

Contents

Introduction	ix	4 Studios and acoustics	34
About the author	xi	The range and function of studios	34
1 Audio techniques and equipment	1	Noise and vibration	36
Studio operations	2	Reverberation	37
The sound control room	3	Coloration	38
Studio layout for recording	5	Studios for speech	39
Studio communications	6	General-purpose sound studios	40
2 The sound medium	9	Music studios	41
The nature of sound	9	Dead pop music studios	42
Wavelength	11	Television and film studios	43
Waves and phase	12	Acoustic treatment	44
Waves and obstacles	13	Using sound absorbers	46
Energy, intensity and resonance	14	The use of screens	47
Overtones, harmonics and formants	15	Altering the acoustics of concert halls	48
Air resonance	18	Acoustic modelling of studios	50
The voice	20	Acoustic holography	53
The human ear	21	5 Microphones	54
Sound volume and the ear	21	Microphone properties	55
Loudness, frequency and hearing	22	Directional response	57
3 Stereo	25	The frequency response of practical microphones	59
Two loudspeakers	25	Proximity effect	61
Reduced loudspeaker separation	27	Cardioid and hypercardioid microphones	63
Alternatives to two loudspeakers	27	Switchable microphones	65
Hearing and stereo	29	Highly directional microphones	66
Microphones for stereo	30	Noise-cancelling microphones	70
Stereo compatibility	33	Microphones for use in vision	72
		Boundary microphones	74
		Personal microphones	75
		Radio microphones	77
		Contact and underwater microphones	79

Directional characteristics of A and B stereo pairs	80	Woodwind	134
Windshields	82	Saxophones	135
Mountings	83	Brass	136
Cables and connectors	85	Percussion, drums	138
Microphone checks	88	Singers: solo and chorus	140
Lining up a stereo pair	88	The orchestra	141
		Orchestra: spaced microphones	144
		Pipe organ with orchestra	144
		Orchestra with soloists or chorus	145
6 Microphone balance	90	Opera	145
Stereo microphone balance	91	Classical music in vision	147
The balance test	92	Televised opera	149
Visual conventions for microphones	95	Popular music	150
Multimicrophone balance	96	Larger groups	152
Artistic compatibility: mono, stereo and surround balances	97	Multimicrophone layout	153
		Popular music in vision	154
7 Speech balance	99	9 Monitoring and control	156
Microphones for speech	99	Quality and the ear	156
Interviewing with a hand-held microphone	102	Loudspeakers	157
Three or more voices	103	Monitoring layout	159
Studio noise	104	Control consoles and racks	161
Handling a script	104	Digital conversion	163
Speech in stereo	105	Automated and digital consoles	166
Boom operation	106	Channels	167
Slung and hidden microphones	108	Group and master controls	169
Microphones in vision	108	Faders	170
Using gun microphones	110	Stereo image controls	171
Using personal microphones	110	Tracklaying, multitrack recording and mix-down	173
Radio drama	112	Control console checks	174
Open-air acoustics	113	Monitoring sound quality: noise	175
Stereo drama	115	Hum	177
Stereo drama problems	116	Distortion	177
Audience reaction	117	Crosstalk	179
		Subjective quality checks	179
8 Music balance	119	10 Volume and dynamics	180
'Natural' balance	120	Meters	181
Music studio problems	121	Line-up tone	183
One microphone or many?	123	Multitrack meters	185
Individual instruments and groups	123	Controlling stereo	186
Violin, viola	124	Programme volume: relative levels	187
Cello, bass	126	Maximum volumes	188
More strings: acoustic balances	127	Dynamic range and compression	189
Electric guitar family	128	Compression of music	190
Grand piano	129	Compression: speech and effects	191
Piano and soloist, two pianos	131	Compressors and limiters	192
Upright piano	132	Compressor design and use	193
Harp, harpsichord, celesta	133	'Gating' background noise	194
Piano accordion	134		
Harmonica	134		

11	Filters and equalization	196			
	Filters	197		Footsteps in vision	259
	Graphic equalizers	199		Wind, rain and fire in vision	260
	Telephone effects	200		Sound equipment in vision	261
				Television sports and events	261
				Sound effects on film	262
12	Reverberation and delay effects	203			
	AR feeds in the console	204	16	The virtual studio	264
	Real reverberation	205		MIDI plus audio	266
	Analogue AR	207		Plug-ins	267
	Digital AR	208		Control surfaces	270
	Using AR on speech	210		Digital problems	270
	Delay-related effects	210			
	Changing pitch	212	17	Shaping sound	272
	Sampling	214		Musique concrète	274
13	Recorded and remote sources	216		Electronic sources	276
	Live-and-insert programmes	217		New laws for music	277
	Preparing recorded inserts	218		Animated sound	279
	Cueing play-in	220	18	Audio editing	281
	Remote sources	223		Retakes and wildtracks	283
	Clean feed and multi-way working	225		Tape editing	284
	Telephone circuits in radio and television programmes	226		Rough editing	286
				Fine editing	287
14	Fades and mixes	229		Finding the exact point	288
	The fade in radio drama	229		Editing sound effects	290
	Mixing in effects	232		Editing music	290
	Fades in television and film	233		Hard disk editing options	291
	Theme and background music	235		Digital projects and editing	293
	Mixing from speech to music	236		Play-out systems	296
	Joining music to music	237	19	Film and video sound	298
	Adding speech to music	238		Time code	299
15	Sound effects	239		Picture and sound standards	300
	The conventional use of effects	240		Choice of location	302
	Surrealistic effects	242		Film and video sound recording	303
	Spot effects	243		Film and video recording routine	304
	Doors	244		Film and video documentation	306
	Footsteps	245		Videotape editing	308
	Telephones, bells and buzzers	247		Digital video editing	308
	Personal action effects	248		Rough and fine cutting	311
	Gunplay	249		Shot list, commentary and music	312
	Creaks, squeaks, swishes, crackles, crashes and splashes	251		Tracklaying	314
	Horses' hooves	252		Conforming sound and picture	315
	The recorded sound picture	253		Post-synchronization	316
	The use of recorded effects	254		Mixing sound for picture	317
	Recorded effects in stereo	256		Film sound editing	320
	Changing the pitch of an effect	256	20	Planning and routine	325
	The recorded effects library	257		Planning: radio or recordings	325
	Acoustic foldback	258		Television planning	326
	Effects for television and film	258		The television director	327

The television designer	328	If there's no picture – where is everybody?	342
Planning microphone coverage	330	The time factor	344
Preparations for rehearsal	331	Understanding and remembering	346
Line-up	332	The communication of ideas	348
Production timing	333	Pace	349
Cueing methods	334		
Cueing applause	335	Glossary	351
Documentation	337		
21 Communication in sound	339	Bibliography	377
Sound and the imagination	340		
The audience	341	Index	379