**Lesson #17 – Sync and Automation**

**SYNCHRONIZATION**

* SMPTE time code

**CONSOLE AUTOMATION**

* Think of this as a big mouse connected to your computer that controls your software
* There are 3rd party controllers that work for different DAWs
* Automation only needs to record 2 things
	+ Switching
	+ Dynamics

**AUDIO POST PRODUCTION**

* General term for all stage od production from the actual recording in a studio to completion of the master recording
* Involves…
	+ Sound design
	+ Sound editing
	+ Audio mixing
	+ Addition of effects

**FILM**

* Audio post productions refers to audio that is synced with video
	+ Applies to TV, Cinema and Commercials
* Major aspect of audio post production is the of automatic dialogue replacement (ADR)
* Elements like foley, music and voiceover are added during post productions

**MUSIC**

* The post process in music refers to editing and mixing
* Involves…
	+ Equalization
	+ Audio level compression
	+ Multi-band compression
	+ Limiting
* Post production usually performed on a per-song basis

**Lesson #17 – MRT**

**SYNCHRONIZATION USING SMPTE TIMECODE**

* Basic function of synchronization is to control one or more slave machine so their speed and positions are accurate to the master machine
* Synchronization is divided into 2 basic systems
	+ Project/electronic music production facilities
	+ Larger audio/video production and post-production facilities
* Serves multiple purposes to achieve lock with a high degree of accuracy

**SMPTE OFFSET TIMES**

* Instead of inserting 11 mins of empty bars into a midi track
	+ Just insert an offset start time of 11 mins
* Useful when syncing devices to an analog or videotape source that doesn’t start @ 0
* Pre-roll gives transports ample time to start playback and sync master time code source
* Wise to start production at offset time of 01:00:00:00
	+ This minimizes possibilities of synchronizer getting confused

**DISTRIBUTED OF SMPTE SIGNALS**

* Only connection required between the master machine and synchronizer is LTC time code track
* Routed directly from machine to machine or patched through audio switching system via…
	+ Balanced, shielded cables
	+ Unbalanced cables
	+ Combo of both

**TIMECODE LEVELS**

* One problem = crosstalk
	+ Happens when high level signal leaks into adjacent signal paths or analog tape tracks

**MIDI REAL-TIME MESSAGES**

* Midi has built in protocol for syncing all tempo and timing elements of each attached device to the master
	+ operated by transmitting real-time messages to devices through standard midi cables, usb and internal CPU paths
* Midi real-time msg consist of 4 basic types that are each 1 byte in length
	+ Timing clock
	+ Start
	+ Stop
	+ Continue

**MIDI TIMECODE**

* Developed to allow virtual production environments to easily translate timecode into time-stamped msgs that can be sent through midi cables
* Enables SMPTE –based timecode to be sent through midi chain to devices capable of syncing and executing MTC commands
* Chain midi cables from the master to the appropriate saves within system
* Only one master can exist in an MTC system
	+ Any number of slaves can be assigned
* Has become the most commonly used way to lock together devices

**MIDI TIMECODE CONTROL STRUCTURE**

* MIDI timecode format divided into 2 parts…
	+ Timecode
	+ MIDI cueing
* Timecode capabilities of MTC allow devices to be synced, locked or triggered to SMPTE timecode
* MIDI cueing is a format that informs midi devices that an upcoming event has to be performed at a specific time
	+ Load
	+ Play
	+ Stop
	+ Punch in/Punch out
* MIDI timecode made up of 3 message types
	+ Quarter-frame messages
		- Transmitted only while system is running in real or variable speed time
	+ Full messages
		- Used to encode complete timecode address within a single message
	+ MIDI cueing messages
		- Designed to address individual devices or programs within a system

**SMPTE/MTC CONVERSION**

* Used to read incoming SMPTE timecode and convert it to MIDI timecode and vise-versa

**DIGITAL AUDIO’S NEED FOR A STABLE TIMING REFERENCE**

* Digital system generally achieves syncing lock by adjusting playback sample rate
* Sources program speed should vary as little as possible to prevent degradation in digital signal’s quality

**MASTER/SLAVE RELATIONSHIP**

* Only one master, and there can be several slaves

**AUDIO RECORDERS**

* Easier to set analog devices as the master especially is slave device is a DAW
* When starting new session…
	+ Stripe highest track on a clean rll og tape then reproduce code can be routed to SMPTE input on midi interface

