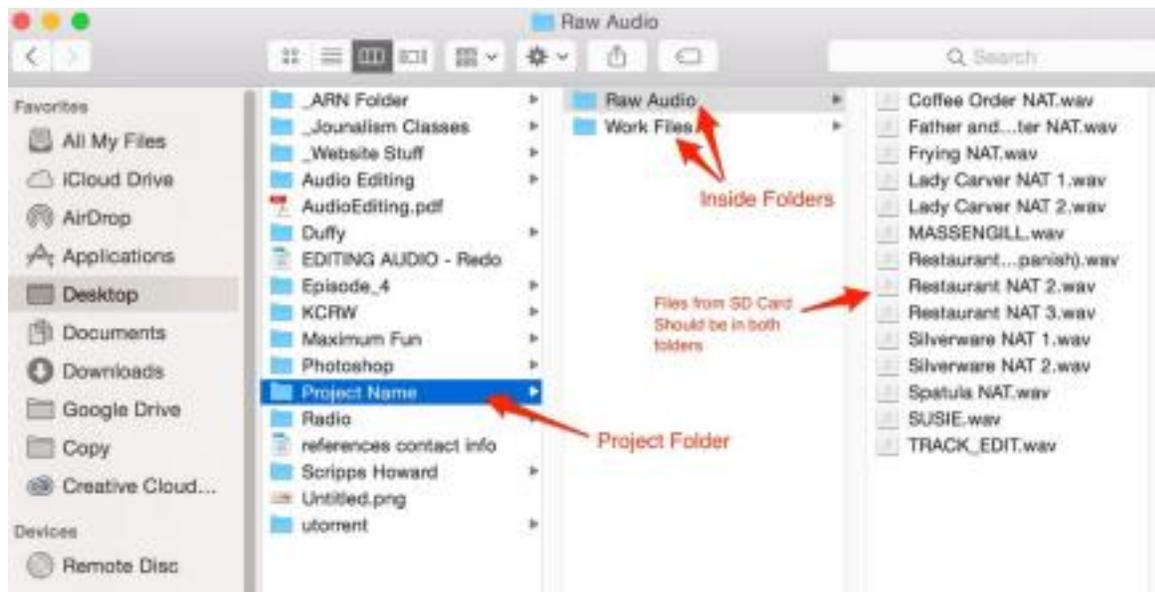


Tip Sheet: Audition Editing

Transferring your raw audio from a SD card

(Do not open Adobe Audition yet)

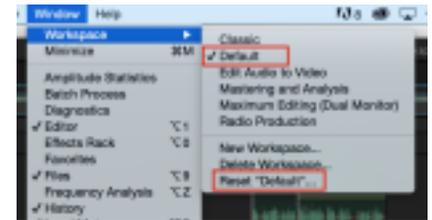
1. Plug an external drive into your computer. Preferably a portable hard drive upwards of 250 GB of space. You should always work off an external drive, so you can access your work from a computer anywhere at anytime (also to avoid sucking up the storage space on your computer).
2. Insert the SD card filled with recorded audio into your computer or into a card reader that can be inserted into your computer's USB port.
3. Select your portable drive from the desktop, then right click within the drive and create a folder with the project name. Within the project folder create two additional folders. Label one "**Raw Audio**" and the other "**Work Files**." (You will only be editing from the "**Work Files**" folder, but the raw audio is good for backup)
4. Open the SD card from the finder panel or double click the hard drive desktop symbol. Then drag/copy audio files (.wav) from SD card into both the "**Raw Audio**" and "**Work Files**" folder.
5. If you haven't already, copy any other audio files (phone interviews, voice track from the radio booth, etc.) into both the "**Raw Audio**" and "**Work Files**" folders. Setup should look similar to the picture below, but on a portable hard drive.
6. **Before opening up Adobe Audition SAFELY REMOVE your SD card from your computer or card reader AND DON'T LOSE YOUR CARD.**



