



STUDIO PROPOSAL

Ikechukwu Emeka Kingsley

@PhatE_OnDaBeat

PHAT-E PRODUCTION

19a Bode Thomas road, Shylon

+2348179796540,08069388992

phateproductio@gmail.com

www.phateproduction.com

INTRODUCTION

We are a multinational music production company that offers and provide good quality recording, music, sound production, consultancy services with a formidable array of creative skills and foresight with commitment to quality and aesthetic services.

As an African, Urban and Global music production company, we have the expertise and extensive experience in dealing with a wide range of client requirements ranging from Technical sounds and special effects etc.

Our studio is rich in different genre of music and sounds for clients with diverse musical background and entertainment as a whole with core values, creativity, innovation and client satisfaction with a team of young and talented engineers trained in-house for any required music and sound, translating, creating and applying the oldest and latest musical trend in any projects for clients satisfactory.

OUR MISSION AND VISION

To help clients achieve their objectives by providing innovation, creative, efficient and practical solutions tailored to suit specific client's needs with a goal to be the leading African, Urban & Global music, sound and production company through team work, time, service and maintaining a reputation for professionalism with client's satisfaction.

SERVICES

Our studio offers a diverse range of services with global-international standards with the latest technology and resource platforms delivering good quality services with efficiency and time in;

- **Music production and mastering**
- **Sound engineering**
- **Song composition and arrangement**
- **Signature tunes and jingles**
- **Documentaries**
- **Trainings and consultancy**
- **Studio construction and maintenance**
- **Album projects**
- **Artiste management and branding**
- **Post production**

Contact: +2348179796540, +2348069388992.

Email: phateproduction@gmail.com, ceo@phateproduction.com.

Web: www.phateproduction.com



Recording studio



The control room of a recording studio

A **recording studio** is a facility for **sound recording** and **mixing**. Ideally both the **recording** and monitoring spaces are specially designed by an **acoustician** to achieve optimum acoustic properties (acoustic isolation or diffusion or absorption of reflected sound that could otherwise interfere with the sound heard by the listener).

Recording studios may be used to record musicians, **voice-over** artists for advertisements or **dialogue replacement** in film, television or animation, **Foley**, or to record their accompanying musical soundtracks. The typical recording studio consists of a room called the "studio" or "live room", where instrumentalists and vocalists perform; and the "**control room**", where **sound engineers** sometimes with producer(s) as well operate either **professional audio** mixing consoles or computers with specialized software suites to manipulate and route the sound for **analogue** or **digital** recording. Often, there will be smaller rooms called "isolation booths" present to accommodate loud instruments such as drums or electric guitar, to keep these sounds from being audible to the **microphones** that are capturing the sounds from other instruments, or to provide "drier" rooms for recording vocals or quieter acoustic instruments.

Contact: +2348179796540, +2348069388992.

Email: phateproduction@gmail.com, ceo@phateproduction.com.

Web: www.phateproduction.com

Design and Equipment



Nerve VR60, a multitrack mixing console.

Recording studios generally consist of three rooms:

- The studio itself, where the sound for the recording is created (often referred to as the "live room")
- The control room, where the sound from the studio is recorded and manipulated, and
- The machine room, where noisier equipment that may interfere with the recording process is kept.

Recording studios are carefully designed around the principles of room [acoustics](#) to create a set of spaces with the acoustical properties required for recording sound with precision and accuracy. This will consist of both room treatment (through the use of [absorption](#) and [diffusion](#) materials on the surfaces of the room, and also consideration of the physical dimensions of the room itself in order to make the room respond to sound in a desired way) and [soundproofing](#) (also to provide sonic isolation between the rooms) to prevent sound from leaving the property. A recording studio may include additional rooms, such as a vocal booth — a small room designed for voice recording, as well as one or more extra control rooms.

Contact: +2348179796540, +2348069388992.

Email: phateproduction@gmail.com, ceo@phateproduction.com.

