

Culmination Project: City Tech's Tiny Desk



Robert Achang

May 4th 2023

ENT 4499 Culmination

Professor Ryoya Terao

Introduction

Nearing the completion of my Bachelor's degree in Entertainment Technology I asked myself: **What culmination project could be both technically challenging and artistic?**



Discussing with City Tech faculty and peers, the idea of a Tiny Desk concert was the perfect project that could showcase both skills.

Project objective:

My goal was to create scenarios where

different recording techniques are applied.

In the end, we can
compare and contrast
the different recording
techniques and how
they are useful in their
own ways.

Required Resources

- Access to ENT Department equipment
 - Space to record (Voorhees Theater or V-119)
 - Crew
 - Technical Advisement
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Deliverables

Equipment/Crew List

- List of all gear used
- List of crew members

Sound/Video Diagrams

- Block Diagram
- Stage plot diagram

YouTube Video

- Final cut of performance.
- Comparison of recording techniques

Poster

- Physical poster for showcase

YAMAHA O1-V

FOCUSRITE SCARLETT
2I2

MACBOOK PRO
DAW RECORD

JVC Camera

JVC Camera

MIXING AREA

STAGE AREA

SHURE SM-58

DI BOX

Epiphone Casino
Robert

SHURE SM-58

AT-2020

FENDER
HOTROD
DEVILLE

Robert Achang
A/V Stage Plot Diagram
ENT 4499 Culmination Project
Last Revised: 4/29/2023

