

Audio Post for Video in Logic Pro X

1. Preparing a Movie Scene for Logic Pro X

- Soundtrack Goals for Working in Logic Pro X
- Reviewing the Scene
- Preparing the Project for XML Handoff
- Identifying Sound Effects
- Expanding Audio Components
- Checking Channel Configuration
- Dealing with Silent Audio Channels
- Assigning Audio Roles
- The Value of Dialogue Sub-Roles
- Sound Effect Sub-Roles
- Hard Sound Effects
- Adding Roles in the Role Editor
- Checking Role Assignments in the Timeline Index

2. Exporting an XML & Reference Movie File

- 2-Pop & Timecode Generator
- Exporting the Project as an XML File
- Creating the Reference Movie in Compressor

3. Importing the Final Cut Pro XML

- Importing the XML File
- Choosing the Project Timebase
- XML Import Issues to be Aware of
- Mislabeled Tracks
- Unneeded Tracks
- Mono Tracks that Appear as Stereo Tracks

4. Using X2Pro for XML Conversion

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- Choosing an AAF Location
- X2Pro Preferences
- Option for Handling Transitions
- Discarding Disabled Clips
- Converting non-PCM Audio
- Media Handling

- Setting Trim Handles
- Reference Multi-Channel WAV Files
- Embedding the Media
- Choosing how Roles are Handled
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- Setting Role Priority
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5. Configuring Logic Pro for Audio Post

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- Importing the Reference Movie
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- Why 2-Pops are Necessary
- Creating a SMPTE Offset
- Enabling & Disabling the SMPTE Offset
- Creating One-Frame Navigation Shortcuts
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- Removing Extraneous Tracks
- Zooming the Tracks Vertically
- Reordering Tracks
- Listening to the Dialogue
- Goals for Improving the Dialogue
- Muting Sound Effects Tracks
- How to Approach the Scene
- Deleting or Muting Empty Tracks

7. Cleaning up the Dialogue - Part 1

- Audio Trimming Options
- Creating an Audio Roll Trim
- Creating a Crossfade
- Using the Fade Tool

8. Locating Room Tone

- Isolating Tracks for Evaluation
- Muting Empty Audio Regions
- Creating Editorial Track Notes

9. Dealing with Natural (Nat) Sound

- Muting & Cycling a Region
- Identifying Nat Sounds
- Renaming a Track as NAT Sound
- Moving Nat Sounds into a Dedicated Track
- Identifying Surround Stems

10. Cleaning up the Dialogue - Part 2

- Creating Continuity with Room Tone
- Opening Dialogue in the Editor
- The Track View
- The File Editor
- The Danger of using the File Editor
- Creating a File Backup
- Making Selections & Pre-Listen
- Creating a New Region from a Selection
- Pasting the Region into the Track
- Options for Extending the Region
- Final Thoughts on Dialogue Cleanup

11. Spotting Sound Effects - Part 1

- Reviewing Project Notes
- Reviewing Director/Editor Notes
- Revealing the Marker Track
- Importing Final Cut Pro Chapter Markers
- Reviewing the Marker List
- Adding Spotting Markers
- Naming the Marker
- Navigating Between Markers
- Locating FCP Sound Effects in the Loop Browser
- Adding Other Sound Effects Libraries
- Searching for a Sound Effect
- Adding the Sound Effect to a Track
- Using Pickup Clock to Move a Region

- Nudging the Effect

12. Spotting Sound Effects - Part 2

- Locating More Sound Effects
- Adding a Cardboard Hard Sound Effect
- Replacing the Broken Glass
- Limit Dragging to One Direction

13. Spotting Sound Effects - Part 3

- Locating the Doorbell
- Watching for Sound Effect Motivation
- Adding a Doorbell Marker
- Watching for Story Context for SFX Placement
- Using Pickup Clock to Move the Sound Effect
- Nudging the Effect
- Copying a Sound Effect by Dragging

14. Performing a Sound Effect - Part 1

- Reasons for Recording a Sound Effect to Picture
- Adding a Track
- Adding a Software Instrument
- Accessing the Drum Machine Designer Plugin
- Assigning a Loop to Drum Machine Designer
- Adding a Doorbell Sound to the Loop Browser
- Locating the Sound in the Loop Library
- Assigning the Doorbell as a Note

15. Performing a Sound Effect - Part 2

- Adjusting the Doorbell Volume
- Locating the Doorbell on the MIDI Keyboard
- Recording the Sound Effect to Picture
- Cutting up the Recording with the Scissors Tool

