

**ADR - Automated Dialogue Replacement** - A computerized system used for the cueing and recording of production dialogue that has to be replaced. The footage cues are entered into the computer and the system automatically shuttles back and forth until the cue is completed.

**ADR - Mixer** - A specialist trained in the use of the ADR system and who is specially trained to record dialogue to closely match the original environment of the production track.

**ADR Supervising Editor** - Programs the sequences, line by line, to be replaced or added. Works with Director approving "sync". Edits and intercuts material to create tracks for mix.

**Ambiance** - The distinctive acoustical characteristics of a given environment, shooting stage, recording studio, etc. It results from multiple sound reflections from the walls and ceiling. - or -  
The background sounds of a location, which determines the mood or authenticity of a location, such as an active crowd murmur in a busy restaurant.

**Amplification** - Increase in signal level, amplitude or magnitude.

**Amplitude** - Strength of an electronic signal, measured by its waveform's height.

**Analog** - Electrical signal that continuously varies in strength.

**Audio Frequency** - Any frequency within the range of normal audible sounds, normally 20 Hz to 20,000 Hz. (Hz - cycles per second).

**Automatic Level Control (ALC)**  
Electronic circuit that adjusts the incoming signal to a predetermined level (to prevent overload when recording).

**Bias** - A direct current (DC) or high frequency alternating current (AC) signal fed to a magnetic recording head with the audio in order to minimize distortion.

**Cardioid** - microphone with a heart-shaped pattern, where sound waves coming to the microphone's sides and rear are rejected and those directly in front are received. This is the usual pattern for a unidirectional microphone.

**Compression** - A process whereby the dynamic range of program material is reduced. This is done by making the loud parts of the program material quieter making the quiet parts seem louder.

**Cue Sheets** - The "road map" prepared by the dialogue, ADR, Sound Effects, Foley and Music Editors to inform the mixer where cues start and stop and a description of the sound. Always in a column form with each column representing a reel of track.

**DAW** - Acronym for Digital Audio Workstation such as Protools or Fairlight.

**dB, Decibel** - Unit of measure, based on a logarithmic scale, applied to sound and electrical signals. Normally the average person can detect a level change of 1.5 db.

**Dialogue Editor** - Ensures that the production tracks are technically good; also cleans out, smooth cuts, creates overlaps for cut to cut transitions, provides alternate takes and provides a totally cleaned up track for the mix.

**Dialogue Mixer** - Mixes the dialogue elements such as production dialogue, ADR, group background tracks during the final mix. He works in conjunction with the other mixers to achieve the proper balance for the final sound track.

**Digital** - System whereby a continuously variable analogue signal is reduced and encoded into discrete binary bits (ones and zeros) that establish a mathematical model of the original signal.

**Digital Recording** - Uses the digital technique where the sound source signal is recorded as a sequence of pulses (on-off signals) rather than a continuous analog signal.

**Digitize** - Process of loading video and/or audio into an off-line editing system.

**Distortion (Audio)** - A change of the original signal at the "output" of audio equipment that was not present at the "input". Overloading a signal during recording or playback is a common source of distortion. It

usually dirties and flattens the sound.

**Drop-Out** - Temporary signal loss on a video or audio. Shows up as white spots on video and silence on audio.

**Dynamic Microphone** - One in which the output is generated by sound striking a diaphragm which moves an attached coil of wire in a magnetic field, much like a loudspeaker that listens rather than talk.

**Dynamic Range** - The difference, in decibels, between the loudest and the quietest portions of a sound passage.

**EDL** - (Editor's Decision List): List of edits created during off-line editing session.

**Equalization** - The process of electronically altering the sound signal by attenuating or boosting specific frequencies to achieve a "specific sound". Used for filtering, futzing, rolling off low-end, etc.

**Exciter Lamp** - A small lamp, on the projector, that projects its illumination through the optical sound track on a 16mm or 35mm film, varying the light intensity as it scans the running film. The varied beam is received by a "pec-cell" and transforms the information into an electrical signal which is amplified for playback of the sound track.

