

INTRODUCTION TO AUDIO FOR FILM (105)

San Francisco Film School

Instructor: Michael Wilson

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Credits: 2

Weekly Class Schedule: One 3-hour session (1 hr of lecture / 2 hrs of lab per class)

Outcomes and Objectives:

Upon completion of this course the student will:

- Demonstrate the ability to manipulate audio elements towards a final product.
- Be able to differentiate between “good, and “bad” audio from a creative and technical perspective and be a leader in creating an environment where the importance of getting “good, clean” production sound is paramount.
- Be able to perform basic sound effects editing techniques.
- Be able to perform basic dialogue editing.
- Be able to record and edit Foley, FX and use a sound library.
- Be able to design a basic motion picture soundtrack from the creative and technical sides.
- Be able to intelligently discuss with your crew what it is you wish to achieve in the soundtrack and music of your film.

Course Description:

Introduction to Audio for Film 105 is a straightforward and personal approach to learning the ins and outs of the audio production and post production pipeline and associated processes used in cinema today.

This class offers the student a general understanding of the history, technologies, and processes as well as the importance of audio as a storytelling medium. Whether or not audio is a career path the student chooses to undertake, the student will understand the production, language, problems, and ultimately, the power of sound. This class will provide the student hands on experience in planning, production and finalization of the motion picture soundtrack. The course is presented through lectures, presentations, hands on recording and editing workshops, and class participation.

Required Reading:

Yewdall, David Lewis, Practical Art of Motion Picture Sound, 4th Edition: Focal Press, 2016

Suggested Reading:

Anderton, Craig. Adobe Audition Cc: Classroom in a Book. Classroom in a Book. San Jose, California: Adobe Press, 2013.

Miles, Dean, Camera Audio Simplified: Location Audio for Camera Operators,,: Focal Press

Grading methods

The grades will be assigned as follows:

A 93% to 100%
A- 90% to 92%
B+ 87% to 89%
B 83% to 86%
B- 80% to 82%
C+ 77% to 79%

C 73% to 76%
C- 70% to 72%
D+ 67% to 69%
D 63% to 66%
D- 60% to 62%
F Less than 60%

Basis for Grading

Assignments	Value	Notes
SOUND EDIT FROM PROVIDED FOOTAGE	15%	Using the sound provided, pair audio content with video.
MONTAGE PROJECT	25%	Sound workshop for concurrent montage film
CONTINUITY	15%	Sound workshop for car chase scene assignment
FINAL (FICTION PROJECT)	25%	Workshop for concurrent fiction film
ATTENDANCE	10%	(see school policies regarding attendance)
CLASS PARTICIPATION	10%	Students must maintain an attentive and engaged presence in class—offering opinions and analysis of class material and fellow students' projects.

SCHEDULE

Week One

Lec: Class Introduction / Syllabus

Lab: / Assignment 1 introduction

Week Two

Lec: Introduction to Sound & Recording Technology / Audio Recording Grammar / Concepts

Lab: Recording equipment & strategies (part 1); Intro to Tascam and Zoom recorders; Assignment 1 critiqued

Discussion / Clips: Audio coverage and basic techniques

REQUIRED READING: Yewdall

DUE: Assignment 1 roughs

Week Three

Lec: Basic recording & audio on location—scouting & impact on production sound / final mix.

Lab: Recording equipment & strategies (part 1); Assignment 2 introduction

Discussion / Clips:

REQUIRED READING: Yewdall

DUE: Assignment 1

Week Four

Lec: The functions of sound effects, 8 major elements of sound, audio sound terms, divisions of film sound, sound design defined. Information and introduction on sound effects use, film sound terms

Lab: Demonstration of division of film sound and sound design mix down elements

Discussion / Clips: Types of sound edits

REQUIRED READING: Yewdall

DUE: Assignment 2 roughs

Week Five:

Lec: Basic recording and audio in regard to: Locations: scouting and impact on production sound & final mix. Introduction to production audio recording.

Lab: Demonstration of both quality and substandard production audio.

Discussion / Clips: Types of sound edits

REQUIRED READING: Yewdall

DUE: Assignment 2

Week Six:

Lec: Spot Audio

Lab: Demonstration of Foley mic techniques; recording techniques; Foley recording techniques; Foley Editing

REQUIRED READING: Yewdall

Week Seven:

Lec: Special Effects

Lab: Information on recording and cataloging background sound effects; demonstration of correct editing, sub mixing and panning of background sound effects.

REQUIRED READING: Yewdall

DUE: Assignment 3 roughs

Week Eight:

Lec: Critique Assignment 3

Lab: Audio in Adobe Audition

DUE: Assignment 3

REQUIRED READING: Yewdall

DUE: Assignment 3

Week Nine:

Lec: Dialogue editing- principles and practices. Information on dialog editing in film and media today.

Lab: Demonstration of dialog editing; Audition demos

REQUIRED READING: Yewdall

Week Ten:

Lec: Adobe Audition

Lab: Adobe Audition

REQUIRED READING: Yewdall

Week Eleven:

Lec: Music in film; Introduction to musical scoring for film and interactive media

Lab: Demonstration of music editing and mixing for film

REQUIRED READING: Yewdall

Week Twelve:

Lec: ADR recording and editing

Lab: Demonstration of both poor quality and good quality automated dialog replacement recording.

REQUIRED READING: Yewdall

Week Thirteen:

Lec: Mixing principles and practices

Lab: Instruction and demonstration of final mixing principles and practices new and old

REQUIRED READING: Yewdall

Week Fourteen: final project

Lec/Lab: Guidance on final project

Week Fifteen:

Final Critique

Students will need:

- 2 External Drives (1TB each)
Two drives will be used simultaneously throughout the semester. One will be your **work volume** and the other will be used as a **backup volume**. The work disk is used to save your work-in-progress files while the backup disk will contain files that are a copy for all your project files. You can also save your work on a lab computer temporarily. A “lost” file is not an excuse for a late project!

[Seagate Backup Plus Slim 1TB Portable External Hard Drive for Mac USB 3.0 (STDS1000100) is a good, reasonably-priced option (<https://goo.gl/cZRzQf>)]

- Studio/Field Headphones—these reasonably-priced headphones are excellent: <https://goo.gl/NpyZHT> and these (slightly more expensive ones are even better: <https://goo.gl/HcS1rY>
- SD cards —two or three SD cards for recording audio. Please get 16 or 32GB cards as the Tascam recorder will not read cards over 32gb. These work well: <https://goo.gl/23DE8q>