Recording Sound With Your Phone Webinar
April 16, 2020
Closed Caption Transcript

11:18:54 There's something to be said to take whatever source audio that we want to and really morph it into something.  A great resource for you out there if you are

11:18:56  looking for

11:19:02  ways to get inspiration for new sounds.  There's a fantastic web

11:19:05  site out there called free

11:19:10  sound.org.

11:19:21  There's a community thing you can

11:19:26  contribute.  There's lots of people that are way better

11:19:29  at this than I am.  There's a lot to make

11:19:32  a lot of cool sounds.  One of my favorite things to

11:19:35  show off in workshops that I teach is there's a

11:19:38  five-minute audio recording of someone making breakfast.

11:19:42  They put their microphone in the middle of the table and they walked

11:19:45  around and they made breakfast.  Now I've made

11:19:48  breakfast for at least 33 years at some

11:19:52  point, and it really surprised me about

11:19:55  how many sounds I was like, oh, that was a cool sound.

11:19:58  Oh, that was a cool sound.  That was a

11:20:02  really cool sound.  So all of these things

11:20:05  that you just hear throughout your entire day

11:20:08  will end up being something that you can use very

11:20:12  creatively.  I think that really kind of comes down

11:20:15  to how we think about sound.  There's a pass iWay to think

11:20:19  about sound.  And then there's an active way to think

11:20:22  about sound.  And sometimes we're in control of it.

11:20:26  Sometimes we aren't.

11:20:29  So really the most mundane things

11:20:32  can really blow your minds.  And they are

11:20:37  great ways to think about ideas when it comes to

11:20:39  making music.  I mean using things

11:20:44  like a drumstick, for example, if I hit

11:20:47  this book it is going to sound different

11:20:50  than if I were to hit it using

11:20:54  my hand.  Now I have two different things.  If I use

11:20:57  keys, for example.  I brought my keys.  Keys

11:21:01  make great high hats.  They are

11:21:05  great and tingling.  I've got something like this.

11:21:08  Now I can record that into there.  Now I've got

11:21:11  high hats, I've got kick drums.  I

11:21:14  haven't even flipped the pages yet of the book.  That's going to

11:21:17 give me a really nice sound as
11:21:22 well.  I won't do this,
11:21:25 because I know this is being recorded.  I can rip pages out of
11:21:28 this book.  I don't want my music
11:21:31 theory teacher finding me and haunting me.
11:21:34 Another thing that I have with me too is a can of
11:21:37 air.  I mean -- and the first thing that I taught
11:21:40 of when I had this was,
11:21:43 oh, I guess you could just spray
11:21:47 it.
11:21:51  A sound like that, that's white
11:21:55 noise.  I could take white noise, edit that a little bit,
11:21:58 maybe change the settings of it, I could repitch
11:22:01 it.  I could turn that into a synthesizer in probably
11:22:04 10-15 minutes.  But you take this and
11:22:07 you add this, now you get a very
11:22:10 different sound.  This is something that I learned
11:22:14 just from experimenting.  But I take this and I
11:22:17 hit this in different directions with the
11:22:20 drumstick.  You get very unique sounds.  Let's
11:22:24 give you an camp.

11:22:28 [hitting can with drumstick]

11:22:38 Kyle:  You can hear
11:22:42 that pitch warbling sound
11:22:45 even.  These are all things that
11:22:48 you can get.  They are probably just around you right now.
11:22:51 I've got a box with a microphone in it I can
11:22:55 use.  I've got so many things.  I've got a
11:22:58 remote, you know?  I could take the back off of
11:23:02 this remote.  And kind of grab some things.
11:23:05 So really it is up to you.  Now if you are going
11:23:08 to go out after this and look
11:23:11 around you and think about all of the things that you have that
11:23:14 can make sound, which I
11:23:18 actively encourage, let me give you a bit of a
11:23:21 work flow tip in regards to
11:23:24 this.  Generally when I'm working op a sound design
11:23:27 project, like if I'm doing fully recording for a film or I just
11:23:31 recently did sound design for a video
11:23:35 game.  My first recommendation to you
11:23:38 is to write out a
11:23:41 concept behind your recording session.

