

First short film plan presentation:

My concept or premise is to find or write music that sounds like a college band or maybe a small ensemble because he is at a school. There will also be dialogue when he is walking up the stairs. There should be music that is fun or upbeat up until sec19 when he sits down. When he sits down the music should change or tone because he has now arrived at his destination and seems natural to change chord progression or transition to a new rhythm. The music should be quiet when he picked up the phone which is sec39. There can still be music just not interrupting the dialogue. There should be ADR because his voice has too much of the room in the recording, so I plan to re-dub it, and whoever he is talking to. The music should start to fade in causally at sec58 and fade out until the scene is over. Maybe not a lot of music perhaps just a note or 2 playing legatos that fade out. The target genre could be a jazz or a up beat electronic song.

what were your four 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?

Film Dialog and ADR notes

- Do not use room noise for recoding a voice over because the mixing will be done later like delay or reverb.
- Its important to STOP and LISTEN because if its not the way you want it you might have to restart.
- Foley sounds do not have to be that loud in the mix
- When using a Temp Track its best to start sending original music fast because the director might get use to the Temp Track.

SOS – Designer Sounds – Sound design for visual media

- Its best to find out the most possible about the project or creative vision from the client
- Its best to figure out – the Genre, the time of period it is based and the style.
 - Ask own questions about the visual
 - Graphics, atmosphere etc.
- The visual style of the piece is going to determine how much sound to produce. Sometimes having too much sound design can mask or clash the movie or too much music will make it seem like a music video.
- Start with atmosphere to get the right mood for the scene.

SOS Location Sound and Sync Intro

- To capture sound for film its best to have a separate recording set up.
- Separate mics have better pick up pattern and direction than the mic built in the camera.
- Its best to record the sound separately or better control
- Timecode- its an 'address' for syncing the frame of video to the frame of sound.

Choosing a Shotgun Mic

- Its best for rejected sound from the sides for better mic pick up directions from the front.
- Best noticed by its high sensitivity, low self-noise, and it was high directionality.
- Captures sources from a distance by reducing the sounds from the sides.
- The longer the tube the lower the frequency at which the tube is effective in reducing off-axis sound. Ex. Tube to reject sound down to 100Hz should be around 5.5 feet long.

Technical Skills for Composing-film

- 'Cut' – different edits of the picture from the start
 - 'Temp Track' -the director or editor can be attached to another song.
 - He always asked for separate tracks for each sound of movie ex. Effects, dialogue should be separate tracks and not be combined.
 - 'Think like an orchestrator'– much more real. I will buy the book he mention 'The Manual Of Practical Instrumentation by composer Charles-Marie Widor'. I am a big fan of Jerry Goldsmith so, if his orchestrator Arthur Morton mentioned it I am sure it's a good read. \$15 on amazon.
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- I am not very experienced syncing everything together using timecode.