ADR Standard Procedure (Revised 3/09)

(All personnel performing ADR on DMA projects should follow this prescribed procedure in order to ensure optimum quality of results and to maintain consistency across multiple sessions and projects. Using the prescribed file naming conventions, settings, and equipment setup will facilitate our audio engineers and producers being able to work seamlessly and efficiently on the same ADR project).

Making Loops for ADR using *QuickTime.mov*

1. Power up the G4 in the Middle Room. Power up the Mackie Mixer. Power up both speakers.

2. <u>On the Mackie Mixer</u>: Bring up white **Fader 13-14** *(labeled ProTools)* to unity. Adjust the channel's white **Gain Knob** to 12 o'clock. Punch in the gray **L/R** Button. Bring up the **Main Mix Master Fader** to unity. Under the <u>Control Room</u> Source section, punch in the gray **Main Mix** Button and adjust the white **Control Room Knob** to 10 o'clock.

3. Open **Public Storage** and then open the **DMA 346 Spring 09** *(Current Semester)* folder. Next, go to **File**, then to **New Folder**, and name it using the title of the project and type of project:

    Eg.   *"Paella_DRAMA"*   or   *"Pool Safety_PSA"*

4. Create a new folder in the *Paella_DRAMA* project called **"Assets"**.

5. Copy your QuickTime file (.mov) to the **Assets** folder.

6. Launch Pro Tools. Go to **File**, then to **New Session**. On the left side of the screen, navigate to **Public Storage**, then to **DMA 346 Spring_09**, and then to **Paella_DRAMA**.

7. In the New Session Window, name your Pro Tools Session using the title of the project plus ADR.

    Eg.   *"Paella_ADR"*   or   *"Pool Safety_ADR"*

8. Choose the following <u>Session Parameter</u> settings: **.aiff, 48k,** and **16-bit**. Make sure the **I/O settings** option stays at **"Last Used"**. Hit **Save**.

9. With Pro Tools open, go to **File, Import, Video**, and then click on **Public Storage, DMA 346 Spring_09**. Next, click on **Assets** and then your **.mov file**. Hit **Open**.

10. <u>Video Import Ops</u>: **Session start,** make sure **"Import Audio from File"** is checked, then **OK**.

11. <u>With a "Choose a Folder"</u> on: Just click **Choose**.

12. <u>On the Edit Window</u> in the Track Column to the left, double click on the track name. A dialog box will appear. Rename this track *"Paella ORIGINAL"* and press **OK**. Next, rename your audio file in the **Regions List** by clicking on the right hand *Chevron Stripes*, and then double click on the name. Type in the same name as the track name, *"Paella ORIGINAL"*. Make sure **"name region and disk file"** is checked, and press **OK**.

13. Now you must create the number of tracks you will need according to the number of actors to be looped. You will need two tracks for each actor. In other words, one track for an actor's LOOPS, and then another track for the actor's ADR. Go to the **Track Menu,** and select **New**. Now under **New Tracks,** go to **Create** *(and put in number of tracks you need)*, then choose **mono, Audio Track**, and then hit **"Create"**.

14. In the Track Column to the left, name the Audio 1 track with the *Character's Name + LOOPS*. Hit **"Next"** and name the Audio 2 track with the *Character's Name + ADR*. Hit "Next" and keep naming your other characters accordingly. When done, hit **OK**. Then **Save** your session. *(Make sure you use "Save" instead of "Save As")*.

> Eg. Track *Paella ORIGINAL*
> Track *Lupe_LOOPS*
> Track *Lupe_ADR*

15. To start making loops, make sure you are on the **Hand Tool (F8)** and keep hitting F8 until you have just the Hand Icon visible without scissors or other objects. Make sure you have a copy of the project's **"Marked ADR Script"** and **"Extracted ADR Lines"** so that you will know how to cut the dialog and properly name the lines.

16. Go to the **Selector Tool (F7)** and on the *"Paella ORIGINAL"* track, highlight fairly tight a region of the original dialog *(usually a sentence or a short phrase according to the "Marked ADR Script")* You may need to Zoom In **(Apple [ ])** to make sure the highlight is tight on the region. Hold down **Option+E**, click on the highlighted region, and then drag the highlighted region down to the Lupe_LOOPS track.