11:23:44 Because otherwise if you are like me and
11:23:47 like shiny things and will get distracted easily, this
11:23:51 is the best bet for you is to give yourself a little bit
11:23:54 of structure before you move forward with your
11:23:59 sessions.  Just to say I want
11:24:02 to record drum sounds.  You know?  Then I want all of the things that I'm going to be
11:24:05 doing are going to be emulating
11:24:10 drums.  Then
11:24:13 each of the individual things that you record say into your phone
11:24:16 as you record, you know, hit your record
11:24:19 button.  Say this is -- or these are drum
11:24:22 sounds.  Say what they are, take
11:24:25 a break, a small, you
11:24:28 know, second or two break between what you are saying and the actual sound
11:24:32 itself.  This is going to make it easier for you in
11:24:35 the long run.  Now because
11:24:38 I'm using
11:24:41 iOS, I have access to airdrop.  So I can just
11:24:45 airdrop this to my computer and grab it in
11:24:48 there.  All you have to do is just plug it into your
11:24:51 computer and you can transfer it that way.  You can
11:24:55 e-mail it to yourself.  I use
11:24:58 dropbox.  Dropbox is great, because then I can upload
11:25:01 my sounds to topbox and I have access to it
11:25:04 on my studio computer or home curt or
11:25:08 whatever I want to access it.  Now most of the time I
11:25:11 won't do any editing on my phone.
11:25:14 And the reason for that is because I'm not really good
11:25:18 at tiny screen editing.  You have to do
11:25:21 a lot of, like, really kind of minute
11:25:24 adjustments when you are audio editing.  I just
11:25:27 wanted to avoid having to use my fat fingers and
11:25:30 touch screen to make that happen.  But you are in
11:25:33 luck.  If you are someone who as of right now
11:25:36 is using a digital
11:25:40 audio workstation say pro tools or logic or
11:25:43 Ableton which is what I use, or any of the other tools,
11:25:46 you can use those to edit audio.  Now that's
11:25:49 a fairly extravagant way
11:25:52 to go about it.  If you have the free solution which is what
11:25:55 I'm all about, there's the software out there called
11:26:00 audacity.  And I'll post a link
11:26:03 to that in the chat as well.  And this
11:26:06 is a free software that you can use

11:26:09  to edit and export
11:26:12  audio.  This is one that I use
11:26:18  professionally.  Now this is the substitute
11:26:21  for something like Ableton live or
11:26:24  any of those tools or any of those pieces of software.  What it
11:26:27  is is it is a way for you to actually take your
11:26:31  audio in and do some
11:26:35  editing.
11:26:45   You can trim it.  It is just a good idea to play around
11:26:49  with those work flows and get really -- get really
11:26:52  into it.
11:26:55  Now I have a few more tools that I can pull
11:26:58  out and play around with.  But I'll avoid
11:27:01  kind of going to crazy into it.  But what I
11:27:04  want to -- what I want to show
11:27:08  off now is ways that you can
11:27:11  actually turn these ideas
11:27:14  into a real trap.  I'm
11:27:17  electronic music producer and composer and everything.
11:27:20  So I get a little bit more leeway in making
11:27:24  things sound really strange.  But if you are more of a
11:27:28  traditionalist, as your oring these sounds, it is always a
11:27:31  good idea to think about the context in which
11:27:35  the sound is going to be
11:27:38  used.  So, for example, drums are pretty
11:27:42  self-explanatory.  When you think about drums, you hit them with something.
11:27:45  They are usually pretty short.
11:27:48  So we e just be me kind of hitting
11:27:51  things to make drums.  And I've got a
11:27:54  little metal rod here.  I can hit that
11:27:57  metal rod with this and make a slightly, you
11:28:01  know, ringy sound.  Maybe just the sound of the
11:28:05  wood itself.  Or one of my favorite
11:28:08  things to do are really loud key presses
11:28:11  on keyboards.  Now I'm not going to smash my keyboard in front of
11:28:14  me.  I've got a couple of keyboards in my
11:28:18  closet here.  I can go grab those
11:28:21  and run my hand up and down a keyboard, for
11:28:24  example.  That gives a lot of really, clicky
11:28:27  sounds.  Clicky sounds like a
11:28:31  closed high hat, for example.  This is something that I used
11:28:35  in a song that I released.  I don't have a drum
11:28:38  kit, believe it or not this my studio.  Sometimes
11:28:41  I've had to either use samples or kind of had to

11:28:45 improvise.  Running my hands up and down the keyboard
11:28:48 gives a lot of repetitive
11:28:51 clicking sounds.  So then bringing that into my
11:28:56 digital/audio workstation and pitching that up makes it sound like a
11:28:59 drum.  And that's what I'm going for.  I'm always
11:29:02 trying to think of what kind of sound am I
11:29:06 emulating?  Now
11:29:09 another thing I've done, for example too, I released an
11:29:12 entire song just off of
11:29:16 recordings.  For what I use
11:29:19 in gold metal
11:29:23 park.  Which is a park about five blocks from my studio.  I
11:29:26 went out there and set up my phone on my
11:29:29 tripod.  I hit record for about 10-15 minutes.
11:29:32 I just recorded the
11:29:35 ambience of the park.  Now interestingly enough I took
11:29:39 that recording, brought it into my
11:29:42 digital audio workstation, and I was able to
11:29:45 isolate certain frequencies that I was
11:29:49 hearing very commonly throughout the entire
11:29:52 recording.  I was able to take those frequencies and actually
11:29:55 create a melody out of this.  This is the advantage of
11:29:59 the music theory that I taught myself over
11:30:02 the course of 15 years.  I was able to turn that
11:30:05 into a melody.  I took that same melody,
11:30:09 I went back into gold metal park.  I
11:30:13 played that melody into gold metal park.  Then I rerecorded
11:30:17 it into my microphone.  So there's
11:30:20 all of these really cool ideas for us to kind of
11:30:23 play around
11:30:26 with.  Wherever I'm recording a
11:30:29 song, a really important thing is
11:30:34 distance.  Because obviously the louder the
11:30:37 sound is, the further away you want to be
11:30:40 from the phone.  Now I'm not going to
11:30:43 go into too much technical stuff about
11:30:46 this.  But there are things like head room that I want to
11:30:49 be careful about.  Where the
11:30:53 audio needs to be at a certain level.  I don't
11:30:56 want it to be above zero, for example.
11:30:59 So when I get this set up and I'm
11:31:02 going to record sound into
11:31:07 it,
11:31:11 about -- oh.  My microphone switched.  I want to be about a

