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Producing Great Sound For Film And Video: Expert Tips From Preproduction To Final Mix



Synopsis

In Producing Great Sound for Film and Video, Fourth Edition audio guru Jay Rose revises his popular text for a new generation of filmmakers. You'll learn practical, time-saving ways to get better recordings, solve problems with existing audio, create compelling tracks, and boost your filmmaking to the next level! Here you'll find real-world advice and practical guidelines for every aspect of your soundtrack: planning and budgeting, field and studio recording, editing, sound effects and music, audio repair, processing, and mixing. Rose's combination of solid technical information and a clear, step-by-step approach has made this the go-to book for producers and film students for over a decade. New in this edition: Insights and from-the-trenches tips from top professionals Instructions for getting the best results from new DSLRs and digital recorders An all-new companion website www.GreatSound.info with downloadable diagnostics, examples, and exercises for you to try What you need to know about new regulations for wireless mics and broadcast loudness An expanded "How Do I Fix This?" section to help you solve problems quickly Whether you're an aspiring filmmaker who wants better tracks, or an experienced professional looking for a reference, Producing Great Sound for Film and Video, Fourth Edition has the information you need. Please visit the book's companion website for more information and companion files: <http://www.GreatSound.info>

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Customer Reviews

Jay Rose covers all of the technical aspects of sound for film and video. He begins this book with an explanation of the physics of sound, how digital sound differs from analog sound, and how sound is transmitted over wires in the process of creating sound to accompany visual media. In the section on planning and pre-production, the author explains the various types of sound that can be used in film and video (spoken words, music, sound effects and even silence) and how to prepare for recording, including budgeting, with hard dollar numbers suggested. The third section describes microphones and recording techniques. (The chapter on voice over, automated dialog replacement and recording sound effects must be downloaded as a PDF.) Rose next describes the post-production stage with a look at equipment, and editing voices, music and sound effects, including a number of tips on processing the sound and creating the mix. There is a final chapter where Rose presents a list of problems that one might have with audio and where to find solutions in the book. Throughout the book, the author provides links to sound files that will help the reader better understand what is being presented. The book is aimed at directors and other people who must understand the audio process as well as the technicians who actually record and process the sound. It is mostly technical in nature, so that while the author may tell the reader how to connect dissimilar pieces of equipment or how to edit dialog to cut out words so that the cuts are not noticeable, there is little mention of how to actually design the sound to make the visual presentation more effective.

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