

Audio Post Production

Module Information

2022.01, Approved

Summary Information

Module Code	5534STE
Formal Module Title	Audio Post Production
Owning School	Engineering
Career	Undergraduate
Credits	20
Academic level	FHEQ Level 5
Grading Schema	40

Teaching Responsibility

LJMU Schools involved in Delivery
LJMU Partner Taught

Partner Teaching Institution

Institution Name
Liverpool Institute for Performing Arts

Learning Methods

Learning Method Type	Hours
Lecture	20
Tutorial	2
Workshop	30

Module Offering(s)

Display Name	Location	Start Month	Duration Number Duration Unit
JAN-PAR	PAR	January	12 Weeks

Aims and Outcomes

Aims	To provide learners with the practical skills and theoretical understanding necessary to record, mix and create sound for moving image
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After completing the module the student should be able to:

Learning Outcomes

Code	Number	Description
MLO1	1	Apply established forms and conventions in the production of audio for moving image
MLO2	2	Record and mix audio for a defined piece of vision selecting appropriate technical methods
MLO3	3	Use a surround capable desk / DAW to produce multi-channel mixes
MLO4	4	Explain the key technical principles and workflows associated with sound for moving image

Module Content

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
Module Overview	
Additional Information	Jon Thornton is the Module Leader.

Assessments

Assignment Category	Assessment Name	Weight	Exam/Test Length (hours)	Module Learning Outcome Mapping
Exam	Written Exam	40	1.5	MLO1, MLO2, MLO3
Report	M&E & Final 5.1 Mixes	60	0	MLO4

Module Contacts

Module Leader

Contact Name	Applies to all offerings	Offerings
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Partner Module Team

Contact Name	Applies to all offerings	Offerings
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