coordinator or C&P. Also: information on all concerts can be found in the google doc, the RBS and http://www.mcgill.ca/music/events.
- Check on the RBS calendar if there is sufficient time for setup and if there is a (dress) rehearsal you might want to check out.
- Remember: classes have priority over concert recordings. If you have to miss class, you cannot do the recording. Please ask your professor for exceptions.
- Think about whether you can do the recording by yourself or if you need an assistant (often a Q-year) or even a co-engineer (often SR1/SR2).
- Make the proper reservations for gear and rooms in the SR calendar. Also, make plans to get the gear from Studio A at a moment that you are not interrupting a class or session. The same goes for returning gear. Check with whoever is in there.
- Make your setup plans, patch lists etc.

Grabbing Gear

- Plan ahead in terms of what audio equipment will be necessary to do the concert.
- If you decide to use any of your own gear, make sure that you are adhering to the recording specs we've laid out. (Really, this should only be PT or Pyramix running at 96, 24)
- The key for Pollack Hall Cage and Locker is located between the double doors at the rear entrance of Studio A
- Note – **Do not interrupt classes** to get equipment from Studio A unless it has been discussed prior. Barging in makes for grumpy instructors and students…

McGill Concert Recording Naming Convention:

Project folder:

mcr[year][month][day][hall code][time (24hr)]_[descriptive info]

ex: mcr20130925p1930_MGSO

Concert Hall Codes:
C = Clara Hall
P = Pollack Hall
R = Redpath Hall
T = Tanna Hall
M = MMR

EDL/Session File Name:
mcr[year][month][day][hall code][time (24hr)]_[descriptive info]

ex: mcr20120925p1930_MGSO.ptf

Deliverables:

mcr[year][month][day][hall code][time (24hr)]_[Descriptor]_[track#][mvt#]

ex: mcr20130925p1930_MGSO_0101.wav

Note: Even if the concert has one piece, please be consistent to the naming convention (0101, 0102….)

Recording:

- It is preferred to record the concert in Pyramix if you need to make CD's of the program, as CD authoring is quick.
- **ALL** concerts are recorded at **96 kHz, 24 bit.**
- Record to .BWF for cross-platform compatibility. For Pyramix, choose "Suffix with Strip Name" and "One file per track."
- Make a live stereo mix.
- Always run a redundant, pre-interface backup recorder. Stereo is often enough, or multitrack for more high-profile recordings. **No excuses for not having a backup! Remember, you are responsible to make sure things get tracked!**
- Make sure to check disk space, use safety record, disable 'take naming' pop-up window, and continuous recording preferences BEFORE the concert, even if you've used that system before!
- If your concert is webcast, prepare a stereo feed for the webcasting team.
- Wear appropriate clothing for when you have to make stage changes. Usually this is black or dress clothes.
- Don't leave microphones/gear unattended. It's your responsibility if they go missing!

Post-production:

- Edit out pauses between pieces. Leave about 10 seconds of applause at the end.
- Edit out tuning, excessive noise, applause and long pauses between movements.
- **Only fade to black at intermission and at the end.**
- Some announcements/jokes/anecdotes add to the live experience and are worth keeping on the CD, others are better left out. Your call.
- Try to be consistent in where you put your CD markers. Usually 0.5-1s before the music starts.
- Pyramix will not tell you if you are mak a CD image longer than 79 minutes but will not prompt you. Ensure you check total timing.
- Copy the project folder to an external drive and make sure that that is not the only copy (the copy on the portable rig will probably be deleted shortly).

  During the concert, or directly after, fill in a log for each piece/movement listed in the concert program in order of performance, not necessarily printing. (Only for non-student recitals**)

Deliverables

- **Student Recitals**: Two (2) mastered stereo CD's with track markers and fades between each piece.
- **Professional Concert Series and Large Ensembles: NO** CDs required (unless asked to do so by conductor / performer etc...)
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- Heads and tails trimmed & faded.

