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**Sound engineering in popular music as a creative expression  
of the composer's and arranger's vision, as well as the individuality  
of the vocalists and instrumentalists participating in the recording  
on the example of the 'CDN' (CD1) CD by Hey (rock)  
and the 'WAW-NYC' CD by Marek Napiórkowski (jazz)**

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**SUMMARY**

The purpose of this doctoral dissertation is to present the doctoral student's original approach to the issues of sound engineering in the recording of popular music, developed over the years of practice in the profession.

The dissertation is made up of two parts. The first part represents an artistic work in the form of two studio albums presenting different genres of popular music: jazz ('WAW-NYC' by Marek Napiórkowski) and rock ('CDN' (CD1) by Hey). As concerns the first of the listed albums, the doctoral student performed the function of the recording engineer (over the entire CD production process, i.e. from preparation for the recording to the mastering). As to the second album, which is a compilation of new arrangements of pieces by Hey taken from various periods of the band's artistic activity, the doctoral student also acted in the capacity of the music producer, which gave him an opportunity to have a say about the final shape of the album in question.

The second part of the dissertation describes the process of working on popular music recordings on the example of the presented musical works. It is arranged in four chapters. Chapter one gives a brief description of the artistic work, chapter two provides an introduction to the discussed topic, taking into account the

specificity of sound engineer's work in the context of recording popular music. The main thesis of the presented dissertation, which is also the doctoral student's artistic *credo* of a kind, is the belief that the most important quality of the recording engineer in the production of popular music recordings construed as a specific area of sound engineering is to *feel a musician* during the recording or mixing the music, or when acting as the music producer rather than to be technically proficient. This *musical approach* is the starting point for all activities described in chapter three, which is the most extensive chapter in the dissertation and describes in detail the process of working on the production of a popular music recording in its individual stages (preparation for the recording, the recording itself, and postproduction). The final (fourth) chapter gives a summary and closing conclusions.

**KEY WORDS:** sound engineering, sound production, microphonisation, recording, mixing, sound editing