1

Bringing your audio into Adobe Audition

1. Open Adobe Audition (You should have downloaded the software through Adobe Creative Cloud)



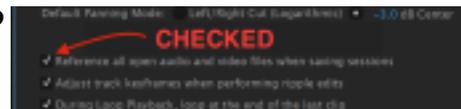
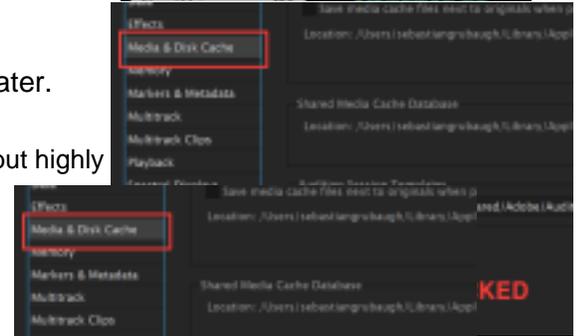
2. Make sure the workspace is in the "Default" layout:

- A. Go to the **Window menu >> Workspace >> Default.**
 - B. Then in that same menu click where it says, "**Reset "Default"**"
- If you ever get confused about the layout, just repeat this step.*

3. If you get a box saying "resume previous session?" click continue later.

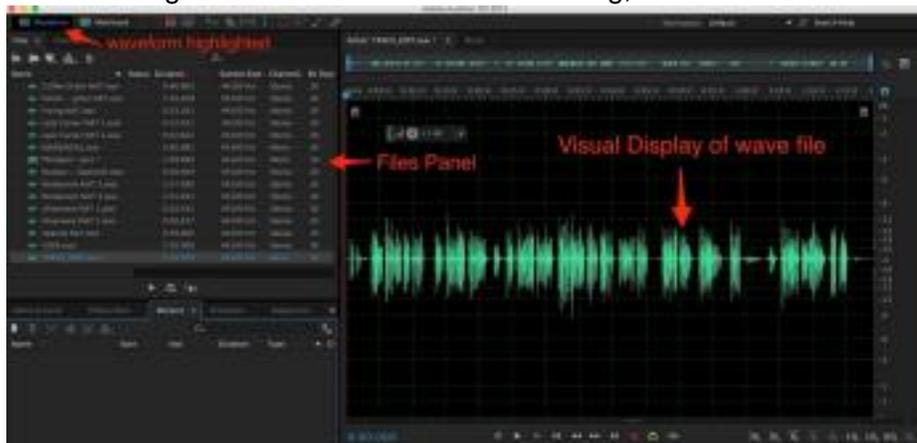
4. Before we start let's change some preferences. (These are optional but highly recommended)

- Turn off pkf files
 - **Adobe Audition CC Menu >> Preferences >> Media and Disk Cache >> Uncheck "save peak files"**
- Save all open audio and video files within a session
 - **Adobe Audition CC Menu >> Preferences >> Multitrack >> and**
checkmark "**Reference all open audio and video files when saving sessions**"
- Auto saving
 - **Adobe Audition CC Menu >> Preferences >> Auto Save**
 - Check "Auto save recovery data every 10 minutes"
 - Check "Back up Multitrack Session Files automatically"
 - Set interval to every 5 minutes
 - Set maximum number of Backup files to 20
 - Set backup location to within "session folder"



5. Go to the file menu select "Import." Locate your "Work Files" folder, select all the files (Mac: **command A** or PC: **control +A**) and click open.

