CONTENTS

LIST OF FIGURES AND TABLES xiii
ABOUT THE AUTHOR xix
CREDITS xxi
ACKNOWLEDGMENTS xxiii

Introduction xxv

Overview xxv
The Elements of a Soundtrack xxv
Scope of Book xxvi
Using This Book xxvi
About the 2nd Edition xxvii
Online Content xxvii

Chapter 1 Foundations of Audio for Image 1

Overview 1
Perception of Sound 1
Sound 1
Hearing Versus Listening 2
Localization 2
Acoustics 4
Rhythm and Tempo 4
Noise and Silence 5
Physics of Sound 5
Sound Waves 5
Frequency 6
Amplitude 7
Timbre 9
Wavelength 9
Speed of Sound 10
Digital Audio 10
Digitizing Audio 10

Sampling Rates 10
Bit-Depths 12
Audio Compression 13

Chapter 2 Sound Design Theory 15

Overview 15
Sound Classifications 15
Chion Classifications 15
Diegetic and Non-Diegetic Sound 16
Narrative Functions 16
Guided Perception 16
Drawing the Audience into the Narrative 17
Directing the Eye 17
Establishing or Clarifying Point of View 18
Clarifying the Subtext 18
Contrasting Reality and Subjectivity 18
Extending the Field of Vision 19
Tension and Release 19
Continuity 20
Promoting Character Development 21
Theoretical Concepts Specific to Dialogue 21
Theoretical Concepts Specific to Score 22
Theoretical Concepts Specific to SFX 22
Interpreting Picture Edits 24
Overview 24
Shots 24
Framing 25
Camera Placement 25
Camera Movement 26
Movement of Objects 26
Perspective Shot (POV) 26
Insert Shots and Cutaways 27
Cuts 27
Transitions 28
Dissolves 28
Wipes 28
Fades 29
Sound Transitions 29
Scenes 29
Parallel Edit 29
Montage Sequence 30
Time-Lapse and Flashback Sequences 30
Conclusion 32

Chapter 3 Dialogue 33

Overview 33
Principal Dialogue 33
Narration 34
Group ADR and Walla 34
Developing the Script 35
Casting Voice Talent 35
Caricature 36
Recording Dialogue 36
The Recording Script 36
Directing Voice Talent 38
The ADR Studio 38
Microphones 40
Recording Set-Up 41
Cueing a Session 42
Preparing Tracks for Lip Sync 42
Lip Sync Animation 43
ADR 43
Evaluating Recorded Dialogue 45
Dialogue Editing 48
Designed Languages 48

Chapter 4 Music 53

Overview 53
Underscore 53
Source Music 54
Songs 55
Title, Montage, and End Credit Sequences 55
Workflow for Original Score 56
Rationale for Original Score 56
Temp Music 56
The Spotting Session 57
Writing Original Cues 58
The Scoring Session 58
Workflow for Production Libraries 59
Production Libraries 59
Searching a Library 60
Managing a Project 61
Developing Cues 62
Licensing Cues 62
Workflow for Copy-Protected Music 62
Overview 62
Rights Versus License 63

Synchronization, Master, and Videogram License 64
Public Domain 64
Fair Use 65
Parody 65
Music Supervision 66
Historical Trends in Animation Scoring 67
The Golden Age 67
The Television Age 69
The Animation Renaissance 69

Chapter 5 Sound Effects (SFX) 71

Overview 71
The SFX Stem 72
Temp Tracks and Spotting Sessions 72
The Sound Department 73
Sound Editors 73
Commercial SFX Libraries 73
Searching SFX Libraries 75
Developing an Original SFX Library 76
Creating an Original Library 76
Field Recorders 77
Field Microphones 78
Field Accessories 79
Suggestions for Field Recording 82
Record like an Editor 82
Objectivity 82
Area-Specific Frequency Response 82
Signal-To-Noise Ratio 82
Dynamic Range 82
File Management 83
The Sound Designer 84
Performing Design Elements 85

Chapter 6 Foley 89

Overview 89
The Foley Stage 89
Spotting Foley 91
The Foley Artist 91
Footsteps 92
Props 92
The Cloth Pass 94
Cueing a Session 94
The Foley Mixer 94

Overview 94
Recording with Preparatory Cues 97
Playlisting 98
Looping 98
Foley Editing 99

Chapter 7 The Production Path 101

Overview 101
Preproduction 102
Overview 102
Enlisting a Sound Crew 102
Developing a Soundtrack Budget 103
Project Management 103
Production Standards 104
Release Formats 107
Production 108
Overview 108
Creating Temp Tracks 108
Production Tasks for the Sound and Music Departments 109
Postproduction 109
Overview 109
Picture Lock 110
Postproduction Tasks for the Sound and Music Departments 110

Chapter 8 Sound Editing 113

Overview 113
Syncing Sound To Picture 113
Trimming and Cutting 114
Fades 116
Compositing Takes 116
Ring-Outs 116
Time-Scaling 117
Pitch Shifting 119
Vari-Speed 120
Reverse and Rewind 121
Sound Replacement 122
Noise Reduction 122
Side-Chain Gate 123
Futzing 123
Doppler 125
Looping 126
Preparing Tracks for Delivery to the Mix 126

Chapter 9 The Final Mix 127

Overview 127
The Re-Recording Mixer(s) 127
Speaker Calibration 129
Dynamic Range 131
Configuring the Session 131
Pre-Dubs 131
Creating the Stems and Printmaster 133
The Stereo Mix 136
Panning 136
Leveling 136
Signal Processing 137
Reverb 137
Equalization (EQ) 137
Peak Limiting 137
The Multi-Channel Mix 138
The Direct/Ambient Perspective 140
The "Inside the Band" Perspective 141
Mastering for Various Release Formats 142
Bouncing to Disk or Tracks 143
Encoding 143
Layback 144

Chapter 10 Case Studies 147

BIBLIOGRAPHY 181
INDEX 186