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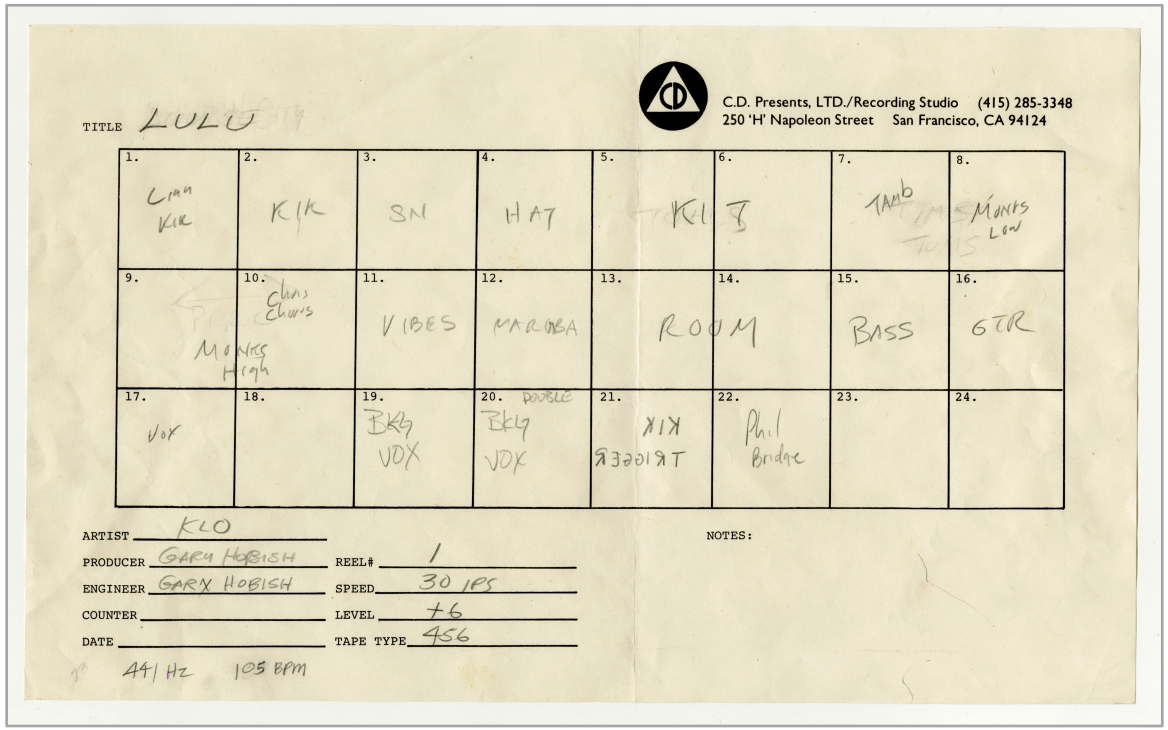


C.D. Presents, LTD./Recording Studio (415) 285-3348
250 'H' Napoleon Street San Francisco, CA 94124

TITLE LULU

1. Clean KIK	2. KIK	3. SN	4. HAT	5. KICK	6. T	7. TAMB	8. MONKS LOW
9. MONKS High	10. Chins Chins	11. VIBES	12. MARIMBA	13. ROOM	14.	15. BASS	16. GTR
17. VOX	18.	19. EKG VOX	20. DOUBLE EKG VOX	21. KIK TRIGGER	22. Phil Bridge	23.	24.

ARTIST KLO
PRODUCER GARY HOBISH REEL# 1
ENGINEER GARY HOBISH SPEED 30 IPS
COUNTER LEVEL +6
DATE TAPE TYPE 456

NOTES:

44.1 Hz 105 BPM

LEEDS BECKETT UNIVERSITY

Audio Engineering Society

Creative Practice and Multitracks

Paul Thompson (Leeds Beckett University, United Kingdom.)

