

Assignment 01 - Editing to a Marked Score

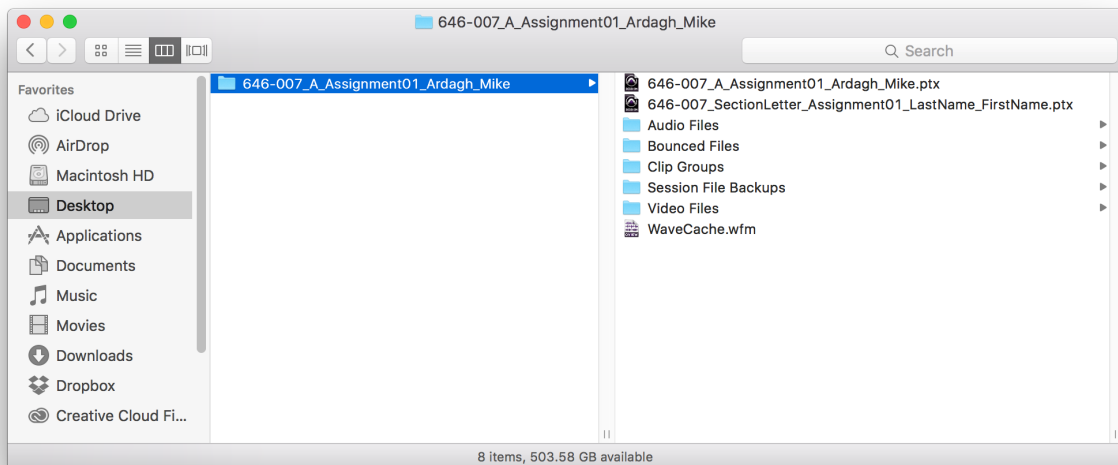
Due Feb. 2nd at the beginning of class.

1. Session Prep

Rename session folder and save as (/1)

- Double click on the .zip file to expand the archive
- Rename the folder that appears to reflect your information
 - Don't forget to change your class section from "SectionLetter" to either "A" or "B"
- Navigate inside the folder and open the .ptx file
- Immediately choose *File > Save As...* in Pro Tools
- In the Save dialogue that appears, rename the session to reflect your information
 - Don't forget to change your class section from "SectionLetter" to either "A" or "B"
- Save the .ptx file inside the main session folder. Note that Pro Tools will default to this location automatically, so you don't need to navigate to the folder manually. Just rename the file and hit save.
- We have now created a new version of the session file for you to work from, while preserving the original. This saving of versions is good practice when doing revisions to your work, as it creates checkpoints in the production process that you can always return to if need be.

Your session folder should now look something like this:



2. Session Organization

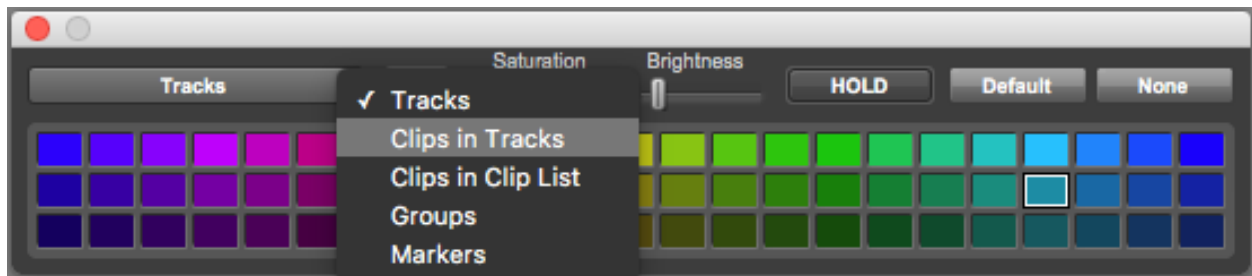
Organization is a big deal when doing more complicated editing work. Let's spend a moment to get things in order.

You'll notice that the audio clips for each take are named TK01, TK02, etc.

To make it easier to jump quickly between takes, place a memory location at the start of each clip, named the same as its corresponding clip (i.e. TK01, TK02, etc.) (/ 1)

Place one more marker, after the four audio clips, entitled “///// **FINAL EDIT**”. This is where you will assemble your composite of takes, according to the marked score. (/ 1)

Now, let's colour the audio clips themselves (not the track - the clips) so that after we build the edit, we can easily see from which take each piece of audio came from. To colour a clip, first select it in the edit window by clicking on it with the grabber tool. Then, double click on the colour bar in the track header as if you were colouring the track. When the colour palette appears, click the dropdown menu in the top left area (it will likely be set to “Tracks”) and choose “Clips in Tracks”.



Now, whatever colour you choose will only be applied to the selected clip. Colour the four clips in the edit window as follows: (/ 1)

- TK01 = Green
- TK02 = Blue
- TK03 = Red
- TK04 = Yellow

3. Edits

Now for the fun part. Using the marked score that you were provided, create your Final Edit using a composite of TK01-04. The score will tell you exactly where to switch between material, and which takes to use.

