

## Liverpool John Moores University

Title: Audio Post Production  
Status: Definitive  
Code: **5534STE** (124044)  
Version Start Date: 01-08-2021

Owning School/Faculty: Engineering  
Teaching School/Faculty: Liverpool Institute for Performing Arts

Team	Leader
Karl Jones	

**Academic Level:** FHEQ5      **Credit Value:** 20      **Total Delivered Hours:** 53  
**Total Learning Hours:** 200      **Private Study:** 147

### Delivery Options

Course typically offered: Semester 2

Component	Contact Hours
Lecture	20
Tutorial	1.5
Workshop	30

**Grading Basis:** 40 %

### Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Exam	Exam	Written Exam	40	1.5
Technology	Tech	M&E and Final 5.1 Mixes	60	

### Aims

*To provide learners with the practical skills and theoretical understanding necessary to record, mix and create sound for mixing image*

### Learning Outcomes

After completing the module the student should be able to:

- 1 Apply established forms and conventions in the production of audio for moving image
- 2 Record and mix audio for a defined piece of vision selecting appropriate technical methods
- 3 Use a surround capable desk / DAW to produce multi-channel mixes
- 4 Explain the key technical principles and workflows associated with sound for moving image

## Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

Written Exam	1	2	3
M&E & Final 5.1 Mixes	4		

## Outline Syllabus

### *Timecode Revisited*

*VITC, BITC, LTC and Serial timecode; 9-pin command modes; Principles of layback; Audio for video layback in practice; Syncing DAWs accurately to picture; The frame rate transfer problem; Understanding Pull Up/Pull Down*

### *Video and television signals and formats*

*Chrominance, Luminance and Sync; Recording formats and embedded audio / timecode; Interlaced vs. non-interlaced images; digital video formats and codecs*

### *Sound and Picture*

*Overview and historical background to sound for picture; Natural sound versus produced sound; Gestalt and Psychoacoustic principles; Sound Groups; TV versus Film sound conventions; Music in Film*

### *Sound FX*

*Building effects; Suspending disbelief; Foley FX; Digital Effects and EQ as tools for FX building*

### *DAWS in Post*

*Understanding Libraries and Media Folders; Internal Signal Routing; External Signal Routing; Basic editing functions; Slipping and Trimming Cues; DSP Functions; Trimming Cues; VCube ingest and compositions; Virtual Transport for synchronization; Sync Markers and Spotting Tools; Movie Floats and frame rates; 5.1 Stems and Panning; Using software monitor paths; Typical linear and non-linear workflows*

### *Dialog*

*ADR or Looping; Microphone technique for dialog replacement; beeps and streamer generation for ADR*

### *Multichannel Sound*

*Multi-channel sound history; Matrixed 4:2 surround theory, advantages and limitations; Dolby Surround and Steering; Compatibility Issues; Recording and Mixing prerequisites; Surround sound monitoring and signal paths; The role of the matrix; LT/RT Encoding; Practical considerations for mixing; Bandwidth limitations and solutions; Using the centre channel; Premixes; Monitoring Modes; Using automation; Discrete multi-channel formats, Dolby Digital, DTS and SDDS; Down Mixing advantages and disadvantages; Bass Management Issues in 5.1*

### *Workflow and File Interchange*

*AAF, MXF and OMF interchange formats; wrapped and un-wrapped datasets; AS-11 delivery basics*

## **Learning Activities**

Learning takes place through a variety of activities. Lecture delivery covers key technical and aesthetic concepts, and these are linked to hands-on practical workshops and demonstration sessions; small group tutorial and discussion sessions allow formative feedback; and a strong emphasis on individual study, practical application and reflective review of work form the core of learning activities in this module.

## **Notes**

Jon Thornton is the Module Leader.