17. Next, use the **Hand Tool (F8)** and double click on the highlighted region. Name this highlighted region using the **Character's Name, Line #,** and **First few words of dialog** followed by the word, **CUT**, and then hit **OK**. *(You should refer to the project's "Extracted ADR Lines by Character" document to make sure that the labels for the lines of dialog are correct).*

> Eg. *Lupe_01_That's why_CUT*

18. Next, use **Apple+D twice** to make two copies of the region. Now use the **Hand Tool** to space the three regions approximately 1 second apart so that you end up with a loop of **three repetitions of the dialog line with a 1 second space in between each rep**. *(It is important to have adequate space between each rep because if the space between reps is too short, it tends to make the actor speed up his delivery).*

19. With your first line of three loops, highlight the first rep and hit the **Enter key** in the numeric keypad **- Not the RETURN** key! *(This will bring up the Memory Locations Window).* Now name the **marker** the same as you did with the CUT region except this time substitute the word, **LOOP** and then hit **OK**.

> Eg. *Lupe_01_That's why_LOOP*

20. On the Edit Window, **mute** all other tracks except for the Character's LOOP and ADR track that you are working on. Go to the **Window Menu** and select **Memory Locations** (checked). Hit the number to the left which will cue you to the beginning of the loop, and then just hit the space bar to playback the loop. *(Make sure you're NOT in "Loop Playback" mode". If so, go to Options and uncheck "Loop Playback" to turn it off).*

21. Go on and repeat this procedure (Steps 16 trough 21) to loop all of the project's dialog with the appropriate labels.

Recording ADR Sessions in the Middle Room

Setting Up the Actor in the Tracking Room or Iso Booth

1. Set up the actor and mic stand in the Tracking Room or Iso Booth. Use a boom stand to position the mic at the proper height for the actor. It is best if you set the mic up for a standing performer since most actors tend to be able to control their voices much better while standing, rather than sitting down in a chair.

2. Mount the **Audio Technica 4040** microphone with the **pop screen** to the mic stand. The mic should be set to the **cardioid** pattern with no pad, if adjustable options are available on the mic. Make sure that the capsule is properly facing the performer. Use this same mic and positioning for all subsequent sessions on this project to maintain consistency from one session to another.

3. Place the actor **12-18 inches** from the mic depending on the power of the actor's voice. **Tape foot marks** on the floor so that the actor can remember to keep the **same distance** from the mic throughout the performance. This is important to **maintain consistency** throughout the project. Use white board tape of blue painters tape only - **not Duct Tape**!

Setting Up the Mackie Mixer for ADR Recording

4. Plug the mic into the **Ch 1 Input** on the top of the Mackie Mixer in the Middle Room and adjust the white **Ch 1 Gain Knob** to the 12 o'clock position (straight up). Make sure all of the EQ Pots are flat (straight up).

5. On Ch 1, punch in the gray **L/R Button**. Bring up the white **Ch1 Fader** to the unity position. Also, bring up the white **Main Mix Master Fader** to unity. Under the Control Room Source section, punch in the gray **Main Mix Button**. Turn on the speakers and bring up the white **Control Room Knob** to around 10 o'clock.

6. In order to hear the ProTools playback, bring up **Fader 13-14** *(labeled ProTools)* up to unity and adjust the white **Gain Knob** to 12 o'clock. Punch in the gray **L/R Button**. Next, go to the maroon **Aux Section** and punch in the **"PRE" Button**. Bring up the **Aux 1 and 2 Knobs** to 12 o'clock.

7. For headphone mix on the maroon **Aux Master Section**, put both **1** and **2 Pots** to 12 o'clock. To route audio to the Headphone Distribution amp, connect the ¼" **cable** output on the back of the Mackie Mixer labeled **Aux Send 1 and 2** to the **Left and Right Inputs** of the Headphone distribution amp. Now you can have up to six people listening to the playback with individually controlled listening levels.

8. On the Pro Tools Window, **record enable** the Character's ADR track that you wish to record and make sure that the **Audio Input Selector** for that track is on **"In 1"** so that you will be able to hear the mic feed through the headphones.

9. To do a sound check, on CH 1 of the Mackie Mixer punch out the gray **L/R Button** and punch in the gray **1-2 Button**. Bring up the white **Sub 1 Fader** to unity. Have the actor deliver the line in the manner that it will actually be recorded. Have the actor say the line into the mic and adjust the white **Ch 1 Gain Knob** to 0 dB. Make sure you set your level according to the **Pro Tools VU meter**, rather than the Mackie Mixer VU meters. Don't let the level hit **"red"** on the Pro Tools VU meter!!! Use the white **Ch 1 Gain Knob** on the Mackie to set the proper level on the **Pro Tools VU meter**.