11:31:16  foot away, I would
11:31:20  say.
11:31:24   They have to communicate with one another.
11:31:27  Sometimes it can be a little challenging for us to, you know, be
11:31:30  like I can just scream into my microphone.
11:31:33  There will be able to hear me.  But in
11:31:36  most cases, we want to be further away with
11:31:40  that sound when we're recording and the reason for
11:31:43  that is because this sound itself
11:31:46  may not be very loud.  But then after
11:31:49  processing that we do to it, it will start
11:31:52  to get really loud.  And so we want to keep what's
11:31:56  called head room
11:31:59  available
11:32:05  there.  The further away from the phone isn't necessarily better.
11:32:08  Just like being super close.  We want to make sure.  There's
11:32:11  a great way to check.  Wherefore I have my voice
11:32:14  memo open, I can see the wave form.  I'll know if I
11:32:18  turn on the recording, for example, and
11:32:21  I put this super close to where I am, and then
11:32:24  I start clapping, it is going to look really
11:32:28  bad.  My clap is right next to my
11:32:32  phone.  It is already clipping.  I'm
11:32:36  hitting the red.  The loudest possible part on
11:32:39  there.  So if I wanted to
11:32:42  record myself clapping, I should probably put it about a foot or two away
11:32:45  from me.  That's going to allow me
11:32:49  to get a better quality sound for it.
11:32:53  So, you know, sometimes it might be kind of fun to play around
11:32:56  with these sounds.  But one
11:32:59  thing that I know is the louder
11:33:03  the sound generally the further away from it
11:33:06  that you want to be.  So I'm
11:33:10  sure that there are probably someone out there who has kids that
11:33:13  have played around with slime
11:33:16  before.  And I'll tell you, I had a lot
11:33:19  of fun with slime.  That's another one of
11:33:22  those things.  Now that's one where you tend to have
11:33:25  to kind of have the
11:33:29  camera as -- or your phone as close to the
11:33:32  sound source as possible.  Because that's a lot of --
11:33:35  like, tiny kind of squishy
11:33:39  sounds.  But let me tell you, I had some of
11:33:42  the most fun that I've had doing sound

11:33:45 design and fully
11:33:48 recording with slime. You know, there are different ways to
11:33:51 do it. Now I'm not saying go
11:33:55 out and buy produce right now just for
11:33:58 the sake of exploding it or breaking
11:34:01 it apart. But things that I've
11:34:04 used, celery is
11:34:07 fantastic. I've seen people use celery for
11:34:11 decades. You get a nice big group
11:34:14 of celery, I usually get
11:34:17 it wet beforehand and put it right over by where my
11:34:20 microphone is, and then break it. Usually not
11:34:24 like super fast. I'll
11:34:27 do some of it super nice and slow. A good bundle like
11:34:30 that. Those are amazing. Amazing
11:34:34 sounds. I'm trying to think of other ones that
11:34:37 I've used -- carrots are also
11:34:40 really great. Don't use baby
11:34:43 carrots. I'm talking big carrots
11:34:46 are really fun to play around with too.
11:34:50 Just like using them or peeling them
11:34:53 is a great sound
11:34:56 too.
11:35:00  It is almost like tearing a piece of paper
11:35:03 with slightly different characteristics to it. And, you know, there
11:35:06 are so many things around me right now. That
11:35:10 can make noise. I mean even just looking
11:35:13 at some of the people who are in
11:35:17 their houses right now. Just looking at the
11:35:20 cameras. I can tell that there are a lot of things around all of
11:35:24 you that can make some really cool
11:35:27 sounds. And so just thinking outside of the box when it
11:35:30 comes to these things is really important. There are
11:35:33 no bad sounds. I will definitely say
11:35:37 that. There are gist different applications
11:35:40 for that sound maybe. So be
11:35:43 inventive. Be creative when it comes to this. And even if
11:35:46 you are not even using it for
11:35:50 your own compositions, and I want to
11:35:53 maybe try something, one thing that I've done in the past is I've made
11:35:56 a sample pack. If you've maybe
11:35:59 gone out and bought a sound pack or sample pack
11:36:03 before, and, you know, utilized
11:36:06 them maybe in the commercial composition or something. Just making

