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HARDWARE USED

My field recording kit for this project consisted of a Rode NT-4 stereo microphone running into a Tascam HD-P2 portable digital recorder. I am mixing entirely in the box for this project, but controlling my Cubase session with two Behringer MIDI mixer boards.

SOFTWARE USED

The project session was done in Cubase 7, and I use iZotopeRX as a 2-track editor for when I import my recordings.

The most important plugin that I used for the project was Altiverb. I mainly use two instances of Altiverb on send channels; one is set up with an IR of a street between some buildings. I chose this as my main IR because the moderately dense early reflections from the buildings simulate the plateaus surrounding the player in the video quite well. The second instance of Altiverb that I have set up is used to lengthen the low-end reverberation of impacts. I wasn't satisfied with how the first IR handled the low frequencies and its sound was very dry in the bottom, so I used a reverb with a very long tail and highpassed that reverb so that impacts sent through it will have a longer tail on its bass frequencies to fill out that space.

Aside from reverb, I used Cubase's Stereo Enhancer plugin to help localize stereo files and I used Cubase's channel EQ pretty frequently. I also used a stereo localization ensemble for Reaktor that I programmed, similar to VSS, to help localize the sounds of footsteps relative to the position of the camera. Cubase's built in pitch-shift process was used intensively in a variety of ways – for instance lowering my voice so that I could record the sounds for Kalidor. I used Waves S-1 Stereo Imager on the ambience channel in order to rotate the ambience as the player camera turns.

I used Kontakt 5 for all of my sampling in the project, mostly for repetitive sounds: footsteps, stomps, weapon fire. I have a custom script set up in Kontakt which will randomize round robin sequences, ensuring that no sound is played twice until every other sound in the instrument has had a chance to play. Kontakt is also very helpful for these repetitive sounds because I can add slight random variation to pitch and volume of each sound instance.

The final project in Cubase has 99 audio tracks, 20 of which are automated (mostly volume and panning to localize moving objects in the world) and probably close to 1000 SFX, 200 of which are unique, for the minute of video provided. Many of the sounds are layered together with other sounds, and others are meant to help build the ambience of the encounter and are unheard, but rather felt.



Recording source for Kalidor vocalizations