

Location Sound Recording Workshop

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The goal of this in-class workshop is to put into practice the basic skills of location sound recording and build on the concepts and terminology you have learned in the readings.

Self-Assessment of Key Terminology and Concepts

The following are defined and explained in Chapter 6. Sound in Jan Roberts-Breslin's *Making Media*, can you use each of these terms in a sentence?

ambiance (or ambience)	frequency response	peak	sound envelope
amplitude	handheld microphone	phantom power	sound perspective
attenuate	harmonics	pickup pattern	sound presence
balanced audio	Hertz (Hz)	pitch	stereo
bidirectional	impedance	quantized	streaming
binaural hearing	lavalier	radio frequency	timbre
bit depth	level meter	reverberation	unbalanced audio
cardioid	lossless compression	ride the gain	unidirectional
compression	lossy compression	room tone	voltage
condenser	monitoring	sampled	wavelength
decibel (dB)	omnidirectional	sampling rate	waves
dynamic	on-axis	shotgun microphone	XLR
frequency	overmodulation	signal-to-noise ratio (S/N)	

Hands-On Activity Part 1 of 2: Record a variety of sounds using the Zoom H4n built-in stereo microphone

Record the sounds described in the list below, **keep a log using the paper form provided** which you will hand in along with the files as a PDF, JPG, or PNG file. Include team number and member names on the log. Document the recorder settings for file format, sampling rate, and bit-depth. For each sound include the location, the sound, the microphone used, and any additional notes that may be relevant. If there are multiple takes, make notes as to which take is the best. Keeping a log is critical because as you go out and record, you'll generate a lot of files and a good log will make it easier to find what you are looking for and facilitate logging in Premiere Pro. Remember the Zoom shows you the name of the file last recorded or currently recording! Return to the classroom at the scheduled time, please don't be late!

1. Interior ambience, stereo
2. Interior ambience, stereo, very different location than 1
3. Outdoor ambience, stereo
4. Outdoor ambience, stereo, very different location than 3

5. Sound effect, stereo, something with a short attack and decay, at least two takes with two different microphone positions
6. Sound effect, stereo, something very different than 5, at least two takes with two different microphone positions
7. Dialogue, interior or exterior location, stereo, speakers close to the recorder (approximately 1 foot)
8. Dialogue, same location as 7, stereo, speakers farther from the recorder (approximately 3 feet)
9. Your choice, find something interesting to record, make a note as to WHY you chose to record this particular sound with a stereo microphone (besides it being the only option you have at this time)
10. If you are running ahead of time, don't come back to the classroom early, record additional sounds, experiment, have some fun!

Hands-On Activity Part 2 of 2: Record a variety of sounds using the Zoom H4n and external microphones (MKE 600 short shotgun, TR-50 lavalier, and RE50 handheld)

Record the sounds described in the list below, same instructions as Part 1 of 2, except this time you'll be using the external microphones in the location sound kits. Make sure you are recording two discrete channels (stereo recording is on, mono mix is OFF, linked 1/2 is OFF) when requested, and mono-mix when requested!

1. Interior ambience, Ch 1 - MKE 600 short shotgun handheld on pistol grip; Ch 2 - RE50 reporter microphone
2. Interior dialogue, Ch 1 - MKE 600 on boom, properly positioned over the speaker; Ch 2 - TR-50 properly placed on the speaker (make sure to adjust levels of Ch 1 and Ch 2 independently)
3. Exterior ambience, Ch 1 - MKE 600 handheld on pistol grip; Ch 2 - RE50
4. Exterior dialogue, Ch 1 - MKE 600 on boom, properly positioned over the speaker; Ch 2 - TR-50 lavalier properly placed on the speaker (make sure to adjust levels of Ch 1 and Ch 2 independently)
5. Interior dialogue using RE50, mono-mix (Ch 1 in recorded to both Ch 1/L and Ch 2/R on the WAV file)
6. Exterior dialogue using RE50, mono-mix (Ch 1 in recorded to both Ch 1/L and Ch 2/R on the WAV file)
7. TR-50 used to record something other than dialogue, perhaps placing it in an interesting location where larger microphones can't go, mono-mix (Ch 1 in recorded to both Ch 1/L and Ch 2/R on the WAV file)
8. Interesting sound effect of your choosing, decide on the right microphone (or pair of microphones) for the sound you want to record, make a note of this in your sound log. This must be recorded using external microphones.
9. Same as 7, but a different sound
10. If you are running ahead of time, don't come back to the classroom early, record additional sounds, experiment, have some fun