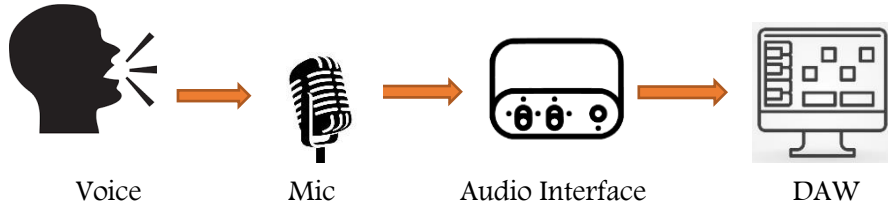


## Retrieval: Unit 3 - Studio Recording



### Recording



### Overdubbing

Overdubbing is a technique used in audio recording in which audio tracks that have been pre-recorded are then played back and monitored, while simultaneously recording new, tracks onto one or more available tracks of a digital audio workstation or tape recorder. What's more, you can overdub only sections of each track, in order to improve on the performance or correct mistakes.



### Monitoring

You need to be able to set up monitoring equipment for both the recording engineer and performers by using monitor speakers and headphones in the control room, and headphone mixes for the performers in the live room.

Remember to use the solo and mute tools when mixing in the control room to help you mix each track individually



### Editing EQ

EQ can be only used for audio tracks as you can change the level of up to 4 frequency bands ranging from 20Hz to 20 kHz



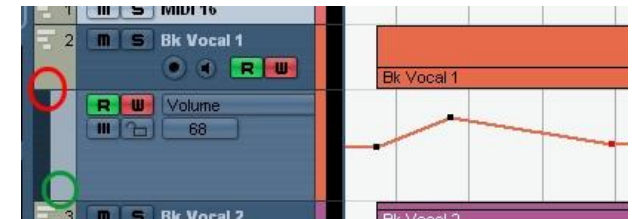
### Quantising

Quantizing means moving recorded audio or MIDI and positioning it on the nearest grid position that is musically relevant. Quantizing is designed to correct errors, but you can also use it in a creative way.

You can quantize audio and MIDI to a grid or to a groove.

### Automation

You can automation enable tracks and Mix Console channels by activating their automation write W and read R buttons.



If you activate W for a channel, virtually all Mix Console parameters that you adjust during playback for that specific channel are recorded as automation events.

If R is activated for a channel, all your recorded Mix Console actions for that channel are performed during playback.

The R and W buttons for a track in the track list are the same as the R and W buttons in the Mix Console.

## Unit 4: Sound Creation



### TYPES OF SOUND CREATION

#### *Foley and sound effects*

In filmmaking, Foley is the reproduction of everyday **sound effects** that are added to films, videos, and other media in post-production to enhance audio quality. These reproduced sounds, named after sound-effects artist Jack Foley, can be anything from the swishing of clothing and footsteps to squeaky doors and breaking glass.

The well-recorded sounds that foley artists produce **replace** most of the sounds captured during filming. Foley artists do not re-record dialogue, even though this is usually replaced.



Foley can also be used to cover up unwanted sounds captured on the set of a movie during filming, such as overflying airplanes or passing traffic.



### METHODS OF SOUND CREATION

#### *Physical props*

This method of sound creation is when you move objects around and record this sound using a microphone. For example, you might recreate the sound of a fist punch by recording a boxing glove hitting a phone book!

#### *Environmental sounds*

To record environmental sounds, you need to go to the source of the sound and record it there – for example, a river, birds singing, traffic. This can be difficult to do and you need your equipment to be portable enough to do so.



#### *Sound synthesis*



To create sounds using synthesis, you need access to a synthesiser – for example Logic's ES2 or the inbuilt synths in Cubase. You select specific sound waves which best reflect the sound that you are trying to create – for example, sine waves work really well to create beeping sounds, whilst saw tooth waves can create a really atmospheric sci-fi background.

#### *Digital sound manipulation*

Another great way to create sound for media is through sample manipulation. For example, if you wanted to create a robotic voice, you could record a real sound sample of someone talking, and then pass it through a vocoder, cut it into bits to glitch it, add distortion or a phaser to it, etc.



#### *Effects Libraries*

Software is often equipped with a sound library, for example Logic includes thousands of sound effects which are free to use with the software. There are also commercial libraries, which allow you to buy sound effects and loops.