

Sound Design

Basic Recording

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Assessments

- ▶ Formative: Short recording of script plus post production
- ▶ Summative: Realisation of Director's brief

Recording

- ▶ Why?

Sound Reinforcement vs Sound Recording

- ▶ Differences

Recording Equipment

- ▶ Mixer
- ▶ Microphone
- ▶ Recorder
- ▶ Cabling
- ▶ Monitoring

Mixer

- ▶ Types
- ▶ Purpose
- ▶ Considerations

Microphone

- ▶ Types
- ▶ Purpose
- ▶ Considerations

Recorder

- ▶ Types
- ▶ Purpose
- ▶ Considerations

Cabling

- ▶ Types
- ▶ Purpose
- ▶ Considerations

Monitoring

- ▶ Types
- ▶ Purpose
- ▶ Considerations

Studio Space (Live Room)

- ▶ Types
- ▶ Purpose
- ▶ Considerations

Signal Flow

- ▶ Aim for Shortest Signal Path
- ▶ Consider other requirements

Speech Recording

- ▶ Room Choice
- ▶ Microphone Choice
- ▶ Microphone Position
 - ▶ Relative to person
 - ▶ Relative to room

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Recording Experiments

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Recording Tools

- ▶ Microphone - SM58
- ▶ Pre-Amp
- ▶ Mixer
- ▶ Recorder miniDisc or Laptop

Recording Options

- ▶ Direct Out
- ▶ Aux Output
- ▶ 2 Track
- ▶ Insert

Direct Out

- ▶ Post Pre Amp
- ▶ High Quality
- ▶ Single Source
- ▶ Requires Post Production

Aux Output

- ▶ Pre or Post Fader
- ▶ Mix of Instruments
- ▶ Separate Mix Recorded
- ▶ May Require Post Production

2 Track

- ▶ Mirror of Stereo Bus
- ▶ Traditional Recording Point
- ▶ May Not Require Post Production

Insert

- ▶ Alternative Option
- ▶ Useful for Multiple Recordings
- ▶ Warning Requires Signal Return

Group Task

- ▶ Make Recording Using
 - ▶ Direct Out
 - ▶ Aux Output
 - ▶ 2 Track
- ▶ Record to either miniDisc or Computer

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Post Production

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Post Production

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Not Cheating

- ▶ More Than Fixing
- ▶ Time Issue
- ▶ Cost Issue

Purpose

- ▶ Fix Recording Issues
- ▶ Mixing Source Materials
- ▶ Preparing Cues

Recording Fixes

- ▶ Noise Removal
- ▶ Normalisation
- ▶ Fade In / Out
- ▶ Global / Local Treatments

Mixing

- ▶ Merging Sounds
 - ▶ Cross Fades
 - ▶ Spacing
- ▶ Matching Sonorities
 - ▶ Eq
 - ▶ Reverb
- ▶ Creative Decisions

Cue Preperatation

- ▶ Tidying Entry and Exits
- ▶ Built in Flexibility
- ▶ Modular Cues

Easy Post Production

- ▶ Fade Ins
- ▶ Fade Outs
- ▶ Cross Fades
- ▶ Take Slicing
- ▶ Rearranging Elements
- ▶ Creating Uniformity

Hard Post Production

- ▶ Removing Background Noise
- ▶ Removing Unintentional Noise
- ▶ Creating New Material

Task

- ▶ Clean Up Recording
- ▶ Cut up Speech
- ▶ Prepare for use as Cue
- ▶ Layer on Soundscape

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Recording Strategies

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Strategies

- ▶ Live
- ▶ Documentation
- ▶ Multi Track (Stereo) Recording
- ▶ Single Track Recording

Practicalities

- ▶ Session Plan
- ▶ Role of Group Members
- ▶ Spare Time

Session Plan

- ▶ Identify all recordings to be made
- ▶ Consider Location
- ▶ Order of Recordings
- ▶ Equipment Requirements
- ▶ Equipment Setup

Formative Assignment

Due 4th November 2010

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Assignment Task

- ▶ Marked Up Sound Script
- ▶ Recording of Actors
- ▶ Editing of Recording
- ▶ Addition of Sound FX
- ▶ Evaluation of working process
- ▶ Evaluation of finished piece

Group Work, Individual Assessment

- ▶ Group Work
 - ▶ Recording Session
- ▶ Individual Assessment
 - ▶ Sound Script
 - ▶ Editing of Recording
 - ▶ Sound Fx
 - ▶ Evaluations

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Formative Assignment Post Recording

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Sound Design

Formative Assignment Due

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Sound Design

Performance Reading Week A

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Sound Design

Performance Reading Week B

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Audition Presentations

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Studio Recap

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Live Setup

Monitor and Speaker Setup

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Task

- ▶ 4 channel monitor
- ▶ Multi-core use
- ▶ Audio input to desk
- ▶ Stereo PA

Desk Use

- ▶ Sub group use
- ▶ Aux use
- ▶ Main bus
- ▶ Sub group to Main

Sound Check Methods

- ▶ PFL use
- ▶ Amp off methods

Live Sound Techniques

- ▶ Use of sub groups
- ▶ Mute on/off
- ▶ Trim use

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Studio Problems

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Monitor Mixing

Building a monitor mix

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Signal Routing

- ▶ GL2400 desk routing
- ▶ Aux
- ▶ Direct out
- ▶ Sub groups

Exercise

- ▶ Missing cable exercise
- ▶ Aux send monitor mix without TRS to XLR
- ▶ Use of input channel as aux return

Complex Desk Use

- ▶ Split PA monitor desk use
- ▶ Direct outs
- ▶ Sub group as monitor group
- ▶ Physical desk layout

Aux send monitoring

- ▶ Use of aux sends
- ▶ Prefader setup
- ▶ Minimal channel use

Sub Group Monitor

- ▶ Monitor mix linked to main mix
- ▶ Global monitor gain control
- ▶ Post eq and effects
- ▶ Suitable for backstage monitor

Direct Out and Subgroup Monitor Mix

- ▶ All input channels duplicated using direct out
- ▶ Mixed with eq and effects on monitor mix
- ▶ *Monitor* channels sent to monitor subgroup
- ▶ Facilitates monitor engineer practice
- ▶ Requires two channels for every input