Web: www.phateproduction.com

Equipment found in a recording studio commonly includes:

- [Mixing console](#)
- [Multitrack recorder](#)
- [Microphones](#)
- [Reference monitors](#), which are [loudspeakers](#) with a flat [frequency response](#)
- [Keyboard](#)
- [Acoustic drum kit](#)
- [Digital audio workstation](#)
- [Music workstation](#)
- On Air or Recording Light
- Outboard effects, such as [compressors](#), [reverbs](#), or [equalizers](#)

Digital Audio Workstations

General purpose computers have rapidly assumed a large role in the recording process, being able to replace the [mixing consoles](#), [recorders](#), [synthesizers](#), [samplers](#) and sound effects devices. A computer thus outfitted is called a [Digital Audio Workstation](#), or DAW. Popular audio-recording software includes Apple [Logic Pro](#), Digi design's [Pro Tools](#)—near standard for most professional studios—[Cubase](#) and [Nuendo](#) both by [Steinberg](#), [MOTU Digital Performer](#)—popular for MIDI. Other software applications include [Ableton Live](#), [Cakewalk Sonar](#), [ACID Pro](#), [FL Studio](#), [Adobe Audition](#), [Auto-Tune](#), [Audacity](#), and [Ardour](#).

Current software applications are more reliant on the audio recording hardware than the computer they are running on, therefore typical high-end computer hardware is less of a priority unless midi is involved. While [Apple Macintosh](#) is used for most studio work, there is a breadth of software available for [Microsoft Windows](#) and [Linux](#).

If no [mixing console](#) is used and all mixing is done using only a keyboard and mouse, this is referred to as *mixing in the box* ("ITB"). "OTB" is used when mixing with other hardware and not just the PC software.

Contact: +2348179796540, +2348069388992.

Email: phateproduction@gmail.com, ceo@phateproduction.com.

Web: www.phateproduction.com

Isolation Booth

An *isolation booth* is a standard small room in a recording studio, which is both soundproofed to keep out external sounds and keep in the internal sounds and, like all the other recording rooms in sound industry, it is designed for having a lesser amount of diffused reflections from walls to make a good sounding room. A drummer, vocalist, or guitar speaker cabinet, along with microphones, is acoustically isolated in the room. A professional recording studio has a *control room*, a large *live room*, and one or more small *isolation booths*. All rooms are soundproofed such as with double-layer walls with dead space and insulation in-between the two walls, forming a room-within-a-room.

There are variations of the same concept, including a portable standalone isolation booth, a compact guitar speaker isolation cabinet, or a larger guitar speaker cabinet isolation box.

A ***gobo panel*** achieves the same idea to a much more moderate extent; for example, a drum kit that is too loud in the live room or on stage, can have [acrylic glass](#) see-through gobo panels placed around it to deflect the sound and keep it from bleeding into the other microphones, allowing more independent control of each instrument channel at the [mixing board](#).

All rooms in a recording studio may have a reconfigurable combination of reflective and non-reflective surfaces, to control the amount of reverberation.

Contact: +2348179796540, +2348069388992.

Email: phateproduction@gmail.com, ceo@phateproduction.com.

Web: www.phateproduction.com

Audio engineer



An **audio engineer** is concerned with the [recording](#), manipulation, mixing and reproduction of sound. Many audio engineers creatively use technologies to produce sound for **film**, **radio**, **television**, and **music** itself.

Audio engineering concerns the creative and practical aspects of sounds including speech and music, as well as the development of new audio technologies and advancing scientific understanding of audible sound.

Sub-disciplines

There are four distinct steps to commercial production of a recording: recording, editing, mixing, and mastering. Typically, each is performed by a sound engineer who specializes only in that part of production.

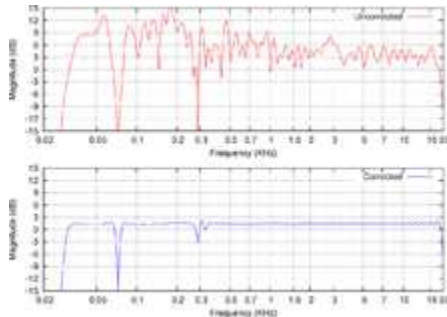
- **Studio engineer** – an engineer working within a studio facility, either with a producer or independently.
- **Recording engineer** – engineer who records sound.
- **Assistant engineer** – often employed in larger studios, allowing them to train to become full-time engineers. They often assist full-time engineers with microphone setups, session breakdowns and in some cases, rough mixes.
- **Mixing engineer** – a person who creates mixes of multi-track recordings. It is common for a commercial record to be recorded at one studio and later mixed by different engineers in other studios.
- **Mastering engineer** – typically the person who mixes the final stereo tracks (or sometimes just a few tracks or stems) that the mix engineer produces. The mastering engineer makes any final adjustments to the overall sound of the record in the final step before commercial duplication. Mastering engineers use principles of equalization and [compression](#) to affect the coloration of the sound.

