

Lecture 11: Recordings and Auditions

Recordings and auditions are performances. Just as stage or film- they have distinctive shape and particular skills. They are all performing. These are performances for present and future audiences.

Performance Process:

Do the plan to tell the story

You will likely be getting new sensory info about the room, others around, new sounds, so this is a good time to have clear plans

Don't try to catalog the result as its happening

Feeling comfortable may include renewing your choice to be there, doing what you do

All performance readiness steps apply

Have a secret song that gets you in the direct contact with the ancients

Think about who needs to hear this

Bring your ideal audience in the room with you

RECORDING

Recording is a learning process that requires skill and practice.

Take a lesson with some engineers and explore the setup, mics, reverb, proximity etc.

The goal of the engineer should be to help you get what you need to perform well

Microphones

Micing depends on the singing, and how you wish to communicate

Resonant acoustical singing is meant to be heard at a little distance- think about where the instrument sounds best

Find the spot where you can record all the information in a way that is true to life

Do some proximity tests so you know what it sounds like

Test the loudest and softest things (as in sound checks for live performance)

Try a few types of mics (solid state vs tube mics for example)

Spend one session just getting used to the setup and trying mics if it's an album

If it's a quick go, ask to coordinate to tell the story, and take the best of what you get

Reverb

In recording, reverb is to help you perform optimally, it should make your job easier.

In mixing, reverb is to help us be with you in a way that is true to life, depending on what kind of space you would like us to be in with you.

Take an example recording to the engineer or person mixing, describe the sort of space you would like to evoke: big hall, small room, a little of both?

Recording Process

Two takes all the way through for an uninterrupted performance

Take notes, do sections if needed

Make a clear plan about what you're fixing

Do a few times on one fix, and if you can't get it, you may need a break, a better plan, or more rehearsal

You learn what you need to rehearse more by hearing how it's going

Recording at home allows you to practice, and better know what to rehearse to be ready for recording

Performance Process

Imagine the room you wish you were in (Carnegie Hall, a mountain side...)

If desired, review your plan and the why

Do the threshold exercise and the yummy inhale

Do the plan to tell the story (don't try to catalog the result as its happening)

You will likely be getting new sensory info about the room, others around, new sounds, so this is a good time to have clear plans

All performance readiness steps apply

Have a secret song that gets you in the direct contact with the ancients

Think about who needs to hear this

Bring your ideal audience in the room with you

The microphone and the camera see and hear every cell. You might as well invite it to do so.

Meddlers

This is permanent: Not if you don't publish it

This represents who I am: This is a moment in time, in a process, in particular circumstances

I can't move because of the position of the mic or camera: You are alive and moving. Make a constructive ask to move so that you can be in an optimal relationship with the mic or camera for some reason.

* * *

All information is helpful information, welcome it and know you can use your skills and your intelligence to make changes where desired. [Bracket ego and vanity]

You will likely adapt your plan somewhat, due to circumstances. Instead of blocking what's happening in the room and insisting, say " Ah so, this is how it is."

Be curious about the room; what's cooking in the kitchen and what can I bring..?

DAY OF

Snacks, water and other provisions

A well-rehearsed game day routine

Recording Coverage; make sure you have something useable for each section

AFTER/MIX

Let a bit of time go by if you can, and listen back later to decide on takes

(You will likely have a different perspective)

Use third person feedback- like you're listening to someone else who you want to be well represented

Distinction between judgement and keen assessment:

Playing with the game aspect- you are involved and invested, but not attached or identified- it's play.

AUDITIONS

Auditions are a performance for the people in the room, and for the future audience.

Be curious about the people in the room

Deputize those in the room into your plan and onto your team

Christen the space as a performance space by doing the threshold exercises, and bringing what you need with you- this can be wardrobe, makeup, imagination

Bring your world with you, unfurl it, and invite them in

An audition is a two- way exploration to make a possible agreement to work together

You're there to perform, and to learn about the gig. You are a full partner.

They want to meet YOU.

Confidence can be defined as knowing what your job is, and being prepared to do it.

You can invite the audience to be involved any way you wish. you are invited to go on a journey
imagine how wonderful it will be to work together, (you are NOT invited to judge me.)

Performance Process:

If desired, review your plan and the why

Do the threshold exercise/ yummy inhale/ costume/ pyrotechnics

Do the plan to to tell the story

All performance readiness steps apply

Imagine the room you wish you were in (Carnegie Hall, a mountain side...)

You will likely be getting new sensory info about the room- be curious

Think about who needs to hear this

Bring your ideal audience in the room with you

Have a secret song that gets you in the direct line to the ancients so you are resonating with the
universe

Experiments and Rehearsals

1 Once you've done your performance preparation (Lecture 9)

Practice the performance day routine:

Warm up vocally

Warm up to perform

If you want to practice auditioning:

Imagine the process - how you get there, likely sequence of events, waiting, inviting the other performers, inviting the audience

Do your performance for your auditions and for your imaginary ideal audience

*You can do a mini version of this: 5 minute warm up (threshold exercise, Jenneke dance) sing a phrase, cool down.

For recording:

Do the above process, then record with your phone, computer or tape recorder

Practice with a mic stand or hatrack to get used to the mic being there

Do an audio one and a video- play with yes and no plans- see what the effect is in your experience and the outcome.

2. Do audition practice with friends or during our coaching

3. Make a list of the recordings that have changed your life. Imagine the artist making it, and imagine that they likely did it under less than ideal conditions. Write them a letter about what it means to you that they made it.