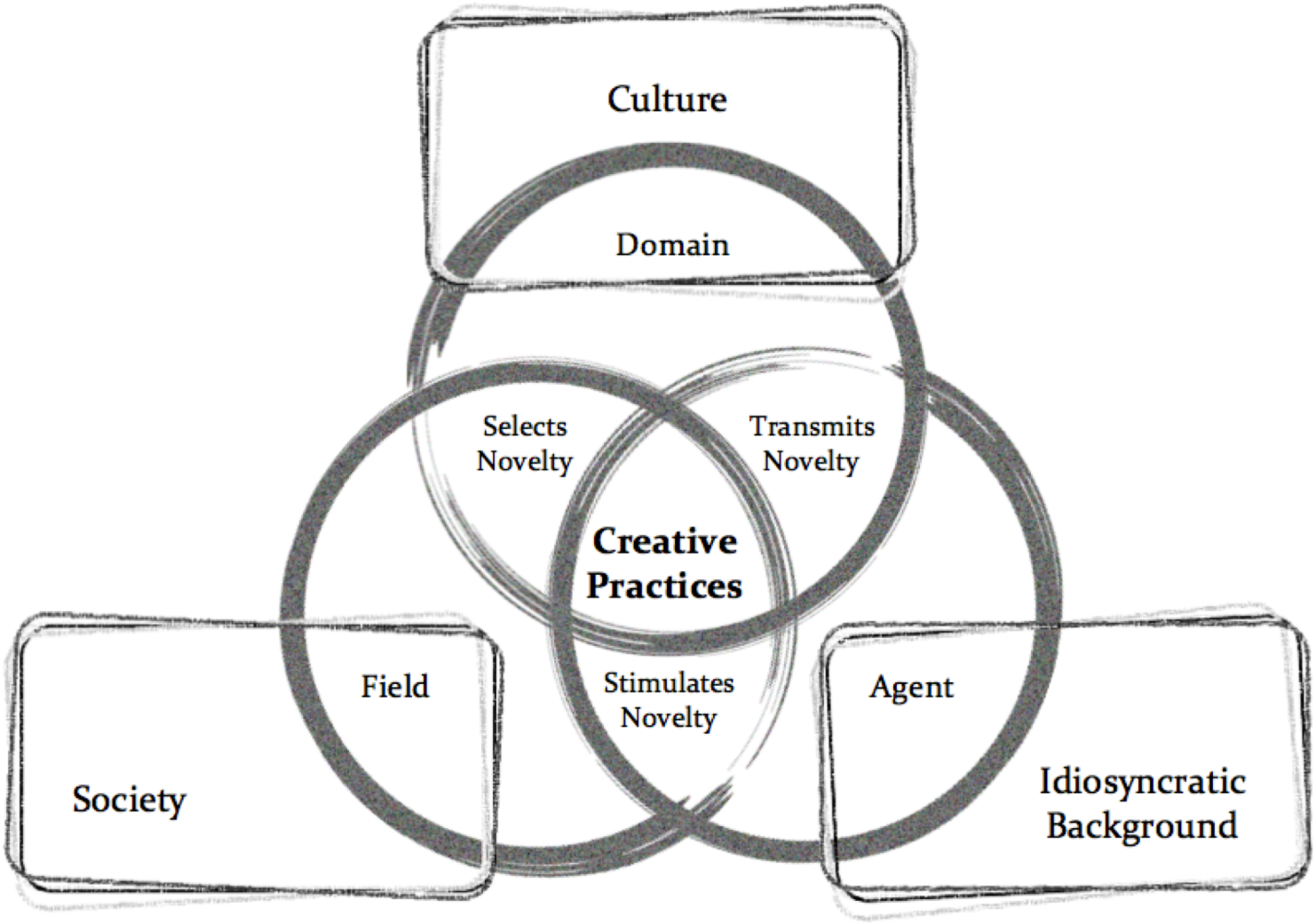
Introduction

- Multitrack tapes contain the individual tracks of instruments and their performances captured during a recording session.
- From a functional and commercial perspective, mulitracks are needed if an artist, record company or rights holder wants to release a remix or an alternative version of the material.
- From an educational, musical and historical perspective, multitracks can be seen to contain culturally significant fragments or moments of a recording session, which are additionally significant if a multitrack contains an alternative take of an entire performance.

Creativity & Creative Practice

- ‘What we call creative is never the result of individual action alone; it is the product of three main shaping forces: a set of social institutions, or *field*, that selects from the variations produced by the individual those that are worth preserving; a stable cultural *domain* that will preserve and transmit the selected new ideas or forms to the following generations; and finally the *individual*, who brings about some change in the domain, a change that the field will consider to be creative’. (Csikszentmihalyi 1988, 325)

The Systems Model of Creativity



Csikszentmihalyi's (1988) Revised Systems Model of Creativity (Kerrigan 2013, p.114).

