Transcript

What are the rules and pitfalls?

John: Hello. As demonstrated earlier on, spatial audio is a useful tool for increasing drama and involving the audience in the scene.

The tools used to create spatial audio can be a dummy head microphone rig such as the one used here. This simple rig is very useful for learning the dos and don'ts of binaural production. For instance, the current picture and sound perspectives are very different at the moment, my voice seems
to come from in front of you, but I am to the right of the selected camera.

This change of perspective is common on mono and stereo sound tracks and no one feels uncomfortable with it. However spatial audio is telling you one thing quite realistically while your eyes tell you something else, something to bear in mind when setting up shots.

This is a more typical camera and voice action with deliberate turns away from one camera to another with a mono boom or lapel mic while the location and direction of the sound source is stationary. There's no change in audio perspective. The picture looks and sounds natural.
However, I'm facing away from the binaural mic rig but looking straight into camera.

Kevin: This is to demonstrate how single mono microphones sound very different when mixed
with binaural sound, particularly those that are very close to the actor's mouth. I shall now repeat that sentence
with deliberate gaps. Listen to the room during those gaps.

This is to demonstrate how single mono microphones sound very different when mixed with binaural, particularly those that are very close to the actor's mouth. This microphone has no binaural cues added to it, so it sounds very conventional and does not mix easily with the spatial sound.

I sound as though I am in the centre of the listener's head.

John: While I sound separate from the headphones and outside the listener's head.

Rewind again and listen to my colleague again. Listen during deliberate gaps in their
speech. Listen to the room. Combining mono close mics in binaural is difficult. One solution is to use
software synthesis in post production. Actors' and presenters' lapel mics can be processed in post using software plug-ins that will work with most audio tools such as Reaper and Nuendo.

Multiple actors and presenters can be processed as separate audio objects by these software plug-ins.
However, it may get time-consuming in post tracking their position on screen and panning their audio in post if they move on screen. One further problem with perspective and to be noted when using software plug-ins is distance.

How far away from the actor or presenter is the listener? Currently, the software is processing the audio, so that I sound about two metres in front of the listener. Two metres is also the distance I am from the camera. As I approach the camera and get closer and fill more of the screen should I get closer to the listener? Should the audio be altered to emphasise my approach and how close I am to the listener?

At the moment the audio has been left alone but if it is to be altered to be the same as the distance from the camera, that's something that needs to be done in post or
something a binaural mic rig could do naturally.

Just a few thoughts. Thank you.