- CD's are labeled (printed) and delivered to the "Concert Recording CD Dropbox" in Studio A
- 96k/24b stereo interleaved BWAV files for EACH TRACK listed in the concert program, named according to the convention detailed above.
- In the "CD/SACD" tab for student recitals, enter the following information at "CDTEXT Title" (the blue area).(This is the only thing you need to fill out on this page.)
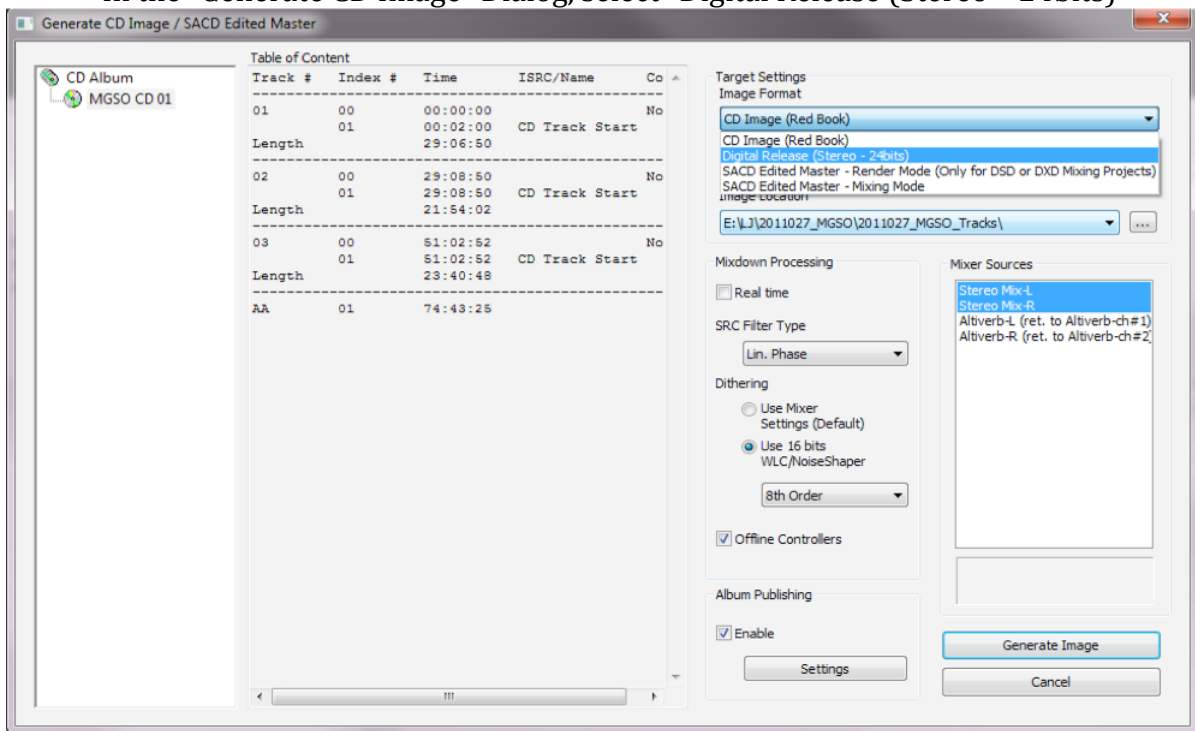
mcr[year][month][day][hall code][time (24hr)]

