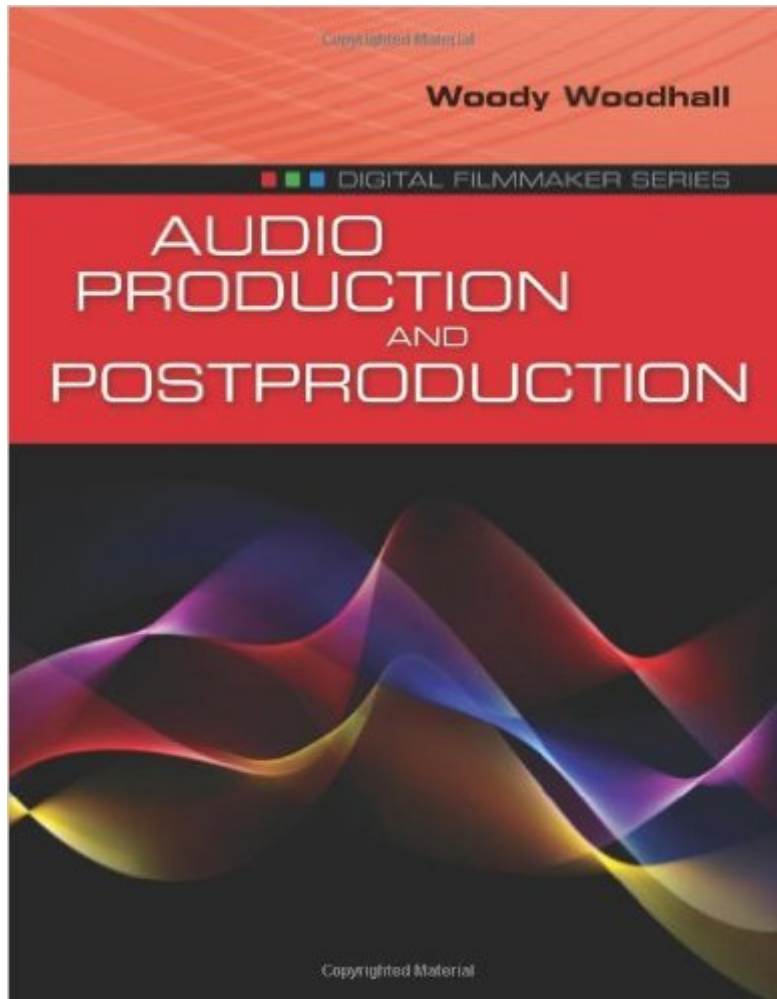


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Audio Production And Postproduction (Digital Filmmaker)



Synopsis

This introductory, comprehensive text of audio practices is for both production and post-production sound. It emphasizes the importance of recording the sound properly on the set and also explains the post-production audio process as a creative collaboration that enhances the story and is not merely a fix for various audio problems. This book guides readers through a series of exercises to better understand the relationships between the gear and practices required for optimal recordings and mixes. Rather than merely explain the concepts of sound wave propagation, the electronics of how sound is recorded, or the acoustics of sound reverberation in spaces, these exercises are designed to demonstrate and reinforce these crucial ideas. This systematic approach from simple recording through sound editing and mixing gives aspiring sound technicians valuable hands/ears-on experience so they can achieve the same professional quality as those working in the industry!

Book Information

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Customer Reviews

A movie can look great, but it'll be shoddy if the audio is shoddy. "Audio Production & Postproduction" is a guide to capturing the sound of films to the most excellent extent possible and how production can make or break a film's audio. With advice on tools to use in audio production, things to do while shooting, dialogue editing and voice overs, and much more, Woody Woodhall compiles a can't miss resource for any film maker who wants the best audio production possible.

"Audio Production & Postproduction" comes with a CD with many useful resources, proving to be a choice pick for any film maker.

This is a smartly-written, uniquely accessible account of the quirky world of audio acquisition and production for film and video. A well-healed veteran of the film audio discipline, Woody Woodhall manages not only to diligently cover the nuts and bolts of producing and posting audio for film, but he goes well beyond, providing valuable insight to prevent the would-be audio technician from costly mistakes and oversights. That said, he keeps things simple and straightforward enough to digest and move on to the more important step of practicing the techniques described. As with any production-related book, 'Audio Production and Post-Production' covers the tools and techniques required to produce a quality film soundtrack. Unlike other books, it discusses the intangibles that might trip up the uninitiated. Rather than immediately delving into the technical elements, the author covers the equally essential aspects of planning, crew dynamics and resource management (to name a few.) He does all of this while maintaining an objective-oriented approach, taking the time and space to ensure the reader understands how it all relates to the goal of a quality audio project (and indeed to the film itself) to ultimately tell the story. What's remarkable about this comprehensive perspective is the simple yet universal manner in which it is eloquently written. For example, rather than getting mired down in a technical overview of the most-expensive, cutting-edge piece of editing software available (likely to be obsolete upon first reading), the author relates editing principles to Final Cut Express, assuming that, even without an operator's manual, the reader can easily relate the techniques to their chosen platform. It's an example of the concise, methodical approach employed throughout the book where no page or line feels wasted (nor any of the reader's time, regardless of experience.) Simply put (while acknowledging it's too late for that), if it's not in here you probably don't need it- a thorough, enjoyable read.

There is an old saying that a picture is worth a thousand words. I don't know of a similar saying for sound, but there should be one. Sound can do amazing things in conjunction with the visual aspect of a movie, from the old creaking door of a horror film to the excitement building music of Jaws. This book talks about both the science and the art of adding sound to video. It covers the specialized equipment that is available along with the newer software oriented digital sound packages to run on a computer. Beyond just talking about sound, the book also includes a CD with sounds to show what effect microphone placement or the wall treatment of a room produces, various ambiences, and some additional utility files. The book is specifically aimed at the novice, but also includes occasional

tips that the professional will also find useful.

Easy to understand, easy to learn., March 20, 2012 This book is written by a pro, yet he makes it easy for the non-pro to get it, to learn the best way to get the technically correct tracks as well as a rich sound recording. Mr. Woodhall's information and advice applies to all levels of audio work. I learned a lot and highly recommend this paperback to anyone wanting to do right both in the first stages of recording and on through the final stages of post production of multi-track delivery for various media.

The biggest telltale clue that a digital filmmaker is a rank amateur is the poor quality of the soundtrack. Fix that!

Exactly what I needed!

EXACT

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