MULTITRACK QUESTIONS FOR WEEKS 7

OWUSU-BRAFI, Tuesday of Week 8

1. What is the difference between Peaking and Shelving EQ (filter) responses? A Shelf Equalizer similarly boosts (or reduces) energy at the set frequency (called the "turnover frequency") and all audio frequencies above it (a high-frequency self-control) or all audio frequencies below it (a low-frequency shelf control). A Peak Equalizer boosts (or reduces) at the set frequency (called the "center frequency") and a boosts band of frequencies around the center frequency by a similar amount. The frequencies in the band will be boosted by an amount that is up to 3 dB less than the center frequency when the equalizer is set to maximum boost.

2. What does “Parametric” mean, and what three things must a parametric EQ be able to do in order to warrant the name? A parameter EQ is a variable equalizer that offers control of all parameters, including amplitude (boost or cut), center frequency (frequency), and bandwidth (Q). This allows you to control the amplitude of each band, shift the center of frequency, and widen or narrow the affected area.

3. What do you call the loudest frequency in a band pass filter? The loudest frequency is called the "center" frequency. The louder frequency masks the softer frequencies. The louder frequency is called the masker.

4. Describe in detail how you create an Auxiliary Track in Pro Tools, and how you could send signal INTO it via “Bus 7”. Go to Track>New, and create one new stereo aux input and to feed audio to your destination track, use a bus in the I/O section, then select the same bus number as your input for your destination track. Hit the Record Enable button to see if you’re getting signal when you play.

5. How could the Aux Track you just described be used to add reverb to various tracks of the mix (how would you set that up)? If you want to add an effect such as Reverb, use a Mono Aux Input. Click "No Input" and change that by going to Bus > Bus 7 (If you have mono) or Bus 1-2 (If you have stereo). Now apply reverb effect on the audio input. Take audio track and send it to our aux input.

6. Describe in the detail process of “Bouncing to Disk” in Pro Tools, then how to burn that bounced file as an Audio CD in “Toast”? Once you were happy with the mix, to bounce your Session to a file, set the left and right boundaries of the area you want to bounce by clicking and dragging in the timeline, then choose Disk from the submenu of the 'Bounce To' menu item in the File menu. Pro Tools will then open the Bounce dialogue box, where you select the source and format for the bounced file. Launch Toast, locate Bonce file and drop files into Toast select audio format you desire and then push the burn button.

7. What is the function of a Direct Box (DI) and how do you hook it up? Direct Input box takes a high impedance, unbalanced signal and converts it to a low impedance, balanced signal. DI boxes are used to change the output signal from one source and change the level and impedance to match a microphone level signal input into a mixer. The most common application of a direct box is when connecting an electronic keyboard or similar electronics to a sound system.

8. What was the greatest challenge you faced when creating your “Drop-In Mix” for week 8? The Greatest challenge I face, was choosing the right popular music and where to drop in the instrument.

9. What do you feel you understand the least and want to brush up on? I’ve learn a lot from taking this class. From learning to listen, choosing the right equipment and the trick of the trade of audio engineering, However, I feel it was too short to soak it all in a semester. I would need to brush up on my Pro Tools skills. Too much to learn, not enough time.