Note: For this assignment, it is important that you edit exactly where the score tells you (not a note or two before/after). These decisions were made thoughtfully and as the editor (not the producer) you must try to follow your instructions as closely as possible. In a professional situation, sometimes an editor may need to ‘tweak’ an edit point slightly to make it work (a revision which would have to be cleared with the producer), but in this case you should have no issues editing as per the score.

This style of editing is often referred to as ‘Source-Destination’. We are compiling the best parts of the session from multiple sources (the takes) into a single destination (the final edit). There are a number of workflows you could use to compile your edit. Here is the one I suggest:

- Start off by copying TK02, and pasting it at your Final Edit marker. Our edit starts with this take, and since it is complete we can use it as our 'base take', replacing sections where needed with 'insert edits' using shuffle mode.
- Listen to the copy of TK02 (the final edit), and drop a marker when the edit point happens in the score (for the first edit, this would be on the fourth 8th note of bar 7. Call this marker 'IN'.
- Continue playing from this marker until where the next edit happens. Drop a marker at the edit point. Call this marker 'OUT'.
- Fine tune both of these markers so that they are just before the transient of the next note.
- Now, locate the source audio for this edit. In this case, it will be TK01.
- Listen to TK01, and follow the same procedure of dropping markers for IN and OUT. Refine these markers as before, so that they are just before their relative transients.
- Using the Memory Locations window, select the IN marker in the Source (in this case, TK01), hold shift, and click on the OUT marker which follows it.
- Copy the selection (*command + C*)
- Now, using the Memory Locations window, select the IN marker in the Destination (your final edit), hold shift, and click on the OUT marker which follows it.
- Switch to **SHUFFLE** mode
- Paste your selection (*command + V*)
- Switch back to **SLIP** mode
- Refine the first edit if need be (the IN edit), and add a cross-fade
- Move to the next edit (the OUT edit). Refine if need be and add a cross-fade.
- Delete your markers by option-clicking on them OR by dragging them above or below the markers ruler

Repeat this procedure for all of the edits: Listen to the Destination for the edit point, mark it. Listen to the Source, mark it. Select the source. Copy. Select the Destination. Shuffle. Paste. Slip. Refine. Delete markers. Repeat. (/ 14) *2 marks per edit*

Important: For this workflow to be effective it is very important that you finalize each edit as you go. When refining the edits, do not drag the **outgoing** audio forward or backward in the timeline or it will alter the edits you have already done. You can *trim* the outgoing audio, just don't shift it in time. On the other hand, you can *drag* OR *trim* the **incoming** audio because you are going to refine what comes later anyways. As always, the more accurately you place your markers before copying/pasting, the less refining you will need to do afterwards.

4. Sends & Reverb

Now that you have a great sounding edit, let's add some reverb.

Create a Reverb Track

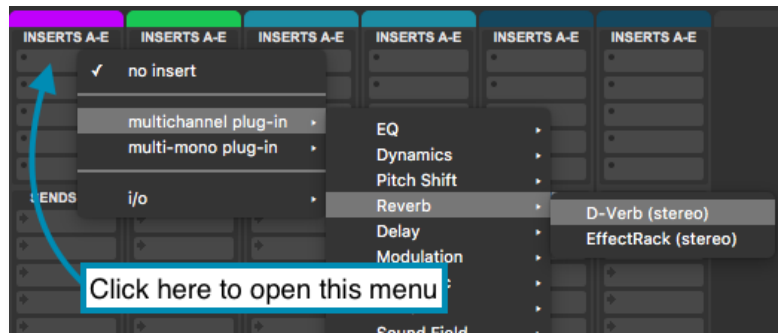
Create a Stereo Aux Input (*shift + command + N*) (/ .5). Name it "Reverb" (/ .5), colour it bright pink (/ .5), and solo-safe it (by *command* clicking on its solo button). (/ .5)

Insert a D-Verb plugin on this track. (/ 1)

- On the Reverb track, click on any of the Insert slots (the horizontal bars underneath the INSERT A-E heading of the channel strip)

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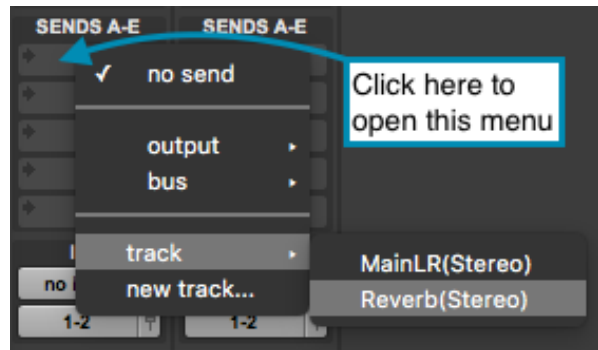
- From the dropdown menu, choose *multichannel plug-in* > *Reverb* > *D-Verb (stereo)*
- The D-Verb plugin window will open providing you with many options for manipulating the reverb settings. Leave them alone for now and close this window.
- The plugin's default settings will be sufficient for this assignment, but we will talk about reverb more in-depth later



Create a Reverb Send (/ .5)

Remember from last semester that sends allow us to send a copy of the signal from a given channel to another location in the Pro Tools mixer. This send is in parallel to the main output path.

