Final Project 4662

Contents

Chapter 1. Your Guide to Audio Editing!

Confused how to put together your story? Not sure why Pro-Tools isn't bending to your every will and command? Then this guide may be able to help you out!

This guide will detail the many ways in which you can work with Pro-Tools to edit your audio and make sure it sounds awesome! It will also discuss what type of audio to look for in interviews and how to wrtie scripts. Listed below are the steps you should take in crafting your story. At the end of the guide is a list of general commands to know when using Pro-Tools.

How do you Start?

What do you need for the start of a story? What audio and equpment should you have?

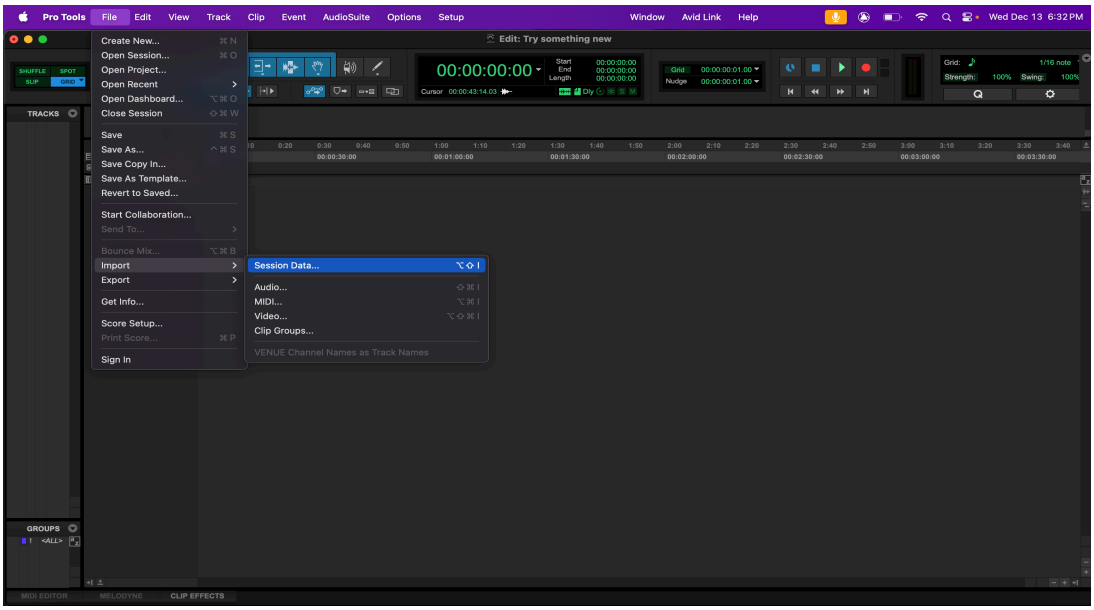
1. Interviews
    a. This is the most important part of a story and the first thing you should do
    b. Without an interview you shouldn't start editing your story
2. Script
    a. You should start writing this after your interviews
    b. Script should start off with the broad points of what you want to cover and get more specific
    c. Script doesn't need to be complete before going into the studio but should be started
3. How to Make Your Audio Sound Good
    a. This is a key part to make sure your story is balanced in its sound
    b. Start focsuing on this after your script is complete
    c. You want to avoid keeping the audio too quiet or too loud

Chapter 2. Listening to Your Story

So you've gotten all your audio? What do you do next?

