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# MAIN DIRECTIONS OF SOUND DIRECTING

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**Anotation**: This article will talk about the classification of the main aspects of modern sound direction.
**Keywords**: Television, radio, dynamic, ratio, Theatre

# ОСНОВНЫЕ НАПРАВЛЕНИЯ ЗВУКОВОГО РЕЖИССУРЫ

Нукусский филиал института искусств и культуры Узбекистана
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**Аннотация:** В данной статье будет рассмотрена Классификация основных направлений современной звукорежиссуры.
**Ключевые слова:** Телевидение, радио, динамик, ratio, театр

To determine the role of sound engineering in shaping the broadcast sound environment, it is necessary to describe its main components. Currently, there are six areas (or types) of sound engineering:

1. Musical or concert sound engineering;
2. Archival or restoration sound engineering;
3. Sound design;
4. Theatrical sound engineering;
5. Film sound engineering;
6. Television and radio sound engineering.

Each of them has its own characteristics and properties. A common requirement for all specialists engaged in any type of sound engineering is having a trained ear, good musical taste, and mastery of the full arsenal of modern technical tools (both analog and digital).

The purpose of this work is not to describe the secrets of the listed types of sound engineering—you can learn about those from specialized literature. Let us highlight only their main distinctive features.

Musical or concert sound engineering is a type of sound engineering that deals with recording phonograms of performances by soloists, ensembles, and orchestras in indoor halls and open-air venues, as well as in recording studios. It should be noted that the initial preparatory period is crucial for a concert sound engineer. They must get acquainted with the performers and understand their

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mood. Preliminary sound testing in various zones of the hall is equally important. It is well known that every concert hall has its own unique acoustics.[1]

The concert sound engineer must feel a step ahead when the music intervenes. To do this, you need to thoroughly study the structure of the band's songs, especially if you have to work with the group for a long time.

In addition to purely technical problems, the concert sound engineer also solves creative ones: they monitor the tempo, phrasing, and ensemble relationships in the sound of bands and individual performers when recording musical soundtracks. Performers, first of all, discuss with the sound engineer the quality of musical performance, instrument tuning, performance style, intonation, and character of the sound. Special attention is paid to the synchronization of the performance, the ensemble, beat consistency, etc. Sound recording should reflect the level of the artist's performance skill; it is a sound document of the era. The sound engineer is a direct participant in the musician's creative activity and therefore must penetrate into the goal of performing the written work, understanding the strengths and weaknesses of a particular artist.

Archival (restoration) sound engineering—the rapid development of technology has sharply raised the issue of the need to process archival recordings for playback on modern equipment. The year 1983 can be considered the beginning of the modern stage of sound recording archiving. At that time, at a joint technical symposium in Stockholm, directors reported on the alarming situation regarding two-inch tapes, the technical condition of the tapes, and the threat of a shortage of video recorders for this format in the future. In television centers and radio houses, over the course of several years, a multitude of broadcast films, video and audio materials from film and magnetic tapes of great historical and artistic value gradually accumulated. They were necessary in any case. It should be noted that attempts to restore archival phonological materials had been made for a long time, but, unfortunately, no one was seriously engaged in the development and production of special equipment for this. Everything was limited to equalizers and dynamic processors. Until the 1920s, the only method of sound recording was mechanical recording. The technology was very simple and stable—the material for replication was initially recorded on wax.

Before the magnetization effect was discovered, magnetic recording did not surpass all the characteristics that existed prior to its invention. With the discovery of the magnetization effect (approximately from the mid-1940s), magnetic tape almost completely replaced sound films and gramophone recordings on the radio.

The issue of restoring archival documents became acute back in the 1960s. Currently, the main focus is on the problems of transferring (duplicating) audio materials to new media. This saves archives from destruction. In addition, it is necessary to carry out preliminary restoration of magnetic phonograms, predominantly using the digital method. One of the main and important advantages of digital over analog is that in the digital domain, an audio recording can be copied a sufficient number of times with virtually no loss of quality, whereas with analog duplication, each subsequent copy becomes significantly inferior in quality to the original.[2]

[1] Н.Н Эфимова – Звук в эфире (Москва 2015г)

[2] Н.Н Эфимова – Звук в эфире (Москва 2015г)

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The main task of a creative restorer is not to suppress all noise and interference, but to compensate for technical defects and the traces of time, as well as to facilitate the audience's perception of archival sound recordings. Therefore, sound engineers and restorers bear a great responsibility for how listeners perceive the musical culture of the past.

Theatrical sound engineering is one of the oldest trends in sound engineering. As a rule, theatrical sound engineering is carried out by people who work permanently in a specific theater and are well-versed in the acoustics of their theater hall. They manage the theatrical performance, cue the music and noise required by the script in a timely manner, and from time to time record original musical soundtracks with the theater's actor-singers.

The theater sound engineer, together with the stage director, draws up the sound notation of the performance in advance and selects the necessary sound components: music and noise. Often, a specific part of the required music is written by a composer specially invited for this purpose.

Given that film sound direction—the preparation period for creating a film production—is much longer than, for example, television and radio, this creates an opportunity for more thorough work both in the selection of music and noise and in the composer's creative process. Original music is able to more precisely place all sound accents beneath the image.

Television and radio sound engineering—this type of sound engineering encompasses virtually all types of sound work. A television and radio sound engineer must record concerts in open-air and indoor venues with various acoustic characteristics, "clean up" low-quality or very noisy phonograms, create various screen savers (usually via compilation), create sound commercials and promotional trailers, etc. Since, among other things, the staff lacks a music editor, the television and radio sound engineer must perform the task of selecting all musical and noise materials for a film, program, series, or radio show.

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