Contact: +2348179796540, +2348069388992.

Email: phateproduction@gmail.com, ceo@phateproduction.com.

Web: www.phateproduction.com

Equipment



Correcting a room's frequency response.

An audio technician is proficient with different types of recording media, such as analog tape, digital multitrack recorders and workstations, and computer knowledge. With the advent of the digital age, it is becoming more and more important for the audio technician to be versed in the understanding of software and hardware integration from synchronization to analog to digital transfers. Audio engineers in their daily work operate and make use of:

- [Amplifiers](#)
- [Analog-to-digital converters](#)
- [Digital audio workstations \(DAW\)](#)
- [Digital-to-analog converters](#)
- [Dynamic range compressions](#)
- [Loudspeakers](#)
- [Microphones](#)
- [Mixing consoles](#)
- [Music sequencers](#)
- [Preamplifiers](#)
- [Signal processors](#)
- [Tape machines](#)

Contact: +2348179796540, +2348069388992.

Email: phateproduction@gmail.com, ceo@phateproduction.com.

Web: www.phateproduction.com

Record producer



A **record producer** is an individual working within the [music industry](#), whose job is to oversee and manage the recording (i.e. "production") of an artist's [music](#). A producer has many roles that may include, but are not limited to,

- Gathering ideas for the project,
- Selecting songs and/or musicians,
- Coaching the artist and musicians in the studio,
- Controlling the recording sessions, and
- Supervising the entire process through [audio mixing \(recorded music\)](#) and [audio mastering](#).

Producers also often take on a wider entrepreneurial role, with responsibility for the budget, schedules, contracts and negotiations.

Today, the recording industry has two kinds of producers with different roles:

1. [executive producer](#) and
2. **music producer**.

Executive producers oversee project finances while music producers oversee the creation of music.

A music producer can, in some cases, be compared to a film director, with noted practitioner describing his role as "the person who creatively guides or directs the process of making a record, like a director would a movie." The [audio engineering](#) would be more like the cameraman of the movie. The music producer's job is to create, shape, and mold a piece of music. The scope of responsibility may be one or two songs or an artist's entire album in which case the producer will typically develop an overall vision for the album and how the various songs may interrelate.

With today's technological advances it is possible to achieve a professional quality production without a multi-million dollar studio.

In most cases the music producer is also a competent arranger, composer, musician or songwriter who can bring fresh ideas to a project. As well as making any songwriting arrangement and adjustments, the producer often selects or gives suggestions to the mixing engineer, who takes the raw recorded tracks, edits and modifies them with hardware and software tools and creates a stereo and/or surround sound "mix" of all the individual voices

Contact: +2348179796540, +2348069388992.

Email: phateproduction@gmail.com, ceo@phateproduction.com.

Web: www.phateproduction.com

sounds and instruments, which is in turn given further adjustment by a mastering engineer. The producer will also liaise with the recording engineer who concentrates on the technical aspects of recording, whereas the executive producer keeps an eye on the overall project's marketability.

Equipment and Technology



Mixing Console

There are numerous different technologies utilized by record producers. In modern day recordings, recording and mixing tasks are commonly centralized within computers using virtual recording software such as logic pro, Ableton, Cubase, and Fl studio, but they all require third party virtual studio technology plugins. However, there is also the main mixer, outboard effects gear, [MIDI](#) controllers, and the recording device itself.

Despite the fact that much of the music production is done using sophisticated software, there are some musicians and producers who prefer older analog technology. This is due to the fact that "the older instruments have fewer automated features than today's instruments and thus allow musicians a greater deal of control". The automated processes have caused concern about the specific sounds that musicians are able to create.

Contact: +2348179796540, +2348069388992.

Email: phateproduction@gmail.com, ceo@phateproduction.com.

