

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 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 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 should be used 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 add a change about every four measures or so, 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.

Extra credit? Assignment #2 Alternates

- For 5 points extra credit, record your own narration track for *You Can't Get Out*. It must be well recorded with all the attributes of a competent voice over.
- There are two alternative narrative stories available if you would want to record the narration yourself. They are a little longer in duration. The first is called *The Bedroom Canoe*. The second is the classic fairy tale *Rumpelstiltskin*. Scripts are posted. For 10 points of extra credit, your narration must be well recorded with all the attributes of a competent voice over.

Sound Map Planning Document (10 points)

For assignment #2, first create a plan (a “sound map draft 1”). A blank sound map form is provided on the web site with PDF or Excel versions. Upload a copy of this Monday of the final regular week of class. (Excel file or image) This will give your instructor a chance to quickly check it and give you feedback on Tuesday.

Listen to the narration and list 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 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.

More Extra Credit?

As the end of the quarter is rushing upon us, the individual project outlined earlier in the quarter will not be required. However, if you want to go ahead and complete an extra project, for a possible 15 additional points, talk to your instructor.

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?

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??

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?