Film Sound Reading

In *Location Sound Sync Introduction,* I learned that long takes might become less synced because different machines run on different tines. I’d never thought of this before, but it makes a lot of sense. It was cool to learn that plosives like ‘b’ and ‘p’ can also be used to sync sound and visuals if a clap didn’t happen. Remembering the order of starting a take and the signals for them was important. When the camera starts recording the cameraperson says turnover, when the sound starts recording the sound person says speed. Also being reminded that recording with cameras is not ideal for sound because the best position for the image will probably not be the best position for the sound.

In *Choosing a Shotgun Mic*, I learned a lot about the beneficial aspects of shotgun mics such as their high-directionality, high-sensitivity, and low self-noise. This helps the mics reject sounds from the side as well as being good to record from a distance. Learning about the interference tube and how it works was nice to know too. Knowing the tube allows in phase sounds but not out of phase sounds depending on where the sound enters was very interesting. Longer tubes can allow more bass frequencies due to their length. I remembered that higher frequencies have more directionality, which was also explained with a helpful diagram. Also not only prioritizing off axis rejection, but the quality of rejection is important to note too. Better quality means better rejection of more frequencies because mics don’t have perfect rejection.

*Composing for Film* talked about how cuts are different edits of the film and locked cuts are the final set-in stone version. I liked learning about the importance of split tracks and how sometimes the temp music and the sounds are panned to different sides so they can later be separated for editing. I figured demos were getting more popular lately, but having that explained in more detail was great. Needing more demos also makes it even more important to have a better sample library, which can be improved with dynamics, articulations, and slight tempo changes for a more natural sound. The BITC (Burned In Timed Code) is the timecode for the film and is a key tool for syncing sound with picture. Also finding out there are usually 30 or more music cues in 1 hour was super fun to know.

*Designing Sound* highlighted the importance of knowing what the client wants and getting on the same page creatively. This will help with the choosing, creating, and editing of sounds. The genre, time period, and style of a project are all important things to learn in pre-production. The three categories of sound, atmosphere, foley, and spot effects, all have different number of channels. Atmosphere, which has to do with the time and space, usually has 3-4 stereo channels. Foley has 5-6 mono channels and SFX have 5-6 mono and stereo channels. Foley adds a realism to actions, while SFX are the more noticeable sound effects.