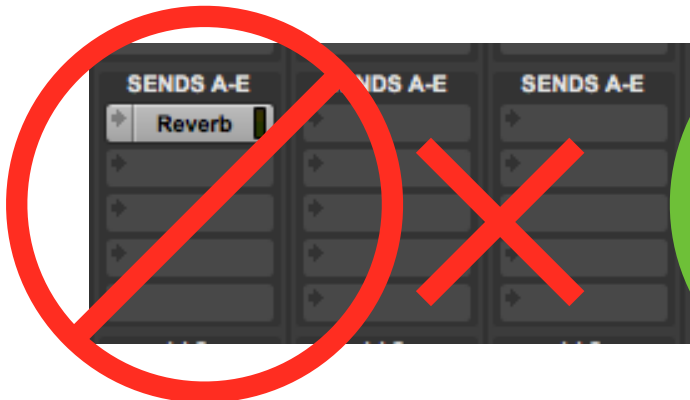
- In the mix window, click on the 'Send A' slot for the MainLR track.
- From the dropdown menu, choose *Track* > *Reverb (Stereo)*
 - You should now have created a send path called 'Reverb' on your MainLR track
 - As with previous assignments, this path or 'Bus' carries a copy of the signal from the send to the Reverb channel's input
 - You control the amount of signal being sent with the send's fader



Expand your Send (/ .5)

By default, Pro Tools displays sends in “**Assignment View**” showing just the name of the bus that each send is feeding. Let's change this to “**Expanded View**” to make things more convenient.

- In the top Pro Tools menu, click *View* > *Expanded Sends* > *Send A* (assuming you used the first Send slot when creating your send)
- This should expand the send and show you a little fader that you can use to control how much of that track's signal is sent to Reverb (as pictured below).



Add Some Reverb (/1)

Now that we have set up the routing for our Reverb send, add some reverb to the Mains to add some depth to the recording.

- To add reverb, turn up the send fader
 - Try adding too much, too little and then find a happy medium

5. Mix Bus

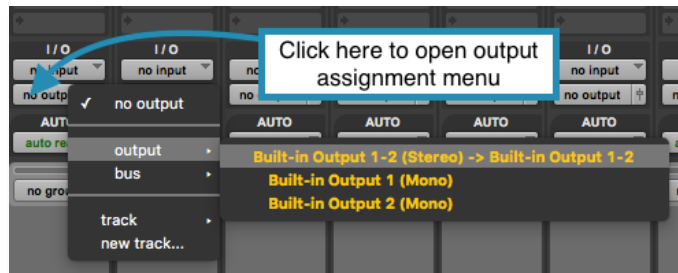
We are going to create one more bus, which everything in our session will pass through. This bus will function just like it would on an analog mixer, allowing us to process everything at once and control the volume of our overall mix with one fader.

Create a Mix Bus:

Create a Stereo Aux Input (*shift + command + N*) (/ .5). Name it "MixBus" (/ .5), colour it bright green (/ .5), and solo-safe it (by *command* clicking on its solo button). (/ .5) This track should be placed at the far right of the mixer. (/ .5)

Route the main outputs of your MainLR track and your Reverb track to the MixBus track (/ .5)

- Select both MainLR and Reverb tracks by clicking/shift-clicking on their names
- Hold *shift + option* and click on one of the Output slots on either of the tracks you have selected
 - Remember: by holding *shift + option* we tell Pro Tools to perform the following operation on **all selected tracks** - a big time saver!
- From the dropdown menu, choose *Track > MixBus(Stereo)*



- Now all audio in your session should eventually funnel through the mix bus! To confirm this, play back the session and mute the MixBus track. You should hear silence. If not, check your routing!

6. Top & Tail

You should now have a great sounding mix so let's clean up the audio a little with a quick edit.

Fade In (/2)

- Create a 250ms fade in that ends just before the start of music:
 - Switch to the Edit window
 - Trim the start of audio 250ms before music starts

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- Create a 250ms fade in using the Smart tool
- Make the shape of the fade 'Standard' / 'Equal Power'

Fade Out (/2)

- Create a longer (~6s) fade out at the end of the piece, starting just after music ends:
 - Trim the end of audio to 7s after the end of the last note (turn up your headphones so you can really hear it)
 - Using the Smart tool, create a fade out that starts 1s after music ends and is approximately 6s long
 - Double click the fade with the grabber tool to open the fade editor
 - Choose 'Equal Power' for the Slope and 'S-Curve' for the Out Shape

Review & Submit

That's it! Triple check your work and review the Assignment 01 Checklist PDF to ensure that you have covered all of the mark-worthy details.

Bring your completed Assignment to class on Feb. 2nd. You will submit the entire Pro Tools session folder, containing all relevant files.

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