How to Run a Remote Voiceover Session in Pasadena

A remote voiceover session can feel smooth when the technical pieces are settled before anyone hits record. The goal is simple: give the voice talent clear direction, capture clean audio, and keep the review process easy to follow. Whether the reader is booking a voiceover recording studio Los Angeles area session or coordinating from a home setup, the same basics apply. Plan the workflow first, then solve problems before they reach the microphone.

Set the session brief before inviting anyone

Start with the finished use of the recording. A narration for a training video needs a different pace from a short ad, an audiobook sample, or ADR performance matched to picture. Write one short paragraph that explains the audience, tone, length, and deadline. If the script has several characters or reads, label them clearly so the voice talent can prepare without guessing.

Decide what kind of direction the session needs. Some projects need a light read with quick approvals. Others need careful vocal direction, line-by-line adjustments, and several takes. The brief should say who gives notes, who makes final calls, and how changes will be shared. This avoids the common problem of three people giving conflicting instructions at once.

Choose a call platform and a file exchange method before the session. The call platform should support stable audio, screen sharing, and chat. The file exchange method could be a shared folder or a secure transfer service. Keep names consistent, such as project name, scene, character, and take number. A clear naming system saves time when the session runs long.

View the location on Google Maps

Prepare the script and mark the read

Send the script early enough for the voice talent to read it aloud a few times. Ask for questions before the session, not during the first take. Mark pronunciation, stressed words, pauses, and any unusual names. If a line has a hard break, write it the way it should sound rather than leaving it to chance.

Watch for copy that looks fine on the page but trips the mouth. Repeated consonant sounds, long numbers, and stacked phrases can slow a read. If the wording is flexible, flag those spots and agree on a cleaner version before recording. If the wording is fixed, decide whether the performer should preserve it exactly or keep the natural rhythm.

For picture work, make sure the timings are clear. A remote session works best when everyone can follow the same cue points. If the session includes ADR performance, the performer needs a clean reference, a clear start mark, and a simple way to indicate which line is being attempted.

Check the voice talent setup in advance

Ask the voice talent to check the recording space before the call. A quiet room with soft furnishings is usually easier to control than a bare room with hard walls. Close windows, silence phones, and keep pets or roommates away from the recording area. The goal is not to build a studio in a spare room, but to avoid obvious noise and echo.

Microphone technique matters more than expensive gear. The microphone should sit at a comfortable distance, with the performer speaking past it slightly rather than straight into it. This reduces harsh blasts on words with strong p and b sounds. A pop filter helps, but it does not replace sensible spacing. Keep the same distance between takes so the audio level stays consistent.

Headphones are useful for audio monitoring, but they need to suit the setup. Open-back headphones can leak sound into the microphone at higher levels. Closed-back headphones reduce that risk. If the performer hears their own voice with an unpleasant echo, the call platform may be adding delay. In that case, record locally and use the call mainly for direction.

Run a short technical check

Begin the session a few minutes early. Confirm that the voice talent can hear the director and that the director can hear a clean test read. Ask the performer to say a short neutral line at normal volume, then a few lines with emphasis. Watch the level meter for peaks and check whether the voice sounds too boomy, thin, or distant.

Set the recording level with headroom. Digital audio does not need to sit near the top of the meter. Peaks that clip are hard to repair, while a lower level can often be raised if the noise floor is clean. If the level jumps wildly, ask the performer to move closer or farther away by a small amount and repeat the test.

Decide who records. One clean option is for the voice talent to record locally on their own device, then send the files after the session. This avoids call compression and dropouts. Another option is for the studio side to record the incoming audio while the call stays open. That can work when the connection is strong, but it makes the final file depend on the call quality. For serious work, local recording is usually the safer choice.

Direct with short, specific notes

Once recording starts, keep direction calm and concrete. Instead of saying a read feels off, name the change: slower on the first half, warmer on the last line, more energy on the call to action, or less emphasis on the second noun. Short notes help the voice talent make a useful adjustment without losing the flow.

Leave a moment between takes. That pause gives the director time to listen and the performer time to reset. If a line needs several attempts, vary the instruction rather than repeating the same request. A fresh image, a clearer intention, or a change in pace can unlock a better take.

Mark approved takes during the session. A simple spoken label such as take three is good for the approved read works well. Then move on. Trying to perfect every line in one pass can drain the performance. If a line remains difficult, note it and return after the script has been recorded through.

Manage files and review the audio

After the session, ask the voice talent to export the agreed files in the format set during planning. Keep raw takes until approval is given. A polished edit may sound best, but the unedited read can help if a word needs repair later. Folder names should match the script sections so the editor can find lines quickly.

Listen with fresh ears before editing. Check for mouth clicks, breath noise, room tone changes, clipped words, and inconsistent levels. Small issues can be cleaned, but a noisy recording may need to be redone. If choosing a voiceover recording studio Los Angeles area option for a future project, ask how files are handled and what format is expected before the session begins.

Send review links or files with a clear response deadline. Ask for notes by timecode or line number, not free-floating comments. If there are multiple reviewers, collect their feedback in one place before making changes. That keeps the edit from becoming a patchwork of conflicting preferences.

Know when to bring in a local setup

Some projects benefit from a controlled room, especially when the script is long, the tone is precise, or the turnaround is tight. One local option is Spacewalk Sound. A voiceover recording studio Los Angeles session can help when a project needs a quiet space, guided capture, and a stable file handoff. Confirm details such as availability, scheduling, file formats, and session length with whichever business is chosen.

The best remote session is the one that keeps attention on the performance. Prepare the script, test the audio, record with a clear plan, and handle files with care. Those habits make the work easier for everyone and reduce the chance that a good read gets lost in technical noise.

Spacewalk Sound is located at 32 N Marengo Ave, Pasadena, CA 91101, USA, and can be reached at (310) 564-6184.