**TECH 275 Week 9 Assignments
Complete sound tracks with
environmental/ambient, action, object
sounds, and original musical clues to
emotion and dramatic tension.**

**Assignment 1: Complete the soundtrack for
John Henry that we began in class**, using
Studio One or Garage Band or a similar loop
editor. Include musical support for emotional
communication and dramatic transitions, as
well as sounds for environment, actions, and
objects. Turn in your sound map as well.   MP3

**Assignment 2: Given the narration "You
can't get out!" create a sound track**, using
Studio One or Garage Band or a similar editor,
that ***supports the narration and brings it to
life***. In this case do not use any musical loops
that you don't create completely by yourself.
Include both your musical track and ambient
and object sounds to communicate the
following.

1) ***Environment*** – nighttime, open area
outdoors, graveyard, small hole, (possibly
rustling leaves, nocturnal wild animals, etc.)
2) ***Actions*** – walking, falling, trying to climb
out, scrambling, jumping, running, sweating,
breathing, etc.
3) ***Objects*** – wind (and footsteps) are the only
ones mentioned, but you might decide to
include a gate or a vehicle passing on the road.
4) ***Clues to Emotion*** – fear, guilt, amusement.
Music would be good for this.
5) ***Moments of physical or dramatic
transition*** – dark to scary to terrified to
adrenalin-filled to amusement and resignation.
Music would be good for this. Check out the
orchestral *stings* in the sound library.

Remember
• The music track can be very simple and
repetitive. But use transpose to keep the music
from become boring. It is possible that there
might be a couple brief periods without music.

• Avoid overpowering the narration.

Understated music and sounds are usually
better. And watch for sounds with similar
frequencies that might obscure the narration.

• Add a little time at the beginning, before the
narrator begins, and after he ends. This space
could have either music or ambient /
environmental sounds that set the mood.

• Feel free to add a little space between
sentences or particular words in the narration if
it will make room for sounds that will improve
the final product.

• This project should be produced in stereo with
sounds placed left right and center.

• You can find many appropriate sounds in the
class sound library.

Sound Map Planning Document
First create a plan (a "sound map" draft 1). One
is provided on the web site with PDF or Excel
versions.

Listen to the narration and listen for objects,
actions, environments, emotions, and
transitions. Jot them down in column one.
Think up adjectives to describe what should be
communicated and jot them down in column
two. Note the location by frame or seconds in
column three. Put your ideas for sounds in
column four. Put your ideas for the musical
notes in column five. Turn in your sound map
as well.

Extra credit?
• There are two characters in the story. You
might try to develop a separate musical motif
for each and use them each time a character
appears. (example: 1 3 5 6 notes for hero, and
5 3flat 1 for scary presence) *Be sure to note
this in your sound map.*

• Perhaps think up another sound thread that
might make the story more interesting or
unique or funny, like a dog that accompanies
the main character, or footsteps that seem to
indicate a regular limp or a stagger: you get the
idea. *Be sure to note this in your sound map.*

Reading This Week
Web Links: What is Mastering?
What does the mastering process prepare tracks for?

What benefits can the mastering engineer offer to improve your recording?

Web Links: What's Mastering All About? (Recording Magazine) (Go to the section "Look what they've done to my songs, Ma") What processes are involved in mastering?

What are a couple of strategies to get the track as loud as possible?

In what situations will mastering engineers use EQ?

Audio Processing Plug-ins
OK, you have Studio One. So why might you need plug-ins?

What is VST?

What is a VST instrument?

Will a particular VST plug-in work on any operating system?

What technologies compete with VST?
DirectX – Microsoft
LADSPA, DSSI, LV2 for Linux
Audio Unit (AU) for Macs
AAX for Pro Tools

Why is the bit specification for operating systems important when choosing plug-ins??

How does ReWire work?

If you are taking a mixed sound file to someone who will be mastering it for you, what four general strategies are recommended?

What is an example of an *environment sound*?

An *action sound*?

An *object sound*?

How do we use adjectives in a sound map?

What are examples of emotions that would make sense in a sound map?

What are examples of physical or dramatic transitions?

Describe these sound formats as to are they lossy or lossless, OSx or Windows or both, stream-able, stereo or surround, and which ones are compressed *and* lossless.
PCM, AIFF, WAV, AU, FLAC, MP3, WMA, AAC, RealAudio, Dolby Digital, DTS, ADAT

What are unique characteristics of sound files created for games?

What are ways to optimize sound files for radio and album uses, web multimedia projects, gaming, and film?