

GETTING THE MOST FROM YOUR SOUND DESIGN

7
50



factory



29th January 2014, at Framestore Cinema

SOUND DESIGN: PAST, PRESENT & FUTURE

7
50

What Is A Sound Designer?

“An individual ultimately responsible for all aspects of a film’s audio track, from the dialogue sound effects recording to the re-recording (mix) of the final track.”

Francis Ford Coppola
1972

Sound Design Components

Recording Dialogue

- Location or film studio sound recordist



Sound Design Components

Recording Dialogue

- Sound Studio



Sound Effects

- Film sound recordist – location live effects & atmos



Sound Design Components

Sound Effects

- Library sound effects, Studio or Third Party



Generated & Composed Sound Effects

- Foley – Shooting live effects in studio



Generated & Composed Sound Effects

- Electronically generated synthetic sound effects



Sound Design Components

Music Editing & Manipulation



Sound Design Components

Final Mix



THE HISTORY OF SOUND DESIGN

Luigi Russolo



30th April 1883 – 4th February 1947

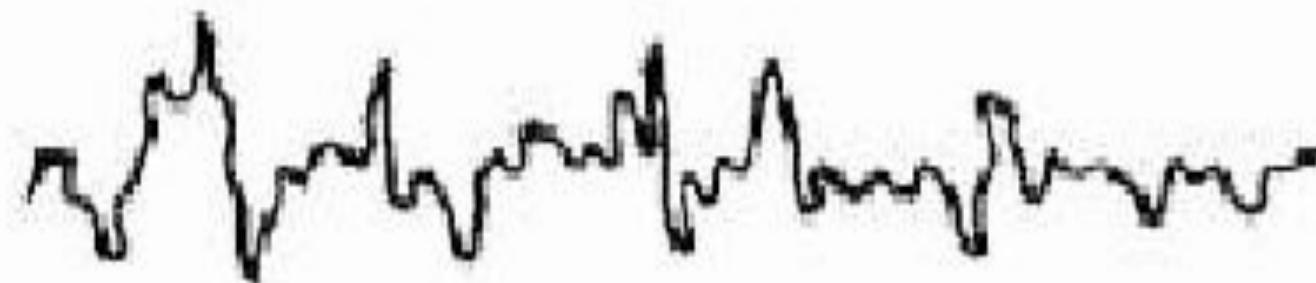
'Art of Noises' Manifesto