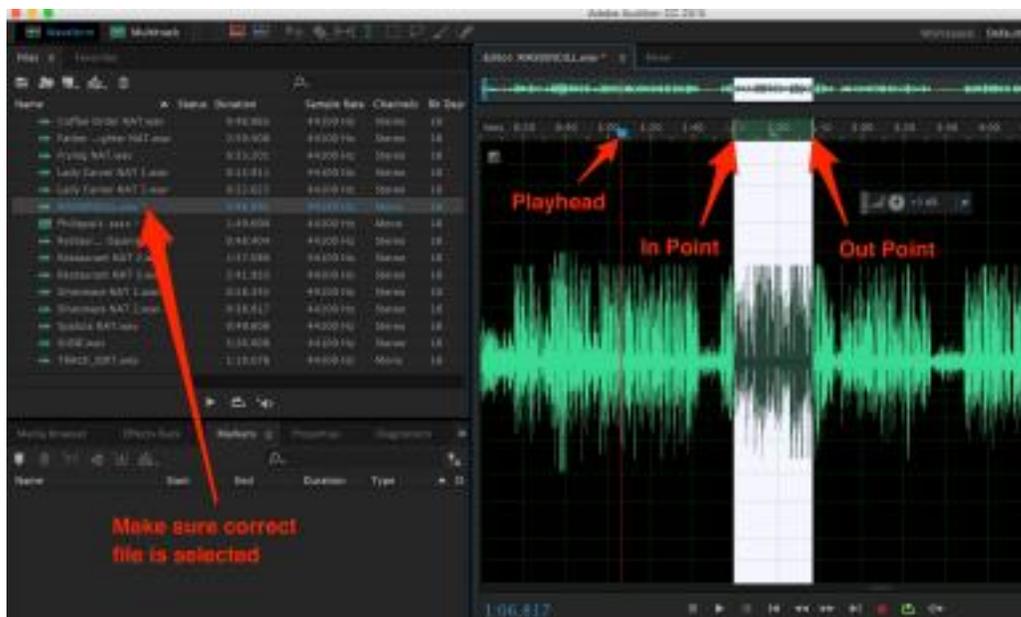
6. Right now you are in WAVEFORM mode. This is where you can select imported files and preview them. **DO NOT EDIT IN WAVEFORM. THIS IS CALLED DESTRUCTIVE EDITING!!** A change or deletion in this mode will affect the original. Multi-track mode is for editing, which comes later in this packet.



Marking your actualities (SOTs) and track (VO)

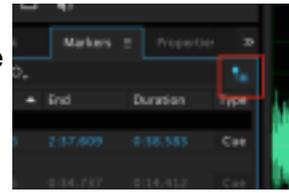
SAVE OFTEN (Command/Ctrl S)!!!

1. In the top left panel (where all your imported files are located) double click the **MASSENGILL** file. To the right, you should see several green lines going up and down. This is the waveform of the **MASSENGILL** file.
2. Enter “in” and “out” markers around the audio of the **MASSENGILL** file that matches the first and last words of the Massengill actuality in the Philippe’s Script. BE CAREFUL NOT TO DELETE ANY AUDIO. Marking is just adding metadata to help us to find good clips later. IT IS NOT CUTTING/EDITING!!
 - A. Use the spacebar to stop and play the **MASSENGILL** audio. You should see the blue triangular playhead moving when the audio is played.
 - B. Using the spacebar, stop the blue playhead a little before the portion of audio you want. Then create an “In” point by pressing the “**i**” key on your keyboard. This is the beginning “In” point of your actuality, which should be around the 2 minute mark
 - You don’t want to create the “in” point exactly before Massengill speaks. Create the point with some space before the actuality. You want as much space/breathing room to help with editing and mixing later on.
 - To pinpoint exactly where the playhead needs to be, use the “**-**” and “**+**” keys on your keyboard. This allows you to zoom in and out
 - C. Based on the Philippe script, place the playhead in Audition after the last words of the Massengill actuality. Create an “out” point by pressing the “**O**” key. This should be around **2 minutes and 37 seconds**.
3. Once you have your “in” and “out” points, press the “**M**” key to create a marker. The marker should appear underneath the files panel in the markers window panel.



4. Double click the text “**marker 01**” in the markers panel. The text should be highlighted. Change the name to “**Massengill 1**”.

5. In the “**Markers**” window there a little button in the upper right hand corner that looks like the Playhead with two lines right of it. This is important to have this



enabled (blue) so allows you to see all the markers in every file that is currently open. If this is disabled (white), It will only show markers that were made in the file that you are currently working on.

6. Repeat step 2 for the **SUSIE** and **TRACK_EDIT** files. The time codes for the “in” and “out” points are listed on the next page. (As you get better you may want to skip this process for your voiceover and edit/cut it in multitrack mode, but for now use this method)

File	In Point	Out Point	Track Label
SUSIE	1:11 seconds	1:33 seconds	Susie 1
TRACK_EDIT	3.6 seconds	12.1 seconds	Track 1
TRACK_EDIT	24.05 seconds	31.29 seconds	Track 2
TRACK_EDIT	31.63 seconds	45.72 seconds	Track 3
TRACK_EDIT	1 minute 5 seconds	1 minutes 15.6 seconds	Track 4

