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Digi 385

Module 6 Film Sound Assignments

what were your key takeaways after reading the assigned material and why? In other words, what were you grateful to learn? And is there anything you are confused or unsure about the content?

- Location Sound Sync Introduction

-Why is the sound captured by your camera abysmal?

- the mic needs to be more directional

- the mic in the camera will probably pick up internal noise from within the camera. For example the moving electronics that make it work might be picked up by the mic.

-How can you connect your mic to the camera in the best way?

- Use an external mic and connect it to the camera mini-jack input

-How do we sync video and sound recordings?

- Using Timecode can sync multiple recording devices so they can all be synchronized in time with the video.

- Make sure everything is set to record. Use a Clapperboard or simply clap your hands where all the cameras can see and the recording devices can capture the sound.

- What series of events happen after the director calls "camera"?

- the assistant director will shout 'turnover'

- the sound recordist will start recording and say 'speed'

- camera operator will call 'mark' when the clapperboard is to be clapped.

- Technical Skills for Composing for Film

-What is a "cut" is a particular edit of the picture.

- A film with different edits

-Why do you need to have the rough sound, especially the dialog, to compose to?

- It can make composing easier because you will know exactly where is dialogue is happening without another track in the way.

- How does Temp Music complicate things?

- The director can like the temp music to much

- The temp music is not spit from the dialogue will make it difficult to compose to since the temp music is not on another track to mix.

- What is a "split track" as the author uses it?

- When dialogue or temp music is on separate tracks so they can be controlled or balanced better without them interfering with each other.

- After the visual is locked, what is the timecode that all sound tracks are sync'd to?

- Hours: Minutes: Seconds: Frames

- What is the Timecode oddity you should watch for?

- N/A

- What makes a better Sample Library?

- Better-quality samples will enhance the recordings

- Knowing how to program Dynamics and Articulations

- Why might it be advantageous to work to a click track?

- it can help with synchronization problems that can happen when the music is not on time.

- it can help with MIDI notes being more accurate in the grid

- Tempo and time-signatures will be more controlled on how it fits to the film.

- How many music cues might be in a one hour TV project?

- There can be up to 30 or more and possibly have different versions of them.

- Choosing a Shotgun Microphone

- Do shotgun microphones pick up distant sounds better than cardioid microphones, and why?

- They pick up distant sounds better because they reject sound from the sides and pick up more from the direction it is pointing at or 'on-axis'. They pick up sounds farther away better.

-Besides directionality, what other attributes do shotgun microphones need, and why?

- High Sensitivity – for recording sounds from far away and not too close.

- Low Self-Noise – is noise that will be picked up from the mic's circuitry. When trying to record sounds that are quiet the noise will be heard

-What does an interference tube actually do technically?

- it will discriminate the on-axis/off-axis sounds by moving the sounds captured to be arriving at the capsule in a different way.

-Are shotgun microphones highly directional at both higher and lower frequencies?

- A longer tube means it will reject the sounds coming from the sides better.

- A shorter tube means it will reject off-axis better at higher frequencies

-Why is the "quality of rejection" important?

- Because shotgun mics are highly directional will pick up sounds from off-axis so, it's important to know how far you are trying to record to capture the best sound possible without comb-filtering.

- Longer tubes will have better quality for picking up sounds that are far.

- Medium tubes have better quality rejection for Booming or voice pick up so, not too far from the source.

- Shorter tubes will get better higher frequencies.

• The Sound Designer in a Major Film

-What do you do first to begin a sound design project? (4 or 5 things recommended).

- find out the most of the project

- identify Genre or style or period in time

- creative influences?

- visual or graphical style trying to depict

- what type of atmosphere are the producers looking for?

- How do you use markers in DaVinci that correspond to the story board and your sound map.

- N/A

- How many tracks in a typical commercial film would you allot to atmosphere? •To Foley? •
How many for spot effects (object sounds, etc)?

- N/A

- When layering atmosphere tracks, besides location, what other characteristics must be planned for?

- Characters/ objects moving from one side to another.

- What happens if the atmosphere mix is too dynamic?

- N/A

- What makes for "bad Foley"?

- footsteps too loud or the wrong type

- movement noise might be distracting

- When doing footfalls, what should you keep in mind for a complete job?

- Shoe size

- The terrain they are walking or running on.

- When several people walking to place foley for each person is not necessary.