11:36:09 a sample pack for yourself or for
11:36:12 friends or your community is a great way to do it
too.  Those
11:36:15 are things that have inspired me to go out and
11:36:18 make a lot of cool sounds.  Not
11:36:22 to mention as a sound designer, I have access to
11:36:26 a lot of different cool sounds that people have shared with
11:36:29 me.  Or things I've bought or companies that I've
11:36:32 worked for.  But I'll tell you what, my
11:36:35 most treasured, forwarded thing on
11:36:39 my computer is my user library in
11:36:45 Ableton.  Which contains all of the sounds that I've made over
11:36:48 time.  Starting to build this
11:36:52 workshop for yourself is a great thing to start thinking
11:36:55 about doing today.  You know?  What kind of sounds
11:36:58 do I want to capture?  How would I
11:37:01 make a sample pack?  Well, the first thing that you need to do
11:37:04 to make a sample pack is have an
11:37:08 idea.  That's really it.  I did
11:37:11 a sample pack called heat and in
11:37:15 that heat sample pack, all I did
11:37:18 were sounds that either involved or
11:37:21 were generating heat of something.  I
11:37:24 recorded a really old steam radiator.  I
11:37:29 recorded a Zippo lighter and
11:37:32 matches.  A regular
11:37:35 lighter.  I did
11:37:38 lighting a charcoal grill.
11:37:41 I did the stereotypical click of the
11:37:45 gas grill.  I have an electric grill.  I turned on
11:37:48 my stove and recorded those sounds.  My favorite thing that I
11:37:53 can, now a giant do not try this at home is
11:37:56 coming -- but I took
11:37:59 a bottle of
11:38:02 liquor and put a rag inside of
11:38:05 that and lit that rag on fire and threw it at
11:38:08 the ground.  That was an ago sound.  The
11:38:11 shattering of the grass and the whoosh of the
11:38:15 flame.  I totally did not melt the first microphone that
11:38:18 I used to do this.  I had to do
11:38:21 it twice.  But these are all things that you
11:38:25 can think about.  Please, please don't
11:38:29 go out and try doing these things.  But that
11:38:33 was the whole idea of the sample

11:38:36 pack was just heat.  And I was like what are
11:38:40 sounds that I associate
11:38:48 with heat.  That's what it turned into it.  All of
11:38:52 these are sounds that maybe have been recorded, but I bet they haven't been
11:38:55 recorded at your place.  Think about things.  It can be very
11:38:59 simple things.  Like doors opening and closing is sometimes kind
11:39:02 of fun.  Depending on your door.  The building that my
11:39:06 studio is in actually used to be a cracker factory.
11:39:09 So I just have the giant rock iron door in one of the
11:39:13 rooms.  And opening and closing that is great.
11:39:16 There's like the big chain on
11:39:20 it.  Think about locking your doors.  A dead bolt
11:39:23 is a fantastic
11:39:26 sound.  You know, if you are lucky enough to have
11:39:30 a sliding glass window, sliding glass
11:39:33 windows are great sounds.  The
11:39:36 idea behind using this as a
11:39:39 professional microphone
11:39:43 versus -- probably have
11:39:47 one of these.
11:39:51 Then one of a field recording
11:39:55 microphone.  But you treat them just the
11:39:58 same.  Now there are also ways for you,
11:40:01 especially with more modern phones, like if you are out here
11:40:04 rocking the newest Sam sung
11:40:08 phone, you know, that's a USB-C connection on it.  You can
11:40:12 connect a USB-C cable to an
11:40:15 audio interface.  If you want to connect it to an audio interface,
11:40:18 you can then record directly into
11:40:22 something like Ableton or
11:40:26 Audacity or Pro Tunes.  That's a way to look
11:40:29 at it too.  You could have a portable setup all on your own
11:40:33 and take it with you.  These are things that you can kind of
11:40:36 play around with and really make
11:40:40 it a special, unique kind of thing
11:40:43 for yourself.  So I want to make sure that I'm
11:40:46 leaving time for questions.  I'm going
11:40:50 to talk for about ten more minutes, and
11:40:53 then hopefully we can get some
11:40:56 nice community interaction with each
11:40:59 other.
11:41:03  Just thinking about other ideas for you to kind of step
11:41:06 out of this.  I do want to encourage you
11:41:10 if you are totally stuck indoors and maybe you are not feeling

