

Hilary Wyatt•Tim Amyes

Audio Post Production for Television and Film

An introduction to technology and techniques





Contents

Acknowledgements	xi
About the authors	xiii
Introduction to the third edition	xv
PART 1 AUDIO BASICS	1
Chapter 1 The evolution of audio post production	3
An overview	3
A little history: the development of technology and techniques	5
Where we are now: post production today	15
Chapter 2 Digital recording and processing	18
The digital audio process	20
Sampling rate and pulse code modulation	21
Quantizing level	21
Storing digital audio data	22
Compression	23
Buffers	23
Interconnecting between digital audio systems	24
Chapter 3 Synchronizing and controlling audio post production equipment	27
SMPTE/EBU timecode	28
Timecode and speed	31
Identification and labelling	32
Longitudinal timecode (LTC)	33
Vertical interval timecode (VITC)	35
Burnt-in timecode	37
MIDI timecode (MTC)	37
Controlling equipment through synchronization	39
Synchronization modes	39
The control of tape/film transports	42
Chapter 4 Audio transfers and file formats	43
Compression	43
Linear transfers	44

vi Contents	vi	Contents
-------------	----	----------

File transfers	47
File conversion software	53
Network systems	56
Chapter 5 Video, film and pictures	58
Film	58
Telecine	59
Video	59
Video compression	62
Film recording	65
Audio on video recorders	65
Viewing pictures in audio post production	66
Viewing images	66
Comparing film and video	67
Chapter 6 Film in audio post production	68
Film release	69
Conforming film	70
Film timecode	71
Sound on sprocketed film	73
Photographic film recording	73
Recording analogue optical soundtracks	74
Digital optical soundtracks	75
PART 2 THE POST PRODUCTION PROCESS	77
Chapter 7 Post production workflows	79
Chapter 8 Recording audio for post production	83
Aims	83
Types of microphone	83
Mono and stereo recording	85
Microphone position	86
Using multiple microphones	89
Production mixing	90
Studio and field recorders	91
Identing and logging takes	99
Studio-based recording	99
Field/location recording	101
Chapter 9 Editing picture and sound	107
An overview	107
Non-linear editing	108
System configuration	109

	Contents	vii
Video resolution		109
The editing process		111
Logging the rushes		115
Digitizing sound and picture		116
Syncing sound and picture		116
Editing audio in the timeline		118
Audio tools		119
Outputting the audio edit		122
Spotting the soundtrack		126
Handing over to the sound editors		127
Chapter 10 The digital audio workstation		128
An overview		128
Digital audio editing		128
System configuration		129
Hard drives		131
Drive configurations		132
Working with picture		135
System requirements and interconnectivity Audio editing tools		136 140
Mixing tools		141
Backing up		145
Setting up a tracklaying workspace		146
Choosing the right workstation for the job		147
Chapter 11 Preparing for the mix: editing production sound		150
Aims		150
The conform		151
Checking sync		152
Starting the dialogue edit		152
Boom or personal mic?		154
Handling twin/multiple-track material		155
Handling M/S recordings		155
Techniques for improving audio edits		155
Dialogue editing software		157
ADR spotting		157
ADR cue sheets		159
ADR spotting software		160
Attending the ADR session		160
Editing ADR		160
ADR fitting software		161
Splitting the dialogues for the mix		162
Crowd spotting		163
Attending the crowd session		164
Editing the crowd		165

Chapter 12 Preparing for the mix: sound effects editing	166
Aims	166
Types of sound effect	167
Planning the tracklay	168
Sourcing sound effects	169
Starting the edit	172
Tracklaying for the surrounds	173
Tracklaying for the subs	174
Sound effects editing techniques	175
Sound effects plug-ins	177
Samplers and synthesizers	178
Presenting the tracks for the mix	178
Chapter 13 Post sync recording	180
Recording foley	180
Recording ADR	182
Crowd recording	184
Voice-over recording	185
Voice tracks for animation	186
ISDN (Integrated Switched Digital Network)	186
Chapter 14 Preparing for the mix: music	188
Aims	188
Types of music	189
Music and copyright	190
Planning the music	192
Sourcing music	194
Chapter 15 Monitoring and the environment	204
Monitoring loudspeakers	205
Stereo and multichannel sound	206
Acoustics and reverberation	208
Background noise	208
Workstation rooms	209
The importance of listening levels	209
Visual monitoring of recording levels	212
Chapter 16 Mixing and processing equipment	216
The mixing console	216
Types of mixing console	219
Inputs	220
Control of dynamics	225
Computerization of mixing operations	230

	Contents ix
Chapter 17 The mix	233
Operation of the controller	234
Console automation	234
The virtual mix	235
Cue sheets	236
Mixing using DAWs	236
Mixing in surround	239
Compatible mixes for television	243
Layback	244
Music and Effects mixes	245
Delivery requirements	246
Chapter 18 The transmission and reproduction of audio post	
production material	247
The cinema chain	248
Digital television	249
Television transmission	249
Television chain - transmission	250
Metadata	252
Video on the web	252
Domestic video formats	253
Glossary	255
Index	277