10. To playback the first loop, go to the **Window** Menu, select **Memory Locations (Apple + 5)** and click on the number all the way to the left which cues you to the beginning of the loop. To play the loop, simply hit the space bar.

11. To record the first loop, hit **"F12" on the keyboard** and it will activate both play and record for the first loop. *(In the headphones, the actor will hear the three reps of the line and then will actually perform the line after the 3rd rep for the ADR recording).*

12. After the ADR line has been recorded, playback the loop and the ADR line for the producer to see if the performance is acceptable or if it needs to be performed and recorded again. Make sure the Record Enable is turned off.

13. To make things easier to align the ADR track with the original dialog, the actor should deliver the line with the same intonation, inflection, energy, and pace as the original. It is the responsibility of the producer, not the actor or the engineer, to determine whether or not the ADR line is acceptable.

14. Once the producer is satisfied with the ADR line, go into the **Hand Tool** and double click on the recently recorded track and name it in the same manner as the *"CUT"* line, but now substitute the word, *"ADR"* :

> Eg. *Lupe_01_That's why I'm making_ADR*

Make sure **"name region and disk file"** is selected and hit **"OK"**.

15. Remember to **SAVE** your work often and always **BACK UP YOUR SESSIONS** on your External Hard Drive. By doing this, the files will retain the names which you have painstakingly created for them.

16. When labeling clips for ADR, remember to always use the proper File Designators:

> *Lupe_01_That's why _**CUT** -* (This is the section or portion of an actor's line that you have selected for looping from the original).

> *Lupe_01_That's why_**LOOP** -* (This is the actual loop with the three repetitions for the actor to re-perform each portion of a line).

> *Lupe_01_That's why_**ADR** -* (This is the new, clean, re-recorded portion of a line from the actor's ADR session).

Aligning ADR Tracks

1. Select **Trim Tool (F6)** mode and make sure there is no clock icon or other icon visible. Truncate or trim the ADR region on the Character's ADR track that you want to align with the original dialog on the *"Paella ORIGINAL"* track. You may need to Zoom In **(Apple [ ])** in order to get a tighter highlight. *(This will allow you to cut off any excess audio or silence on either side of the region).*

2. **Mute** the LOOPS track. Next, go to the **Tracks List** in the upper left corner of the Edit Window. *(If you don't see it, click on the bottom left-hand corner Chevron striped/double arrows).* Next, **de-highlight** the Loops Track. *(This will allow you to position your ADR Track right under the dialog on the "Paella ORIGINAL" track).*

3. Turn off Grid Mode and turn on **"Slip Mode"**.

4. Make sure you are in **Hand Tool (F8)** mode with no other icons visible. To <u>manually</u> align the ADR track region with the original dialog region, simply drag the ADR region on the ADR Track to line it up directly under the original region on the *"Paella ORIGINAL"* track. Now **"un-mute"** the original dialog on the *"Paella ORIGINAL"* track and playback both tracks simultaneously to hear how closely the two tracks are aligned.

5. If you hear two separate voices instead of just one, you will need to move the ADR track a few frames to the left or to the right on the Timeline until you get the two tracks perfectly aligned. If you are unable to get an acceptable synchronization between the two tracks, you may need to process the line using the **VocAlign** software which can assist you electronically with alignment.

6. <u>In the ProTools Window</u> under **Audio Suite**, select **Other**, and then **VocAlign Project**.

7. <u>To process a line using VocAlign software</u>, use the **Hand Tool (F8)** to highlight the ADR region on the Character's ADR track that you want to process. Next, use the **Trim Tool (F6)** to get the highlight as tight as possible *(no hanging or extra silence at either end)*.

8. Next, use the **Hand Tool (F8)** to highlight the **original audio region** on Track ORIGINAL that you want to process and use the **Trim Tool (F6)** to get the highlight as tight as possible.

9. <u>In the VocAlign Window</u>, make sure your destination track is the ADR track you want to process. Click the blue **Guide** button on the left and then hit the gray **Capture** button at the bottom. *(It will now show the original dialog track region in blue in the upper black window).*

10. <u>In the Edit Window</u>, highlight the ADR track region.

11. <u>In the VocAlign Window</u>, hit the orange **Dub** button on the left and then hit the gray **Capture** buttton. *(It will show the yellow ADR track region in the lower black window).*

12. Hit the gray **Process** button.

13. To hear the two tracks aligned, first make sure that both the Original Track and the ADR track are un-muted. Now simply hit the **space bar**. Hopefully, the VocAlign software will improve the synchronization without negatively affecting the actor's delivery and tonal quality.

14. Remember to keep **SAVING** your work every few minutes!