**Sound Editing Cloze Notes for Kingdom of Heaven, Director’s Cut**

\_\_\_\_\_\_\_\_\_\_\_ Editing:

1. Production sound editing records \_\_\_\_\_\_ sound on the location at the time.
2. The most important sound to get on the set is the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
3. It’s very important that the dialogue is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
4. When organizing sounds on the timeline, the editor places them on \_\_\_\_\_\_\_\_\_\_\_\_\_\_ tracks to make mixing easy.

ADR:

1. ADR stands for automated \_\_\_\_\_\_\_\_\_\_\_\_\_\_ replacement.
2. ADR is used when there is a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ with the original track.
3. When a performance is being recorded, rather than stand like a rod or iron in front of the mic, it’s great to \_\_\_\_\_\_\_\_\_\_\_\_\_ with the performance, to get \_\_\_\_\_\_\_\_\_\_\_\_\_ around the mic.
4. The best ADR isn’t \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

FOLEY:

1. Part of the foley stage has pits where there are different ground \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
2. To make the sound effects, the artists use many different \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to recreate the sounds.

SOUND EFFECTS EDITING:

1. It’s not uncommon to have ­­­­­­­­­­­­­­­­­\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ effects editor for any film.
2. Sometimes effects editors need to record additional \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to make their work sound as real as possible.
3. It’s important to not have the sounds play at full height because it’s \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ for the audience.
4. Certain props (for example a trebuchet) might have \_\_\_\_\_\_\_\_\_\_\_\_\_\_tracks that make them seem real.
5. It’s not uncommon to have a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ audio tracks playing at one time for complicated scenes.

FINAL \_\_\_\_\_\_\_\_\_\_\_:

1. In this stage, the mixer assembles all tracks into one layered \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

**Sound Editing Cloze Notes for Kingdom of Heaven, Director’s Cut, ANSWERS**

Dialogue Editing:

1. Production sound editing records any sound on the location at the time.
2. The most important sound to get on the set is the dialogue.
3. It’s very important that the dialogue is clean.
4. When organizing sounds on the timeline, the editor places them on separate tracks to make mixing easy.

ADR:

1. ADR stands for automated dialogue replacement.
2. ADR is used when there is a problem with the original track.
3. When a performance is being recorded, rather than stand like a rod or iron in front of the mic, it’s great to move with the performance, to get air around the mic.
4. The best ADR isn’t noticeable.

FOLEY:

1. Part of the foley stage has pits where there are different ground textures.
2. To make the sound effects, the artists use many different objects to recreate the sounds.

SOUND EFFECTS EDITING:

1. It’s not uncommon to have more than one effects editor for any film.
2. Sometimes effects editors need to record additional atmosphere’s to make their work sound as real as possible.
3. It’s important to not have the sounds play at full height because it’s tiring and boring for the audience.
4. Certain props (for example a trebuchet) might have 30-40 tracks that make them seem real.
5. It’s not uncommon to have a couple of hundred audio tracks playing at one time for complicated scenes.

FINAL MIX:

1. In this stage, the mixer assembles all tracks into one layered “soundtrack”.