Voorhees Theater

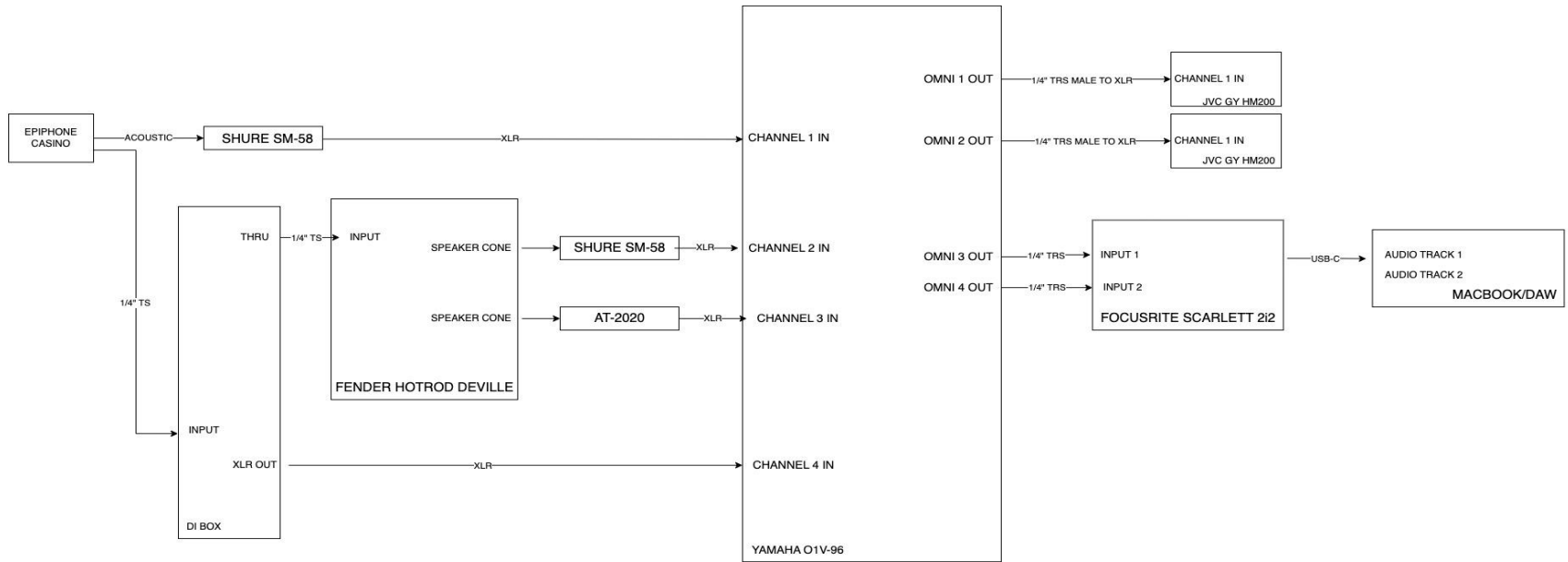


Voorhees Theater



Voorhees Theater





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 ENT 4498 - Culmination Project
 A/V Block Diagram
 Last Revised: 4/26/2023

Methods

Audio

- Hot Rod Deville is a 40 watt tube amp used for the recording.
- The SM58 is aimed directly in the speaker cone
- AT-2020 is set at the edge of the circumference of the speaker cone
- Separate mix sent to cameras and audio interface for recording by Kevin on O1V96

Video

- Set up two JVC GY HM200 cameras with tripods and received a separate mix from the O1V96
- Shot by Vishal and Bryan featuring a range of shots
- Saved onto SD cards and imported into Avid Media Composer for editing.





Methods (cont.)

Audio

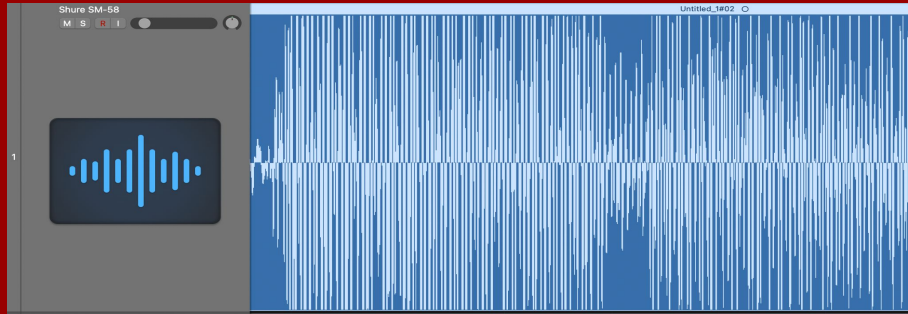
- Changing mic placements around the cone results in differing sounds when recording.
- A dynamic (SM58) and condenser microphone (AT-2020) pickup sound differently, having distinct characteristics.
- Result of recording techniques recorded into DAW and showcased in video.

Video

- Ultimately the goal was to show side by side comparisons of the recording techniques.
- Post-production editing was the best way selectively choose the best take that highlights these differences
- Final cut is uploaded to YouTube.

Issues

With any project or event, there will always be issues that arise. In this case, I ran into several issues during post-production that were caused by improper leveling of signals.



One of the microphones was simply clipping to the point where it was unusable. The AT-2020 was used as a replacement. Luckily, there were no phasing issues.



