

Title: Recording Microphones for Auditorium Date: Jan. 12, 2010
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Department/College/Org: School of Music / College of the Arts

ABSTRACT

The School of Music requests fifteen microphones to record concerts in the Angelle Hall Auditorium and Choir Room. Both facilities are heavily used for events from the School of Music and by other campus departments. The proposed microphones will give student engineers the tools needed to make high-quality recordings suitable for distribution on disk, the Internet, and KRVS radio.

DESCRIPTION

a. Purpose of the grant and impact to student body as a whole

There are one or two concerts presented almost every day in the School of Music. Concerts by all large student ensembles and many other smaller groups are given in the main auditorium. The Choir Room is used for more intimate events, and for times when the Auditorium is booked for another event. The Auditorium has been outfitted with a stereo microphone permanently mounted in the ceiling, which is good for quick archival recordings by Auditorium staff, but it picks up a lot of room reverberation, and results in recordings that are not clean enough to broadcast on KRVS radio, which is ready to air performances from the School of Music if they are of high enough quality.

The Auditorium does not have any microphones suitable for placing on stage near the performers for recording purposes, and there are no microphones to record events at all in the Choir Room. A mix of microphone types is needed in order to record either a wide area for a large group (i.e. University Choir, Orchestra, or Wind Ensemble), or a narrow area for smaller groups (i.e. piano/voice or solo) or sections (i.e. the flutes or the violins) within a large group.

Audio recordings will benefit all music students, as well as students in other departments involved with events presented in the Auditorium, such as Theater Department plays, Honors Convocation, graduations, and even Dance Department's performances, which sometimes use microphones. Many other community groups use the facilities, and music students will gain experience recording them as well.

Students in recording classes will record regular concerts by themselves, and assist graduate students with special events. This activity will be integrated into the MUS376 and 377 classes (Recording Techniques I and II) as class projects. This will provide valuable experience to Music Media majors, who will develop their abilities to record live concerts, and to students majoring in other subjects who take MUS376 and 377 because of their interest in the recording process. Deciding which microphone to use and where to place it is a critical skill for audio engineers to develop, and can only be acquired through experience. The sound recorded by each microphone is different, and engineers learn which microphone to use for each type of instrument and style of music in order to get the sound they want. When recording a musical group a separate microphone should be used for each instrument in order to produce a studio-quality recording. The 15 microphones requested here will give students enough options and resources to try out different approaches recording small groups, and the opportunity to start to adequately cover the larger performing groups, which have 15-40 players.

High-quality recordings will help students and their teachers evaluate progress in performance abilities, providing crucial feedback in the education process. CDs and online posting of recordings made in the Auditorium will be of value for students applying to graduate school, grant agencies, and prospective employers, and will increase their satisfaction with the program by having products that can be shared with family and friends. Recordings made in the Auditorium will also be played on KRVS, increasing the recognition of the Music program throughout the region, adding value for graduates with degrees from the University of Louisiana.

b. Projected lifetime of enhancement

10 years

c. Person(s) responsible

i. Implementation – Robert Willey

ii. Installation – Robert Willey and Ken Harrelson, Facilities Manager

iii. Maintenance – Robert Willey and Ken Harrelson, Facilities Manager

iv. Operation – Robert Willey and student recording students and graduate assistants

v. Training

Robert Willey will train students in the application and care of the equipment.

Budget Proposal

Length of implementation (in years)	1	2	3
1. Equipment			
[Narrow range pickup pattern]			
(2) AKG C451-B/ST small diaphragm cardioid condenser microphones	\$1,300		
(2) Neumann SKM185 small diaphragm stereo pair hypercardioid	\$1,800		
(4) Shure SM57	\$400		
(2) Shure SM81-LC	\$600		
(2) Shure PG81-XLR	\$180		
[Combo pack with custom case]	\$300		
(1) Audio Technica AT2020			
(1) Sennheiser e609			
(1) Samson C02			
(1) Shure SM27	\$200		
[Wide range pickup pattern]			
(2) Earthworks QTC40	\$2,160		
2. Software	\$0		
3. Supplies	\$0		
4. Maintenance	\$0		
5. Personnel	\$0		
TOTAL	\$7,000		

PREVIOUSLY FUNDED STEP GRANTS

Previously funded grants described at <http://willshare.com/willeyrk/grants>

“Performing and Live Recording System” (1/09) \$5,185

“Recording Studio Upgrade” (7/08) \$11,881.80

“CD Recording System for Angelle Hall” (1/08) \$1,350

“School of Music Resource Center Upgrade” (7/07) \$21,638

“School of Music Pro Tools Recording System” (7/06) \$41,338

“School of Music Resource Center Upgrade” (7/06) \$4,657

“School of Music Resource Center Upgrade” (7/05) \$4,055

“Resource Center Upgrade” (1/04) \$4,902