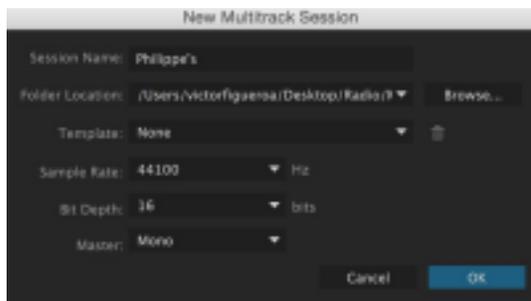


Creating Multi-track session and arranging audio

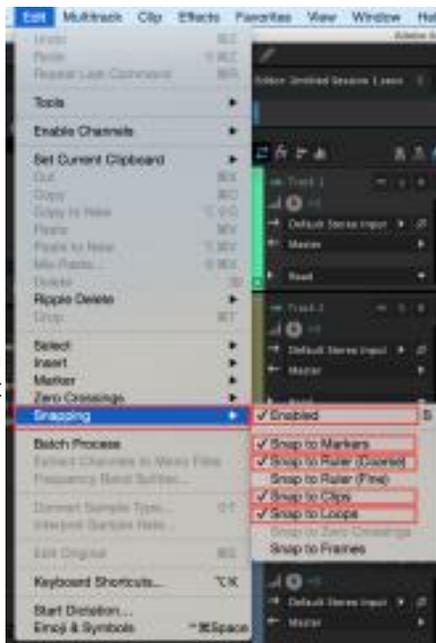
SAVE OFTEN (Command/Ctrl S)!!!

1. After marking your actualities and track, create a multitrack session. The shortcut is (command + N for Mac) or (ctrl + N for PC). **ALWAYS EDIT IN MULTITRACK MODE. THIS IS CALLED NON DESTRUCTIVE EDITING!!!** Editing in multitrack mode lets you edit with copies of files and the originals are kept safe.

2. Before going into multitrack mode a small window will appear. Make sure the file has following settings then okay

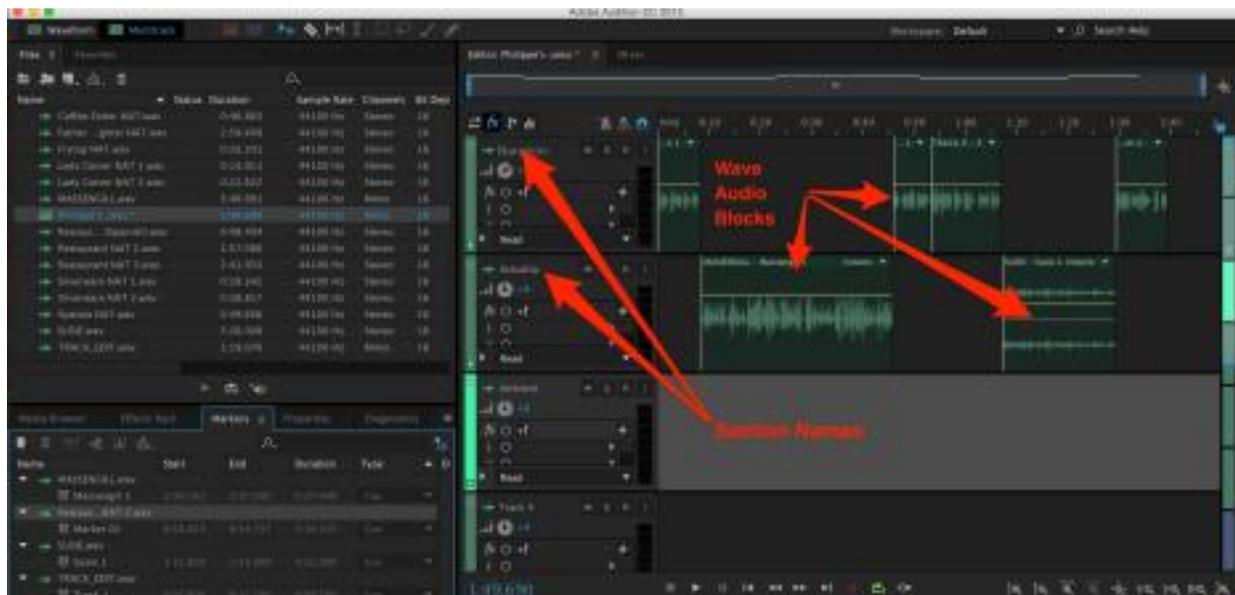


- Session Name:** (whatever helps you remember)
- Folder Location:** (Put in project folder created at beginning)
- Template:** None
- Sample rate:** 44100
- Bit Depth:** 16 Hz
- Master:** Mono



appear. the press the Hz

3. Enable snapping
 - Go to **Edit >> Snapping >>** check enable snapping, **Markers, Ruler** (coarse), **Clips, Loops**



4. Begin with three tracks of audio. This is your canvas for editing. Click on each section name, and change it so it reads one of the following **“Narration”, “Actuality”, “Ambient.”**

