

Mechanical, Algorithmic, Binaural: Aesthetic considerations surrounding reverberation and spatialisation techniques explored in GoGo Penguin's *A Humdrum Star*.

This paper explores the prominent use of innovative reverberation and spatialisation techniques explored in the production of GoGo Penguin's album *A Humdrum Star* (Blue Note Records 2018). As co-producer / engineer I have first-hand knowledge of the technical, practical and creative considerations which informed the decision-making process. The band's affection for much Intelligent Dance Music production drew us as a creative unit towards the use of spring, plate and modulation-heavy legacy digital products, their jazz roots inspiring the use of ambitious multi-speaker re-amplification – in order to sonically reference a historically expected aesthetic - captured using binaural microphone techniques.

Further to this I will discuss the recording techniques necessary in isolating individual members of the ensemble, in order for this approach to spatialisation to be affective; how we arranged the band in order to maintain line of sight and how parallel distortion, compression and reverberation affected the bands performance at source, through careful attention to their personal monitor mixes.

As listeners, we develop instinctive associations regarding the spatialisation of source material as our musical experiences broaden. We associate specific reverberation transformations with particular genres and physical experiences, we make qualitative (even social-political) judgements based on these aesthetic choices. As record-makers we consider these associations deeply, contributing to the final presentation of the 'primary artefact' with critical awareness and creative judgement equal to that of the electro-acoustic composer.

The paper presentation will draw from multitrack mix projects and photographic / video materials.