

Sound Editing in Final Cut Studio

Creating a Sound Mix

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- Part 2: Setting Audio Levels
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Part 4

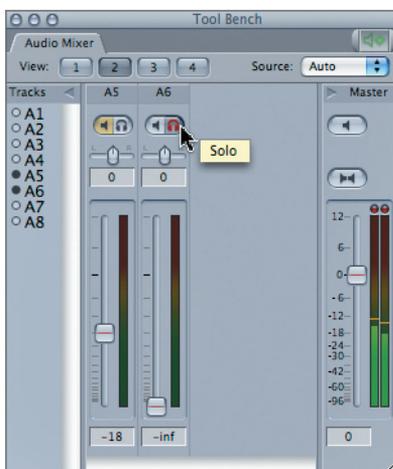
Creating Perspective Effects

NOTE ▶ This is the fourth part in a series of tutorials that build upon each other. Before beginning this part, make sure you've completed the exercises in Parts 1–3.

One of the characteristics of successful sound design is the thoughtful implementation of perspective. If a visual event requiring a sound effect occurs on the right side of the frame or outside of the right side of the frame, use the pan controls to put the corresponding sound there. Similarly, if a noise-generating object is moving toward or away from the camera, be sure to change the level accordingly.

Perspective is just as important for dialogue as it is for effects. The audio level for a close-up should seem slightly louder than a shot of the same person talking in a *wide*. Be careful not to overdo it; your goal is not to replicate reality, but to subtly suggest the change in perspective that occurs when the camera moves or when an edit changes the viewer's point of view.

- 1 In the Audio Mixer, click the View 2 button to hear the sound effects.
- 2 Click the solo button for track A6.

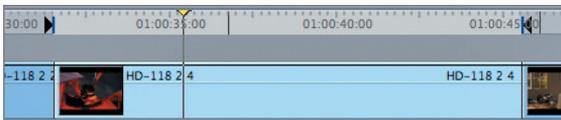


- 3 Navigate the playhead to approximately 31 seconds and play.

This shot begins very close to the plane, and over time it moves farther away and toward screen right.

It may be helpful to mark the clip so you can play across just this section of the Timeline while you finesse this shot.

- 4 With your playhead positioned anywhere over the **HD118 2 4** clip, press X to mark it.



- 5 Press Shift-\ (backslash) to Play In to Out.
- 6 At beginning of the clip, raise the A6 slider to about the middle of its range. Then, as the plane moves farther away, slowly lower the slider to about the one-third point.
Remember that you don't want the sound to fade out completely, but rather to go from slightly louder to slightly quieter. It will likely take you a few tries to get it right.
- 7 Repeat steps 5 and 6 until you're happy with the fade.



When the fade is working correctly, you can tackle the pan settings. Just as with levels, adjusting the pan slider while the clip plays will automatically record the changes you make.

- 8 Play from In to Out, and while the clip plays, slowly move the pan slider away from the center point and slightly toward the right.

Because the plane doesn't actually move that far to the right, you only want to make a subtle adjustment, but even a tiny change has an impact that can bring your audience into the scene.

- 9 Play from In to Out again.

If you're not happy with your pan automation, do it again; remember that every time you move the slider, you erase any keyframes from the previous attempt.

- 10** When you think you have it right, click the solo button to unsolo track A6, and listen to the effect in combination with the rest of the mix.
- 11** For extra credit, go through the rest of the sound effects shots and apply similar perspective adjustments.