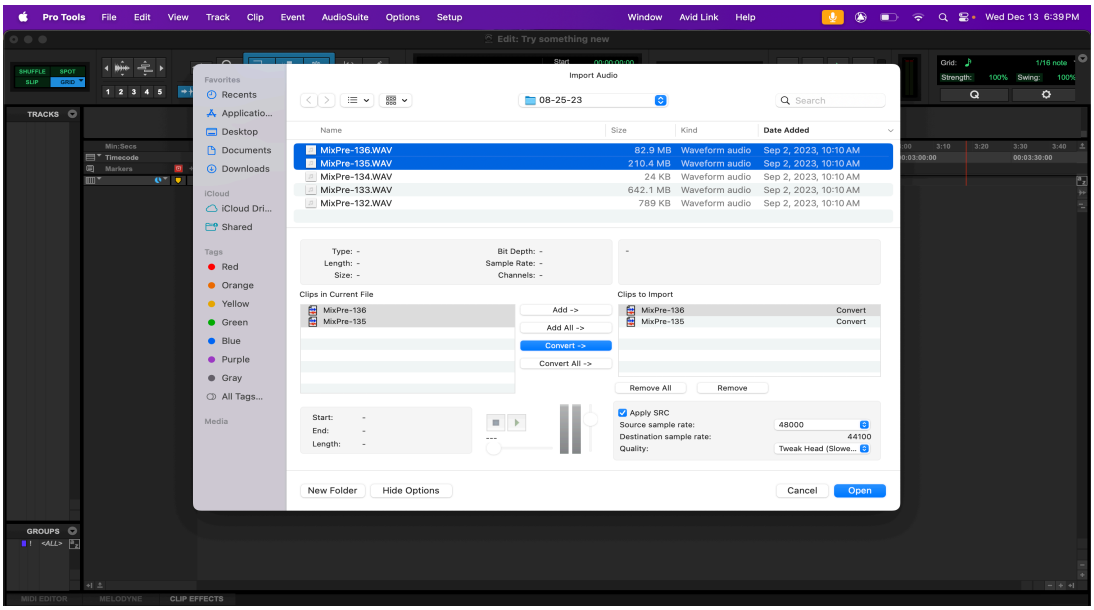
First what you'll want to is **LISTEN** to your audio; you might remember the broad ideas that came aout from your interview, but you should always go back and **LISTEN.** If you're having trouble with uploading your audio all you have to do is go to File → Import → Audio, and then choose the files you want to upload.

Figure 1. How to Import Audio



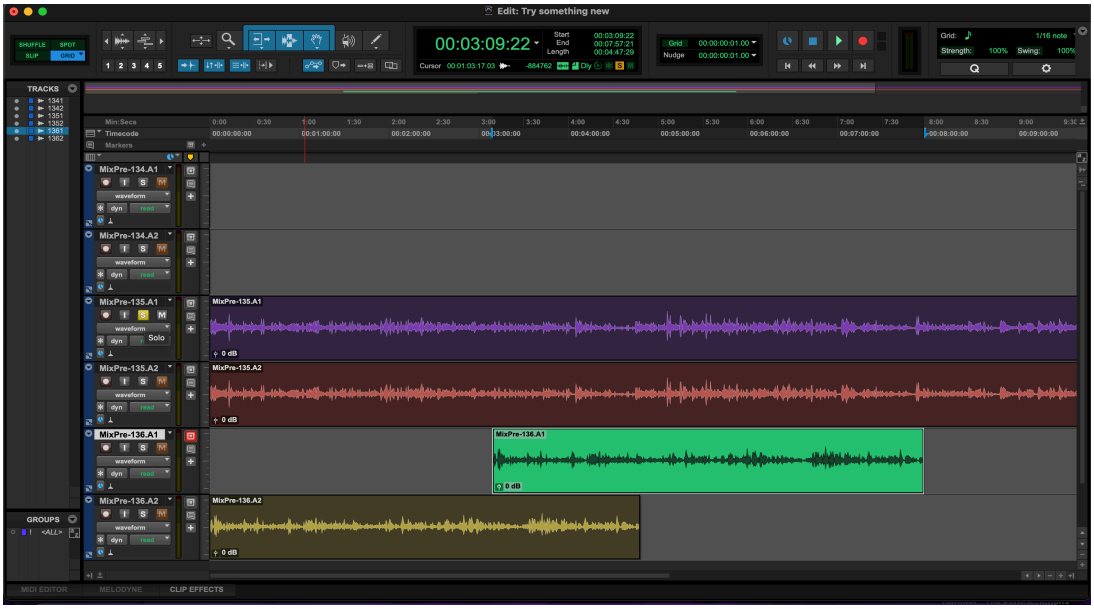
Your files will often have a number such as 1066 attached to them due to the large number of files that the audio kit has recorded. A sample file name would be "1066.wav"

Figure 2. Importing Your Audio From the Finder



After doing this your audio files will appear in your session! All you have to do is choose whether you want them in the track or clip list! Now when you want to listen to an individual file you'll want to solo it by clicking on the "S" on the left side of the track by the name. Make sure you only have the tracks you want to listen to soloed. If you have other tracks selected you'll be hearing audio you don't want to hear.

