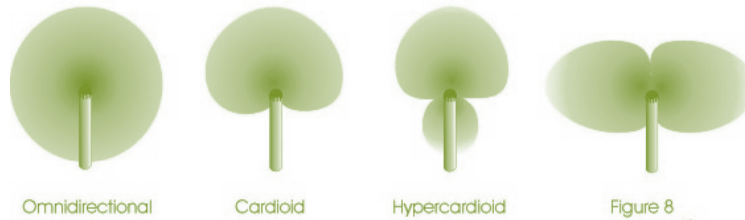



1. Microphone

When recording ADR or voiceover, place the microphone 8 to 10 inches in front of your mouth. This is close enough to let your voice sound clear and present, and far enough so that it won't distort or sound muddy due to the microphone's proximity effect. If you need to yell, place the microphone farther away or point it above your head.



Use your microphone in Cardioid pattern. Supercardioid and Hypercardioid patterns can also work, but allow for less movement. Avoid Figure 8 and Omnidirectional patterns, they will emphasize room reflections over your voice and will likely ruin the recording.

If your microphone has a low-cut filter , please engage it. Vibrations travel through surfaces and into your microphone. Keep your microphone's stand over carpet or other decoupling materials and be careful to not let anything touch your microphone, cables or stand while recording.

Stay in front of your microphone's capsule. If you are using a handheld microphone, tablet or smart phone, be mindful of any hand, clothing or headphone cable movements that may create noise over the recorded lines. If feasible, try to place the phone or tablet on a stand.

2. Use a Pop Filter

Pop filters placed in front of the microphone help protect the recording against plosive sounds and gusts of air from your mouth. You can also avoid these artifacts by shifting the microphone's angle until it sounds right.



If a Pop filter is necessary and not available, a thin sock or stocking stretched over a wire hanger and placed an inch in front of the microphone can make a good DIY pop screen. <https://www.wikihow.com/Make-a-Pop-Filter>

3. Page Turns

If you're using a paper script, be careful not to turn a page over your lines. Clicks, noise or page turns between words can be removed, but we can not cut them from under your dialogue. If you notice any extraneous noise while you are delivering a line, please do the line over.

4. Room

In order to make your vocal recording work best with the rest of the material, make sure the ambience of the room is minimized. If you are in a large room with reflective surfaces, keep the microphone as far from the walls and windows as you can manage. The center of the room will tend to have fewer reflections than recording standing directly next to a wall.

Record in your best sounding location, where the natural echo or reverb is least pronounced. Avoid hallways, bathrooms or kitchens. A closet can work if it's packed with clothes or other absorbent materials. Listen to your voice in the room where you'll be recording. If it is still reflecting too much off the walls, move around and pick the room with the least amount of that effect. The room that has the most amount of absorbent material will usually work best. Recording outdoors or inside a parked car can also work if you are in a quiet area.

5. Background Noise

Avoid background noise as much as possible. Point the microphone away of any noise source and try not to record near a street-facing window or any places where people are talking, watching TV, cooking, etc.

Pay attention to ambient sounds in your room and try to mitigate them: heating and cooling systems, refrigerator hum, fans, computers, and lamps. Anything that is making a sound in your room is also getting into the microphone. Do your best to avoid these noisemakers and turn them off temporarily if feasible.

No location is perfect, so find the quietest place available or adapt it. Thick rugs, pillows, foam mattresses, curtains and bookshelves behind you can help reduce echoes, a noisemaker that can't be silenced, may be dulled by placing a box or a blanket over it.

6. Headphones

Please use headphones while recording. If the session is happening via Zoom or Skype and you are still hearing the director and other collaborators through your speakers, make sure your headphones are plugged in and any speakers are muted to avoid interference from other voices into your microphone.

Be aware of your headphones volume. It should be just loud enough to hear clearly without bleeding into your microphone.

7. Audio Levels

Audio levels are measured in decibels [dB]. 0dB is the loudest possible level in digital audio.



The ideal recording level is between -20dB to -10dB. Your audio should peak around -6dB at the highest. Never go above 0dB, as your audio will distort or “clip.”

Most audio recording software will have Red indicators that let you know when your audio is in the danger zone. If recording in Garageband, or any app that doesn't give a numerical readout of levels, keep the level around the middle of the Green Zone and out of the Red.

8. Exporting Audio

When you are done recording, please name your audio files and export at 48kHz/24bit as either a WAV or AIFF file. Please do not use MP3 or other compressed formats.

Thank you!