11:41:14  like picking up your instrument or, you know,
11:41:17  playing, you know, scales on a piano
11:41:21  which is not as much fun as it sounds.  Sorry to all of the
11:41:25  piano instructors out there, I was a good student,
11:41:28  I swear.  But there are lots of
11:41:33  ways to make sound your
11:41:36  instrument so to speak.  Even just editing is
11:41:40  a great way for you to get more familiar with the
11:41:44  process behind what us
11:41:47  audio engineer nerd sound designers do.  And I want
11:41:51  to encourage all of you to after this
11:41:54  workshop to think what would a song sound like
11:41:59  using only sounds around me?  You
11:42:03  know, then it is what I like to do is I like to think
11:42:06  of sounds that I would use normally in a
11:42:09  song and then I say how do I make that sound in
11:42:13  the real world?
11:42:16  You know, you
11:42:19  have things like cellos and
11:42:22  violins and all of the other things with the unique
11:42:26  characteristics.  A great way to help kind of fight
11:42:29  that, oh, well nothing makes
11:42:32  this sound.
11:42:35   It is to start thinking about the sound in the context
11:42:38  of how we listen to it.  When I talk about sound
11:42:41  design, I talk about the ways that we experience
11:42:45  sound.  We experience sound in three very particular ways.  The first one
11:42:49  is frequency.  Now frequency is easy to kind of understand.  Especially
11:42:53  to everyone here I'm going to guess.  Because it is
11:42:56  low frequency and high frequency.  You
11:42:59  know, a low frequency you think of, like, a
11:43:02  base.  A double bass.  You got high frequency and pick lows
11:43:06  and all of the other
11:43:10  stuff.  You have a wide range
11:43:14  there.
11:43:28   Then you have amplitude.
11:43:31  Think of the violin.  The initial note might be loud, but the
11:43:34  sustained note might be slightly softer.
11:43:37  Lastly is tam
11:43:42  Tamber.  It is not very scientific.  It is
11:43:46  the way we use to describe the color or at the characteristic of
11:43:49  the sound.  If
11:43:53  I were to blindfold out of you and play and use a
11:43:57  power drill, you would all know that it is a power drill.  Because

11:44:00  it has a very unique sound.  If I were
11:44:03  to hit a gong, you
11:44:07  would be like that's a gong.  You are
11:44:10  not going to confuse it for a car honking.  The reason that we know
11:44:14  that is because of the tamber.  We say it
11:44:18  sounds electronic.  It sounds like a power tool.  It
11:44:22  has this, you know, really unique characteristic.  If a
11:44:26  cow moos.  It sounds like an animal.  It sounds organic.  It
11:44:30  sounds natural.  Those are ways that we use to describe the
11:44:34  tamber of sounds.  Every time that you go and want
11:44:37  to record something around you to replace, for
11:44:41  instance, an instrument that you might normally use, describe
11:44:44  its frequency, its amplitude, and its
11:44:49  tamber.  That's going to give you the framework behind what you would
11:44:52  need to do to recreate that sound.  For
11:44:56  example, a kick drum.  A kick drum is
11:44:59  low in frequency, usually pretty high in amplitude,
11:45:03  and the tamber is
11:45:07  that it is like a punch.  You know?  Okay.  So chances are high if I find
11:45:11  something that has a low frequency sound when I hit
11:45:15  it, like a table or a desk, for instance, I'm
11:45:18  already there.  Now I just need to record it
11:45:21  and say here's my kick drum.  I want you all after
11:45:25  this to step outside
11:45:29  of the tangible kind of context
11:45:33  behind the sounds that we hear and the sounds that we experience.  You
11:45:37  know, I grew up interested in how
11:45:41  to play all of these instruments.  When instead it
11:45:45  ended up being I liked the idea behind the sounds
11:45:48  that they created.  Now with all of the synthesizers
11:45:52  that I have, I can create that same characteristic and
11:45:55  that same tone.  And now I just discovered that I
11:45:59  can just do it by making the
11:46:02  A sound and then editing it and changing how
11:46:06  this works.  So the audio world out
11:46:10  there for us is
11:46:13  ready.  And you might be surprised what you can
11:46:16  get away with by
11:46:20  substituting.  And because it doesn't look like any of us are going to be going outside
11:46:23  for at least a little
11:46:27  bit, you aren't stuck.  This is a great
11:46:31  opportunity for you to make an
11:46:34  isolation album, so to
11:46:37  speak.  And really take advantage of the plethora of

