

Mereka mungkin hanya insan kreatif balik tabir konsert, 'gig' atau sajian hiburan artis dan band antarabangsa sebelum tempoh pandemik Covid-19 melanda. Namun, peranan dua anak muda ini tidak kurang pentingnya dalam memastikan bunyian di pentas persembahan tetap lunak dan berterasa sebagai santapan halwa telinga. Apakah pengalaman yang dilalui dua lulusan Diploma Penerbitan Audio daripada Maktab Seni Lasalle ini? **BERITA HARIAN** melaporkannya.

Teruja walau bersengkok mata 'cantikkan' bunyi konsert

Lulusan Lasalle ibarat mimpi terlibat dalam konsert nama besar, bergambar sama

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BAGAIKAN mimpi Enik Wan Razaly Abdul Rahim dibuati melihat nama-nama besar dalam industri muzik antarabangsa berada di depan matanya.

Selena Gomez, Charlie Puth, Panic at the Disco, Weezer dan Birdy merupakan antara yang ditemuinya ketika terlibat sebagai operator bunyian di belakang tabir konsert yang mewarnai persada muzik Singapura sebelum pandemik Covid-19 melanda.

Enik Wan Razaly, 24 tahun, malah sempat bergambar dengan Birdy, artis 'indie' kegemaran yang mana sebenarnya, Jasmine Lucilla Elizabeth Jennifer van den Bogaerde dari United Kingdom.

Sebagaimana juga lulusan Diploma Penerbitan Audio daripada Maktab Seni Lasalle ini:

"Semuanya bagaikan berlaku di awang-awangan mimpi saya. Tak sangka saya nampak Selena jalan di depan saya menuju ke pentas pada jarak yang agak dekat."

"Kemudian, saya pula mempunyai kebaruan menangil Birdy dan meminta izin bergambar dengannya. Ia antara kenangan manis saya berkecimpung dalam bidang penerbitan audio ini."

Semua pengalaman manis itu disimpan Enik Wan Razaly hingga ke hari ini ketika diminta mengimbas pengalamannya bekerja sambil belajar bersama sebuah firma kejuruteraan audio setempat yang menyediakan khidmat pengendalian bunyian buat konsert besar-besaran di Singapura. Pemuda yang kini Anggota Perkhidmatan Negara di Angkatan Bersenjata Singapura (SAF) akur waktu kerja yang panjang sehingga mencecah 40 jam tanpa henti (bagi dua konsert silih berganti) bukanlah penghambat buatinya lebih mendalam bahang dunia konsert yang amat dirindui dek pandemik Covid-19.

"Saya mengambil kursus pencapaian



PNAT BERBALOI: Enik Wan Razaly (kanan) bersama rakannya, Enik Aliq Martindira, pernah bekerja sehingga 40 jam tanpa henti bagi mengendalikan bunyian dua konsert besar melibatkan artis antarabangsa, Panic at the Disco dan Weezer. – Foto ihsan WAN RAZALY ABDUL RAHIM

dan bunyian di Institut Pendidikan Teknikal (ITE) kerana merasakan muzik itu mendarah daging dalam diri saya.

"Ayah saya, Abdul Rahim Amat, merupakan anggota band yang pernah merantau sejauh Korea."

"Walaupun tugas saya di belakang tabir, ia tetap memberi kepuasan buat saya setiap kali melihat wajah penonton konsert yang begitu gembira sepanjang acara atau ketika pulang dari acara itu."

"Misi saya adalah memastikan konsert itu benar-benar hidup. Walau memainkan peranan kecil di balik tabir, kerja audio juga mustahak sebab tanpanya, pengalaman konsert itu payah dinikmati."

"Kita ingin penonton datang disubungi suasana konsert 'live', jauh beza daripada lagu-lagu yang mereka dengar dari kejauhan di gedung digital," katanya.

Enik Wan Razaly masih ingat betapa letihnya dirinya terlibat dalam pengendalian dua konsert yang silih berganti di Dewan Persidangan Suncity City melibatkan band pop Las Vegas, Panic at the Disco dan band rok Los Angeles, Weezer.

