Summerschool Utrecht
Power of Sound 2024
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The program day to day

Day 1

 Getting to know each other and expressing expectations.
Explanation of what sound design is.
Are there any favorite examples already? (you can look them up online for a later moment)
Opening of the ears.
The first listening exercise. As a group, we are in a place inside or outside the building,
listening attentively to the sounds surrounding us. We are blindfolded.
What do we perceive? How do we describe the sounds we hear?
We discuss the experience as a whole group.
First explanation of how the recorder and microphone work.
Assignment for day 2. Learning to describe sound through a relaxation exercise.
From a relaxed state, imagine a place you'd like to be and what you hear there.

Day 2

 short course on sound editing in Adobe Premiere and/or DaVinci Resolve.
Working in pairs of 2 on the assignment from day 1.
It can be done on your own computer. One person is the creator and the other is the critical
listener.
It's about the emotions a sound can evoke.
Gathering and evaluating sounds. Interviewing each other about the sound choices and
whether you feel the same emotion. Everyone hears something different!
Late afternoon.
Listening to the progress made by the whole group. And providing feedback.

Day 3

 Additional explanation of the editing program. We listen to A DAY AT THE BEACH.
Continuation of the assignment from day 2 based on feedback from fellow students.
Find an image that fits your emotion.
The teacher will come by and help you get started.

Day 4

 We present the final result.
We manipulate with sound.
We play a scene from SAVING PRIVATE RYAN.
Assignment: choose a blind or deaf person crossing a road and create a sound scenario for
it. Approach the sound from their point of view (pov).
We go out to shoot the footage and record the sound.

Day 5

We edit the assignment from day 4 and add sound to it.
The teacher helps you determine what you're doing. Whether the shots and sound support the thought behind your scenario.
You make additional recordings to strengthen your story.

Day 6

Introduction to the set.
Scene from THE PROVINCE. Analysis of what happened on the set to be able to record it.
Rules of the game and mindset.
Anything is possible, or is it not? From beginning to end on the set.
Intelligibility, what is that? A I? Is it a global problem and can we solve it?
What are your favorite scenes? Let's hear them and tell why.
Analysis of the sound. How was it made?
Day 7.

Technique of boom operation and the use of transmitters and timecode and sync clap.
A very practical day about all the conditions surrounding recording.
What does a shot look like and where is the boom and microphone, how do you hide a microphone and keep everything in sync. We simulate reality. And go out with the set.

Day 8.

Everything about sound post-production.
Forms of ADR. When do you do that? How do you do that?
We're going to try it out.
Foley, when do you use it and how do you do it? Both in documentary and fiction. The foreign version.
The art of footsteps. And special effects.

Day 9.

Editing and mixing sound. How do you distribute the sounds? What categories are there? And then into the theater, how is that? What formats are there and what do you need to consider? The difference between theater and television, YouTube, and other online presentations.
We'll apply it to your productions.

Day 10

Anything else you'd like to know or have forgotten. Evaluation of the past course.
Joint lunch with the students from other teachers and exchange of knowledge.
Farewell.