AN EASY WAY TO EXPORT STEREO BWAVS IN PYRAMIX
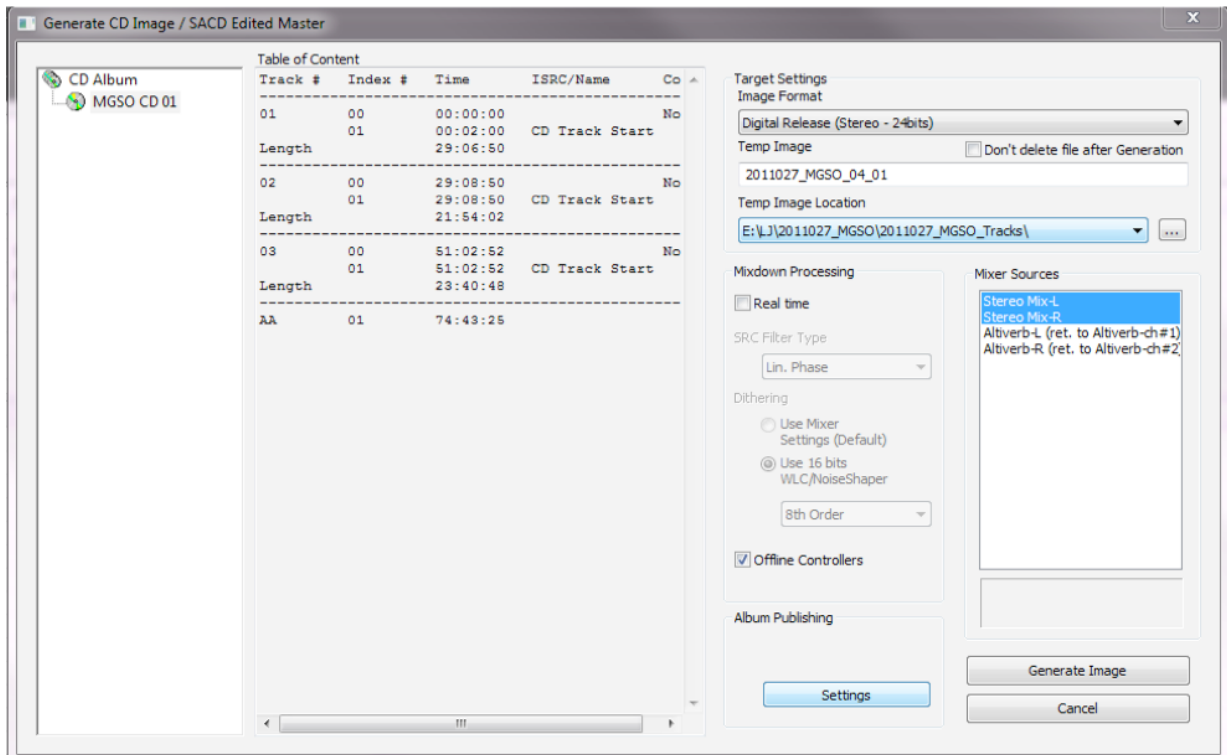## (remember...only for non-student recitals!)
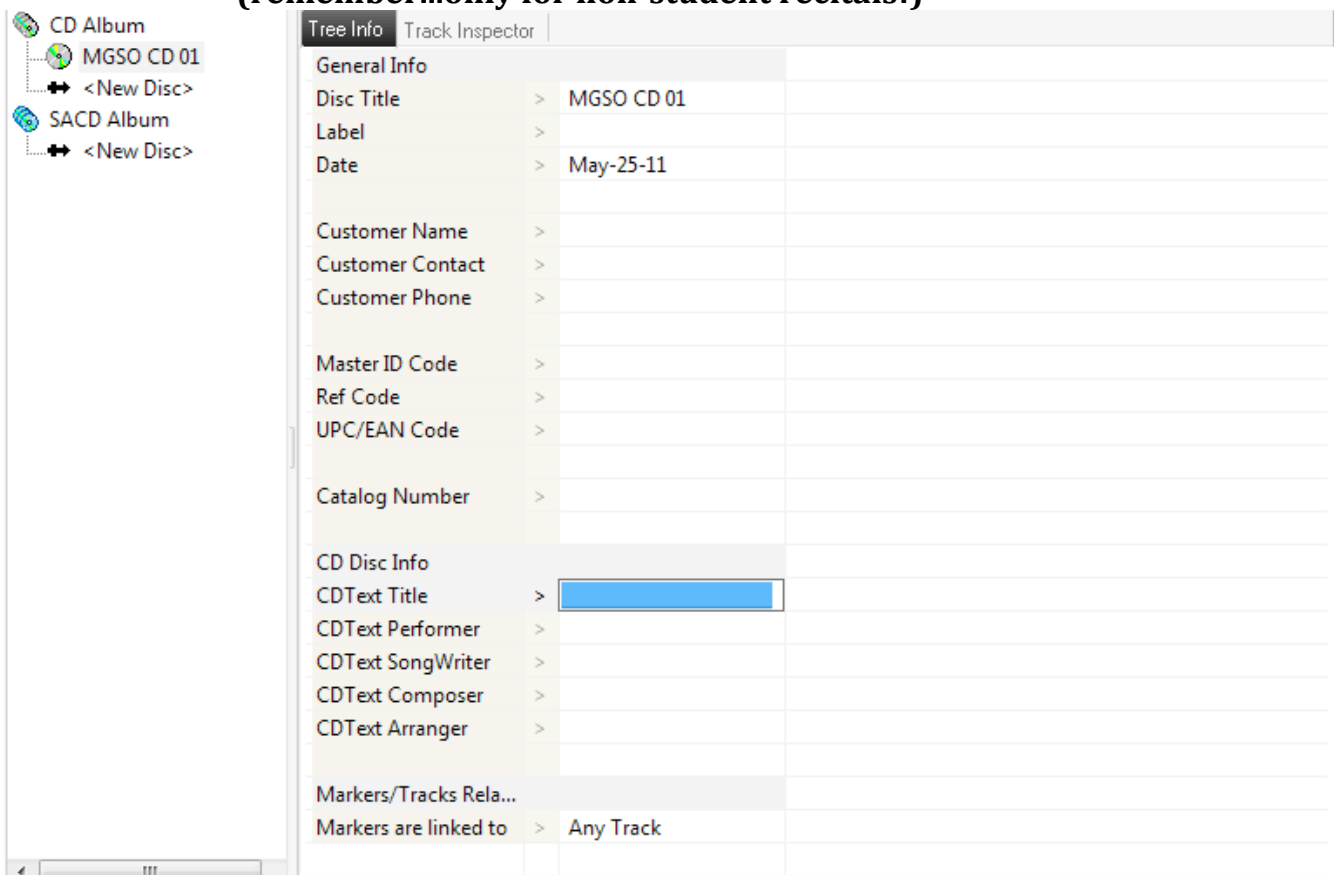
The "Disc Title" in the general info is not relevant for file creation, you can name it the same, or something else (more descriptive).