Noise Sound



A. Musical Sound

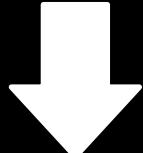


B. Noise

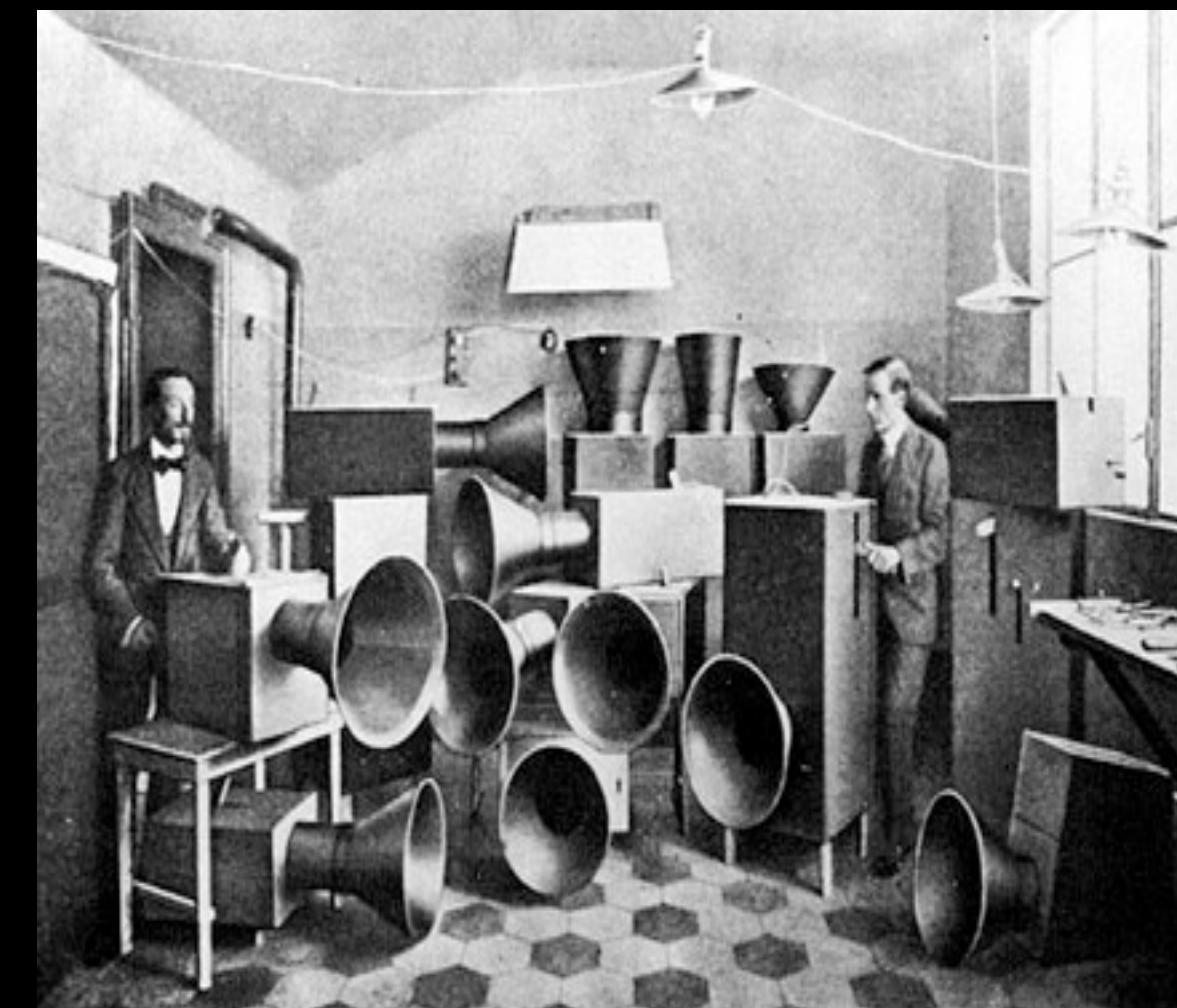
Russolo: Extract from his Manifesto

“Musical sound is too limited in its qualitative variety of tones. The most complex orchestras boil down to four or five types of instrument, varying in timbre: instruments played by bow or plucking, by blowing into metal or wood, and by percussion. And so modern music goes round in this small circle, struggling in vain to create new ranges of tones.”

Russolo



Russolo & Chums



Russolo with his assistant

POST WAR SOUND DESIGN

The Forbidden Planet

Cybernetics: Or, Control and Communication in the animal and the Machine
(1948) Norbert Wiener

Louis Barron constructed the electrical circuits which he used to generate the “Bleeps, burps, whirs, whines, throbs, hums and screeches.”

Most of the sounds were generated using a circuit called a ring modulator.

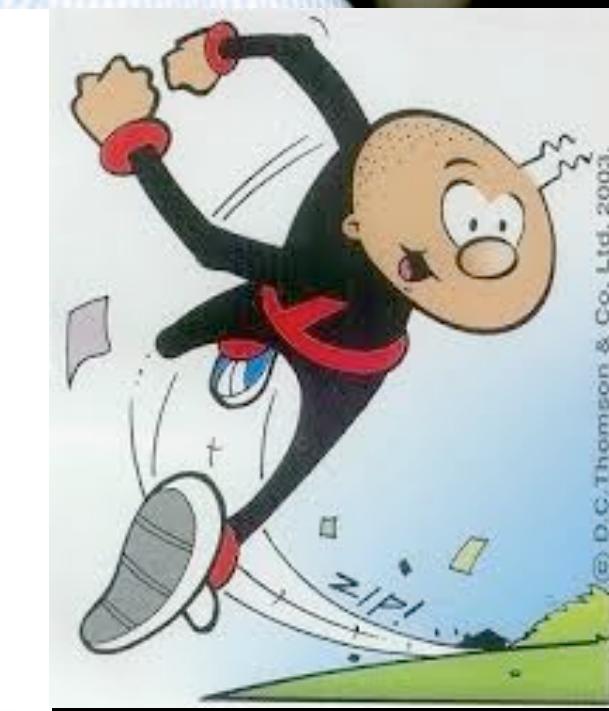


The Birds – Alfred Hitchcock

Composed by an *interplay* of natural sounds and electronically synthesised bird noises.