11:46:41 objects that you have around you.  And start thinking about
11:46:45 the context of the sound instead
11:46:48 of just the sound itself.  Our brain is
11:46:52 very capable of block
11:46:55 out sounds.  Now I want you to recontextualize the sounds
11:46:59 that you are hearing to allow you to
11:47:03 really get out and expand
11:47:06 what you are already doing.  If you are already writing music,
11:47:10 awesome.  If you are already feeling like a pro, great.  This
11:47:14 is just another tool in your toolbox
11:47:17 to really help you give you some unique
11:47:21 characteristics.  I mean one of my favorite things to do
11:47:25 is I have some old songs that I never want to hear
11:47:28 again.  But I can rewrite them
11:47:32 using sounds that I've done just with fully recordings.  You know?
11:47:36 And break that down and then I may be will
11:47:40 like the song again.  So think about all of these things.  When you
11:47:43 are moving forward with your
11:47:47 compositions.  Is what could I do to really help make this unique?
11:47:51 Well, say instead of
11:47:55 using an analog traditional drum or an analog
11:47:59 traditional guitar or something, think about other things that you can
11:48:03 do.  I mean I have these little strings
11:48:06 here.  On my hoody.  I can
11:48:09 stretch them nice
11:48:12 and tight and have sentence
11:48:18 someone play this in the microphone.  Is it going to be a
11:48:22 really recognizable tone?  No.  With audio
11:48:27 editing, I could turn this into a guitar pluck.
11:48:31 Then I stack three instances of that on each other,
11:48:35 detune them a little bit, now I'm
11:48:39 playing a chord.  There are lots of different ways for you
11:48:42 to go outside of the box for this.  And I highly,
11:48:46 highly encourage you to do so.  It is a lot of fun.  And let
11:48:50 me tell you in times like this, I need to have the most
11:48:54 fun as possible with my music.  Because it's my job.  It
11:48:58 is full time.  I love it.  I wouldn't trade it for anything in the
11:49:02 world.  But it is been a challenge.  And I'm sure that some
11:49:06 of you are going through the same thing.  This is
11:49:10 something that even just getting offered to teach this
11:49:14 workshop inspired me to really rethink
11:49:18 about how I'm doing stuff.  Being
11:49:21 able to talk about this has inspired me to make music.  So I
11:49:25 really do hope that I can inspire you

11:49:28 to think about different things moving forward.  So
11:49:33 I got about ten minutes left.  I want to open the floor up
11:49:36 to questions as I'm sure there are probably
11:49:41 many.
11:49:45  I'm sure they are going to moderate a little bit as
11:49:49 well.  I'm deaf
11:49:52 definitely here to see what you guys think.
11:49:56 Yeah.  The first question is
11:50:00 definitely the non-Apple user.  I want
11:50:04 to just take a look at
11:50:08 a link.  Yeah.  So the ear
11:50:11 pods with the microphone that's kind of built
11:50:15 into them, they have -- it has noise
11:50:19 canceling built into it.  Usually those are pretty solid for
11:50:23 that.  I've used my air pods.  I have air
11:50:27 pods.  And I've recorded voice into there.  Now it requires a
11:50:31 little bit of studio magic and processing
11:50:34 afterwards.  It is far and away not the worst
11:50:38 microphone that I've ever used.  So it is
11:50:41 totally doable.  And in times like
11:50:44 this, let's be a little bit nicer to
11:50:47 ourselves about the audio quality of things that are coming
11:50:51 out.  Now when you are recording like vocals
11:50:54 and things like that, that requires a little
11:50:58 bit more finesse.  Now
11:51:02 definitely imagine my phone being like a regular
11:51:06 microphone like I have over my vocal booth.  It
11:51:09 is not going to be right here in front of my face.  It is
11:51:14 definitely going to be a foot or foot and a half away.  You
11:51:18 know?  Yeah.  That's perfect.  I mean that's really all
11:51:22 you need to do.  But I would highly recommend this is a great
11:51:26 opportunity to use that tripod.  Having
11:51:30 it stable in place is going to make a big difference.
11:51:34 But you know what?  These phones are made to
11:51:37 record voice.  And to hear voice.  They are already very
11:51:41 capable of getting the sound isolated around the
11:51:46 frequencies of our voice and not much else.
11:51:49 So even if you are not in a perfectly
11:51:53 isolated room, you are still going to get a good
11:51:56 quality.  Now multitracking fends to
11:51:59 be a little bit more
11:52:02 challenging. -- tends to be more challenging.  If you want to
11:52:07 record yourself playing guitar and sipping at the same time,

11:52:11 it tends to be difficult.  But one of the things that I know that I've
11:52:15 done as well is in those cases,
11:52:19 I'll go -- I'll put my microphone in the corner.  So I
11:52:23 can put my match in the corner and then sit in the middle of the
11:52:27 room and sing and play.  Because of
11:52:31 that, what happens is it spreads out.  So I get a little
11:52:35 bit more of the room and less the actual distance
11:52:39 between that.  I'm not going to strum my
11:52:44 guitar at the same volume as my voice necessarily.  But then the
11:52:48 further away that it gets, now I'm mixing the
11:52:52 guitar, my voice, and the room together in kind of a
11:52:55 nice little swirl.  Another question
11:52:59 about the audio being clipped is that's a good thing to just
11:53:03 kind of check.  Like, for
11:53:06 example, in this you'll see
11:53:09 the wave form really touch the top and bottom.
11:53:13 That's clipping.  I mean when it is -- when
11:53:16 it gets rectangular and square and it
11:53:19 starts to really have the jagged
11:53:22 edges, that's clipping.  Clipping isn't always
11:53:26 bad.  When you are recording audio, less is better.  Because you can
11:53:31 always turn it up later.
11:53:36 Yeah.  Gabriel asks
11:53:40 a great question too about voice memos in for
11:53:45 Abelton.  What I normally will do is I can take them into
11:53:51 Abelton.  I'll just airtop them on to my computer
11:53:55 or I can connect it to my computer and via
11:53:58 Apple music you can pull your voice memo file
11:54:02 off.  I have to drag them into
11:54:06 Ableton to convert them to
11:54:10 a wave file.  The voice memo does do it in a
11:54:14 file format that's not as adaptable as some of the other things.
11:54:18 But they are really
11:54:22 solid once it is edited over.
11:54:26 Audacity is primarily what I use
11:54:29 for editing the audio samples.
11:54:32 Then I'll bring them into Abelton
11:54:35 once I start composing with them.  So
11:54:39 those are good things too.  Another good question in chat is
11:54:43 recommendations for cleaning up audio.  There's a lot of free
11:54:48 tools out there that I highly recommend that you look in to.  There's
11:54:52 a company out there called Melda Production.  I'll
11:54:56 post a link in the chat for
11:55:00 everyone.  This is

