

## DESN 275 Weeks 4-5 Recording Assignments

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### Foley Assignment: Space Sounds

Record real sounds and edit them to produce the following dry Foley sounds. You may use edits such as combining, reversing, pitch shift, tempo change, and so on. Sounds should be robust, reaching 60% level on the peaks. All files to be MP3s.

Try to keep any room echoes or reverberations from getting into your recordings. Placing the mic fairly close to the sound source helps to maximize the ratio of direct to reflected sound that is picked up. Also, isolate the mic and sound source by surrounding them with available soft surfaces, like near the carpet in front of a couch, or in a closet with lots of clothes hanging, or with blankets draped over chairs. Foley sounds need to be "dry" so that the mixer can add reverb and echo if necessary to match other sounds in the production.

When you are satisfied with the Foley sound, create a demo sound file with the finished Foley sound followed by two seconds of silence and then the original sound as it was originally recorded.

OK- We need sound effects for a production about a spaceship on a very long trip, that is starting to experience mechanical difficulties. We learn from the script that two systems will be going bad:

1. The star drive basic propulsion system, which usually hums along with a gentle throbbing sound will have some sort of "hiccups" (22<sup>nd</sup> century version of gears breaking or electrical arcing) followed by a subtle change from the gently throbbing hum to a *similar* sound that is almost OK again, but a little more sinister. Produce 40 seconds of the good drive sound turning into the bad drive sound. Keep it interesting, and have no more than 7 seconds of good drive sound before the problems start to appear.

2. We need a sound for a new donut sound wave weapon that knocks down would-be assailants with a toroidal burst of air, much like a very strong smoke ring. We need the initial sound of the weapon charging up briefly and firing in the left channel, plus the sound of the pressure wave moving across to the right channel. It will take it about one second to move from left to right.

3. We need the sound of alphanano chips popping out of an overheated neuronic computer. Produce 20 seconds.

4. We need the sound of a space suit de-

contamination machine. It takes about 20 seconds to fully process a space suit.

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### Scene Creation Assignment: Stranded in Space

We need an MP3 example sound track (like a radio drama) for this demo. You can get the effects sounds anywhere you wish. Or you can create them.

You write the script and record the voices and procure/create the sound effects. Each character speaks about three or four times. This will probably result in a 45 second sound file.

OK- Our hero/ine, Captain Strong, is in danger of being abandoned on a dry planet, and doesn't know it yet.

S/he is communicating with the mother ship that is supposed to be orbiting the planet. But a tractor beam from an enemy spaceship, cleverly disguised as an asteroid, is actually pulling the mother ship away. The captain is talking to Undercommander Marty Pants (or Misty Meaner if you are using female voice talent), busy making arrangements to be picked up, when the communication system starts to malfunction. The malfunction is due to the mother ship being pulled farther and farther away from the planet. After 20 seconds of deteriorating communications, they figure it out, but too late, and the captain is left alone musing on what to do next. The scene fades out with the sound of the wind.

Necessary Details:

1. The captain is always panned toward the left channel and we always hear him/her clearly, as if we are standing right there.

2. The planet is so dry that it almost sounds as if Captain Strong is walking on corn flakes as he shuffles around. There is a slight wind blowing.

3. Undercommander Pants is heard at first fairly clearly, although with about the quality of a cell phone. Pants is heard toward the right.

4. However, when the communications starts to deteriorate, we hear background noise rising behind Pants, frequency bandwidth narrowing, and occasional short dropouts. These are little gaps in the voice and noise, as if the equipment quits for a few 1/100s of a second. The gaps need to be cleverly fit in, however, so that we don't miss any of the dialogue.

5. Also, in the undercommander's communication track, we can just hear the tractor beam building up power in the background. Pants (or Meaner) should probably eventually notice it him/her self.