



The Midwest Clinic

International Band and Orchestra Conference

# Listen Up!

Using tools you already have to build skills you want for you and  
your students

## What is this clinic *not* about?

- Making a commercial quality recording
- Providing a specific method
- Reviewing or rating equipment or apps
- My cats (at least until the Q and A)

Ok, so what *is* this clinic about?

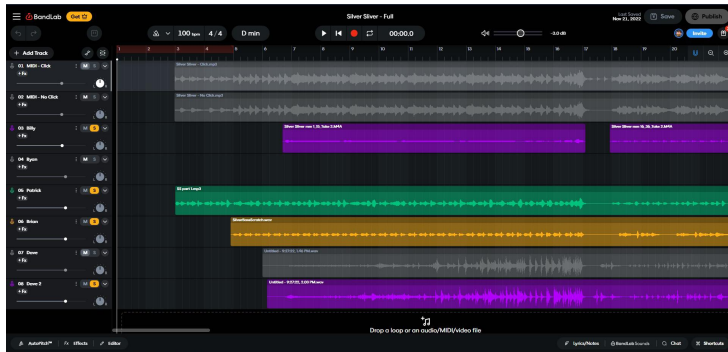
- Ideas for how to use remote recording as a tool in music education
- Resources for how to apply these ideas to your own unique situation

Do you always talk conversationally with your slides? You do know you wrote these, right?

- We will save time for questions at the end, so please save your questions until then

# Fine. What is remote recording, and what tools do I need to do it effectively?

- For purposes of this clinic, remote recording is using personal devices (phones, tablets, computers, etc) to record an individual separately from an ensemble
- A device with recording capabilities
- Digital Audio Workstation (DAW)



# What tools are readily available without excessive cost?

- Recording devices:
  - Phones and tablets can use apps and record at a highly functional level
  - For students with access issues:
    - Sharing a device with a peer (builds collaboration)
    - Reach out to parents for old devices that can be used
    - Set up a usable space on campus
  - Computer labs/unused laptops
  - Handheld recorders (often also work as an external microphone)
  - USB microphones can provide high end sound for low cost (<\$50)

# What tools are readily available without excessive cost?

- DAWs:
  - Bandlab (free, browser or app-based, and cloud connected)
  - Preloaded software (eg., Garageband, Logic)
  - Software included in an existing subscription (eg., Adobe Audition as part of Adobe Creative Cloud, ProTools with Avid)

# Why should your students record themselves?

- The microphone ain't lyin'
- Building listening skills
- Using a DAW as a value multiplier

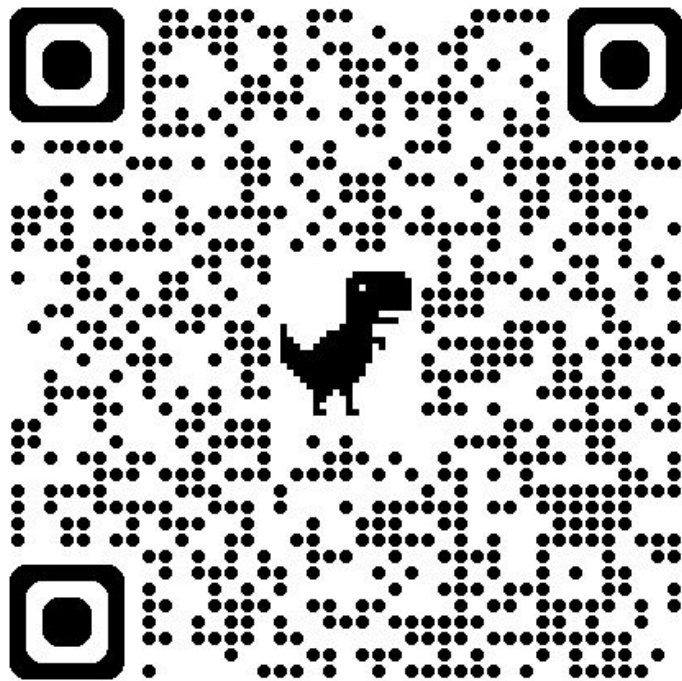
# How can we use these tools in music education?

- Have students record and review their individual parts, and/or include them in a DAW session with their section for detailed listening
- Record multiple takes of solos both for short and long term analysis
- Use example solos to let rhythm section players practice interacting with soloists
- Allow composition students to learn recording process and potentially gain sample recordings of their work
- All of these are also opportunities to develop detailed listening skills

# What are common issues or pitfalls, and how do we overcome them?

- Recording settings (technical and environment)
- Avoid “rabbit holes” by setting specific goals and parameters.
- Prioritize learning; if a student (or teacher...) is frustrated by issues, the act of confronting the issues is still a valuable educational experience.

# Resources



# Q and A