5. Click and drag each marked clip to the correct section based on if they are actualities (soundbites), narration (track/voiceovers), or ambient (background audio). Arrange the audio pieces (called “**wave blocks**”) in the multitrack based on the Philippes script.
 - The clips should be arranged in the following way based on the script
Track 1, Massengill 1, Track 2, Track 3, Susie 1, Track 4
 - When moving audio blocks the program makes them magnetic so when you drag a block close to another, they automatically line up.

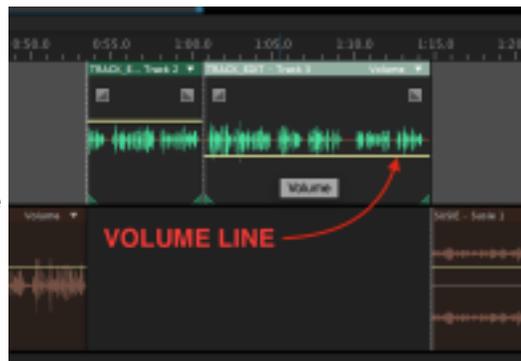


dragging the tracks. To keyboard (+). You can to zoom in within the backslash keyboard.

6. Scroll around your session by green and black bars above the zoom in and out, use the shortcuts to zoom out (-) and in also use the mouse scroll wheel and out. To view all the audio multitrack session press the command (\) on your

7. Adjust the audio level of the clips.

LEVELS ARE SUPER IMPORTANT. At the bottom of the screen is an audio meter. This gives an idea of how loud the audio tracks are. As you play clips you’ll see the green/yellow/red bar change.



- To change the levels of a clip, **click and hold the yellow bar going across the middle of the clip and adjust it while watching your levels.**
- For voiceovers and actualities the audio meter should be bouncing between **-9 and -6 decibels**. You don’t want the meter constantly going into the red area.
- For NAT SOUND UP FULL (Distinctive audio like ambulance sirens or airplane engine) should be around **-15 and -9 decibels**
- Ambient or background audio be around **-30 and -21 decibels**.
- If there are any voices in the ambient the levels should be even lower
- **These are general guidelines. ALWAYS listen to the levels and go with what you’re hearing.**
- Make sure to include ambient (often this is room tone) under your voice tracks (and between edits in actualities, if necessary). Ambient should be quieter than the VOs and actualities, which

helps create a better sense of what's going on. Remember to record plenty of ambient when out in the field.

- If you know specific ambient to use (doorbell, phone ring, etc.) go back to waveform mode and create markers within the work files as explained earlier and arrange the ambient appropriately.

6

Making cuts and fading audio

SAVE OFTEN (Command/Ctrl S)!!!

Before you begin, make sure that your levels have been adjusted appropriately. Look back at step 7 of “**Creating Multi-track session and arranging audio**” for reference. Your levels will change over the course of editing, but it's good to have a basis.

At this point listen to the entire piece as it is. It might sound simple but it is a complete story. However at this point it sounds long and drawn out and not at all interesting. In the next part we will learn to tighten up the story and add some ambient background to make the piece come alive.

1. You will rarely record the perfect stand alone actuality/soundbite. To make concise edits, place the playhead with the red line, where you want to make a cut. Make sure the clip you want to cut is selected then use the shortcut **command + K** (*mac*) or **ctrl + K** (*PC*).
2. You will notice what you just listened to doesn't quite match up with the script. We will fix this using the “Cut tool” in step 1. On the MASSENGILL clip, drag the playhead to the end of where he says “**just ordered his sandwich**”. With the MASSENGILL clip selected make a cut using **command + K** (*mac*) or **ctrl + K** (*PC*). Then listen until he says “**And the guy came to**”. Place the playhead just before that sentence and make another cut.
3. Select the new clip in between the other cuts and press **delete**. Then select all the clips to the right of the clip you just deleted and drag them left until the gap is closed. Now when you playback the audio it should match the script. (sounds like

“...**just ordered his sandwich, And the guy came to...**”)
Make sure the transition sounds smooth.

