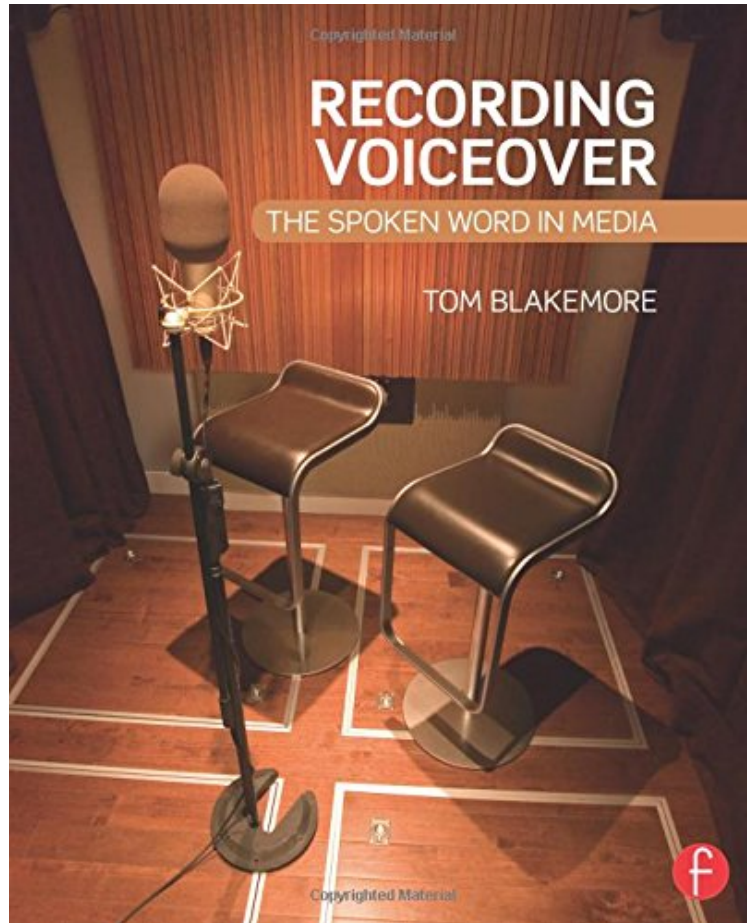


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Recording Voiceover: The Spoken Word in Media

Tom Blakemore

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Tom Blakemore : Recording Voiceover: The Spoken Word in Media before purchasing it in order to gage whether or not it would be worth my time, and all praised Recording Voiceover: The Spoken Word in Media:

1 of 1 people found the following review helpful. The voiceover session explained for voice talents, engineers, and producersBy Nick ArcherI've been a voiceover engineer since 1979, and this is the first book that I've read that really explains the structure of a voiceover session, and what part each person plays in it. Engineers will learn time-tested ways to make the sessions flow more easily, with greater fun and more profitability. For voice talents, this book answers many "Why do we do it this way?" questions that we can't explain because of time constraints. Producers will gain appreciation for a lot of behind the scenes work that happens before they even walk in the door. But Tom's best feat is articulating why we do what we do, and how voiceover engineering and production is an art form in itself. Oh, and did I mention that you should buy this book immediately?

The only book on the market to specifically address its audience, Recording Voiceover is the comprehensive guide for

engineers looking to understand the aspects of capturing the spoken word. Discussing all phases of the recording session, *Recording Voiceover* addresses everything from microphone recommendations for voice recording to pre-production considerations, including setting up the studio, working with and directing the voice talent, and strategies for reducing or eliminating distracting noise elements found in human speech. *Recording Voiceover* features in-depth, specific recommendations for recording radio and television commercials, corporate communications, documentaries, tracks for gaming and animation, radio drama, interviews and roundtable discussions. A discussion of the voice in film and television is also included. Special attention is paid to the final release format and its impact on recording strategies. Exploration of using telephone interfaces including both analogue and digital ISDN, as well as recording across the internet is included.

About the Author Tom Blakemore has been an active audio engineer for over thirty years, working in film, television, commercial, and corporate communications as a supervising sound editor and mixer. His film work includes Emmy Award winning documentaries, Academy Award nominees, Directors Guild of America Best Documentary winners, and Audience Award winners at the Toronto, Chicago and Amsterdam Film Festivals. Tom lives in Chicago, where he is an adjunct professor at Tribeca Flashpoint Media Arts Academy teaching film sound, and is a member of the Motion Picture Sound Editors (MPSE) and the Audio Engineering Society (AES).