- In the "Generate CD Image" Dialog, select "Digital Release (Stereo – 24bits)"
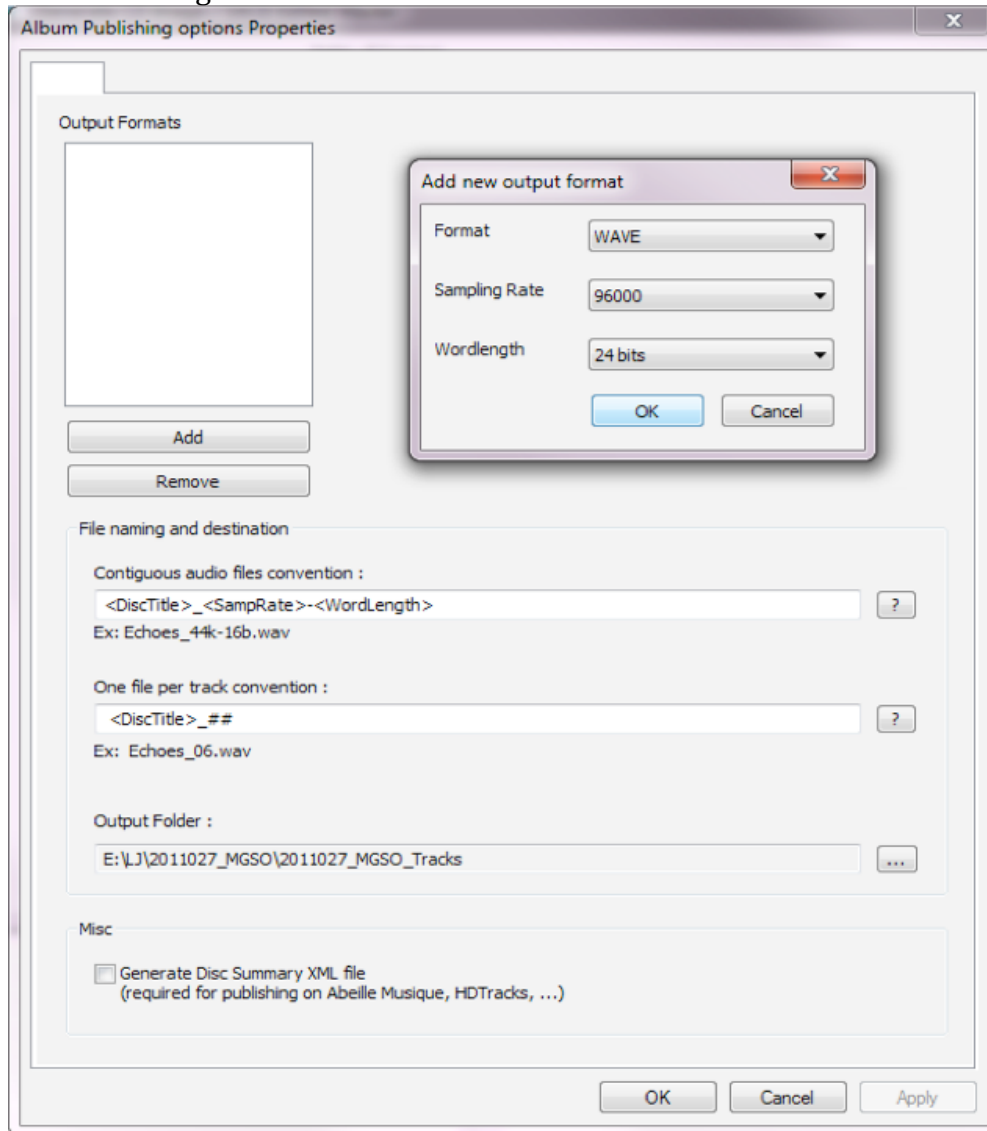

