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| **Production Techniques-Teardrop** | | |
|  | **Newton Faulkner** | **Massive Attack** |
| **Recording Techniques** | -Live audio recording  -close microphone techniques, minimal bleed  -multi-mic technique used to record live drums not *mechanical as there is variation and feel to the performance*  *-* | -Sequenced parts *strict time with very little variation in velocity. Mechanical drums*  -Combination of audio and sequenced tracks( samples, synths and live recroding)  -clean parts *suggesting DI’ed digital synths and/or MIDI sequencing*  - live vocal recording using close microphone techniques allowing for extensive processing in the mix stage |
| **Technology** | -Clarity of recording suggests digital technology and multi-tracking recording i.e. contemporary recording  -use of DAW as there are multiple tracks and extensive overdubbing and track layering  -wide frequency response and dynamic range | Digital technology  -Use of Digital Audio Workstation to sequence parts  -Use of sampler as drum sounds and FX are sampled and triggered using a sequencer(or sequencing software)  -Harpsichord sound playing the riff demonstrates use of digital synths  -clean and clear recording suggests digital and LO-FI FX added in the mix stage. |
| **Balance and Blend** | -Full acoustic guitar sound at the start and Vocal up front  -Backing vocals further back in the mix.  -reverb used on percussion to push it back in the mix | -Kick, snare and vocal up front in the mix  - hi-hat further back in the mix with FX carefully blended with rest of mix  -sub bass lacking high frequencies sits behind the piano chords.  -Harpsichord lacks low frequency and can be heard clearly throughout but low enough so that it doesn’t mask any instruments.  - automation of volume-Harpsichord in the intro |
| **Stereo Field** | -Mono. All instruments appear in the centre | -drums, bass, lead vocals panned in the centre  -wide spread on piano using the full stereo field  -extensive use of the stereo field, with various samples and synth FX panned at extreme left or run  -panning automation used to add to the “dreamy”, reflective nature of the song |
| **Dynamics Processing** | -even dynamics throughout  -compression applied to vocals but not as heavy as original vocals  -more compression used in the rock section to provide stylistic contrast. | -extreme compression on drums resulting in *pumping,* which a key feature of the trip hop style  -Vocals heavily compressed, the breathing and detail of the voice can be heard which adds to the intimate quality of the vocal  -Sub Bass compressed resulting in breathing and over compressed sound which is another stylistic feature.  -Narrow dynamic range because of overall compression and limiting a feature of modern day recording |
| **FX Processing** | -Reverb used on vocal. Low Wet level, more Dry sound to eliminate the intimate nature of the original vocal  -Automated reverb to move the vocals forward and backing in the mix  -Large hall reverb used on vocal harmonies at the end  -Delay used on synth FX, similar to the original | -Extensive use of Lo-fi FX such as overdrive and distortion on drums  - Large reverb on harpsichord riff, synth and piano to create a dreamy, atmospheric effect  -Delay on specific words on the Vocal. Minimal reverb used in Vocal to keep it up front in the mix  -Delay on effects |
| **EQ** | -wide frequency range  -lower mid boost on percussion to provide space for mids and highs of acoustic guitar and vocals.  -Vocals not as bright and sibilant as the original | -sibilance on vocals, suggest increased upper mids and high end to add clarity to the voice  -sub heavy bass, increased lower frequency and LPF used. |
| **STYLE** | Folk/Rock  Acoustic guitar, percussion and vocals at the start to give the song a folk feel.  Rock style instrumentation used (full drum kit, bass, electric guitar) to change the feel of the song. Some Synths and FX used later to make links with the original. | Trip Hop  -extensive use of sampling  -slow tempo  -Lo-Fi effects( vinyl, overdrive, heavy compression, saturation)  -synths and sequencing  -loops |
| **Texture** | Contrast textural is provided by the stylistic change at 1:35 from folk to rock.  Rich, lush choir-like vocal harmonies are add at the end.  More use of vocal harmonies than the original. | * Textural changes provided by added FX and samples * Riff drops in and out * Largely homophonic with piano chords and * Longer reverb times and reversed reverb used to build texture |