"Saya cuma sempat lepaskan mata seketika antara dua konsert itu ketika pulang ke pejabat selepas berhempas-pulas selama 20 jam."

"Putaran lagi 20 jam kemudian menyusun-



TEROKA SENI SECARA MENYELURUH: Selepas memiliki sijil pencapaian dan bunyian daripada Institut Pendidikan Teknikal (ITE) serta Diploma Penerbitan Audio, Enik Wan Razaly Abdul Rahim, ingin buru ijazah Pengurusan Seni demi fahami sektor seni yang menjadi penawar buat ramai. – Foto MAKTAB SENI LASALLE

li. Saya tahu tak boleh leka mengendalikan tugas di balik tabir konsert besar ini. Orang datang kerana ingin nikmati audio konsert."

"Kadangkala tertekan kerana kurang tidur dan perlu tangkas berinteraksi agar tiada kesilapan komunikasi. Fokus dalam memastikan benda-benda kecil tidak ditinggalkan juga penting," ujarnya lagi.

Di Lasalle, beliau juga terlibat dalam membantu mengendalikan aspek kejuruteraan audio bagi Festa Rok dan Indie serta pementasan teater *As You Like It*.

"Pendedahan pada pelbagai acara seperti pesta muzik dan pementasan teater ini menyeronokkan."

"Apabila pelajar diberi kebebasan dan berdiskusi mengendalikan acara kami sendiri, itulah tempoh yang sangat 'cool' buat saya. Kami dapat nikmati budaya kerja anak muda di mana semua orang bekerjasama," katanya lagi.

Kini, Enik Wan Razaly ingin meneroka bidang pengurusan seni pula selepas tamat Perkhidmatan Negara (NS). Beliau merancang mengambil ijazah dalam bidang itu di Lasalle.

"Saya merasakan bidang penerbitan audio adalah yang terlalu tertumpu pada sesuatu tujukan."

"Saya dahagakan pengalaman baru menunjukkan acara seni. Selepas belajar ilmu pencapaian dan bunyian, mungkin masanya tiba bagi saya menyelami sektor seni secara meluas lagi," tambahnya yang juga menghargai sokongan ibunya, Cik Noorhiah Hamza, 63 tahun.

Anak bongsu lima beradik yang gemar muzik 'indie' kerana membawanya ke dalam dunia berbeza ini ingin melihat persada seni Singapura kembali bermaya semula kerana warga setempat memerlukan penawar krisis Covid-19 dalam bentuk hiburan.

'Band boy' bina impian jadi pereka bunyi bertauliah



LENGKAPI DIRI DENGAN ILMU: Sebagai penggerak band rok Big Ugly dan miliki projek solo sendiri, Enik Muhammad Emmireen Norman gigih perolehi seberapa banyak pengetahuan tentang rekaan bunyi dan pengisian kandungan dalam TikTok dan media sosial. – Foto ihsan MUHAMMAD EMMIREEN NORMAN

SEJAK usianya 13 tahun, Enik Muhammad Emmireen Norman sudah berniat menerbitkan muzik elektroniknya sendiri.

Beliau kemudian menganggotai band Melayu yang dikenali kerana irama 'tangkap lentok' Baron Bros sebagai pemain papan nadanya.

Selapas itu, Enik Emmireen, 25 tahun, menggerakkan band rok Inggeris, Big Ugly, sebagai gitaris, pemain papan nada dan vokalisnya sekali gus. Cinta pada muzik itu membuatnya ingin tahu lebih mendalam lagi tentang penghasilan bunyian dan irama yang mampu memancing perhatian pendengar.

Justeru, selepas menerima Sijil Nitec dalam Kejuruteraan Elektrikal dalam Pencapaian dan Bunyian di Institut Pendidikan Teknikal dan Sijil Nitec Lanjutan dalam Kejuruteraan Elektrikal, beliau mengambil kursus Diploma Penerbitan Audio daripada Maktab Seni Lasalle pula.

Impiannya adalah bergelar pereka bunyi dan juruvideo bagi firma khidmat pengiklanan produk.