16. Working with Foley Effects

- Reviewing the Action for Audio Cues
- Hard Sound Effects
- Locating Potential Hard Sound Effects
- Adding the Effect to a Track
- Adding More Foley Sounds
- Adjusting the Effect Timing

- Enhancing the Story with Sound Effects

17. Adding Background Sounds

- Adding Outdoor Ambience
- Adding More Background Sounds
- Locating the Truck Sound
- Trimming the Sound Effect
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18. Using Music to Enhance the Story

- Reviewing Project Notes
- Doing Your Homework
- Reasons for Scoring a Scene
- Types of Music Used in Scoring
- What Music Enhances in a Scene
- Breaking the Scene Down Musically
- Using Music Subjectively
- Exploring Voices Loops
- Locating the Music Content
- Breaking Down the Intro Music
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19. Using Music to Mimic Character

- How the End Music was Arranged
- Breaking Down the Drummer Track
- How the Music Mimics Character
- Bouncing Out the Music
- Selective Bouncing
- Creating a Cycle Region for Bouncing
- Maintaining Project Sync
- Bouncing the Music
- Normalizing the Bounced Music

20. Adding the Music Elements to the Score

- Music Track Placement
- Navigating to the Bounced Music
- Locating & Adding the Music to the Project
- Why Overlap Music Tracks
- Adding the Voice Over

- Moving the Music to Trigger Character Response
- Playing Back the Mix
- Reducing the Volume of the Music

21. Delivery & Format Requirements

- Dealing with Empty Tracks
- Checkerboarding Dialogue
- Deleting Tracks
- Rules for Dialogue Mixing
- Format Delivery Requirements
- Web & iDevice Delivery Requirements
- Dialogue Norm - aka Dial Norm
- Broadcast Delivery Requirements
- Theatrical Delivery Requirements

22. Setting Master Output Level

- Setting up for Your Ears
- Tone Testing
- Adjusting Your Speakers to Dial Norm

23. Level Automation

- Enabling Track Automation
- Enabling Region Automation

24. Preparing for the Mix

- Mixing Goals for the Scene
- Revealing the Mixer
- Striping the Mixing Board
- Reviewing the Mixing Strategy
- Striping the Board with Color
- Changing the Channel Strip Name
- Adding Track Icons

25. Setting Dialogue Levels

- Changing Channel Strip Components
- Monitoring Dialogue Levels
- Adding a Gain Stage
- Adding Gain in the Channel Strip
- Adding a Compressor
- How a Compressor Works

- Increasing Compressor Output Gain
- Fine Tuning with the Fader
- Compressing the DJ Track
- Adding EQ & Reverb
- Working with the Channel EQ
- Adding a Reverb Effect
- Using Space Designer

26. Creating D, M, & E Stems

- Assigning Dialogue to a Bus
- Renaming the Bus
- Assigning Effects to a Bus
- Changing the Bus Color Coding
- Assigning Music to a Bus
- Assigning a Track to a Pre-Existing Bus

27. Mixing the Scene - Part 1

- Master Stereo Output Fader
- The Value of Submixes (Stems)
- Lowering the Volume of the Music
- Adjusting Levels for the Stem Submixes
- Increasing Gain on the DJ VO Track

28. Mixing the Scene - Part 2

- Music Stem Fading Goals
- Adding a Radio Sound Effect
- Effects Slots
- Adding a Reverb to the Music Stem
- Automating the Reverb
- Adjusting the Effect Dryness
- Adding Automation Control Points
- Balancing the Mix
- Adding an Output Track

29. Making a Final QC Pass

- Looking for Issues Track by Track

30. Final Output

- Hiding Tracks in the Mixer
- Setting the End of Project Marker

- Mixing on the iPad
- Bouncing the Master Stereo Track
- Choosing an Audio Codec
- Real-Time vs. Offline Bouncing
- Choosing a Destination
- Bouncing Out the Stems

31. Voice Over Recording

- Choosing a Mic for the Track
- Monitoring
- Adding a Patch to the Voice
- Reviewing Project Notes
- Changing the Time Display
- Configuring Record Settings
- Creating a Take Folder
- Recording Multiple Takes

32. Voice Over Editing

- The Composite & Takes
- Viewing & Playing Takes
- Using the Swipe Tool
- Playing the Swipe Takes
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33. Voice Over Effects

- Adding a Patch
- Adding a Compressor & EQ
- Adding a Classic Vocal
- Viewing the Applied EQ
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- Deleting Unused Takes
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