

Unit V

An Introduction to Sound in Film and Television

- The entire sound track is comprised of three essential ingredients:
 - » **the human voice**
 - » **sound effects**
 - » **music**
- **These three tracks** must be mixed and balanced so as to produce the necessary emphases which in turn create desired effects.

Dialogue - monologue

- Speech among characters, which does not usually address the viewer.
- Exterior monologue: This is where the actor speaks to another person who is not in the performance space or to the audience.
- Interior monologue: This is where the actor speaks as if to himself or herself. It is introspective and reveals the inner motives to the audience.

Synchronous Sound

- The term synchronous sound refers to parts of the soundtrack that correspond directly and simultaneously to what is happening onscreen.
- The most common example of this is normal dialogue--we see the speaker moving his/her lips and what is being said is heard simultaneously on the soundtrack.
- This applies of course to other sound sources as well. A door slams and we hear the sound
- Strictly speaking, voices may be synchronous sound even though we do not see lips moving. For example, troops in a war movie may be shouting and screaming as they charge the enemy's position. We see the scene from a long shot, and we know to connect the voices to the

Asynchronous sound effects

- **Asynchronous sound effects** are not matched with a visible source of the sound on screen. Such sounds are included so as to provide an appropriate emotional nuance, and they may also add to the realism of the film.
- A film maker might opt to include the background sound of an ambulance's siren while the foreground sound and image portrays an arguing couple. The asynchronous ambulance siren underscores the psychic injury incurred in the argument; at the same time the noise of the siren adds to the realism of the film

MUSIC: background music

- **Background music is used** to add emotion and rhythm to a film. Usually not meant to be noticeable, it often provides a tone or an emotional attitude toward the story and/or the characters in the film. In addition, background music often foreshadows a change in mood. For example, dissonant music may be used in film to indicate an approaching (but not yet visible) menace or disaster.

- **Background music may aid** viewer understanding by linking scenes. For example, a particular musical theme associated with an individual character or situation may be repeated at various points in a film in order to remind the audience of sound motifs or ideas.

ADR

- **ADR** stand for "**Automated**" or "**Automatic**" **Dialog Replacement**
- **Dialog that cannot be taken from production tracks must be re-recorded in a process called looping or ADR.**
- **Looping originally involved recording an actor who spoke lines in sync to "loops" of the image which were played over and over along with matching lengths of recording tape.**
- **An actor watches the image repeatedly while listening to the original production track on headphones as a guide. The actor then re-performs each line to match the wording and lip movements. Actors vary in their ability to achieve sync and to recapture the emotional tone of their performance.**

Ambience

- Ambience pertains to the pervading atmosphere of a place. (Often more of a psychological, rather than technical description)
- Ambience is widely used as a synonym for ambient sound. Ambient sound consists of noises present in the environment.
- In film and video sound production term Ambience usually means the background sound accompanying a scene.
- Ambience is used for background sounds..
- (1) present in the original production recording (a better term for it is presence)
- (2) deliberately added in sound-effects editing in order to provide an acoustic space around the rest of the dialog and sound effects.

Establishing sound

- Sound that establishes, from the very beginning of a scene, the general character of the surroundings.
- During the late and thirties, Hollywood typically used onscreen establishing sound (for example, traffic sounds accompanying a shot of Times Square), but regularly turned to off-screen establishing sound during the forties (for example, traffic sound accompanying a shot of a bedroom with shades pulled down)
- Establishing sound is usually removed or regularly reduced in volume during dialogue, but may return in the form of reestablishing sound (sometimes but not systematically, accompanied by a reestablishing shot).