

Workshop Companion Guide

Episode IX: Get Your Sound

What we cover in this episode

In this penultimate episode of Nextwave Online, Sound Designer and friend of SWIFF Scott Collins will go through some important dos and don'ts when it comes to putting sound in your film, as well as some best practice tips for getting your film sounding top notch! We'll cover the four building blocks of sound in film, plus how to record sound on set. We discuss the affect of music on the story and learn how to layer sounds in the edit! Plus, we watch spooky short film "In the House" by Connor Dillon.

- **The four building blocks of sound**
 - Dialogue, music, atmosphere and sound effects
- **Sound on set**
 - Different microphones available and the types of environments they are suitable for recording sound in
 - Environmental factors to look out for when recording sound, and remembering to bring headphones when recording sound
 - Keeping an eye on your audio levels
 - Tips on recording a lot of dialogue (like a narration) and the best places to record
- **Making music**
 - Experimenting with music, and how different styles of music can drastically change the tone of your film
- **Layering your sound**
 - Tips on how to add your sound in post
 - How to layer your sounds in the editing suite and what each sound corresponds to
 - The psychology of sound and how we subconsciously respond to certain types of sound

Did you know!
Another term for literal and non-literal sound is diegetic and non-diegetic sound!

Discussion leaders

Topics for individual and group discussion:

- **The four building blocks of sound:** Apart from dialogue, which of the four building blocks of sound do you think is most important in telling a story effectively?
- **Sound on set:** Can you think of any other examples of things that might muddle your sound recording when trying to record outside?
- **Making music:** Music is one of the easiest ways to get a reaction from your audience in your film, but sometimes having too much music or inappropriate music can detract from your message. What kind of approach do you think you'd take?
- **Layering your sound:** Out of the layering examples shown in the sample clip in the video, which version did you find most effective?

Activities

- Start polishing off your film!
- Rewatch the short clip from "Layering Your Sound" and try to name the changes made between them. The clip starts at 13 minutes, 0 seconds.
- Think of a real world location (for example, we've filled out sounds from the beach) and try to name in each category that you would hear there. To make it easier, we've included some examples of places you can use! Find them on the Activity Sheet.

Workshop Activity Worksheet

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Activity 1: Rewatch the short clips from 'Layering Your Sound' and try to name the changes that were made between them. (hint: it's more than the music!) The clip starts at 13 minutes, 0 seconds.



Activity 2: Think of a real world location (for example, we've filled out sounds from the beach) and try to name a sound in each category that you would hear there. Some suggestions are: the airport, or a library.

Dialogue (e.g 'where's the sunscreen?'):

Atmosphere (e.g waves and seagulls):

Music (e.g happy ukulele music):

Sound Effects (e.g footsteps on sand, kicking a soccer ball):

Free Sound Resources

How to mix sound:

<https://www.wikihow.com/Mix-Sound-on-a-Small-Budget-Film>

Royalty free music:

<https://freemusicarchive.org/>

<https://www.bensound.com/>

<https://mixkit.co/free-stock-music/>

Creative Commons: <http://creativecommons.org.au/Wiki>

Commons Archives: http://commons.wikimedia.org/wiki/Main_Page

Free Sound Effects:

www.freesound.org

www.soundbible.com

Copyright Information

1. What is copyright?

Copyright is the ownership of intellectual property (i.e: music, books and films) and the exclusive right to reproduce, publish, adapt or perform works. This means if you create a short film, nobody else may profit from or use your film without your permission.

2. How does it work?

Copyright covers the 'expression' of ideas, and is held as soon as an idea becomes a material work (i.e: a book or a song).

3. Basic aspects of copyright law

Copyright can last up to 70 years depending on type of work, which is why archival material can be adapted (such as classical music compositions).

4. Exceptions for users

There are exceptions for use of copyrighted material known as fair use, which can cover research and study, criticism and review, news reporting or parody and satire.

5. Getting copyright permissions

- Permission to copy someone's material may be expressed or implied. Check the material thoroughly for a terms of use statement. If in doubt, contact the copyright owner.
- When contacting the copyright owner seeking permission, be clear to how and why you wish to use their material.
- Don't leave seeking permission until the last minute. It may take some time.
- Keep a record of the permission, preferably in writing.
- Indicate permission on the copied material (like a watermark).
- Remember to acknowledge the owner of the material used!