

RESEARCHER: Dr Brendan Williams

UOA: D 33

OUTPUT: Acoustic Electronica – Engineering and Producing a New Jazz Aesthetic

Whilst the document below illustrates periods of time specifically dedicated to the outputs in question it cannot adequately describe the amount of research time dedicated to the process of bringing the albums into existence. The records were not made sequentially, techniques explored both before and in-between, working on ‘unrelated’ recording projects, have had a marked impact on the direction and ultimate success of the practice.

Bands or record labels approach a producer / engineer as a result of their demonstrable creative and technical abilities; their ‘credits’. The subsequent recordings which we make embody knowledge, arrived at through iterative methodologies which synthesise techniques spanning over one hundred years of technical and creative practice. My own practice is broad (in terms of both genre and breadth of engagement) and as a result I am able to draw from practices which often remain distinct, in order to best enable creative success and contribute original knowledge.

The Figshare collection contains conference abstracts and Powerpoint presentations / papers which detail and contextualise my contributions to the outputs:

Between Isolation and Integration - Creating the Jazz Aesthetic in Acoustic – Electronica Recordings – Art of Record Production conference (Aalborg) 2016

Mechanical, Algorithmic, Binaural: Aesthetic considerations surrounding reverberation and spatialisation techniques explored in GoGo Penguin’s *A Humdrum Star* – Crosstown Traffic / Art of Record Production conference (Huddersfield) 2018

Date	Research activities, points of dissemination and rationale for decisions
March 2013	Pre-production writing and rehearsal sessions, Adelphi Building, Salford.
31 st March – 3 rd April 2013	Recording V2.0 material in Giant Wafer Studio, Llanbadarn Fynydd, mid Wales.
May – July 2013	Editing and rough mixing of Giant Wafer materials, at this stage it was decided that additional material, along-side alternative versions of existing tracks would be recorded. Due to a lack of availability / practicality in reconvening in Wales, we decided to record at 80Hz Studio. I had previously worked here with the contemporary classical ensemble Psappha and made two albums with Matthew Halsall for Gondwana Records. Whilst the studio was acoustically distinct from Giant Wafer it did offer similar levels of isolation and good line of sight, as discussed above in ‘context’.
7-8 th August 2013	Recording V2.0 material in 80Hz Studio, Manchester.

August – Jan 2014	Mixing the completed V2.0 tracks in my own project facility, Salford.
Jan 2014	Mastering V.20, 80Hz Studio Manchester
14th March 2014	V2.0 Released – The record receives positive reviews in both broadsheet and specialist music press, the band tour the UK and Europe.
September 2014	V2.0 announced at a shortlisted album for the 2014 Mercury Music Prize. Significant press follows, along-side BBC radio and television appearances.
29 th Oct 2014	GoGo Penguin perform at the Mercury Music Prize ceremony, broadcast live on the BBC
	GoGo Penguin sign a three-album contract with Blue Note Records, the label agree that the band should continue to work with the established production team.
	Man Made Object pre-production sessions, Manchester
30 th May – 6 th June 2015	Recording begins on Man Made Object, Giant Wafer Studio, Llanbadarn Fynydd, mid Wales. We follow broadly similar recording practice to that of V2.0 but make notable improvements in isolation and capture.
June 2015	Most of this month was taken up with overdubs, additional tracking sessions and mixing at my own facility and 80hz Manchester. During the latter stages of this process we began to experiment with the use of the 80Hz live room as a reverberation chamber, utilising a multi-speaker array to spatialise the core elements of the band.
5th Feb 2016	Man Made Object Released
1 st – 4 th Dec 2016	<i>Between Isolation and Integration - Creating the Jazz Aesthetic in Acoustic – Electronica Recordings</i> is presented at the 11 th Art of Record Production conference in Aalborg Denmark. This paper (contained in the collection) discussed my work with GoGo Penguin to date with, exploring notions of 'traditional' aesthetic treatments with respect to jazz.
	GGP perform tracks from V2.0 and Man Made Object live at my new recording facility Low Four. The performance is streamed live and archived on the Low Four website. This gives us an opportunity to consider the studio as a potential location for future recording sessions. To date the performance has been viewed 689,075 times.
10 th – 23 rd June 2017	Recording sessions for A Humdrum Star take place in Low Four Studio Manchester.
28 th June – 26 th July 2017	Overdubs, editing and mixing A Humdrum Star, Low Four and 80Hz studios
15 th - 16 th July 2017	I presented and contributed as a panellist to <i>Continental Drift – A Century of Jazz on Record</i> , Edinburgh.
9th Feb 2018	A Humdrum Star released.

21 April 2018	V2.0 'Deluxe edition' released. A remastered double vinyl version of the 2014 album is released including all 'bonus' material (initially Japan only).
3-5 Sept 2018	"Mechanical, Algorithmic, Binaural: Aesthetic considerations surrounding reverberation and spatialisation techniques explored in GoGo Penguin's <i>A Humdrum Star</i> ". Conference presentation: This paper is currently in consideration for the peer reviewed Journal for the Art of Record Production.