Ikuti wawancara *Berita Harian* bersama yang masih menjalani Perkhidmatan Negara (NS).

Soalan (S): Apakah yang membuatkan anda berminat menceburi bidang penerbitan audio?

Enik Emmireen (E): Apabila saya berusia 13 tahun, saya sudah mula mela dengan hobi menghasilkan muzik band elektronik.

Selbelum masuk NS, saya kepingin memiliki diploma terlebih dahulu. Lantas, penerbitan audio menjadi pilihan saya kerana saya impikan cita-cita bergelar pereka bunyi.

Ini arah tuju baru saya. Saya ingin mahir dalam bidang rakaman audio, pengadunan muzik, suntingan dan rakaman lagu.

Nyala rasa saya terhadap muzik mula melalui hala tuju yang berbeza sebab saya kini lebih peka tentang proses penghasilan sesebuah lagu, bukan sekadar menyanyi atau memainkan muzik semata.

S: Apakah antara pengalaman manis atau membuka mata sepanjang menjalankan kerja penerbitan audio atau kejuruteraan rakaman?

E: Dalam satu acara, saya diminta menghasilkan rakaman bunyi persis bunyian aslinya. Saya perlu tahu bagaimana rakaman asal dibuat dan kaji teknik penjaanannya iramanya sekali gus.

Saya perlu membuat kajian sebelum masuk ke studio rakaman. Bayangkan kalau tidak buat persiapan awal. Ia tidak semudah masuk studio dan main mengikut gerak hati. Kedua-dua pemuzik dan jurutera rakaman harus sepakat peka tentang persiapan awal ini.

S: Sebagai pengiat seni, bagaimana ilmu penerbitan audio membantu anda?

E: Sebagai vokalis, saya pelajari teknik baru. Sebagai pemain papan nada dan gitaris, saya lebih mahir ketika perlu beraksi di pentas dan selanjutnya apabila bergerak secara solo dalam menjana muzik cita rasa saya.

S: Ceritakan pengalaman beralih dari band Melayu ke band Inggeris.

E: Genre muzik yang saya minati sangat rencam. Memang muzik Baron Bros dan Big Ugly jauh beza baik langit dengan bumi.

Saya juga menyesuaikan keadaan dengan peralihan dari muzik Melayu ke muzik Inggeris.

Ia adalah pengalaman yang membuka mata. Di Big Ugly, saya dan rakaman mengubah lagu kami sendiri. Inspirasi saya adalah daripada mendengar banyak lagu punk pop. Kebiasannya, kami tidak hanya tertumpu pada satu genre muzik sahaja.

Kini, kami sedang mengusahakan bahan bagi album selanjutnya selepas album pertama diterbitkan setahun yang lalu.

Saya juga sedang menyiapkan bahan bagi album solo yang dipengaruhi daripada minat saya mendengar lagu-lagu band Indonesia seperti Peterpan, Noah dan Setia Band. Ada sesuatu yang indah tentang muzik Indonesia. Aura dan tenaga daripada muzik Indonesia luar biasa.

S: Apakah yang diperlukan bagi menjadi juruudio atau penerbit audio serta jurutera rakaman yang baik?

E: Keupayaan memahami aliran isyarat sesuatu bunyian audio. Bagaimana bunyi asal jadi hasil yang diinginkan pada akhirnya?

Dalam memilih softe bunyian yang tepat, anda juga harus tahu tentang aliran kerja, keberkesanan proses suntingan serta memahami piawaian yang diperlukan industri. Jangan bataskan pada satu softe sahaja.

S: Apa lagi yang anda seronok lakukan bagi menggerakkan minda?

E: Bermain catur dan TikTok. Permainan catur melatih ketangkasan minda manakala menyalakan video sketsa TikTok pula satu cara saya belajar tentang kuasa sesuatu kandungan aplikasi dalam era media sosial.