- Your window should now look like this:

- "Temp Image Location" should be the same folder as the Output Folder for the files:

  mcr[year][month][day][hall code][time (24hr)]_TRACKS

- The "Temp Image" name can be the same as your "CDTEXT Title." The temporary image file will automatically be deleted after the process is done.

- Go to "Settings" at the bottom of the window

- Click "Add" to add a new Output Format. We will be generating 96kHz/24bits WAVE files.
- "Contigous audio files convention" does not matter as the file will be deleted upon completion.

- "One file per track convention" should look exactly like this: <DiscTitle>_## This will ensure proper file naming for all the files created.
- "Output Folder": This will be the folder that contains all the WAVE files. It should be a sub folder of your main project folder called:
- mcr[year][month][day][hall code][time (24hr)]_[Descriptor]_TRACKS (This folder naming must be used regardless of DAW)
- Uncheck the "Generate Disc Summary XML file"
- Click "OK" and "Generate Image"
- Repeat steps for multiple "CD's" (They go in the same folder)
- If you did everything correct, you should have a set of 96kHz/24bits WAVE files that conform to this naming convention:

  mcr[year][month][day][hall code][time (24hr)]_[track#][mvt#].wav

- Upload the entire project to MLAPS in the appropriate semester's folder. The folder structure should look like this when you upload it:

  ▼ 📁 2013 Fall
    ▶ 📁 mcr20130915t1530_Ramos&Lo_TRACKS
  ▶ 📁 2013 Winter
  🖳 Thumbs.db
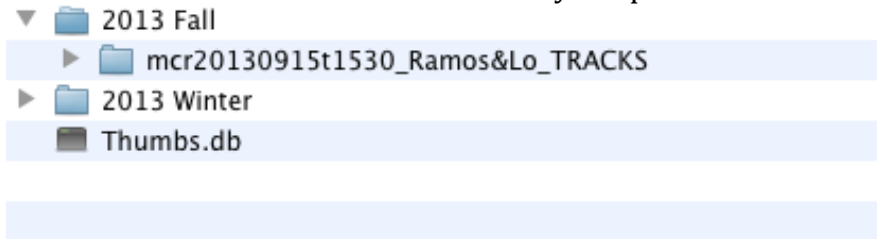
- Please have the CD's or Stereo BWAV files ready within 48 hours of the concert. Email the Concert Recording Coordinator if you can't make it.

Make sure you've filled in a **log** for EACH PIECE submitted as a stereo BWAV

	Student Recitals	PRC / Professors	Large Ensembles
Deliverables	CDs	96 kHz 24 bit BWAV stereo or surround tracks	96 kHz 24 bit BWAV stereo or surround tracks
MLAPS uploads	-	Tracks only unless otherwise stated	DAW session upload as well as mixed tracks

Payment

- The payment process will start as soon as all deliverables have been made.
- For large ensembles the compensation is $100, for other concerts $50 (minus tax).
- Discuss beforehand if you share the money with your assistants or co-engineer.
- Even if you share the money, there is still only one person officially getting paid. He/she will then distribute the money.

- Payments are made biweekly.

If you have any questions concerning any of this info, email Concert Recording Coordinator Kevin Fallis (kevin.fallis@mail.mcgill.ca)