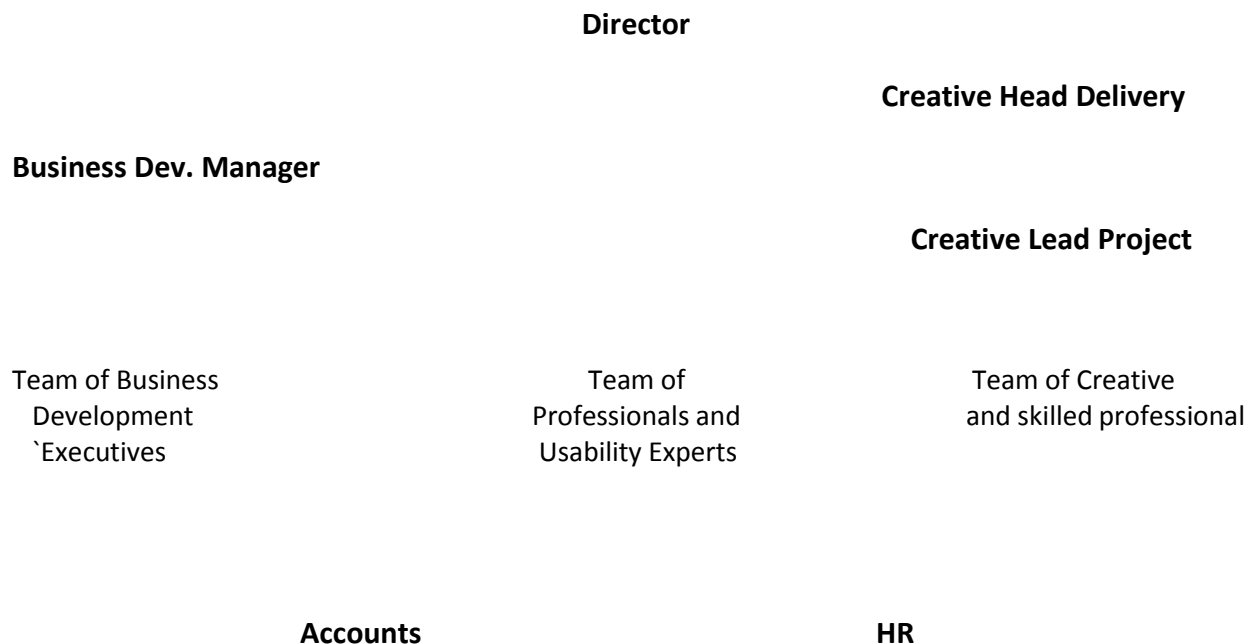
Web: www.phateproduction.com

Music Executive

A **music executive** or **record executive** is a person within a [record label](#) who works in senior management, making executive decisions over the label's artists. Their role varies greatly but in essence, they can oversee one, or many, aspects of a record label, including

- ❖ A&R,
- ❖ Contracts,
- ❖ [Management](#),
- ❖ [Publishing](#),
- ❖ [Production](#),
- ❖ [Manufacture](#),
- ❖ [Marketing/promotion](#),
- ❖ [Distribution](#),
- ❖ [Copyright](#), and
- ❖ [Touring](#).

General Organization Structure



The Recording Studio Design Process



Recording studios is one of our specialty, but because every studio is unique, we are versatile designers who can design a wide variety of music rooms to spec, including post production studios, mastering studios, listening rooms, home theaters, mixing rooms, rehearsal studios, isolation booths, vocal booths, and of course live tracking rooms and control rooms.

The design process consists of multiple phases. Having multiple phases helps keep the project focused, organized, compliant with construction codes, and minimizes risk. It helps us narrow in on the best design before committing time and money to the details.

At the beginning of each phase I'll give you a proposal, which you can either accept or decline. During each phase I will send you progress updates and obtain frequent feedback from you. At the end of each phase I'll present you with deliverables for your approval.

At different phases, we will discuss the following:

- Floor plan and room layout
- Interior
- Studio models
- Room visuals
- Sections
- Ceiling plans

Contact: +2348179796540, +2348069388992.

Email: phateproduction@gmail.com, ceo@phateproduction.com.

Web: www.phateproduction.com

- Acoustic treatments and mounting details
- Isolation details
- Windows and doors schedule
- Electrical, lightening etc
- Construction observations from you or your representative(s) providing you with a checklist of consideration that you may overlook.

Requirements and Scope

We'll discuss the project goals and define the functional requirements and projected budget. With your input, we'll determine the size of each room needed to meet usage requirements (e.g., required working space for occupants and gear) and acoustical objectives. Then also carefully consider which modern recording studio design best practices are best suited to your specific needs, and explore these options with you.



Contact: +2348179796540, +2348069388992.
Email: phateproduction@gmail.com, ceo@phateproduction.com.
Web: www.phateproduction.com