

ADVANCED AUDIO FOR FILM (305)

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 further ability to manipulate audio elements towards a final product.
- Be able to advanced sound effects editing techniques.
- Be able to perform advanced VO recording and editing.
- Be able to record and edit Foley, FX and use a sound library.
- Be able to design a dense and complicated 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:

This course is an advanced class for students to further their location, studio and post-production sound work. Building on the introductory training in Intro to Audio for Film, this course will explore the theory and practice of Advanced Audio Production. The course will include discussion of the history of audio and focus on the aesthetics of quality audio, and applying these principles to senior level production assignments.

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 73% to 76%

C- 70% to 72%

D+ 67% to 69%

D 63% to 66%

D- 60% to 62%

C+ 77% to 79%

F Less than 60%

Basis for Grading

Assignments	Value	Notes
MULTI-TRACK SOUNDSCAPE	15%	
VOICEOVER FOR RADIO COMMERCIAL	25%	
FOLEY & ADR	15%	
SOUNDTRACK FINAL (SHORT SPOT PROJECT)	25%	Workshop for concurrent short spot
ATTENDANCE	10%	Four absences will result in a failing grade
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: Review of Sound & Recording Technology / Audio Recording Grammar / Concepts

Lab: Review of equipment; In-class assignment 1 critiqued

Discussion / Clips

REQUIRED READING: Yewdall

DUE: In-class Assignment roughs

Week Three

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

Lab: Recording equipment & strategies review; Assignment 1 introduction

Discussion / Clips

REQUIRED READING: Yewdall
DUE: Assignment 1

Week Four

Lec: Review of sound effects, major elements of sound
Lab: Audio in Adobe Audition
Discussion / Clips: Types of sound edits
REQUIRED READING: Yewdall
DUE: Assignment 2 roughs

Week Five:

Lec: Advanced recording and audio in regard to: Locations: scouting and impact on production sound & final mix. Advanced production audio recording.
Lab: Audio in Adobe Audition
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: Short spot editing- principles and practices. Information on short spot today.
Lab: Audio in Adobe Audition
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>