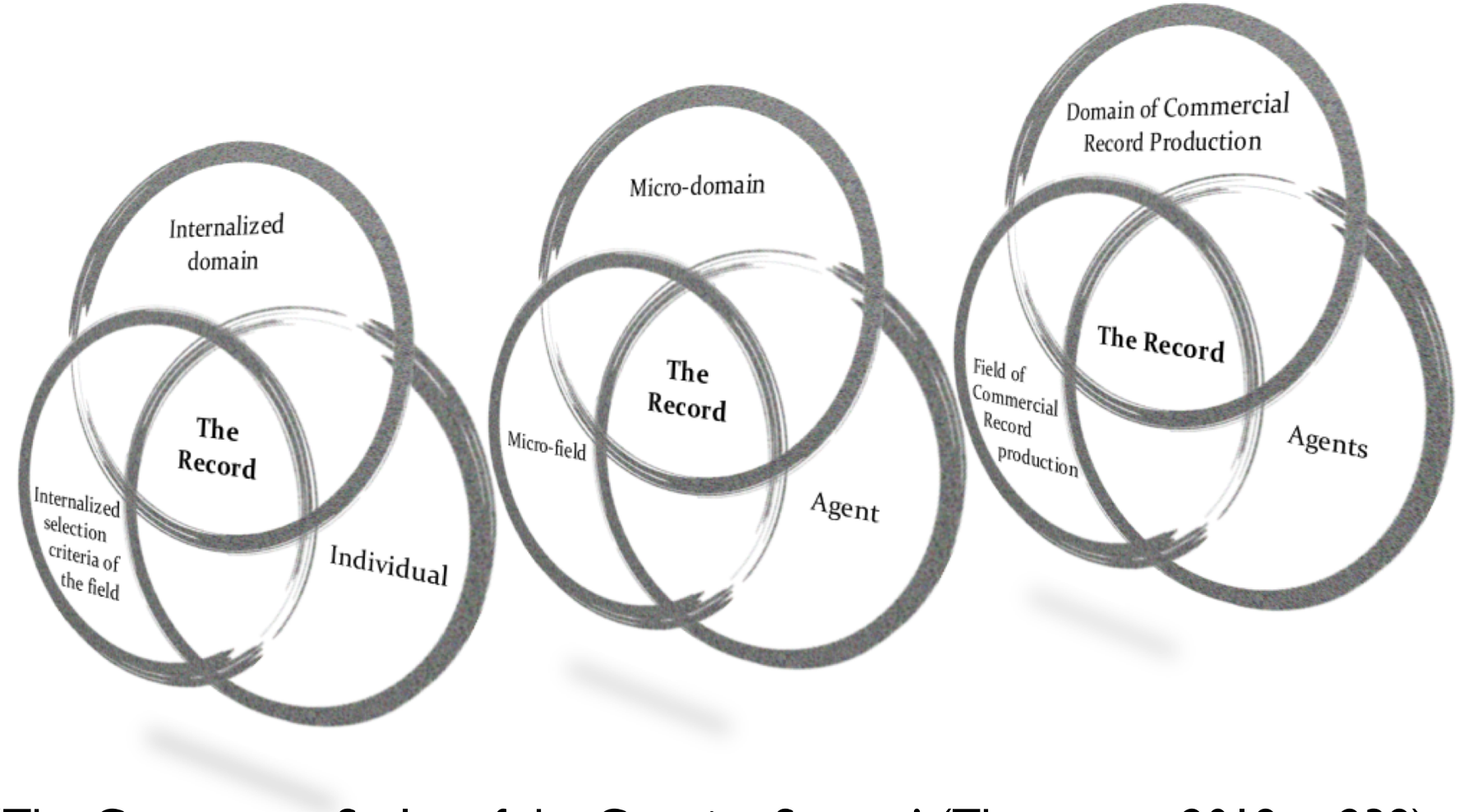
The Domain of Commercial Record Production

- Musical, Technical and Socio-cultural components
- Musical includes:
  - Musical elements (Melody, rhythm and harmony)
  - Different Musical styles
- Technical includes:
  - Acoustics
  - Microphones (construction, polar patterns, model etc.)
  - Instruments (Acoustics, construction and alteration)
  - Mixing Consoles (Analogue and digital)
  - Audio Processing (Reverb, delay, compression etc.)
  - Monitoring
- Socio-cultural includes:
  - Maintaining a good working atmosphere
  - Domain-specific terminology
  - Personal and interpersonal communication
  - Cultural practices

The Field of Commercial Record Production

- The *field* of commercial record production is made up of a broad spectrum of personnel who are able to understand, use and modify the domain, such as other sound engineers, record producers, musicians, A & R record label representatives, artist management, radio pluggers, programmers and presenters, audiences and fans, music press journalists, and larger institutions such as the BBC and the Audio Engineering Society. The *field* therefore is "a complex network of experts with varying expertise, status, and power" (Sawyer 2006, 124) and, in this instance, the field is where sound engineering contributions are outputted, considered, validated or rejected (Thompson and McIntyre 2013).

Scaled Creative Systems



'The Concurrent Scales of the Creative System' (Thompson, 2019, p. 239).

In Summary

Confluence models of creativity, such as that proposed by Csikszentmihalyi (1988) and further refined by Kerrigan (2013), can be used as a framework to explore the ways in which the multitrack emerged from the creative process.

Multitracks can be studied by first contextualising each necessary, but not individually sufficient, element of the creative system (field and domain) so they apply to the context of the recording studio

The 'layers' of the multitrack can then be studied.

THANK YOU

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