Coms/Film 20A

Study Guide Spring 2022

As of 03-09-2022

1. The Jazz Singer (1927)
2. King Kong (1933)
3. John Cage
4. George Martin
5. A Star is Born (1976)
6. Robert Altman
7. Production Sound
8. ADR
9. Walla
10. Foley
11. Frequency
12. Amplitude
13. Range of Human Hearing
14. Presence Range
15. 140 dB
16. Perceived doubling of Sound
17. Tympanum
18. Hairs in Cochlea
19. TTS
20. Foam vs. Cotton vs. musician’s ear plugs
21. Equal-Loudness, Fletcher-Munson curve/effect
22. High vs. low impedance
23. Masking
24. Electrical vs. acoustic phase
25. Stages of sound envelope
26. Studio Types
27. Primary factors governing acoustics
28. Porous Absorbers
29. Helmholtz Absorbers/Resonators
30. Diaphragmatic Absorbers
31. Diffusion
32. Monitor cross-over networks
33. Coaxial Monitors
34. Near-Field Monitors
35. Monitor placement vs. monitor frequency response
36. Woofer vs. tweeter
37. Active vs. passive monitors
38. Max Steiner
39. Motif
40. Ennio Morricone
41. Bernard Herrmann (correct spelling)
42. Mid-1960’s to early 1970’s film music
43. Jerry Goldsmith
44. John Williams
45. Composer vs. conductor vs. sound engineervs. assistant engineer vs. music editor vs. orchestrator
46. Tent Pole Movies
47. Danny Elfman
48. Thomas Newman
49. Hans Zimmer
50. Transducer
51. Dynamic mic
52. Moving-coil mic
53. Ribbon mic
54. Condenser mic
55. Mic pic-up patterns and their name
56. Proximity effect & bass roll-off
57. Fishpole
58. Shock-mount
59. Mic placement
60. Parabolic mic
61. Lav mic
62. Wireless systems
63. PZM or boundary mic
64. Contact mic