Assignment #1: Voiceover Assignment
Record, edit, and mix with a music "pad," **two** voiceover demos, with two different voices, and turn them in as a single MP3 file with a 5 second gap between. Other sounds might be mixed in if appropriate but are not required. Pick any two of the scripts supplied on the class website.

You will find a collection of longer musical pads on the website to use as VO background options. Click on *Music Examples > Music Background pads.*

(2) No pops, clipping, room reflections
(5) Each section edited to be well paced. Vocal problems such as over-long pauses or mispronunciations can be easily fixed.
(2) Consistent levels – within and between the two voiceovers
(2) Compression evident
(3) EQ as in examples: solid bottom and crisp highs without prominent esses or boomy-ness or boxy-ness. The words should be easy to understand without being too "in-your-face."
(2) A touch of reverb should be added, but not be distracting.
(4) Music pad – this is important – music used should be appropriate for the audience, and convey the emotion the advertiser wishes to communicate. Do not let the music compete with, or compromise the effectiveness of the script / voice.
(2) Music/sounds not masking the VO
(1) Beginnings and endings not abrupt – try about 3 seconds of music before the dialog starts – use fades
(1) Overall robust level – about 60% - ("normalized")

Professional Advice
• Be conservative. Design these for adults. You are not entertaining as much as persuading.
• You don't need a professional voice to pull this off. But try to speak with confidence and feeling. You need to *sound like you believe* what you are reading. That might mean, for instance, emphasizing certain key words.
• The original voice recordings should be *very dry*, with no room reflections.
• Record multiple takes and pick the best. By the fourth or fifth take, it should be improving.
• The reverb should be smooth, definitely *there*, but not calling attention to itself. Probably zero delay or echo for this one.

#2: Scene Creation: Stranded in Space
We need an MP3 example sound track (like a radio

drama) for this demo. You can get the Foley sounds anywhere you wish. Or you can create them.

Write a script and record the underlined voices. Each character speaks only three or four times. This should result in a 45 second scene if you don't rush the dialog. Please avoid silliness.

Story Treatment: Our hero/ine, Captain Chris Strong, is in danger of being abandoned on a dry planet, but doesn't know it yet.

S/he is communicating with the mother ship that is supposed to be orbiting the planet, and wants survival supplies beamed down. But a tractor beam from an enemy spaceship, cleverly disguised as an asteroid, is actually pulling the mother ship away. The captain is talking to Undercommander Aaron Tyre (or Misty Meaner if you are using female voice talent), making arrangements for the supply drop, when the communication system starts to mal-function. The malfunction is due to the mother ship being pulled farther and farther away from the planet. After 20 seconds of deteriorating communications, they figure it out, but too late, and the captain is left alone musing on what to do next. The scene fades out with the sound of the wind on the lonely planet.

Sound Design Details:
1. This is a stereo mix. The captain is always panned a little toward the left channel and we always hear him/her clearly, as if we are standing right there. The undercommander will be slightly on the right. Use a high pass+low pass EQ to simulate typical limited communication bandwidth for undercommander Tyre.

2. The planet is so dry and gravelly that it almost sounds as if Captain Strong is walking on corn flakes as s/he shuffles around. There is a slight wind blowing.

3. Undercommander Tyre is heard at first fairly clearly, although with high+low pass "cell phone quality." However, as the communications start to deteriorate, we hear background noise rising in Tyre's communication, frequency bandwidth narrowing even more (more drastic high and low cuts), and occasional short *dropouts*. These are little gaps in the voice track, filled with noise, as if the equipment stops working ("drops out") for a few 1/100s of a second. The gaps need to be cleverly fit in, however, so that we *don't actually miss any of the dialogue*.

4. Also, in the undercommander's communication track, we can begin to hear the tractor beam building up power in the background. Tyre (or Meaner) should eventually notice it him/her self.

5. Other sound effects may be added, if appropriate

and not distracting.

6. Add a subtle musical supporting background by adapting parts of either 1. *Facades*; 2. *The Swan of Tuonela*; 3. *Daphinis Et Chole*; or 4. *Der Fliegende Hollender*. They are on the class website. Click on *Music Examples > Music Classical Moody*.

Study Questions – Intro to Music Creation
What is a *beat*?

What is *tempo*?

What is a *measure* or *bar*?

What is *meter*?

What is a *scale*?

What is an *interval*?

In a 12-half-step scale (It's what we generally use in pop music) how many half-steps are there in a:

Minor second?	1	troubled
Major second?	2	uneasy
Minor third?	3	can be dark
Major third?	4	consonant!
Perfect fourth?	5	dark
Perfect fifth?	7	consonant!
Octave?	12	consonant!

Which of these intervals are most *consonant*, that is, they sound *pleasant and harmonious* together?

Which intervals sound uneasy, dark, troubled?

If you were creating a simple music sound track for a video, *which interval* would you choose to communicate *power, strength, or victory* in a scene in a media project?

What is the sequence of half steps and whole steps needed to create a major scale?
To create a minor scale?

What is a musical *octave*? How are the frequencies of two notes an octave apart related?
What is a *chord*?

What two *intervals* are typically used to build chords?

How can you apply the emotional communication of intervals to sounds that are not really musical notes, such as a door slam or a footstep?

OK, so what is the frequency relationship between a note and a:

Minor third?	x 1.19	(about 1.2)
Major third?	x 1.26	(about 1–1/4)
Perfect fourth?	x 1.33	(about 1-1/3)
Perfect fifth?	x 1.5	
Octave?	x 2	

What notes are in the C major scale?

How many steps are there between the notes of the scale. You are allowed to look at a keyboard to answer.

How can you recognize them on a music keyboard?

What notes are in the A minor scale?

In music editing software, why can we do everything in the key of C?

What is MIDI? What is in a MIDI file?

What is a *software instrument*?

What is a *loop*? What is the difference between a recorded sample loop, and a MIDI-based loop?

What does *transpose* do?

How many half-steps are there between chords in a typical blues form such as 12–bar blues?