**SOFTWARE APPLICATIONS**

* In general, midi sequencer will be programmed to act as a slave device
* Digital sequencer can easily chase a master MIDI time code source and lock to a point within production with ease

**DIGITAL AUDIO WORKSTATIONS**

* Computer-based DAW set to act as either master or slave
* Workstation can be set to..
	+ Chase master timecode
	+ Generate timecode
	+ Vise-versa

**ROUTING TIMECODE TO AND FROM COMPUTER**

* Best to have DAW generate master code for system

**EQUALIZERS**

* A frequency discriminating amplifier
* Achieved through use of resistor/capacitor networks located in op-amps negative feedback loop..
	+ To boost (AMPLIFY) certain frequencies
	+ To cut (ATTENUATE) certain frequencies

**SUMMING AMPLIFIERS**

* Active combining amp
* Designed to combine any number of discrete inputs to a single output signal bus while providing high degree of isolation between them

**DISTRIBUTION AMPLIFIERS**

* Used to provide signals current power being delivered to one or more loads

**POWER AMPLIFIERS**

* Used to boost audio output to a level that can drive 1 or more loudspeaker at their rated vol. levels

**VOLTAGE AND DIGITALLY CONTROLLED AMPLIFIERS**

* VCA – VOLTAGE CONTROLLED AMPLIFIER
	+ Overall output gain is a function of an external DC Voltage applied to devices control input

**THE RECORDING PROCESS**

* Recording session generally involves…
	+ Recording
	+ Overdubbing
	+ Mixdown

**RECORDING**

* Involves process of capturing live or sequenced instruments onto a recorded medium
* You can record all instruments at once – live
* Live musicians or electronic musicians can be used
* Vocals and instruments can be recorded separately or together
* Resulting foundation tracks are called basic, rhythm or beds

**OVERDUBBING**

* Instruments that were not recorded at time of recording can be added at a later time

**MIXDOWN**

* When all musical parts have been recorded you can then start to play with the levels – emphasizing certain instruments in volume

**UNDERSTANDING CONCEPT OF “THE MIXING SURFACE”**

* Most important concept to know is the signal chain / signal flow
* Signal flow travels down the strip – generally…
	+ Input
	+ Sends
	+ EQ
	+ Monitor
	+ Output
	+ routing
* CHANNEL INPUT
	+ Serves as pre-amp section to optimize signal gain levels
	+ Mic trims – capable of boosting signal
	+ Line trim – can be varied in gain
* INSERT POINT
	+ Used to send strips line level to external processing
	+ Use TRS connectors
* AUXILIARY SEND SECTION
	+ Used to route and mix signals from one or more input strips to effects output sends
* EQUALIZATION
	+ Most common form of signal processing
	+ Compensates for deficiencies in sound shaping
* DYNAMIC SECTION
	+ Allows individual signals to be dynamically processed more easily
		- Compression, limiting and expansion
* MONITOR SECTION
	+ Provides control over each input
* CHANNEL FADER
	+ Each input contains associated channel fader and pan pot
	+ This section includes solo/mute
* OUTPUT SECTION
	+ Signals can be inserted onto or routed off of this bus at multiple points
* CHANNEL ASSIGNMENT
	+ Located at the top of the channel strip
* GROUPING
	+ Mixing system allows any number of inputs channels to be organized into groups
* MONITOR LEVEL SECTION
	+ Controls levels for control room levels, studio levels, headphone levels and talkback
* PATCH BAY
	+ Panel found on large consoles
	+ Contains accessible jacks that corresponds various input and outputs
	+ 4 types of configurations
		- Open
		- Half-normaled
		- Normaled
		- Parallel
* METERING
	+ Where the level of signals strengths at an input and output are measured

**POWER-AND GROUND-RELATED ISSUES**

* Balanced Power
	+ Reduces line noise
* Power Conditioning
	+ Can be broken into 3 topics
		- Voltage regulation
		- Eliminating power interruptions
		- Keeping the lines quiet

**MIXING AND BALANCING BASICS**

* Process of combining audio using traditional tools
	+ Relative level
	+ Spatial positioning
	+ Equalization
	+ Dynamic processing
	+ Effects processing