*They may have been just the creative people working behind the scenes at concerts, 'gigs' or the entertainment productions of international artistes and bands before the COVID-19 pandemic hit. However, the role of these two youngsters is no less important in ensuring that the sound on the performance stage remains melodious and energetic to serve as ear candy. What have the two graduates from the Diploma in Audio Production from LASALLE College of the Arts undergone? **BERITA HARIAN** reports.*

Excited despite the fact that they had to fight sleep to 'enhance' the audio quality of the concert

It was like being in a dream for the LASALLE graduates, pictured together, to become involved in a big-name concert.

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It felt like a dream for Mr Wan Razaly Abdul Rahim to see the big names of the international music industry right before his eyes.

Selena Gomez, Charlie Puth, Panic! at the Disco, Weezer and Birdy were among those he met while being involved as a sound operator behind the scenes of grand concerts that coloured the Singapore music scene before the Covid-19 pandemic hit. Wan Razaly, 24, even got to take photos with Birdy, his favourite 'indie' artist from the United Kingdom, whose real name is Jasmine Lucilla Elizabeth Jennifer van den Bogaerde. As explained by the Diploma in Audio Production graduate from LASALLE College of the Arts:

"Everything seemed to happen in my daydreams. Never did I expect to see Selena walk in front of me in such close proximity as she headed off to stage.

"Later, I mustered up the courage to call out to Birdy and request to take a photograph with her. It's one of the sweetest memories I have through my time in audio production."

All these sweet experiences have been kept by Wan Razaly to this day, as evidenced when he was asked to recall his experience working while studying with a local audio engineering firm that provided sound handling services for large-scale concerts in Singapore.

The young man, who is now a National Serviceman in the Singapore Armed Forces (SAF), acknowledges that he has worked long hours of up to 40 hours non-stop (for two concerts alternately) but this has not deterred him from delving deeper into the excitement of concerts that has been missed dearly due to the COVID-19 pandemic.

"I took a lighting and sound course at the Institute of Technical Education (ITE) because I feel that music is ingrained in my blood.

"My father, Abdul Rahim Amat, was a band member who had travelled as far as Korea.

“Even though my job takes place behind the scenes, it still gives me satisfaction every time I see the faces of concert-goers who are so happy throughout the event or when they return from the event. My mission is to make sure the concert really comes alive. Despite playing a small role behind the scenes, audio work is also important because without it, the concert experience is hard to enjoy.”

WORTH THE EFFORT: Mr Wan Razaly (*right*) with his friend, Mr Alfiq Martindra, once worked for up to 40 hours without stopping to manage the sound of two big concerts involving international artistes, Panic! at the Disco and Weezer. – Photograph courtesy of WAN RAZALY ABDUL RAHIM

“We wish for the audience who come to be immersed in a ‘live’ concert experience, vastly different from the songs that they usually listen to from the distance of digital media,” he said.

Wan Razaly still remembers how exhausted he was being engaged to manage two alternating concerts at the Suntec City Conference Hall involving the pop bands Las Vegas, Panic at the Disco and the rock band Los Angeles, Weezer.

“I only managed to close my eyes briefly between the two concerts when I returned to the office after 20 hours of back-breaking work.

“Another 20-hour cycle followed soon after. I knew I could not afford to be careless handling the behind the scenes job of this mega concert. People come to enjoy the concert audio.

“Sometimes I was stressed due to the lack of sleep and the need to be agile, to communicate and avoid miscommunications. Focusing on making sure small things are not left unattended is also important,” he reiterated.

At LASALLE, he was involved in helping to handle the technical audio aspects of the Rock and Indie Festival as well as the staging of the play *As You Like It*.

“Exposure to various events such as music festivals and theatre performances is fun. When students are given the freedom and independence to run our own events, that’s a very ‘cool’ time for me. We get to enjoy a youthful work culture where everyone works together,” he added.

Currently, Wan Razaly would like to explore the field of arts management after completing his National Service (NS). He plans to take a degree in that field in LASALLE.

“I feel that audio publishing is too focused on just one thing.

“I thirst for new experiences in organising art events. After learning the science of lighting and sound, maybe it’s time for me to delve into the art sector more broadly,” he adds, also appreciating the support from his mother, Mdm Noorliah Hamza, 63.