**Fish Pole** - A portable version of the Microphone Boom which is usually Hand Held.

**Flash Card** - A portable storage device used in recording digital information such as images in a camera or sound in a sound recorder.

**Foley Artist** - A person who makes the sound effects by walking, use of hand props, gadgets or tools. Actually performs, in sync, to the picture.

**Foley Editor** - Responsible for fine tuning the sync on recorded foley tracks. Cuts alternate and sweetener cues. Lays out the tracks for the mix and prepares clean and accurate cue sheets.

**Foley Mixer** - A person who specializes in recording foley. He is specially trained to record footsteps; movement, props and gadgets to sound like objects seen in the film.

**Frequency** - Number of times a signal vibrates each second, expressed as cycles per second (cps) or as Hertz (Hz).

**Frequency Response** - The frequency range over which signals are reproduced in audio equipment. Usually expressed in db versus Hz; such as 100-500 Hz + or - 5db.

**Gain** - Amount of signal amplification.

**Hertz** - "Hz" the unit of measurement for frequency; 1 Hz = 1 cycle per second.

**Input** - Program material that enters a unit or system, or the jack or receptacle into which a signal is fed.

**Jack** - Receptacle for a plug or connector for the input or output circuits of an audio device.

**Jam Sync** - Process of synchronizing a time code generator with time code being played on a tape, and then re-entering that time code on to the tape. Done to extend time code or to replace bad code without disturbing the continuous count of the code.

**Loop** - A continuous loop of film that plays over and over again to repeat audio information.

**Looping** - Generic term for ADR where originally, repetition of a section of dialogue was played over and over again to serve as a guide for the actor to sync to. The dialogue cue was on a piece of film made into a loop. Hence, the term "looping"

**Magnetic Sound** - Sound that is recorded in the form of magnetic patterns on magnetic film in the form of cassettes, 16mm, 35mm, 1/4", 1/2", 2" etc. and other types of magnetic media.

**Mix** - Also called rerecording, and dubbing. The procedure where two or more audio sources, tracks, are combined to achieve a desired balance. Mixing consoles provide separate level controls for each source

and signal processors to equalize and shape the sound of each or combined source. They usually have echo and reverberation capabilities.

**Mixdown** - Usually a music recording process where multi-tracks containing various instruments such as woodwinds, percussion, strings, keyboard, and others are recorded on separate channels (tracks) for isolation then combined into a controllable format such as a two to six track combinations. This allows the music mixer to work with fewer tracks and not "chasing" levels on twenty to thirty channels.

**Mixer** - A device used in rerecording or production recording to combine two or more signal sources (mic or line). Or the **person** who operates the "mixer" or does the mixing.

**MOS** - An acronym used when a scene is to be filmed without sound or a scene that is played without sound. It does not stand for "Mitt Out Sound".

**MRO** - Acronym for "Machine Room Operator" as employed by the USC Sound Dept.

**Multi-Pattern Microphone** - A microphone which can be switched to two or more pickup patterns

**Music Editor** - The person who is the Composer's right hand. From the spotting session the Music Editor provides the composer with a breakdown of requested cues containing its timing, length, and description. The Editor creates a complete log of the scoring session and mixdowns. Cues are recut and resynced for any picture changes that are made after the scoring. The Editor then lays out and builds the music track for the mix. This can be done and stored in a computer where the computer is brought to the mix and its output is directly plugged into the console. Following the mix the Music Editor prepares the paper work for licensing.

**Music Mixer** - The person who mixes only the music tracks during a final mix. The mixer works in conjunction with the other mixers to arrive at the correct balance for the sound track.

**Omni-directional** - Usually refers to microphones where sensitivity is equal in all directions.

**Output** - Signal delivered from an audio device: also a jack, or a connector that feeds the signal to another device such as a speaker.

**PMD** - an acronym for Portable Mono Deck designating a model of a flash card Recorder available for use by USC Cinema Students.

**Power amplifier** - the final device (amplifier) in a chain of audio devices which has the power to drive a loudspeaker.

