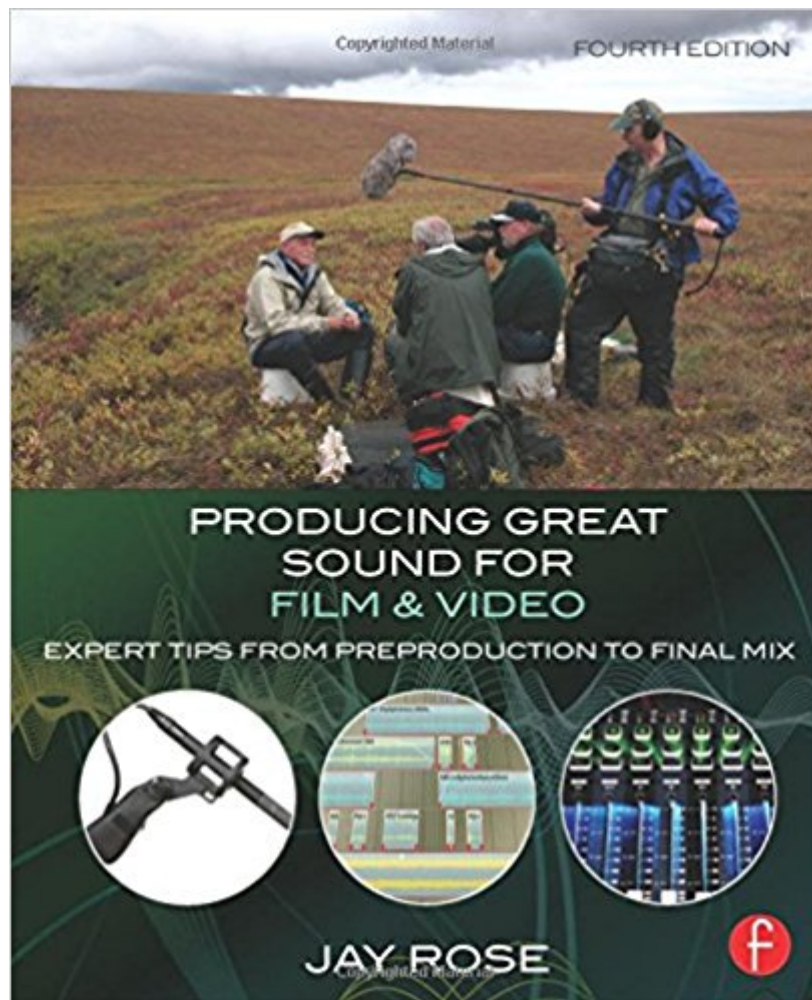


The book was found

Producing Great Sound For Film And Video: Expert Tips From Preproduction To Final Mix



Synopsis

In *Producing Great Sound for Film and Video, Fourth Edition* audio guru Jay Rose revises his popular text for a new generation of filmmakers. You'll learn practical, time-saving ways to get better recordings, solve problems with existing audio, create compelling tracks, and boost your filmmaking to the next level! Here you'll find real-world advice and practical guidelines for every aspect of your soundtrack: planning and budgeting, field and studio recording, editing, sound effects and music, audio repair, processing, and mixing. Rose's combination of solid technical information and a clear, step-by-step approach has made this the go-to book for producers and film students for over a decade. New in this edition: Insights and from-the-trenches tips from top professionals Instructions for getting the best results from new DSLRs and digital recorders An all-new companion website www.GreatSound.info with downloadable diagnostics, examples, and exercises for you to try What you need to know about new regulations for wireless mics and broadcast loudness An expanded "How Do I Fix This?" section to help you solve problems quickly Whether you're an aspiring filmmaker who wants better tracks, or an experienced professional looking for a reference, *Producing Great Sound for Film and Video, Fourth Edition* has the information you need. Please visit the book's companion website for more information and companion files: <http://www.GreatSound.info>

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Customer Reviews

"This is the definitive book. It should be mandatory reading for anyone who is seriously considering