The Future



Interesting Links

<http://www.themacula.com>

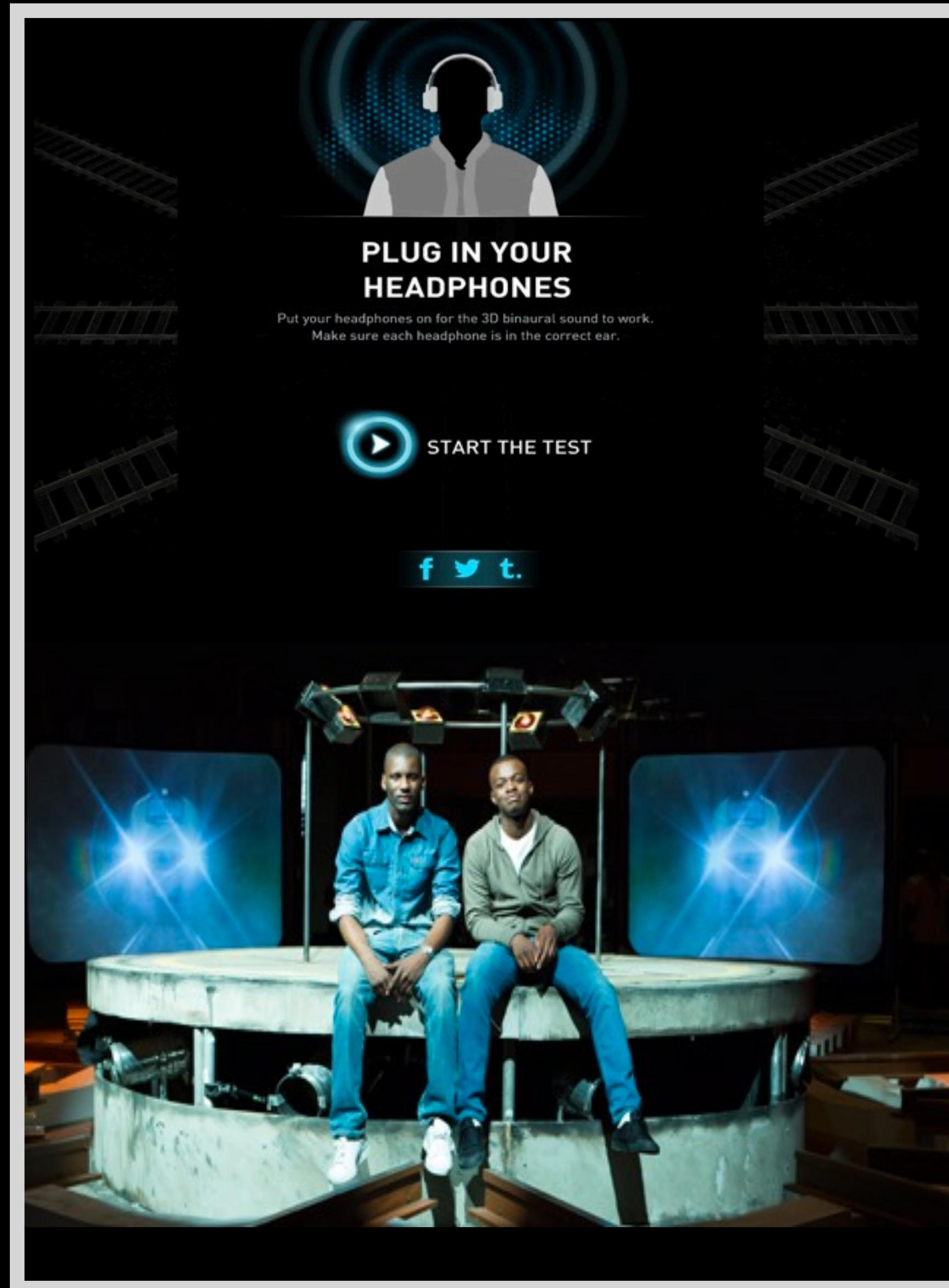
<http://www.soundworkscollection.com>

<http://www.designingsound.org/>

<http://www.filmsound.org/>

<http://www.skysound.com/>

<http://www.bennurttinterviews.blogspot.co.uk/>



ANGELL SOUND

Case Study

Brand: NETWORK RAIL

Agency: M&C SAATCHI

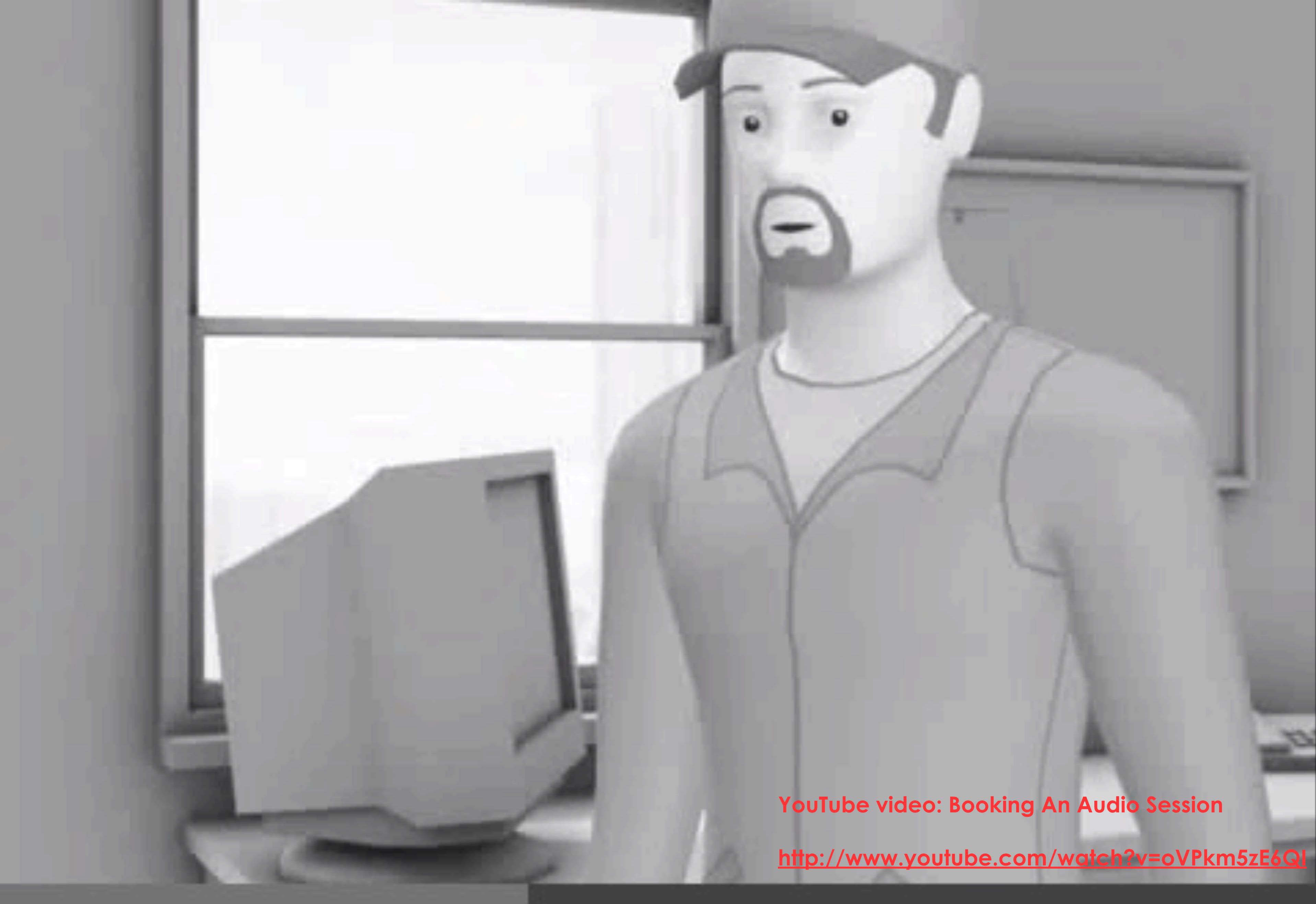
Sound Design: ANGELL SOUND

Sound Designer: DAVE ROBINSON

HOW TO EFFECTIVELY MANAGE A SOUND DESIGN SESSION



GCRS
GRAND CENTRAL RECORDING STUDIOS

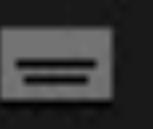


YouTube video: Booking An Audio Session

<http://www.youtube.com/watch?v=oVPkm5zE6QI>



0:01 / 2:21





CREATIVE DEVELOPMENT



BOOKING YOUR SESSION



WHAT TO PREPARE



YOUR SESSION

750

Case Study

Brand: ARMY 'BOOTS'

Agency: JWT

Sound Design: 750mph

Sound Designer: SAM ASHWELL

