

Hank Monk Instructions for Musicians

by David Bugli

(Saved as Hank_Monk_Project_Instructions_v01.doc - Last updated 9/30/2020)

Please read these instructions carefully before starting.

I am setting up a project resource page on the Symphony website (ccsymphony.com/hankmonk.htm). I am revising my earlier arrangement of J.P. Meder's "The Hank Monk Schottische" for orchestra to include additional percussion parts, sax parts, and parts for bass clarinet and harp. I will have PDFs of the parts available on the webpage. I have prepared two reference recordings, one strictly **audio** and the other with **video** of me conducting. The video recording will be posted on the Symphony's YouTube page (a private posting available through a link I will provide).

1. First steps:

Please go to the resource page at [CCSymphony.com/hankmonk.htm](https://ccsymphony.com/hankmonk.htm), and get familiar with the materials. Take a look at the "William Tell Overture" as performed by members of the San Francisco Symphony (<https://www.facebook.com/sfsymphony/videos/280342306389611> - Be sure turn off the mute in the lower right corner of the video screen.). It reflects the approach I would like to take to this project: a clean approach to the performance of the piece, mixed with some humor. Examine the part(s) you want to play. All the parts will be available on the resource page. Please work with me so that we get appropriate coverage on all the parts. In other words, we don't want to end up with three second clarinets and no first clarinets.

Listen to the audio reference track and check out the reference video, which will be posted on YouTube. Decide which one you what to use as your reference track when recording. The video has a picture of me "conducting" the group and also indicates which rehearsal letter section of the piece we are currently covering.

2. Fill out a registration form

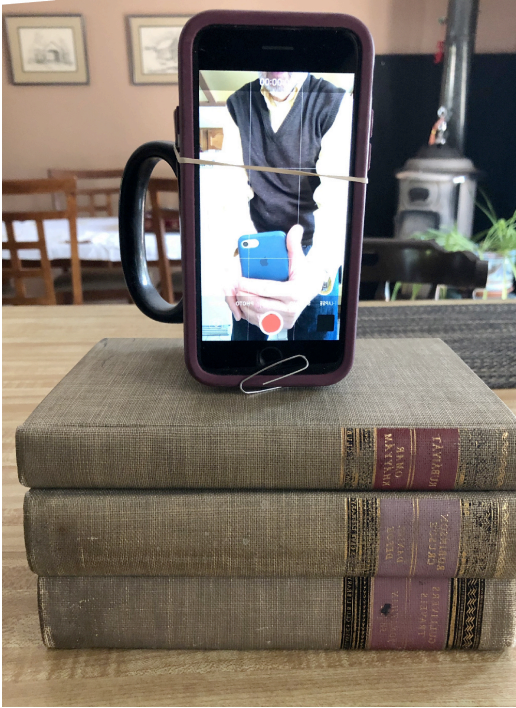
There will be a registration form, probably a fill-in-the-blank PDF. Please take a moment to fill it out and return it to DCBugli@aol.com. I need to know a few things about you, including if you are performing more than one part, the proper spelling of your name, contact information, and performing group affiliation.

3. Musicians preparation:

You should practice the music. Even though some of you have performed "The Hank Monk Schottische" before, there are some changes. First, the tempo for this recording is quarter note = 126. Our last performance was at about quarter note = 116. So, this is about 9% faster than we have done it in the past. The piece is under three minutes long, but it may take some time to feel comfortable at this faster tempo. As usual, I recommend first working for accuracy at a slow tempo, and then work it up to the "126" goal.

There will probably be two Zoom rehearsals, a week apart (possibly 10/7 and 10/14). Although we will not be able to play simultaneously, I can talk people through some of the problems in each of the sections. I encourage the musicians to attend these.

4. Camera preparation for the serious video:



There is no need to dress formally for this. The serious file is of you in your own home. The best way to record the serious video is have two devices, in most cases two smartphones. One smartphone will be used to record you. If you have a stand to hold the recording phone in place, try to get the camera to be at eye level. You may need to prop it up on a stack of books to get it to the right height. If you are recording without an assistant around, you may want to record in selfie mode, because then you can see how you fit into the picture. Select a plain background (if you wish) or something that you find appropriate. For most instrumentalists, I recommend recording in portrait mode (image taller than wider). This will work best for the matrix that will be used to display the final work. Avoid having the camera on the smartphone or laptop pointing up to the ceiling. Don't be too close to the camera. Leave some empty space above your head (at least 5 inches) and include your instrument in the picture. We can always trim around the edges, but we can't add to the edges.

If you are propping up your phone in portrait mode, consider that the microphone is often at the bottom of the phone (along with the speakers). The picture shows a phone propped up on books (a way to bring the phone up to eye-level), attached upright to a solid mug with a rubber band, in selfie mode, and with a paperclip at the bottom to expose the microphone for recording the sound better. This might work for you. (Note: I have two stands that can hold certain smartphones, and you might be able to borrow one of them.)

A second device will be needed to play the reference track. That could be a second smartphone or a laptop device. Do not play the reference track out loud; listen to it through headphones. (If you are really confident of your playing and cannot get another computer or smartphone to play the reference track, then listen to a metronome set at quarter note = 126 through a set of headphones. This is more difficult, but you need to very carefully check your recording against the part after the recording is done.)

5. The individual recording process:

Turn off fans and radios (background noise). Do not forget to tune to A440. There is a short audio file with this tuning note on the website which you can use. You may use your own tuner, but be sure to you are on the A440 frequency. Some tuners can be set to other tunings (e.g., A442, A438). Turn on your recording device; identify yourself by stating your name and instrumental part (e.g., "This is Sally Jones playing clarinet 2"). Then turn on your reference track.

The reference recordings have a distinct click track with 12 metronome clicks prior to the actual start of the piece. In order to assist in aligning all the parts, I will ask musicians to clap their hands (or, for string players, tap a loud note on their strings) on the 5th and 6th metronome beats). There are essentially 3 measures of preparation beats for the start of the piece, with the pickup to the song on the last beat of the third measure (12th beat). If you play the pickup notes at the beginning of the piece, start on the 12th click. When you get to the end of the recording, do not move for 8 beats. After that, you can stop the recording. **(Deadline likely 10/21/2020.)**

6. The silly recording:

There are no special rules for the second, "silly" recording. It's strictly optional. Use your imagination. You may collaborate with other musicians, family members, pets, neighbors, farm animals, etc. If you want to coordinate with another player with actions between windows (toss an object from one screen to the next, toss an object in one screen and catch it in the one below, etc.), work it out with me. We will not be using sound from this, but I encourage you to record it with the sound on (which will help with coordinating/aligning scenes). **(Deadline likely 10/28/2020.)**

7. Sending in your files (deadline likely 10/21/2020):

If you can name your files, please include your name and instrument in the file name. Jake Page will be doing audio editing, and David Bugli will be doing video editing. Your serious file video will need to be made available to both of them. Use WeTransfer.com for transfers and make sure rich3page@yahoo.com and ddebugli@aol.com are set up as the recipients. The "silly" recordings only have to be sent to ddebugli@aol.com.