

SOUND

“The eye sees better when the sound is great.”

- Steven Spielberg

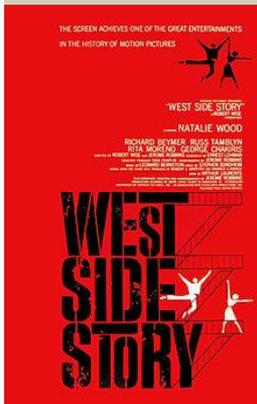
SOUND

- Sound gives life to what we see
- Offers clues to the meaning
- Can shape analysis and interpretation
 - ([here](#))
- Silence
- What is heard is frequently technically more complicated to produce than what we see
 - Much of it added in post-production



SOUND RECORDING

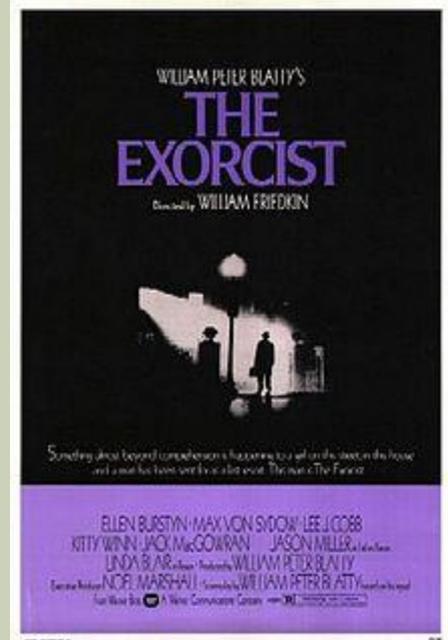
- Direct sound - recording sound with the visual footage
 - double-system recording
 - Clapper board
- Post-synchronization - filming visual, and later adding dubbed sounds



SOUND EDITING

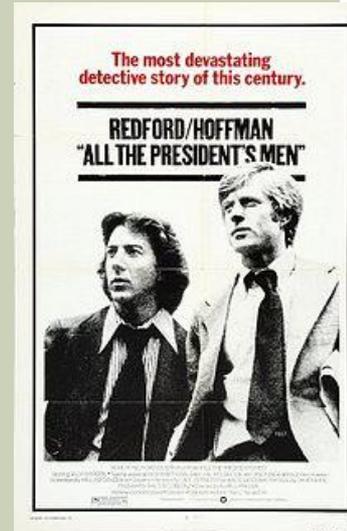
- Involves taking several sounds (usually on individual tracks) and combining them into one overall sound track
 - mixing
 - ADR
 - automated dialogue replacement

Aka: dubbing



DESCRIBING FILM SOUND

- Three ways to describe sound:
 - 1) perceptual characteristics 2) source, 3) type
- Perceptual
 - Pitch (frequency)
 - Amplitude (loudness)
 - Quality
 - Fidelity
- All can be manipulated for dramatic emphasis
 - [Saving Private Ryan \(4:20\)](#)

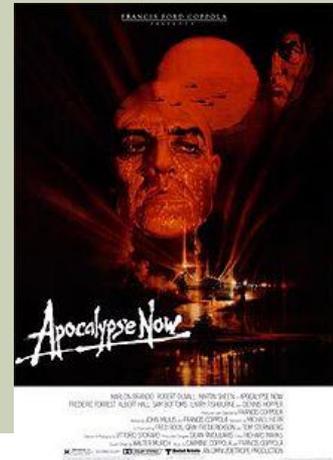


SOURCES OF FILM SOUND

■ Diegetic v. Nondiegetic

- **diegetic** – sounds that appear to come from on screen
- **nondiegetic** – comes from a source outside the space of the film
 - is assumed to be inaudible to the characters onscreen
 - is off-screen and recorded during postproduction
 - eg: musical score, narration

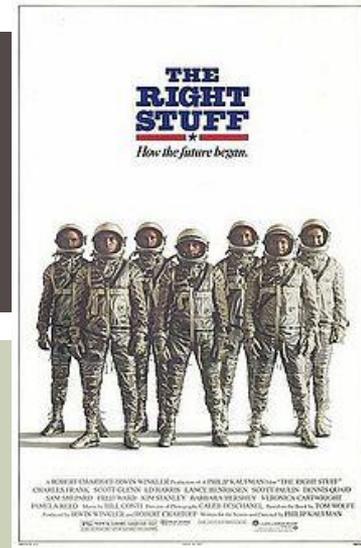
■ Stranger than Fiction



SOURCE...