11:55:04 Meldaproduction. They have a free effect bundle that you can go get.
11:55:09 That's not really necessary. If you are interested in trying some more of
11:55:12 these advanced techniques out, this is definitely the way to
11:55:17 go. Really the only thing that you need that I use when it
11:55:21 comes to cleaning up audio is a noise
11:55:24 gate. Every digital audio workstation that I've used
11:55:28 has. That is just to help cut off some of
11:55:31 the noise floor that might happen in the room that isn't
11:55:34 acoustically treated like mine. You might have traffic
11:55:37 or wind noise or anything like that. And
11:55:40 now get inside of your recording.
11:55:44 Now with the noise gate, what that does is
11:55:47 it allows you to set a volume
11:55:51 level at which volume does thought come
11:55:54 out of that audio. So if I say,
11:55:58 like, you know, most things are negative
11:56:01 40dB or something. That's the volume
11:56:04 of wind.
That's the volume of traffic. As I'm talking into the microphone is significantly louder. When
11:56:04 I'm done
11:56:07 talking or singing or playing, the video cuts
11:56:10 off. That's the best way that I can use to actually clean
11:56:14 up audio. It is with things like
11:56:18 noise gates, EQ is really
11:56:22 important too. All digital profession falls and digital
11:56:26 audio workstations are going to come with EQ. It is about cutting away the things
11:56:29 that you don't want in your
11:56:33 audio. Another question is how do record
11:56:36 a keyboard,
11:56:40 the Yamaha P85. I have a Yamaha
11:56:44 S80. Cheers to you if you've ever used it. It is a
11:56:48 fantastic, really weird sounding keyboard. It has
11:56:51 great piano sounds. But the key
11:56:55 clicking is really challenging. Now
11:56:58 there's -- in the studio building that I'm in, there's a really
11:57:03 out of tune piano. It is so old it
11:57:07 has great clicking sounds. I just got the clicking sounds out of
11:57:11 it. But what I will say is if you are
11:57:14 recording yourself playing the
11:57:17 piano, I would record yourself just playing a
11:57:21 scale, for example. And I mean take your
11:57:24 time. Play one note at a time. And what you
11:57:27 are going to see is any time that you get a
11:57:30 clicking, it will show up in the actual

11:57:34 audio recording.  When you bring it into
11:57:37 audacity, you'll see
11:57:40 the whole wave form.  You can
11:57:43 norm
11:57:47 normally find the sound that's happening.  That's when you click that
11:57:50 out.  You can maintain the transient, the initial
11:57:54 attack of the note and then remove that
11:57:57 click from it as well.  It requires a little
11:58:00 bit of finesse.  You'll get better at it as you
11:58:03 do it more frequently.  But I know that dealing with
11:58:07 those kinds of things is something that I've
11:58:10 played with before.  Another thing that might work
11:58:13 really well is using your
11:58:16 microphone in a particular position of the
11:58:19 actual piano.  Sometimes moving it further away from
11:58:23 the keys can help low effort volume of that
11:58:27 clicking.  Yes.  Audacity can
11:58:32 export
11:58:35 .wave files.  It is the one that I've used quite
11:58:38 a bit.  It is really
11:58:41 great.  I just want to make sure --
11:58:45 okay.  Cool.
11:58:49 And --
11:58:53 yeah.  Air pods will work just fine.  Like I said again
11:58:56 those are really handy.  Because they are made to be
11:58:59 noise canceling.  They are very targeted microphones.  It
11:59:03 is like a shotgun microphone.  A tiny
11:59:06 shotgun microphone.  They are very much aimed
11:59:09 to only get audio where you are facing that.  And
11:59:12 so it won't bleed, but you'll
11:59:15 definitely need to just make sure that you are checking your
11:59:18 recording over and over again.  So that nothing is
11:59:22 coming through.  You know, fending on how loud
11:59:25 the things are that you are playing.  For me, for
11:59:28 example, my audio is going to be coming out of
11:59:31 my
11:59:34 speakers next to me.  My microphone is in front of me.  If
11:59:38 my speakers are too loud, I'm going to start to get the
11:59:41 feedback.  But because this microphone is made to
11:59:45 be aware of being so close to speakers, it
11:59:48 fights that feedback.  These work that exact
11:59:51 same way.  And they are trying to prevent
11:59:55 feedback from happening.  So I would say play around with it.
11:59:59 Depending on how reverb