The youngest of five siblings, who enjoys ‘indie’ music because it brings him to a different world, wants to have an overview of the art world. Singapore is coming back to life as locals need an antidote to the COVID-19 crisis in the form of entertainment.

EXPLORE ART FULLY: Upon gaining a lighting and sound certificate from the Institute of Technical Education (ITE) as well as a Diploma in Audio Production, Mr Wan Razaly Abdul Rahim wishes to pursue a degree in Arts Management in order to understand the art sector that has become a balm for many. – Photograph courtesy of LASALLE COLLEGE OF THE ARTS

‘Band boy’ makes good his dream of becoming a certified sound designer

EQUIPPING HIMSELF WITH KNOWLEDGE: As the founder of the rock band Big Ugly and having his own solo project, Mr Muhammad Emmireen Norman persistently works at gaining as much knowledge as he can pertaining to sound design and content creation in TikTok and social media. – Photograph courtesy of MUHAMMAD EMMIREEN NORMAN

SINCE he was 13, Mr Muhammad Emmireen Norman was already interested in publishing his own electronic music.

He then joined a Malay band known for its ‘tangkap lentok’ rhythm, the Baron Bros, as its keyboard player. After that, Emmireen, 25, founded his own English rock band, Big Ugly, as a guitarist, keyboard player and vocalist.

His love of music made him want to know more about the production of sounds and rhythms to catch the attention of listeners.

Thus, after receiving the Nitec Certificate in Electrical Engineering in Lighting and Sound at the Institute of Technical Education and the Advanced Nitec Certificate in Electrical Engineering, he took a Diploma course in Audio Production at LASALLE College of the Arts.

His dream is to become a sound designer and videographer for a product advertising services firm. Follow the *Berita Harian* interview with the young man who is currently undergoing National Service (NS).

Question (S): What made you interested to venture into the field of audio production?

Mr Emmireen (E): When I was 13 years old, I had already started to get acquainted with the hobby of producing electronic band music.

Before entering NS, I yearned to obtain a diploma first. So, audio production became my choice because I dreamed of becoming a sound designer.

This is my new direction. I want to be proficient in audio recording, music mixing, editing and song recording.

My passion for music has started to go in a different direction because I am now more sensitive to the process of producing a song, not just singing or playing music alone.

S: What are some of the sweet or eye-opening experiences you have had while undertaking audio production or recording engineering work?

E: In one event, I was asked to produce a sound recording that replicated exactly the original sound. I needed to know how the original recording was made and had to study the technique of generating its rhythm simultaneously.

I had to do some research before going into the recording studio. Imagine not making initial preparations. It's not as easy as going into the studio and playing by instinct. Both the musician and the recording engineer have to be synergistically sensitive about this initial preparation.

S: As an artist, how does the science of audio publishing help you?

E: As a vocalist, I learned new techniques. As a keyboard player and guitarist, I am more adept when it comes to performing on stage and going solo in generating music to my taste.

S: Tell us about your experience switching from a Malay to an English band.

E: The genre of music that I am interested in is very diverse. Indeed, the music of Baron Bros and Big Ugly is as different as heaven and earth.

I also adapted to the situation with the transition from Malay to English music. It was an eye-opening experience. At Big Ugly, my friends and I composed our own songs. My inspiration was from listening to a lot of punk pop songs. Usually, we don't just focus on one genre of music.

Currently, we are working on material for the next album after the first album was released a year ago.

I am also preparing material for a solo album influenced by my interest in listening to Indonesian bands such as Peterpan, Noah and Setia Band. There is something beautiful about Indonesian music. The aura and energy of Indonesian music is extraordinary.

S: What does it take to be a good audiologist or audio producer as well as a recording engineer?

E: The ability to understand the signal flow of an audio sound. How does the original sound become the desired result in the end? From choosing the right sound software, you should also know about the workflow, the effectiveness of the editing process as well as understand the required industry standards. Don't be limited to just one software.

S: What else do you enjoy doing to keep your mind moving?

E: Playing chess and TikTok. The game of chess trains the mind to keep agile while completing a TikTok sketch video is one way I learn about the power of application content in the era of social media.