a career making movies." - Jeff Wexler, CAS (Mixer for Mission Impossible III, Fight Club, Independence Day, The Last Samurai, Jerry Maguire) "Jay Rose is one of the leaders in spreading the gospel of using sound creatively. He presents cutting-edge ideas about the collaboration of sound and image, and also covers the basics—all in an easy to read, easy to understand style." - Randy Thom, CAS (Director of Sound Design at Skywalker Sound; Oscar winner for The Right Stuff and The Incredibles) "Folks, this book is a treasure chest. Don't call Producing Great Sound for Film and Video by Jay Rose an audio primer or even a reference source, it's much more—it's like taking a class taught by a caring, affable, pro. The writer's intimate and accessible style is what makes this book a great value for anyone interested in audio. Whether you're just starting in the field of digital audio/video production, or are a seasoned pro, you'll find information in this book that will improve your end product." - John Hartney, Creative Cow.com "A truly great book—I really enjoyed the read. This book is an ABSOLUTE MUST if you will be shooting on a budget and doing sound yourself. You'll learn what mics to use in the field, how to fix an echo, how to deal with line noise, cheap fixes for potentially expensive problems--and that's just the beginning—this book will teach you tips and tricks that will make your head spin. This book can literally save you THOUSANDS in post production." - Biagio Messina, AccessDV "Most folks who write about doing sound for moving pictures, on film or on video, focus on the sexy stuff--mostly writing music, sometimes doing foley, often talking technical. Jay Rose doesn't mess around. He digs right into the hardcore side of audio for moving pictures -- recording and editing dialog, sound effects, and music. He debunks common myths, shows the reader how to make do in limited-budget, time-constrained situations, and puts it all in context on a technical level. Producing Great Sound for Film and Video is an invaluable collection of step-by-step how-to information combined with the technical reasons things do or don't work. It's essential reading for anyone serious about making a living doing moving pictures." - Dominic Milano, Digital Video Magazine "Crammed full of practical advice on recording, editing, and mixing audio for your production, including many of the technical basics." - Trish Meyer, Cybmotion "Having read through this book I am now beginning to appreciate the depth of information that Jay Rose has put into this work. He combines tricky scientific and technical details with a writing style that makes the book an easy and interesting read - which makes it more than suitable both as a 'must have' for anyone wanting to make a career in sound and a 'should read' for anyone already involved in production at any level."

- Wendy Laybourn FBKS, Network Nine

I'm thrilled with how this edition came out. I had to cover the new technologies and workflows, while

including older equipment and software that's still being used. And I rewrote a lot of the technical explanations to make them even easier to understand, while still keeping them comprehensive and accurate. ã ã It's a lot of material: the fourth edition has 20% more pages than the third one... and that's not counting one whole chapter we moved to the web, to keep costs down.ã ã After a long and happy career creating tracks for just about every medium, winning a few friends and gaining some recognition for my work, I've got the chance to teach the entire sound process in ways that'll be useful to every filmmaker -- beginner and experienced pro alike.

I pick up this book every now and then, it's a great read. He's got a good writing style, lots of practical tips. It really expanded my knowledge of audio. Would highly recommend it.

Read it carefully from cover to cove, do the exercises and you can learn how to greatly improve you recorded sound for film production. I have read it twice and referred to several sections. I made a great choice with this book.

Stunningly clear exposition of a complete sound achievement process

Fantastic book, well written, very informative. Great for anyone interested in audio.

Da bomb.Thorough and thoughtful.

This book answered a lot of questions I had about creating quality production sound.

We'll worth the price

Jay Rose covers all of the technical aspects of sound for film and video. He begins this book with an explanation of the physics of sound, how digital sound differs from analog sound, and how sound is transmitted over wires in the process of creating sound to accompany visual media. In the section on planning and pre-production, the author explains the various types of sound that can be used in film and video (spoken words, music, sound effects and even silence) and how to prepare for recording, including budgeting, with hard dollar numbers suggested. The third section describes microphones and recording techniques. (The chapter on voice over, automated dialog replacement and recording sound effects must be downloaded as a PDF.) Rose next describes the

post-production stage with a look at equipment, and editing voices, music and sound effects, including a number of tips on processing the sound and creating the mix. There is a final chapter where Rose presents a list of problems that one might have with audio and where to find solutions in the book. Throughout the book, the author provides links to sound files that will help the reader better understand what is being presented. The book is aimed at directors and other people who must understand the audio process as well as the technicians who actually record and process the sound. It is mostly technical in nature, so that while the author may tell the reader how to connect dissimilar pieces of equipment or how to edit dialog to cut out words so that the cuts are not noticeable, there is little mention of how to actually design the sound to make the visual presentation more effective. For example, while Rose tells you how to use a music library to retrieve sound, he doesn't tell the reader what music will be most effective in enhancing a story. There are of course many books that explain how to create a story or write dialog, but far fewer that tell what to look for in a piece of music that will tell the story. At the same time, much of the instruction is generic, given the huge amount of recording equipment and processing software that exists. On the other hand, this book, in conjunction with the manuals that come with equipment and software, should enable one to get more out of that equipment and software than one would otherwise get. The book is quite comprehensive in what it deals with, but that may overwhelm the single, do-it-all, lone wolf practitioner. However, although I count myself in that class, and felt that even though there was information that I might never use, there was also information dealing with a problem or an opportunity I might encounter that could most easily be dealt with by referring to this book. If you are serious about upping your audio skills to support your visual presentation beyond using an on-camera microphone and the audio controls in, say, Adobe Premiere Elements, this book will be useful. Note: The publisher provided me with a review copy of this book at no charge.

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