**Radio-TV 221: Producing Radio Features (“Radio Magazine”)**

Log on to the network, using student My Leo user name and ID, “student” domain.

RECORDING SOUND BITES AND NAT SOUND PIECES

Generally, I’d choose and record my sound bites and nat sound bits BEFORE I’d try to write the feature. In TV the video drives the story. In radio, the sound drives the story. I’d then write my script to support the sound.

Insert mini-disc into deck. Use dial on the right-hand side to select the track. Press the arrow (>) to play.

Open Adobe Audition on the computer.

Record in “Edit” mode in AA. Click the red button in the lower left of the screen. When the New Waveform” box appears, showing a sampling rate of 44,100, click “OK.”

**SAVE EVERYTHING TO A SUBFOLDER THAT YOU CREATE CALLED "FEATURE."**

Watch the levels on the board. Don’t let them be too high or the original recording will be distorted no matter what else you do with it. Also, do not let them be too low.

As you record, be sure you’re recording in “time” format (not “bars and beats”). Right click on the scale at the bottom of the edit screen and choose “decimal.”

After you’ve finished recording each sound bite or nat sound piece, clean up the sound bite/nat sound piece by selecting (highlighting) and deleting unwanted parts. Each piece should begin and end cleanly (not starting or ending in the middle of a word).

The “zoom” controls at the bottom left of the screen will be very helpful in editing. Look for “zoom to selection” and “zoom out full” by placing the cursor over the magnifying-glass icons.

If the waveform shows the recording to be too high or too low, re-record it … OR … you may follow these procedures to amplify it or lower the level.

1. Select the entire piece using the “time selection” tool; a dial will appear at the top of the screen. Place your arrow on the dial and drag it up to raise the level … or drag it down to lower the level. Go to “Effects/Amplitude and Compression” and choose “Hard Limiting.” Hard limit to -6 db.
2. Amplify:

Go to “Effects/Amplitude/Amplify/Fade.” In the box, choose “Constant Amplification.” Uncheck “View all settings in db” so that you can work in percentages.

Remember that the recording starts at 100%, so by amplifying 150%, for example, you’d actually be raising the level by 50%. (Each time you raise it, remember you’re raising the new level, not the original level. The new level starts at 100%.) If you wanted to reduce the level, you’d enter some factor less than 100%. For example, if you entered 75%, you’d be reducing the level by 25%. (You may not want to raise nat sound pieces so much, especially if you’ll be talking over them anyway.) Then save (see below).

If you raise it too much, use “Undo” under “Edit,” or go again to “Amplify” and reduce the item by some factor of less than 100% (90%, 75%, 50%, etc.). Remember, if an item is lighting up the red indicator on the meter at the bottom of the screen, it’s too hot.

Lower the level:

Same procedure as above, but choose some level less than 100%.

With nat sound pieces: You should fade in and/or fade out the clips. This would allow your voice to be heard over the beginning or end of the nat sound. To do this, select (highlight) usually about 3-5 seconds at the start or end, as the case may be.

To fade in: Go again to “Effect/Amplitude/Amplify/Fade.” This time choose “Fade.” Initial amplification should be 0. Final amplification should be 100%.

To fade out: Go to “Effect/Amplitude/Amplify/Fade.” Choose “Fade.” Initial amplification should be 100%. Final amplification should be 0.

As you record your desired sound bites and natural sound pieces, be sure to save them to your network folder, not on the “C” drive. Give all of the tracks a “root” name (for example, “Dave”) then an extension (“Dave.bite1,” etc.). IMPORTANT: All bites should end with “.wav”.)

NOTE: After you save the item in Edit View, delete it from the Multi-Track view before you try to close. Otherwise, you’ll get a confusing box asking if you’re sure you want to close and hinting at dire consequences if you do. If you get it, say “Yes.” You’re not yet building your feature.

After you’ve selected and produced your sound bites and nat sound bits, write your script, pulling all the elements together. Then record and save your script ONE BLOCK AT A TIME. (Remember each block of your script will be a bridge between sound bites and/or nat sound pieces.) Use the same procedure in recording/saving your voice tracks that you used in recording/saving your sound bites and nat sound.

The mic is on fader #1. Turn the fader up until you’re getting a meter reading that at least touches into the yellow on the board and the Adobe Audition meter.

To play back, turn up the “Computer” fader again.

Your last voice track will be your “lockout:” “(Name), 88-9 K-E-T-R.”

ASSEMBLING THE FEATURE

Use the Multi-Track View. I’d put your voice tracks on Track 1, sound bites on Track 2, nat sound on Track 3, or something similar.

Go to “Insert” in the Menu Bar and then “Audio.” Go to your folder and find the tracks you’ve saved. You can bring your tracks into the Multi-Track Organizer Window several ways:

* You can double-click on each one.
* You can select each one and choose “Open.”
* You can select each one while holding down “Control” and they’ll all go into the window together.

Now … as you select the sound bites and nat sound bits, they’ll go into the Organizer Window and also into Track 1, Track 2, etc. I’d delete them from the tracks as they appear, because they won’t be in the order you’ll want them to be in (but you could rearrange them if you prefer to do it that way).

If you decide to delete the sound bites and nat sound from the tracks, you can drag them from the Organizer Window into the tracks as you wish. I’d do them in the order in which they will be heard in your feature, from start to finish, left to right.

Remember that the Multi-Track will have a “checkerboard” appearance, with pieces in some cases slightly overlapping and in other cases, one starting at the point where the previous one ends.

The “Move/Copy/Clip” tool in the Tool Bar will be useful in grabbing sound bites and nat sound bits and moving them in relation to the other pieces. Use the “Time Selection” tool to select (highlight) the end of one piece and the beginning of another, and go to “Zoom to Selection” at the bottom of the screen. Then you can see in great detail the positioning of the two pieces as you move one or the other. When you’ve positioned the pieces, then go to “Zoom Out Full” to see the whole production.

When you have all of the pieces in the position you want them to be in, go to the start of the feature and play it all the way through. Make any changes you want to make. (If you need to make changes to a particular item, select it and go to the Edit View. Make your changes and save it, and the change will also appear in the Multi-Track.)

When you have it as you want it, save the session to **your subfolder named "Feature."** Save as “(yourname).feature.ses”.

Then go to “Edit” and go to “Mix Down to File/All Clips.” **Again, save to your "Feature" subfolder** as “(yourname).feature.mixdown”. It should have a “.wav” ending.

Finally, go to “save as” under “file.” Using the “save as type” drop down box, save the piece as an MP3.