4. Now practice using the cut tool with the SUSIC clip. This one will be much harder because she doesn't leave much room to edit. Try to make it sound as natural as possible. Hint: the cut should be between the “...**when I was a kid**” and “**for generations this place...**”.

7

Other Useful Editing tools:

Here are a couple other useful editing tools to help with fine tuning your audio in Multi-Track

- To mute or solo a track, use the buttons of each section:
M = mute, **S** = solo.
- To create fades within audio use keyframes. Add keyframes by selecting the yellow line mentioned during the adjusting audio section of this packet. Click the yellow line once to create one keyframe, which looks like a yellow diamond. Add another keyframe by clicking a different spot on the yellow line. Move the keyframes up or down by clicking and dragging them.
- To remove keyframes right click on the keyframe and select “Delete Selected Keyframes.”
 - Unless actualities are recorded with no ambient in the background.
It is generally a good idea to fade In and fade Out the beginning and end of the actualities.

5. SAVE YOUR SESSION OFTEN (Ctrl S)!!! Make sure to save it in the project folder we created earlier.

NOTE for understanding Keyframes:

- If you have trouble wrapping your head around keyframes look at the image to the left and think of it like a graph. Volume runs Vertically. Time runs horizontally

- Let's say you want to fade up volume from 0 to 100% over 2 seconds, start with your volume at 100% place a keyframe where you want the fade to start. Then place another keyframe 2 second to the right. Go back to the first keyframe and lower it to the very bottom. This will cause your yellow volume line to create slope that represents a gradual fade.

- Remember that %100 volume is NOT at the very top. Instead it is somewhere just above center line represented by **+0.0dB**. As you drag the keyframes around it will show you the dB's in a grey boxes

Example of Finished Package:

Below is a Sample of what your final project should look like along with a couple tips and explanations.

A. Notice that even though we have two sections of the same audio clip back to back, there is a slight volume difference that needs to be adjusted. This can sometimes happen throughout an audio clip due to people moving further from the mic or people getting louder as they get more comfortable during the interview. If you do this, make sure to listen to the transition with good headphones to make sure there is no harsh jump.

B. As we can see, the Massengill interview is recorded at a higher level than the other interviews. You will need to lower the volume on this this audio to match with Susie's audio. Remember to watch the levels at the bottom of the screen.

C. Because Susie’s audio has so much background noise, we want to quickly fade in her audio so the “Track” transition to “Actuality” feels less jarring. We will be doing this by adding a keyframe at the level that we want the audio, then adding another keyframe right before it and dragging it down to the very bottom so there is no volume. At the end we will do the same thing in reverse so the audio will quickly fade out. You can think of this looking like a steep trapezoid or Mesa. You will also notice that Susie gets progressively quieter throughout the interview. To rectify this we will raise the keyframe at the end very slightly so her volume is constant.

D. Ambient is used to help enrich the soundscape. Because this is a story about a location, a nice way to introduce the story is with location audio. Here we start off with audio at a little under full volume. We then gently lower the volume to about 25% volume as the Tracking voice starts. We keep the ambient low through the entire audio until the end where we raise it up and then slowly fade out.

Outputting your project

SAVE OFTEN (Ctrl S)!!!

1. Make sure no extraneous wave blocks or audio is lying beyond the end of your story. Scroll back and forth through the session to check for this. (This is where the backslash command from earlier comes in handy).
2. Make sure all the tracks that belong in your final piece are UNMUTED.
3. Go to the multitrack menu and choose “**Mixdown Session to New File**” and then “**Entire Session**”
4. Your finished project will appear in single track/waveform mode. Listen to it to make sure everything sounds ok.
 5. **Normalizing (optional but highly recommended for beginners)**
 - a. Go to **Effects >> Amplitude and Compression >> Normalize (process)**
 - i. Make sure “Decibels” (db) and “Normalize All channels Equally” are selected”
 - ii. Type “-3.0” in the text field and click Apply

6. Go to "**File**" >> "**Save as.**" Make sure the settings are the following

File Name: Whatever helps you remember

Folder Location: (Put in project folder you created at the beginning)

Format: Wave PCM

Sample Type: 44100 Hz, Mono, 16-bit

Format Settings: Wave Uncompressed, 16-bit Interger

Check the box next to "Include markers and other metadata"

7. Make sure file is labeled appropriately and saved onto hard drive.

Then click "OK."

