Instructions for Final Projects

All projects should be approved by JM BEFORE starting them.

Final Project A – Your Choice

You have a choice of what to do for Project A. Choose a project that covers an area you want to explore further that won't take too much time to complete.

Possible projects include:

1. Mix a song following steps 1 to 6 in the instructions for Project B below. Note: You do not have to keep a mixing log for Project A, i.e., skip step 7.
    a. Good practice to prepare for Project B.
2. Work with software/MIDI instruments from a given score.
    a. Good for practicing inputting in real time and step input, editing in Piano Roll, adding Automation.
3. Input from a Score.
    a. Good practice in reading music.
4. "From Notation to DAW".
    a. Good practice turning a score into an audio project.
5. Recording Audio Tracks/Vocals with a Microphone.
    a. Good practice in working with audio hardware and recording live instruments/voice.
6. Creating audio and MIDI loops in your DAW.
    a. (Logic-specific) Creating Apple Loops and save them in your Loop Library.
7. Research a topic and write a short research paper.
    a. Possible topics: Reverb, Compressors, Equalization, Mixing Process, Mastering Process.

Due date: May 5, 2021 at 3 pm. What you submit and how you submit it will depend on what kind of project you do.

Final Project B – Final Mixing Project

Similar to the Mixing Project done earlier in the semester

This time you will keep a Mixing Log listing all the decisions you made in your work. More below and in class and individual sessions.

Note: Can be a collaboration between two people.

1. Download a multitrack project from sites used earlier in the semester *OR u*se an original creation. If you download multitracks/stems, make sure the tracks have not been processed. They should be "dry" e.g., no Reverb
2. Your project should have at least five tracks (all audio, mixed audio and software instruments (MIDI) or all software instruments.
    a. *Note*: if you use a pre-existing MIDI file you should open the List Editor and remove any MIDI commands that might affect controlling the track in Logic (e.g., Pan, Volume). This step will be demonstrated in class if needed.
3. Your project should be divided into an Arrangement using arrangement markers (e.g. Intro, Verse, Chorus, Part 1, Part 2, Section A. etc.).

   a. Have matching labels and colors on Mixer Tracks, Main Window Tracks and Regions on each Track.
4. Your project should include at least one Track Stack (Summing or Track Folder)
5. Include automation on at least one track (e.g., Track Volume)
6. Where needed, *each track* should include
   a. Insert Effects (Processing) where needed (e.g., EQ, Compression, Noise Gate), set to a preset or to your own settings.
   b. Parallel Effect(s) – at least one parallel effect (Reverb), set to a preset or your own setting. (Other parallel effects – Delay, Chorus, Flanger -- can be used too.)
   c. *Note*: With the use of parallel effects, auxiliary channel strips must be created. They should be labeled, and appropriate Sends should be set on each track being sent to that aux channel strip.
   d. Your project should include at least two aux channel strips (e.g., Short Reverb, Long Reverb). The auxiliary channel strips included in some Logic instruments, e.g., Producers Kits, should not be counted.
7. Keep a mixing log listing all mixing and routing decisions you made.
   a. For *each track*, including auxiliary channel strips, the log should include:
      i. A list of each effect inserted.
      ii. For *each effect*, include:
         1. The reason why you inserted it. If you chose not to insert EQ on a track, explain why.
         2. The setting used on the effect. Can be a preset.
         3. An explanation of why you set the effect that way (e.g., cutting lows, boosting mids, boosting around 1K to give more presence to vocal.)
      iii. A description/explanation of the routing used on that track including its Input, Output and any Sends on that track (where are the Sends going)
8. *Option for Extra Credit*: Bounce any software instrument/MIDI tracks to audio before mixing. *Tip*: Keep the muted MIDI version of the track if you need to make any changes later on. *(We will demonstrate how to bounce and hide a MIDI track in class.*)
9. *Option for Extra Credit*: Split audio track regions into segments to remove silent parts, making it easier to see where the track is active, remove any extraneous noise on the track and adjust the time where the segment plays. (Good for adjusting start time of phrases if needed.)

Due date: May 5, 2021 at 3 pm.
Depending on the size of your project, email (to the assignments address) or share: 1) a compressed Logic project or project folder of your work; 2) your mixing log; 3) screenshots of the Track/Main Window and the Mixer; 4) a 160kbps mp3 file of your finished project.

Note: if you aren't using Logic for your Final Project B, talk to JM about what to submit