Figure 3. Soloing a Track



Chapter 3. How to Craft Your Script

So you've listened to your story, and want to start working on your story? Well let's work on your first step, a script!

Once you've started listening to your story you'll want to start writing down important pieces of audio. Especially important quotations from your interviewer. You'll also want to write down what you want to say, although don't feel the need to get specific yet. Take a day to get the flow and framing of the story down. Then take the next day or so to really start crafting what you'll want to say. But what should you look out for? How should you format your script? Advice for that is listed below.

What to look for in Audio

When listening to your audio and figuring out your script there are a few key things you want to listen for.

- Emotions
- Important Facts
- Concise Statements
- Funny Audio

Now when you're looking for all of these above it depends on the story. On a piece about the importance of state funding for beehives on St. Paul campus audio about how angry a random environmnetal sciences student gets may not be that interesting; it could clash with the tone of the rest of the piece. However it could also be an interesting compainion to what may otherwise seem like a dull piece. This is where you have to decide what shape your story will take. If you're not sure how a specific part of the interview fits into the story, listen to other parts of the interview and come back.

When listening keep track of the time; if a piece of audio goes over 30 seconds, avoid it or think about if you can make it shorter without losing important infromation. If not, you might want to consider summarizing what the interviewee said yourself.

How to Format your Script

When you figure out what audio you want in the story, and start to get an idea of the shape of the story, start writing! In audio journalism formatting is done in the manner of a script. The same stuff you would see in a play or a movie. Here's an example below of how it might look.

```
Track: What is the bug you're afraid of most? Is it Horseflies? Mosquitoes? Well for many people bees and wasps are the
 answer.
```

```
FADE IN SAINT PAUL BEEHIVES

Act: I'm honestly terrfied of bees! I hate their stingers and the noise they make, ughhh. But I love the honey, that's
 why I keep a hive in the backyard.

LOWER SOUND OF BEEHIVES

Track: That was Cady Flanagan, a beekeeper out in Saint Paul, which may sound strange given her hatred of the animal,
 but she realizes there's more to them than an ocassioanl sting.

Act: They help pollinate my trees during the Spring, and I get these lovely apples by Late May. It'shoenstly worth the
 few stings I get a year.
```

As you can see you'll typically have 3 main elements in any story. Those being the **ACT, TRACK,** and **AMBI**. The **ACT** refers to all the audio you've captured in interviews. I like to think of audio caught "in the action". **TRACK**, is anything that you have recorded in the studio, and typically refers to the reporter. Finally, **AMBI**, although not mentioned by name in the script above, is any sound you play underneath the rest of the other audio. This could be music or natural sound you caught.

Chapter 4. How to Make Your Audio Sound Good

So you want to actually hear your audio? Make it sound good for the audience at home? Then this is the chapter for you!

Using Pro-Tools, we have a wide variety of differeent tools you can use to make your audio sound better! Some of them will be explained below, and do not feel the need to get too deep into them as a reporter. It is ultimately the job of the managing host and editor to master the episode at the end. That being said, each reporter should try to send a balanced piece that doesn't require one to turn up the headphones volume too much.

CAUTION ABOUT AUDIO EDITING

REMEMBER TO NEVER CHANGE YOUR HEADPHONE VOLUME WHILE EDITING YOUR AUDIO (For the most part)