Gold for Best Sound Design at British Arrows Craft 2013



HOW IT WAS DONE: SOUND CAPTURE

**HOW IT WAS DONE: BUILDING THE SOUND
DESIGN, ATMOS & FOOTSTEPS**

**HOW IT WAS DONE: BUILDING THE SOUND DESIGN
LANDSCAPE WITH SPOT EFFECTS**

HOW TO GET THE MOST FROM YOUR SOUND DESIGN



1. PRE-PRODUCTION



2. SOUND EFFECTS



3. FOLEY



4. MIC USE



6. STUDIO DIRECTION



7. THE MIX



GCRS

Case Study

Brand: WICKES

Agency: MWO

Sound Design: GRAND CENTRAL

Sound Designer: GARY TURNBULL

PRE PRODUCTION



THE SESSION



VOICE CASTING



OUTCOME



FACTORY

Case Study

Brand: HONDA

Agency: WEIDEN & KENNEDY LONDON

Sound Design: FACTORY

Sound Designer: ANTHONY MOORE

Winner of Best Sound Design Awards at Hollywood Post Alliance, LIA, Eurobest, Ciclope and British Arrows Craft 2013

HOW SOUND DESIGN MAKES A POWERFUL CONTRIBUTION TO THE SUCCESS OF A COMMERCIAL