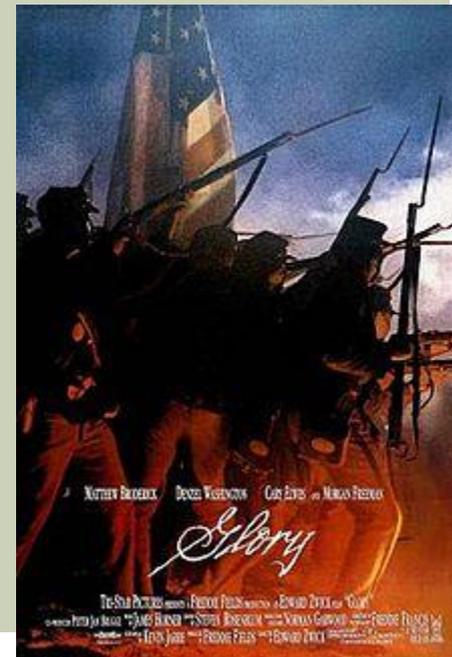
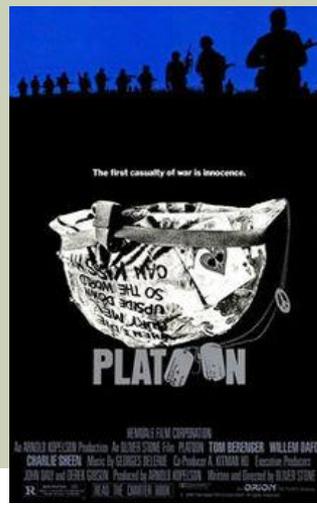
■ On-screen v. Off-screen

- on-screen: from a source we can see
- off-screen can be diegetic or nondiegetic and comes from a source we cannot see
- asynchronous sound
 - somewhere in between
 - either a sound closely related to the action but not precisely synchronized with it
 - or a sound that either anticipates or follows the action to which it belongs



TYPES OF FILM SOUND

- Vocal sounds (dialogue, narration)
 - dominate
- Ambient sound (from setting/environment)
 - either recorded during filming or added during postproduction
 - wild sound, room tone
 - Foley sound



TYPES...



■ Music

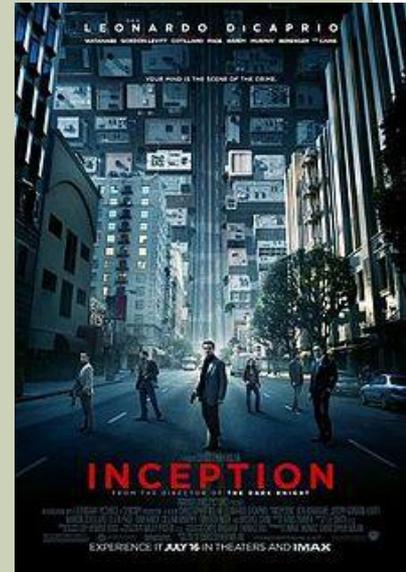
- Intrinsic - helping to tell the story (the film's score)
- Ironic (*Reservoir Dogs*)
- For tempo/pace/suspense (*Bourne Supremacy*)
- Provide structure/unity/coherence
- From sources within story - tv, radio, (*Platoon*, *Apocalypse Now* (1:15), *Pulp Fiction*)

■ Silence

- can frustrate perceptions/expectations, change the rhythm of a film
- *No Country for Old Men*

FUNCTION OF FILM SOUND

- Helps tell the story by reproducing/intensifying the world that has been created by the film's visual elements
 - Give cues to interpret meaning
 - Manipulate emotions
- Audience awareness
 - Music can direct attention
- Audience expectations
 - Creates expectations
 - When a particular sound signals an action and is used repeatedly, plays on our expectations
 - Jaws



FUNCTION...

■ Continuity

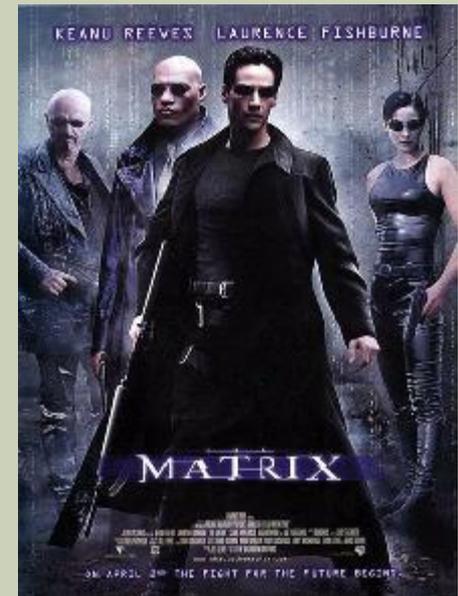
- Sound can link one shot to the next

- Sound Bridge (*Matrix*)
- (Stand by Me 32:20)

- Overlapping sound can also be used to link/provide unity between dissimilar scenes

■ Emphasis

- Function as a punctuation mark
 - *Truman Show*



■ Specific examples...

■ <http://collegefilmandmediastudies.com/film-sound-and-music/>

■ Star Wars sound effects:

■ <http://www.filmsound.org/starwars/>

■ [Hobbit](#)

■ [LucasFilms Foley Artist](#)

■ [Interstellar](#)