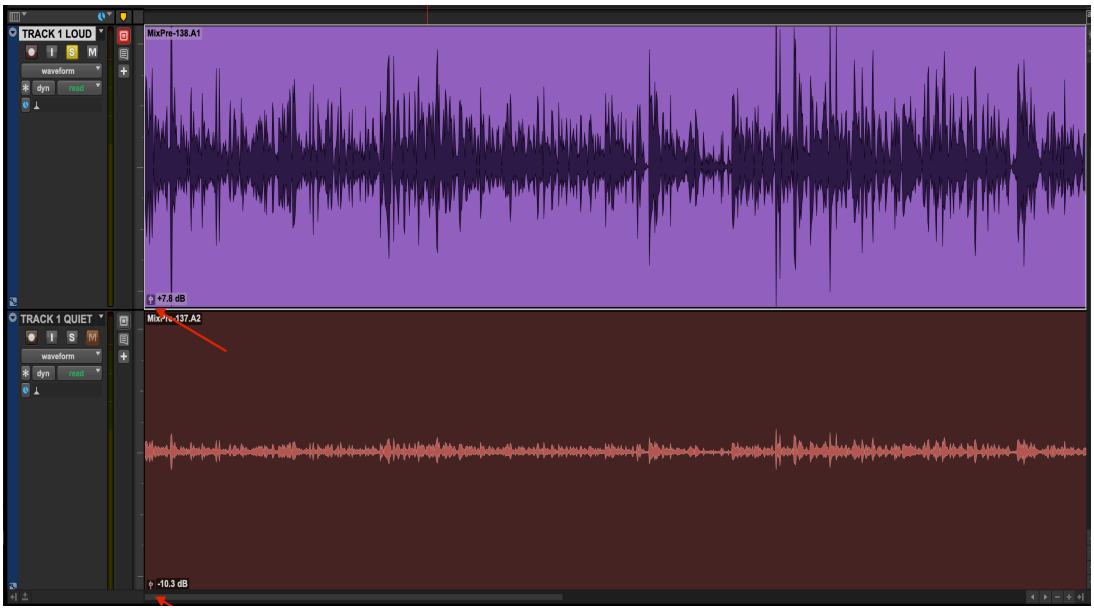
You should only be changing your headphone volume in one of a few instances

- Your audio is so loud it is hurting your ears,
    - Make sure to check whether its your headphones are loud or if the track is
- Your audio so quiet you can't hear it
    - Make sure to check that your headphone volume is not low
    - Check to see if the track is quiet or muted
    - If you're not hearing anything then and its none of the issues above, this is likely an issue with the audio interface in which case contact a reporter or the host

Basic Audio Tools

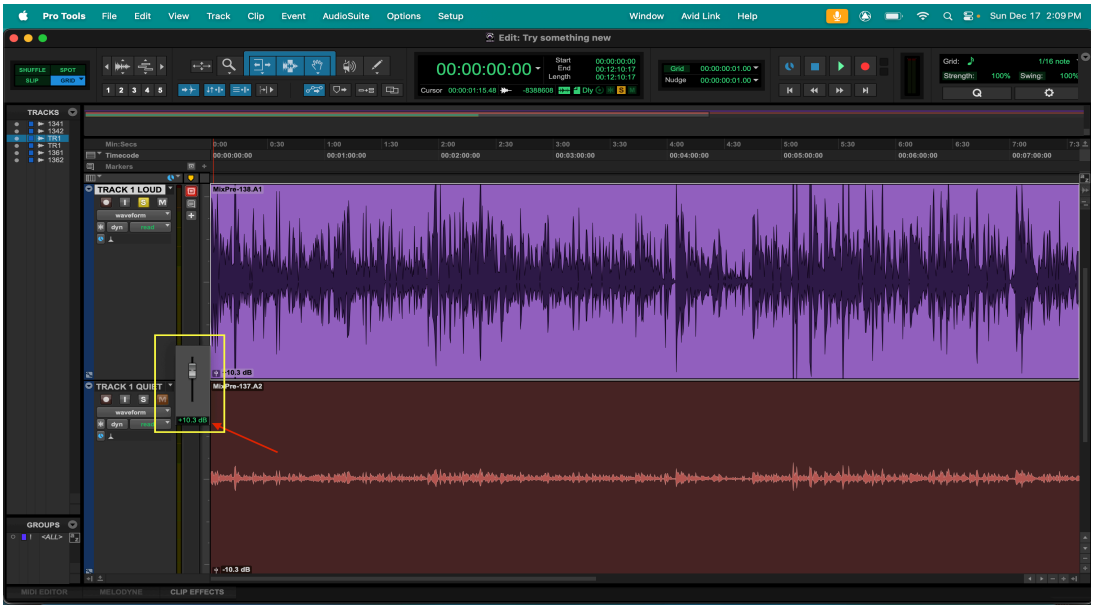
The main tool you will use for editing your sound level is the clip meter in the bottom left part of every track. This tool is the easiest to use for changing the volume on your audio, and for the most part will do the trick.

