

Digital Audio V - Audio 220  
Spring 2013

**Instructor:** Steve Gamberoni

**Office Hours:** By appointment

**Office:** Building 15, rm. 220

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**Course objectives and content:** This class will explore the sound for picture industry. Topics will include: an overview and history of the industry, sound effects editing, dialogue recording and editing, field recording, synchronization and other post-production topics. Instruction will consist of demonstrations, screenings, discussions, lectures, and hands-on projects. At the completion of this course, students will have learned the basic skills necessary to create sound design for video.

**Prerequisite:** Must have successfully completed Audio 219.

**Schedule:** For students enrolled in the A section, classes will be held from 10:30 a.m. - 11:20 daily with a mandatory lab on Tuesday from 12:30-1:20. For students enrolled in the B section, classes will be held from 11:30 a.m. to 12:20 daily with a mandatory lab on Thursday from 12:30-1:20. All classes and labs will be held in the MIDI lab (building 15/rm. 115).

**Grading:** Midterm 25%, Final 30%, Quizzes 10%, Assignments: 10%, Projects: 25%

**Attendance Policy:** As with any class, showing up prepared and on time is crucial to success. Attendance will be taken at each class/lab. **Anyone with 4 unexcused absences will have their grade lowered one letter; more than 9 unexcused absences will result in failure.** (Please see attendance policy below). **Note: No make-ups for unexcused absences!**

**Textbooks/Required Materials:** *Pro Tools for Video, Film, and Multimedia 2nd Edition* by Ashley Shepherd. 10 CD-R's to burn mixes to and a notebook (to take notes - of course). Additional materials, due dates, and class info will be available on the online syllabus for this course.

The instructor reserves the right to change this syllabus due to extenuating circumstances or by mutual agreement between the instructor and the students.

## Schedule

Class	Subject	Objectives	Reading Assign's / Projects/ Tests (exact dates will be given in class)
Week 1	<ul style="list-style-type: none"> <li>•Introduction/ History of the Sound for Picture Industry</li> <li>•Digital Multimedia Formats</li> </ul>	<p>Introduction of subject material. Class objectives and expectations for the term explained.</p> <p>Overview of the history and evolution of the sound for picture industry. Explain different types of film and digital multi media formats used in the industry. Examine the workflow involved in a film project, and the major components of a film sound track.</p>	<p>Screening: Short featurette on "Sound for Picture" (THX / James Earl Jones)</p> <p>READING: "Location Sound" - pages 1-30, Text chaps 1 - 2.</p>
Week 2/3	<ul style="list-style-type: none"> <li>•Field Recording/ Location Sound</li> </ul>	<p>Examine the components of the audio recording chain used on film shoots. Overview of the mic types, mixers and other gear used for location sound. Students will begin field recording sound effects and ambience for their sound design project.</p>	<p>Screening: Short Sound-for-Picture Featurette from ...TBA</p> <p>READING: "Location Sound" - pages 30-End, Text Chap. 3.</p>
Week 3/4	<ul style="list-style-type: none"> <li>•SMPTE &amp; Synch</li> </ul>	<p>Overview and review of SMPTE Time code and synchronization. Examine synch issues in film productions. Examine the MMC protocol and it's application in post-production environments. Students demonstrate how to synch workstations together with time code.</p>	<p>READING: Text chap. 4.</p>
Week 4/5	<ul style="list-style-type: none"> <li>•Getting Started with Pro Tools and Video.</li> </ul>	<p>Overview of TV and analog/digital video technology. Compare contrast linear vs. non-linear video. Understand work flows involving video editing systems and Pro Tools. Students work with OMF files in a Pro Tools session.</p>	<p>READING: Text chap. 5 pp. 89 - 112.</p>
Week 5/6	<ul style="list-style-type: none"> <li>•Sound Effects Creation</li> </ul>	<p>Examine the roles of sound editors, sound designers and Foley artists. Examine different techniques for recording and editing sound effects. Students work on creating a personalized sound effects library.</p>	<p>Screening: Short Sound-for-Picture Featurette from ...TBA</p> <p>READING: Text chap. 5 pp. 122 - 130.</p>
Week 7/8	<ul style="list-style-type: none"> <li>•Dialogue/ ADR recording and editing</li> </ul>	<p>Examine the roles of the ADR supervisor/ mixer and recordist. Students set up a looping session in Pro Tools and clean up dialogue using noise reduction software.</p>	<p>Screening: Short Sound-for-Picture Featurette from ...TBA.</p> <p>READING: Text chap. 5 pp. 112 - 122.</p>

<b>Class</b>	<b>Subjects Covered</b>	<b>Objectives</b>	<b>Reading Assign's / Projects/ Tests</b>
Week 9	<ul style="list-style-type: none"> <li>•Mixing to Picture</li> <li>•Surround Mixing</li> </ul>	Examine the role of the re-recording mixer and techniques used in mixing sound tracks for film and multi media. Examine surround sound set ups and mixing techniques. Students start mixing their sound design projects.	READING: Text chap. 8.
Week 10	<ul style="list-style-type: none"> <li>•Audio Layback</li> <li>•Delivery of Master Recordings</li> </ul>	Examine the different delivery formats and Dolby encoding technologies used during the final mix. Students set up a synchronized audio layback.	READING: Text chap. 9.
Week 11	•Reviews for Finals	Students finish mixing sound design projects and assess each other's work. Review for final exams.	Screening: Short Sound-for-Picture Featurette from ...TBA
Week 12	<b>Finals</b>		<b>Take finals.</b>

### **Project Summary**

**Project 1:** Field Recording/ SFX Creation. (10%)

**Project 2:** Sound design for a film piece. (15%)

## Plagiarism and Cheating Policies

**Cheating:** Any dishonesty or deception fulfilling an academic requirement such as:

1. Use and/or possession of unauthorized material; or technology during an examination.
2. Obtaining assistance with or answers to examination questions from another person with or without that person's knowledge.
3. Furnishing assistance with or answers to examination questions for another person.
4. Possessing, using, distributing, or selling unauthorized copies of examinations or computer programs.

**Plagiarism:**

1. Submitting another's published or unpublished work, in whole or in part or through paraphrase as one's own without fully and properly crediting the author through footnotes, citations or bibliographical reference.
2. Submitting as one's own original work, material obtained from an individual, agency or website without reference to the original document as the source of the material.
3. Submitting as one's own original work, material that has been produced through unacknowledged collaboration with others without the written release from the collaborators.

**Consequences:**

1. First offenders will receive a failing grade on the affected test, or assignment. Documentation regarding this offense will be placed in the student's file.
2. Second offenses may result in the student being dismissed from the course.
3. Subsequent offenses may result in the student being suspended or dismissed from the school.

## Attendance Policy

\*An excused absence is defined as those that are pre-approved by the instructor, that is when the instructor is informed of the absence prior to the class, or in cases such as a family emergency, serious illness documented by a doctor, or other similar reason. Absences not meeting these criteria are considered unexcused.

\*If you wish to have your absence excused, please present supporting documentation and/or a brief statement addressed to the instructor. Once the instructor has made a determination you will be given a response.

\*If a student has an unexcused absence on the day of a test or when an assignment or project is due, the student will receive a 0 grade for that particular assessment.

\*If a student shows up five minutes or more after the class starts, the student will be considered late; after 20 minutes - absent. Showing up late two times will count as one unexcused absence.