# Audio in post

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Sydney Video Makers 12 / 6 / 2013

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The processes of enhancing the audio track of your video production

**COOKING with SOUND**

This presentation is NOT going to show you how to use your NLE software.  That is something you will need to learn away from here.

Usually each process is needs driven.

Check your user manual or Youtube for the actual processes.

PLAN
PLAN
PLAN
your audio track
…..BEFORE THE SHOOT

If you plan what you want  your
audio to  sound like,  you can capture
most of the sounds and dialogue live
at the shoot

YOU are the chef, this is your recipe

Two Problems
1) Video long shots and close-ups
2) Sound…..whatever

A great video captures vision from multiple viewpoints.

A great sound production captures all audio components simultaneously.

A great edit mixes your vision and sound, together with    POST  SOUND

# AUDIO for your PRODUCTION

*Ingredients:*

Dialogue or Instrumental from main players.

Background sounds; crowd noises, traffic/vehicle sounds, atmospheric - rain, wind, thunder.

Music bed – the music track throughout.

Incidental music and dialogue – street performers, radio.

Narration - make audio notes on your camera out of shot. Do not use this audio in your production.

Foley – footsteps, hits, falls, jumps, anything

# COLLECT your INGREDIENTS

Try NOT to rely on the audio you capture from your  built in microphone as your primary source.

Carry an extra sound recorder. ALWAYS. ..Even your phone

I take my Zoom recorder, plus an extra older camera (with external microphones)

Get your microphones  CLOSE to the main players.

# SOUNDS and MUSIC

Music and dialogue will usually be performed in a suitable venue.

You should have permission BEFORE the performance.

GET  your microphones CLOSE to the TALENT but in a discrete position.

If the concert is going through a sound desk, see if you can get a split. The concert sound will be mixed for the live performance, not your video.

# COLLECT your INGREDIENTS

Use your camera's mic to record background.

DO NOT try to narrate the story from behind the camera. You will lose important background sounds or music.

Record other people's comments, get close to them. You might not use much of their face but you can use all of their voice.

If you want to ask a guide a question, listen to other people first. Try to get your companion to ask a question. You can always replace their question with the one he answered.

# COLLECT your INGREDIENTS

Music bed.

Choosing a suitable background music bed is very important.

You might use Cinescore, or Royalty Free material.

If you use commercial music CD's, youtube, etc. It is most likely you will infringe copyright.

If you have a street performer, get permission to use it. As long as you are not selling the production, you have creative commons rights

# NARRATION

This is the part where you will get close to your final edit

You will ASSEMBLE your video,

DESIGN the Sound

Tag any sounds that need processing

Identify extra sounds needed – foley?

***Write a narrative script***

# ASSEMBLE YOUR VIDEO

OK, so now you have all of the video captured, assemble your production.

For a music video or something linear, this means synchronising all of your camera 'takes' from a multi-camera session and putting all of your sound channels onto the timeline **exactly** where they should be.

For a drama or doco, this means putting together the storyline.

Get this as close as possible to what you want  for the final cut.

There will still be room to review and re-edit later, but at this point you should have all acts in their correct sequence

# DESIGN the SOUND

You will have a good idea at this point
what the audio track will contain
,,,,,,,the 'ingredients'

Identify and isolate each sound track
Now for the taste
WHAT SOUNDS GO WHERE!!

# POST PRODUCTION SOUND

I call 'post production sound'

"Any sound that should  be there - BUT needs to be helped along"

Original music, lyrics, dialogue atmosphere,  crowd, traffic /brakes, tyre squeal, planned narrative

Use mixing and audio processing to assist

# POST PRODUCTION **SOUND**

REMOVE  what should not be there

I've used up to 8 cameras, with their own microphones. Most of the camera sound was unusable  - except for audience reaction.

Identify wasted sound tracks , MUTE

Look for unwanted interrup5tions    Use the envelope tool and automation.

Consider what cross fades you want to apply, rather than abrupt transitions. Try bringing the next sound in BEFORE you bring in the vision

# POST PRODUCTION SOUND

Removing unwanted sound

Use your sound editor / audio track to reduce or fade unwanted audio

Remove hum / buzz – filters, replace the offending audio with music or effects

**EQUALIZER, DISTORTION, NOISE GATE, VOLUME.**

# POST PRODUCTION SOUND

Check which plug-ins have automation

TRY changing the ORDER

Eg. EQUALISE before VOLUME

You might get more or less headroom if you swap them around

EXPLORE your Plug-in settings. The default might not be enough, or might give too much

Download extra plugins

# POST PRODUCTION SOUND

FIRST  Measure your ingredients

Adjust audio envelopes levels for original music, lyrics, dialogue,  atmosphere,  crowd etc.


Ideally you will have multiple tracks , each will be one instrument, vocal, surround track, tree people, rain, hail, wind.

Use your dynamic mixer and give a certain "weight" to each sound.

# POST PRODUCTION SOUND

SECOND  Prepare each ingredient

Apply sound effects (FX) to the sound you will keep

Equalisation

Click removal

Reverb

Compression

EXPLORE YOUR PLUG-INS

# POST PRODUCTION SOUND

## SEASON THE DISH

NOW is the time to RECORD a narrative track, ADR (dialogue), music bed or cinescore.

Identify authentic foley sounds from unused scenes.

ANYTHING that is missing????

Fade down your background before you bring up the narration.

# POST PRODUCTION SOUND

ADR

Automatic Dialogue Replacement

Additional Dialogue Recording.

You will often have someone's voice that is muffled, poorly spoken or mispronounced, interrupted by external sounds etc.

You can replace this dialogue.

You can disguise the ADR by cutaway, over the shoulder views.

Check youtube for methods.

# POST PRODUCTION SOUND

PREPARE the NARRATION / ADR /FOLEY

This works like a karaoke

I create a separate video track that holds my Narration text, and one for the ADR. (more later). I identify places for sound effects / foley

Identify coherent segments on your timeline, and create an ID text

Highlight the required voiceover at the right time.

# POST PRODUCTION SOUND

### RECORD the NARRATION / ADR

You will be watching the screen and recording in your closet to another device.

Loop the replay of each segment and Record your ID points and Narration / ADR.

If you are using a notebook for your NLE, use this for the replay device, otherwise render a preliminary edit to DVD etc.

Professional studios can use the NLE to directly record multiple audio tracks or takes.

# POST PRODUCTION SOUND

Return to the edit suite and drop the new sound bites onto the timeline and synchronise them.

If you did 3 takes of each narration or ADR , you can either use a take manager, or more simply a separate sound track for each. Do not be concerned by how many tracks you will use.

# POST PRODUCTION SOUND

## PLATE UP

Careful balance of all of your audio tracks.

Do not be too heavy handed with effects.

The audience should barely be aware of additional sounds.

# POST PRODUCTION SOUND

Which sound editor?

Try to keep your vision and sound together, which means try to do as much as possible within your NLE.

IDENTIFY and NAME each track

EXPLORE the audio plug-ins available.

EXPLORE Audio Track FX

EXPLORE the Presets

Check that you do not have default FX active

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BON APETIT