Figure 4. Clip Meter Location



All you have to do for any audio track where you want to change the volume is click the metter on the bottom left. A dial will appear before you, and all you have to do is move it up or down to craise or lower the volume. You can tell how much your volume is lowered or raised by the dB reader on the meter. It will say a number such as -10.3 dB or +2.6 dB.

Figure 5. Clip Meter Dial



NOTE: you usually shouldn't need to change the dB that much. Often times changing it by only 3-4 dB at most is good enough. You also don't want to get rid of the natural peaks and bottoms of someone talking as it may sound weird, or even take waway from the emotion of what they're saying.

Advancded Audio Tools

Now we can talk about the tools that you don't really need to know, but are raelly useful if you learn how to use them. These tools are Compressors and EQs.

NOTE: different tools, even thos of the same type may use similar terms for certain effects or completely different ones. They may also have slightly different functions. The tools that will be the best for you will be mentioned below in *italics*.

COMPRESSORS- These are the main tool you'll want to use for audio broadly. There are a wide vareity of them, but one of the better ones is the *Massey CT5*. With any compressor you'll get both an "output" and "input/compress" as your main functions. The more you raise the output, the louder all of your audio on a track will get. The more you raise the "input/compression" button the quiter and "compressed" your aduio become. This is a good tool to really make sure that your piece is not as rangey. But be wary of using too much of either function, because the more of the compressor you use, the weirder your piece will sound as the audio is literally compressed.

Figure 6. Massey CT5 Compressor

Here we can see the *Massey CT5* compressor with the "compress" and "output" functions. Turning the dial of each to the right depending on the dial will either compress the track or raise its volume. The meter indicated by the green arrow indicates how much the track is being compressed and does not refelct a change in output. As you can see from the purple arrow, the compression is quite high, and the meter is a reflection of that.

EQs- Short for "Equalizers", EQs help you to balance out the frequncies of your sound. For example if there is a high pitched hum in your audio, you can use an EQ to manually lower the frequency the hum exists

in. You can also use it to identify where a sound exists on the sound frequency. The one that will help you understand this the best is the *EQ3 7-band*. To find a sound turnd down the output of all frequencies except for one, and listen. Do this for each frequency until you identify the frequency exists on. You can then turn down the input of the frequency that the sound exists in, and return all others to the normal levels.

Figure 7. EQ3 7-Band

You may notice that certain aoprts of someone's voice sounds different though. Everyone's voice exists a little bit in each frequency, although the majority of their voice will be in a certain range. Such as Darth Vader's voice being in the very bottom of the range and Mickey Mouse being at the high end. Its encouraged to focus your EQ so it doesn't take a whole swath of sound. Using the Q function you can either widen or focus your specific filter to only affect on how much the frequency is required to get rid of the hum.

Figure 8. Example of when the Q is low

Here we can see that when the Q is low (in this case .10) as the change in output from the yellow filter is affecting most of the range of sound. This is genrally not something you would do, but if there were to be weird sounds on either side of your filter it can be effective.

Figure 9. Example of When the Q is high

Here we can see an example of when the Q is high (in this case 10.00). Here the change in output barely affects the range of sound effect for the specfic point the filter is on. If you wanted to move the filter around you can move the "Freq" dial from left to right depending on where you want the filter to be. This can be useful for specfically editing a few specific points in the frequency.

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Chapter 5. Final Steps

Now that you've made your audio sound good. Let's put it together.

Putting the audio together is quite simple. All you need to do is move your racks around by clicking on them and ragging them until they are where you want to be. Make sure no tracks overlap, unlesx its background music that leads into another track. If you have any questions about this part feel free to contact a reporter or the host!

Chapter 6. Common Commands and Shortcuts

Here is a list of Commands that may be helpful for you while editing. Most of these commands can be acess via a menu if you want to, but hainvg a few on hand always saves some time.

For splitting a track - put your cursor in the middle of the part you want to split and press `cmd + e`

To **copy** - `cmd + c`

To **cut** - `cmd + x`

To **paste**- `cmd + v`

To **save** - `cmd + s`

To **create a new track** - `shift + cmd + n`

To **import audio**- `shift + cmd + i`

To **undo**- `cmd + z`

To **redo**- `shift + cmd + z`

To **acess the mix window**- `cmd + =`