12:00:08 erent your room is.  I like using my bathroom.  It
12:00:11 is so small it is pretty handy.
12:00:15 The last question before Kris
12:00:17 said is the difference between EQ3 and
12:00:21 EQ8.  I'm guessing you are talking about the
12:00:26 Ableton.  EQ3
12:00:29 in Abelton is at the DJ.  It
12:00:32 is what I would consider a musical EQ.  The EQ
12:00:35 for that is not really made for
12:00:39 any type of
12:00:42 exact frequency in this kind of stuff.  If you are trying to give a sound a
12:00:45 little bit of a nice bump in the
12:00:48 low end or maybe roll off some of the high
12:00:52 end, that's great.  For exact frequency,
12:00:55 like, surgical kind of stuff, I use
12:00:58 EQ8 on everything.  It is perfect for
12:01:02 getting in there
12:01:05 and cinching things up and really
12:01:09 emphasizing particular sounds.  EQ8 is my go
12:01:12 to.  Great.  All right.  I see
12:01:16 Kris just popped back up.  I'm guessing
12:01:19 that means it is 12:00.  I have a watch.  I
12:01:22 don't have many other clocks in front of me.  I'll be
12:01:25 quiet so Kris can talk.
>> No.  You
12:01:28 are doing great.  You have a magical ability to know when
12:01:31 an hour is up.  I have a few people mention they
12:01:34 have to go teach.  I want to stay within our
12:01:38 parameters.  I wanted to let you all know and I'm going to
12:01:41 do it through a quick screen
12:01:44 share here that we have more of these events
12:01:47 coming up.  And ways that you
12:01:50 can ask technical questions.  So this is the
12:01:54 list of the events that are
12:01:57 coming.  Every Tuesday we've got a wellness
12:02:00 check-in.  Everyone is invited to
12:02:03 that.  Every Friday afternoon slam academy staff
12:02:07 are doing the tech support happy
12:02:11 hour.
>> That's me.
>> Yeah.  You can ask me
12:02:14 more questions on Friday.
>> Two hours.
12:02:17 5:00 to 7:00 Central

12:02:22 Time.  All of the links are available on
12:02:26 the ACF web site.  If you
12:02:30 are already on and you haven't realized we have
12:02:33 a brand new callen tear.  If you are on your computer, the screen and
12:02:36 the calendar is -- the calendar is
12:02:40 up top.  And
12:02:43 yeah.  So we've got lots more events coming up.  We have
12:02:46 some topics that we haven't covered
12:02:49 yet.  We have -- we haven't scheduled yet, I should
12:02:52 say.  We haven't some topics we haven't scheduled
12:02:55 yet.  And if you have an
12:02:58 idea for a topic
12:03:01 -- I can't type and talk at the same time.  I'm going
12:03:05 to add my e-mail.  I can't talk
12:03:08 and type at same time.  I'm going to add my e-mail
12:03:11 into the chat right now.  If you have ideas for topics that you
12:03:14 want to see covered in the comes weeks, heck, who
12:03:17 knows how long.  Probably 6 to 8 weeks we're
12:03:20 going to continue to tackle the living at
12:03:23 home.  There's going to be a weird time after they let us
12:03:26 come out of the houses.  Things are going to be weird.  We want
12:03:29 to keep doing programs like this to tackle the stuff you are
12:03:33 wondering about.  Yeah.  We are really happy you are all here
12:03:36 today.  I'm going to -- I think I'm going to call this officially
12:03:40 over.
Kyle:  Thank you so much, everyone.  For
12:03:43 letting me talk.  You know, and thanks to
12:03:48 ACF and the Spring Board for the Arts for
12:03:51 letting me so this.  It is a real pleasure
12:03:54 of mine that people want to listen to me talk about things
12:03:57 that I've been nerding out about since I was a little
12:04:01 kid.  I very much feel blessed to do
12:04:04 this.  And I do wish that all of you
12:04:07 and all all of
12:04:11 us as a community will survive this and
12:04:14 do it together.  Thank you so much for letting
12:04:17 me be a part of your day.
>> Yeah.  Absolutely.
12:04:20 Everybody be well.  Keep in touch.  I mean that.  That's
12:04:23 what we are here for.  E-mail and show up at other
12:04:27 seminars.  Yeah.  Keep in touch.  Please,
12:04:30 please, please be well and all take care of yourselves.  Have a fantastic day