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When you shoot your raw footage with a video camera, it has a sound track. There are three reasons why you can complement or replace existing sound tracks: Many of the TV shows and videos you see today, and almost all movies have a musical past during all or part of the action. Music can give atmosphere and create a certain feeling. In the case of amateur production, as we say in this article, music can add a lot of professionalism to the finished work. An additional audio track is often used to process the narrative. Most documentaries and natural films use this technique. In many cases, the sound you're recording is unusable or just not quite right for the movie you're making. For example, if a lion roars at the zoo and you capture the image, you may not be able to capture the sound because the lion is 50 feet tall and you use the zoom lens to take it off. In this case, you want to replace the best roar for the one you have. To process music, you have several options: Advertising You can compose your own music and record it yourself. For example, I recorded a music loop using a little \$45 keyboard by plugging its headphone jack into my computer line in the slot. I used the Sound Recorder built into Windows to record it at 48K samples per second. Obviously you can get much more sophisticated than that, but it shows you how easy it is. You can buy compact versions full of free music loops and sound effects. You can import many different types of sound files (including WAV, AIF, etc.) into Project Premiere and then position it on a timeline in audio track #2. Now that you're playing your movie, Premiere automatically mixes your movie's original sound track with a new sound track and plays it. To handle the narrative is probably the easiest thing to do, it's just to read your narration into the camera and then capture the video as you normally would. You can separate the sound track from the video track and use the audio track. Simply lower the raw narrative frames on the timeline, click on it on the right and select Split Video and Audio. Click on part of the video and delete it. Now you have a storytelling audio track that you can lie on the timeline at the right point. Especially with storytelling, the timing of video audio becomes important. If you have a storytelling audio track on a timeline, you can slice it using a razor blade tool to either add gaps or remove sections to help with the timing. In a large project it is not uncommon to work with half a dozen sound tracks. Premiere can control an unlimited number of audio (or video) tracks. To add a new sound All you have to do is press the right time button and choose the Track option. Choose to add a new track. I often lose my keys. I text the word Running 10 minutes late more than I should. I'm not able to bring in all the bags bags Baby shit out of my car every night, so I'm constantly grabbing new bags and filling them with more casual baby shit. I eat things that make me feel lousy afterwards. I overestimate the amount of foods we consume and I am constantly sucking out food. I've repeatedly meekly asked my friends in the park: Hey, did you happen to pack sunscreen? (I can continue, unfortunately, but this little exercise doesn't make me feel better.) I give in to the temptation to look at my constant failures and proclaim: Wow, I always do it. I'm a mess! But then I look at my daughter and remember the mantras I always tell her. If something doesn't work, change what you're doing. How can we be better next time? Yes, it's hard, but keep going. Stop and breathe. And I feel like a complete fraud. Writer KJ Dell'Antonia, author of the upcoming book How to Be a Happy Parent, recently wrote in her newsletter how she is trying to change the psychic tapes that play I'm So Stupid! And get to the root of her recurring mistakes. The part that amazes me the most: She's making sure her kids hear how she does it. She writes that she burns nuts and garlic toast every time she cooks them. After deciding, well, to stop doing it, she started telling how exactly she was changing for the better in real time. While in the kitchen, she announces: I toast nuts! I'm gushing bread! I'm going to stand right here and not leave because I'm not burning it! Even though I'm so bored! I'm not leaving! All day, every day, the struggle your children face is real. And you can bet they will know you... More! may seem a little strange, but the idea is that the specific steps she takes to solve her problems can manifest in her children's brains, so that they will later know how to solve their own. They can hear us, writes Delle Antonia. Maybe when they're forty, a voice in their head will say take a deep breath, not you're such an idiot. My mother has always been a dramatic narrator of her thoughts, and for better or worse, her outer voice eventually became my inner voice. (For the better, she always asked herself out loud: What are my goals to date?, which is what I'm doing now, too.) Children need to see how their parents struggle and how they cope. I can tell my daughter: I will try next time after a 12-minute search for the car keys, but what would be more valuable to both of us is to narrate the exact steps I take to prevent my problems. I'm putting the keys right here in this designated place, so I'll always know where they are. I take a few trips to the car to bring in the bags, though I just go inside and sit down. I pack a 'go-bag' with sunscreen and water and snacks now, so we don't have to do it at the last minute. Children develop an inner dialogue that will stay with them when they face peer pressure, when they decide whether to study or play video games in college, and when they choose who to let into their lives. By changing your own conversation on your own, you slowly change them. Reading is the ultimate voyeur of activity. You have the opportunity to climb into someone's head and understand their motives. Reading allows you to try, even for just a few hundred pages, what it can be like to fight in the Hunger Games, be a spy, a grieving mother, or even be an immortal vampire. But what if there's an unreliable narrator in the book? What if you can't trust the narrator to give you an accurate picture of the events? From Gone Girl to Pretty Baby to us to be liars - an unreliable narrator is more popular than ever. There's something fascinating about whether someone's inside perspective still remains uncertain if we can trust them. We filter the details and weigh their importance- ultimately, deciding what is true or not. For my novel, with malice , I would take an unreliable narrator one step further. What if the narrator herself doesn't even know if she's telling the truth? My work with people who have suffered head injuries has been the inspiration for the main character, Jill. Brain injury affects everyone in different ways. It depends not only on the severity of the injury, but also on the location in the brain where it occurred. People develop limitations in areas such as concentration, word search and emotional control. They need to develop new strategies to navigate relationships, school or work. One of the most common problems with traumatic brain injury is memory loss. Memories define us. They tell us where we came from and help us decide based on experience where we want to go next. When my heroine Jill wakes up in the hospital, she does not remember the accident or the six weeks that preceded it. She needs to find out what happened in this missing time and, more importantly, come to terms with what she may be capable of doing. Memory is complicated. It requires a coordinated effort by different parts of your brain to pull up emotional and sensory details and put them together to make a cohesive story. When you ride your bike into the park section your brain pulls up muscle memory to remember how to keep your balance, another part of your brain provides detailed information on how to get to the park, and another piece reminds you of your past experience and reminds you to avoid home on a corner that has an average dog that has chased you before. With all these moving parts it's easy for to get lost, or confused. Even in a healthy brain, there is room for error. Even in a healthy brain is a place for error. Scientific studies have shown that memories can be altered (and even false memories inserted) into someone's mind. One of my more vivid childhood memories weeps hysterically when I realize that our Christmas tree has not returned to the forest after the holidays, and instead met my fate with firewood. However, it's also a popular family story, and I'm not sure if I really remember that moment, or if the story was told to me so often that it only feels like a memory. What I hoped to achieve in my book was to create a character desperate to remember the missing time in order to understand what had happened. She needs to sift through what other people say has happened and decide what she knows about herself, compared to what they can say for their own purposes. Storytellers are often unreliable because they cannot (or will not) recognize their real motives to others, and in some cases, even for themselves. They want to control history so they can manipulate as they saw it. Storytellers are often unreliable because they cannot (or will not) recognize their real motives to others, and in some cases, even for themselves. They want to control history so they can manipulate as they saw it. With a traumatic brain injury, a person may not even know what motivated them and feel they have lost the ability to see themselves in the clear light - let alone try to influence how others view them. As a writer, I was fascinated by the idea of having to come to terms with the idea that they couldn't even trust themselves. This allows us, as a reader, to join them in a very uncomfortable place where you are trying to unravel the mystery of what happened - even if it means accepting some perhaps very unpleasant truths about yourself. This leaves you wondering: Do you even want to remember? And who can you trust? With Malice is out June 7 from HMH Books for Young Readers. 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