**Pre-amp** - An amplifier that amplifies weak signals such as from a microphone, phono cartridge to a sufficient level to drive a power amplifier.

**Production Mixer** - The person who records the dialogue and related sounds on a shoot. The Mixer is part of the production crew and is responsible for mic selection and placement. Additional crew usually consists of a Boom Operator and Cable Person.

**Protools** - A Digital Audio Workstation (DAW) used for Editing all Sound including Music. It is one of the dominant systems in the industry.

**Reverberation** - Multiple, blended sounded images caused by reflection from walls, floor and ceiling. Can also be created artificially by electronic (signal processor) or mechanical devices.

**Sensitivity** - In audio, a higher sensitivity microphone will generate a greater output voltage than a lower sensitivity microphone when recording the same sound source. Applies to other audio devices.

**Shock Mount** - Usually refers to a microphone mounting mechanism that isolates the mic from mechanical vibration.

**Shotgun** - A highly directional microphone mounted in an acoustical tube resembling a gun barrel. It is used to record sound in an extremely noisy environment or if sounds from the sides are undesirable.

**Sound Designer** - A person who creates sounds for special cinematic situations. Usually skilled in electronics with the emphasis on signal processing. Combines technical skill with creativity to manufacture "never before heard sounds" from other elements. Occasionally also doubles as a Supervising Sound Editor.

**Sound Effects Mixer** - Mixes only sound effects, backgrounds, and Foley during the final mix. He works in conjunction with the other mixers to achieve the proper balance for the final sound track.

**Start Mark** - Every Track Unit is marked with a **Start Mark** that is In Sync with the **Start Mark** on the Picture Academy Leader. It is the common reference point when working with film, in the sync block or digital track in a DAW. It all starts here.

**Supervising Sound Editor** - Oversees the creation of all elements, except music, for the mixing of the final sound track. Usually hires and supervises the crew which consist of Dialogue, ADR, Sound Effects, Foley, and Assistant Sound Editors. Supervises the mixing of the sound elements on the mixing stage.

**Sync** - The state where all sound elements are synchronized with the picture. Dialogue looks and sounds normal for the person speaking and sound effects, such as gunshots, are heard at the instant the gun flashes. Music is heard at the proper dramatic moments and vocals (if any) fit the singer's lip movements.

**Sync-Pop** - A device used to reference the sync of a separate sound track unit to the picture. A one frame "pop" consisting of a 1000~ tone is placed on the sound track across from (in sync with) the number 2 in the picture academy leader. Therefore if the "start marks" are lost, the sync pop is referenced for sync. It also becomes visible on the optical sound track and is used to line up the optical track for printing.

**Telecine** – Equipment for transferring film to videotape. Often refers to the finished video cassette.

**Time Code** - A frame numbering system that assigns a number to each video frame - divided into hours, minutes, seconds, and frames.

**Track** - The area a recorded signal occupies on film or tape. On audio tape it is a straight longitudinal area. Its width depends on the format and media. Tape with more than one track is called a multi-track tape. Example; 35mm magnetic film can contain one to six tracks and 2 inch tape can contain 24 tracks.

**VU Meter** - A meter designed to measure audio level in volume units. It is used during recording to monitor sufficient signal level also to prevent overload. It is also used to record a reference tone to be used later when material from the tape is transferred to another medium, the referenced tone assures the level to be the same on the transferred material.

**Transfer** – A general term for recording from one source to another.

**Visible Time Code** – Time code burned onto a video picture so it can be read when viewing the picture.

**VO** – Voice Over: Separate Dialogue recorded to serve as a narration, thought voice or other explanatory dialogue, not originally recorded in production.

**Watt** – A unit of measure for electrical or acoustical power

**Wild Track or Sound** – Non-sync Sound recorded during production. Often "protection" dialogue or backgrounds, and sound effects.

**Windscreen** - (pop filter) A cloth, foam or similar shield placed over or surrounding a microphone to avoid sounds from sudden burst of breaths and on exterior shoots, wind sounds.

**Wrap** - The best word in the business, usually preceded by "It's a \_\_\_\_\_" and followed by a cheer!!!

- End -