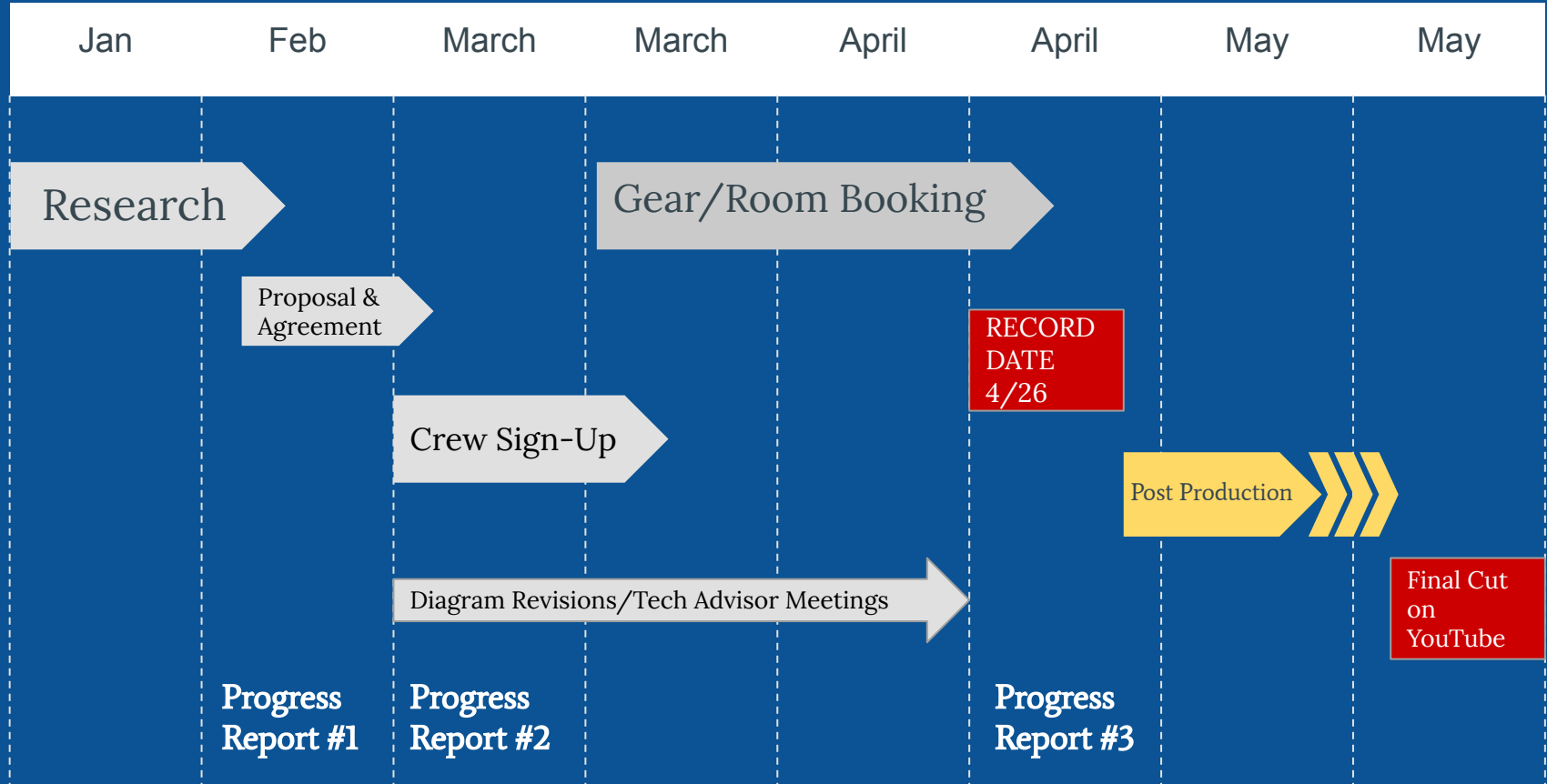
Issues (cont.)

It is important to **NOT** be the engineer, stagehand, and performer all at the same time. This creates many problems and will cause you to miss critical details since you are focused on other aspects of the project.

Had I chosen to separate roles more clearly, it would have been easier to spot the mistakes.



Schedule



Conclusion

I have immense gratitude for the Stagecraft Club and City Tech faculty who have helped me with my project.

This project has been extremely rewarding and educationally enriching. This experience has influenced me creatively and challenged me technically through the obstacles that were presented.

CREDITS

Special thanks to:

Crew:

Dom P. (Setup/Strike)

Bryan Choque (Camera Op)

Julia Pasato (Photography)

Kevin Perea (A1)

Vishal Naraine (Camera Op)



Faculty:

Professor Wilson (Technical Advisor)

John Robinson (CLT)

Nick M. (CLT)

Professor Terao (Culmination Professor)