Plan Overview

A Data Management Plan created using DMPonline

Title: A BETTER WAY TO UNDERSTAND AND TEACH MUSIC MIXING

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Template: AHRC Data Management Plan

Project abstract:

This thesis seeks to understand a more certain method by which to mix music. One that is not limited to the method of understanding just a single genre or technique but seeks to understand the overarching methods that are used across all genres and the common, successful practices of mixers through-out all modern music. Collating of all these processes will then allow the development of a method that starts to understand all these practices. It is my desire to then use this understanding to create a framework that allows for a more complete way to teach mixing.

Mixing is a broad subject and could be said to exist on a gradient of complexity. It can be thought of in simple terms as: “the art of blending microphone sources that contain direct sound from each source as well as varying amounts of spill and reverb.” (Haigh, 2026) In more complex terms it could be thought of as: “to balance and optimize the components of the production for the maximum musical impact so that the creative team hears them as they intended.”

To date there exists no scholarly or professional consensus on how to start and finish a mix. By studying both existing literature and videos, as well as interviews with practitioners this thesis will examine the commonalities and deviations to recognise a contemporary version of mix practices. There are many variables to consider that fall outside of usual mix literature or are only discussed in passing: tempo, timbre, genre, quality of composition, performance, and recording. These variables will be researched once the main areas are complete, comparing them to the often largely experiential and crafted nature of the act of mixing to further understand the process.

The nature of mixing, much like all crafts, is not something that can be summed up by answering one question or by using one method or technique. It is a concert of many different tasks that when performed sympathetically to the music can produce an output that is artistically representative, emotionally compelling and technically useful[b.1] .

Another strand of research will be classical composition, arrangement and orchestration. Orchestral composition has had 400 years of post-renaissance development to allow the distillation of key musical and sonic techniques into understandable methods that serve the music but don’t become a constricting dogma. This document will investigate how the skills of

composers, arrangers and conductors can be utilised to understand the interplay between music and sound in a mixing context.

The modern mixing community has many examples of methods from well-established practitioners and educators both in printed textbooks and online videos, but few define all the processes from start to finish even for one genre.

It is the intent of this document to first review current practices and literature to seek correlations between these practices then seek commonalities and deviations within composition, arrangement and conducting and to propose a way of understanding music mixing in a more complete manner.

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A BETTER WAY TO UNDERSTAND AND TEACH MUSIC MIXING

Data Summary

1. Briefly introduce the types of data the research will create. Why did you decide to use these data types?

Quotes from literature, videos and interviews that are then digested to find commonalities and deviations.

Data Collection

2. Give details on the proposed methodologies that will be used to create the data. Advise how the project team selected will be suitable for the data/digital aspects of the work, including details of how the institution’s data support teams may need to support the project

Data has been collected from transcribed interviews, onine videos and literature,

Short-term Data Storage

3. How will the data be stored in the short term?

Data will be stored on Onedrive.

3a What backup will you have in the in-project period to ensure no data is lost?

Local Harddrives will be used. One used for regular backups and one for long-term.
I will be responsible for backing up as well as care of the harddrives.

Long-term Data Storage

4. How the data will be stored in the long term?

Harddrives and Onedrive

4a. Where have you decided to store it, why is this appropriate?

Question not answered.

4b. How long will it be stored for and why?

From the beginning until the end of the project. This is safe and easily accessible.

4c. Costs of storage – why are these appropriate? Costs related to long term storage will be permitted providing these are fully justified and relate to the project Full justification must be provided in Justification of Resources (JoR)

None.

Data Sharing

5. How the data will be shared and the value it will have to others

The data will not currently be shared with anyone.

5a. How the data will enhance the area and how it could be used in the future?

The data does enhance the area but it is the conclusions drawn from the data as oppoesed to the data itself.

5b. Releasing the data – advise when you will be releasing and justify if not releasing in line with AHRC guidelines of a minimum of three years. If the data will have value to different audiences, how these groups will be informed?

Question not answered.

5c. Will the data need to be updated? Include future plans for updating if this is the case.

There is the possibility of turning the MPhil into a PhD in which case this data will be updated.

5d. Will the data be open or will you charge for it? Justify if charging to access the data

If I did make the data open then there would be no charge.

5e. Financial requirements of sharing – include full justification in the JoR

Question not answered.

Ethical and Legal Considerations

6a. Any legal and ethical considerations of collecting the data

Question not answered.

6b. Legal and ethical considerations around releasing and storing the data – anonymity of any participants, following promises made to participants

Question not answered.