10

HOW TO EXPORT ENTIRE SESSION:

There are times that you might need to transfer a full project including the session file and all its corresponding audio files. This could be due to starting the project on a Media center computer and now you need it on your laptop to take it home. Or possibly you want to pawn off a "Day of Air" story on another classmate because you are late for class. If we followed file management system as discussed in the first area of this workshop, then this should be a cakewalk. However because this is never the case, Adobe (knowing humans and their predictable behaviors) made it easy for us. Following the steps below we will create a folder that will contain the session file and a folder containing all the files linked to it.

1. Go to **File** >> **Export** >> and click "**Session...**". This will open up a save session window
2. Select "**Browse**" and Navigate to where you want to put this folder and at the bottom press "**New Folder**"
3. Name the new folder whatever you'd like according to the project. I'm putting the date behind the project name so I know when I passed it off to someone else.
4. Make sure to have your new folder selected and press save
5. **Very Important. Make sure to checkmark the "Save copies of associated files". This will gather all the audio clips used in the project, copy them and place them in that folder.**

6. It is also wise to have “***Include markers and other metadata in session***” check marked.

That’s it! Now this Folder can then be uploaded to cloud storage, zipped and emailed, or put on a flash drive.

11

Philippe’s Script

HOST INTRO:

DESPITE ITS NAME, THE FRENCH DIP SANDWICH IS AN AMERICAN-BORN CUISINE CREATED RIGHT HERE IN LOS ANGELES. VICTOR FIGUEROA SAT DOWN WITH THE MANAGER OF PHILIPPE’S, THE RESTAURANT WHERE THE TASTY ENTRÉE ORIGINATED.

PACKAGE BEGINS:

TRACK 1: 0:03.661 TO 0:12.108

PHILIPPE’S WAS FOUNDED IN 1908, THE RESTAURANT HAS AN OLD-TIMEY FEEL WITH SAWDUST ON THE FLOOR, FAMILY-STYLE SEATING, AND A FRENCH DIP SANDWICH TO DIE FOR.

[MASSENGILL: 02:00:00 TO 02:37:70

I remember there was a gentleman upstairs, he was a heavy-set gentleman, he had a heart attack, and he had just ordered his sandwich. And the guy came to and the first thing he asked for he said is where is my sandwich. I was shocked. I was thinking okay you almost died and the first thing you want to know do you still have my French Dip? Yah we still have your French dip. Don’t worry its safe and sound.

TRACK 2: 0:24:07 TO 0:31:30

THAT’S MARK MASSENGILL. HE’S PART OF THE FAMILY THAT’S OWNED PHILIPPE’S FOR OVER 85 YEARS. HE SAYS FRENCH DIPS ARE SPECIAL FOR

THEIR AU JUS SAUCE.

TRACK 3: 0:31:05 TO 0:45:80

THE RESTAURANT HAS A HISTORIC FOLLOWING WITH PEOPLE COMING INTO THE RESTAURANT BEFORE A DODGERS GAME, A BIG USC FOOTBALL MATCH, OR SIMPLY TO ENJOY SOME FRENCH DIP TREATS. SUSIE, THE CASHIER FOR PHILIPPE'S GIFT SHOP, SAYS IT FEELS LIKE YOU'RE PART OF HISTORY.

[SUSIE: 1:11.193 TO 1:33.213]

This place has been here for so long that people, when they come in they tell you, oh I used to come here when I was a kid. For generations this place has been like one of those that hasn't really changed...except for the prices.]

TRACK 4: 1:05 TO 1:15.6

THE RESTAURANT OWNERS BOAST THAT AT 106 YEARS, PHILIPPE'S IS THE LONGEST CONTINUOUSLY OPERATING RESTAURANT IN LOS ANGELES.
VICTOR FIGUEROA, ANNENBERG RADIO NEWS