Hawk P.I. Short Film Demo Project

Thank you for purchasing the the Hawk P.I. demo project from Soundtuts! We hope this project will help you practice the art of sound design, editing, and mixing.

In this bundle, you have all of the project files necessary to completely re-sound design and mix the short film titled “Hawk P.I.” directed by Alex Fichera and originally sound designed by Anthony Wake and Alex Fichera. Along with the turnover files from the picture editor, we have also provided all of the finished audio files from the sound project so you can learn from Anthony and Alex’s work.

Included Files:

- A - Turnover Folder
  - AAF folder
    - HawkPI_AAF_.aaf
    - All .WAV audio files connected to the AAF.
  - HAWK_PI-SOUNDTUTS.mov
- B - Editorial Folder
  - This folder is empty. This is where you should save your DAW editorial sessions.
- C - Deliverables
  - Sample Stems folder
    - HawkPI_BG_STEM.wav
    - HawkPI_DX_STEM.wav
    - HawkPI_FX_STEM.wav
    - HawkPI_MX_STEM.wav
    - HawkPI_M+E_STEM.wav
    - HawkPI_PM.wav
- README.pdf
- License Agreement.pdf
- Helpful Links.url

File Explanations:

- **HawkPI_AAF** - An AAF file is a list of instructions that details which audio file plays when. You will normally receive this file (AAF or OMF) from the film’s picture editor.
- **HAWK_PI-SOUNDTUTS** - this is the movie file of the film. The film was shot in a 1.82 aspect ratio since it was shot with a 16mm film camera and then digitized. Having the timecode burn in on the bottom of the video is common since it helps the director give notes during the review process.

- **ADR files** - ADR audio files are used to replace the dialogue recorded on set. Normally you record ADR to fix a problem that has happened on set. In this film, the sound team recorded ADR because the loud noise from the nearby street made some of the dialogue hard to understand. In the AAF we included the original dialogue and the ADR audio so you can choose which one you'd like to use.
- **Sample PM (PrintMaster)** - This is the final audio file that the audience hears. This is the file you deliver back to the editor when you are done. The editor will then sync the audio to the picture and then will export the final film.
- **Sample Stems** - Stems are audio files that when played together, make up the audio that is in the final PrintMaster. When the sound team finished the work, they split out the elements into the different audio families: Dialogue (DX), Backgrounds (BG), Sound Effects (FX), and Music (MX). These files are normally delivered along with the PM so they can be used for archival purposes in case the film gets remade/re-edited.
    - They also provided a Music and Effects file (M+E) which is all of the stems together except the dialogue stem. M+E stems are normally used only if the film is going to be re-recorded in a different language.
- **Helpful Links** - contains various links to download free sound effects and more.

Getting Started:

To learn what to do with these files, watch the detailed videos on the Soundtuts Channel: https://www.youtube.com/playlist?list=PLtd33xI5KTmfqU7Vh8TiNZ_xIwXViRPmD

If you don't want to watch the in-depth videos, here's the general workflow of film sound design:

1. Familiarize yourself with the film. Write down first impression, areas that need ADR, potential sound design ideas, any initial questions for the director/producer.
2. Create new session with correct audio settings (24 bit, 48 kHz) and create new tracks.
3. Import HawkPI_AAF.aaf into your DAW. Ensure the 2pop starts at 00:59:58:00 timecode.
4. Dialogue edit your production dialogue onto your DX tracks.
5. Sound edit the background tracks in your BG tracks.
6. Sound design the sound effects in your FX tracks.
7. Cue, record, and edit foley (optional for indie films).
8. Cue, record, and edit ADR. For this tutorial, the cueing and recording part has been done for you, you just have to pick and place the ADR into the film.
9. Pick, import, and edit any music cues.
10. Edit the music to fit the emotional mood of the various scenes.
11. Pan the various audio files.
12. Mix the volumes of the audio files. Normally final film mix results around -24 LUFS.
13. Export the files as stem files (DX, BG, FX, MX, M+E).
14. Export the final PrintMaster.
15. Deliver the final .WAV files to the client. (Sometimes also provide finished video file too).

How to learn from Stems:

Learning from stems is the easiest way to see how the sound team decided to edit, sound design, pan, and mix the different elements. It also helps you learn about the different audio families and how to organize/label different sounds.

Importing the Stems into a DAW:

1. Import the sample stems provided (**except** for the Music & Effects stem [M+E] and Printmaster [PM]) onto your DAW timeline. Place them at the 00:59:58:00 timecode.
2. Import the video file and sync it to 00:59:58:00.
3. Now mute the movie's imported audio track and press play.
    a. The movie should just sound normal since all of the stems together = the PM.
4. Now, if you only want to hear the FX sound effects audio by itself, just solo the FX stem.
5. Repeat this process to see how the other audio families play soloed.

Showcasing your work online:

We created this bundle so you can legally show off your hard work. As stated in the Terms and Conditions, you are free and encouraged to showcase your finished audio work online in a non-commercial capacity. So put it in your reel on your website to show the world!

You are **NOT** allowed to re-sell the contents of this package or claim the original audio files as your own. Upon working with the files in this package, you are agreeing to these terms.

Other Notes:

- To save you some time, all of the ADR and VO clips have already been synced in the AAF. However, normally the ADR and Voiceover recording sessions happen after the sound team listens through the AAF to see if any of the on-set audio is hard to understand.
- Since this was filmed on an actual film camera, the production team wasn't able to shoot many takes of each shot. So that's why some of the on-set audio isn't perfectly clear and crisp. It was the best they had from the shots they were able to shoot. When filming with a digital camera, it's easier to get clean on-set audio.

Thank You!

Thank you again for your purchase. The proceeds will be shared with the filmmaker and allows Soundtuts to continue creating great online sound tutorial content.

If you have any technical issues with the files, please contact thesoundtuts@gmail.com with your problem and your order number. Thank you!