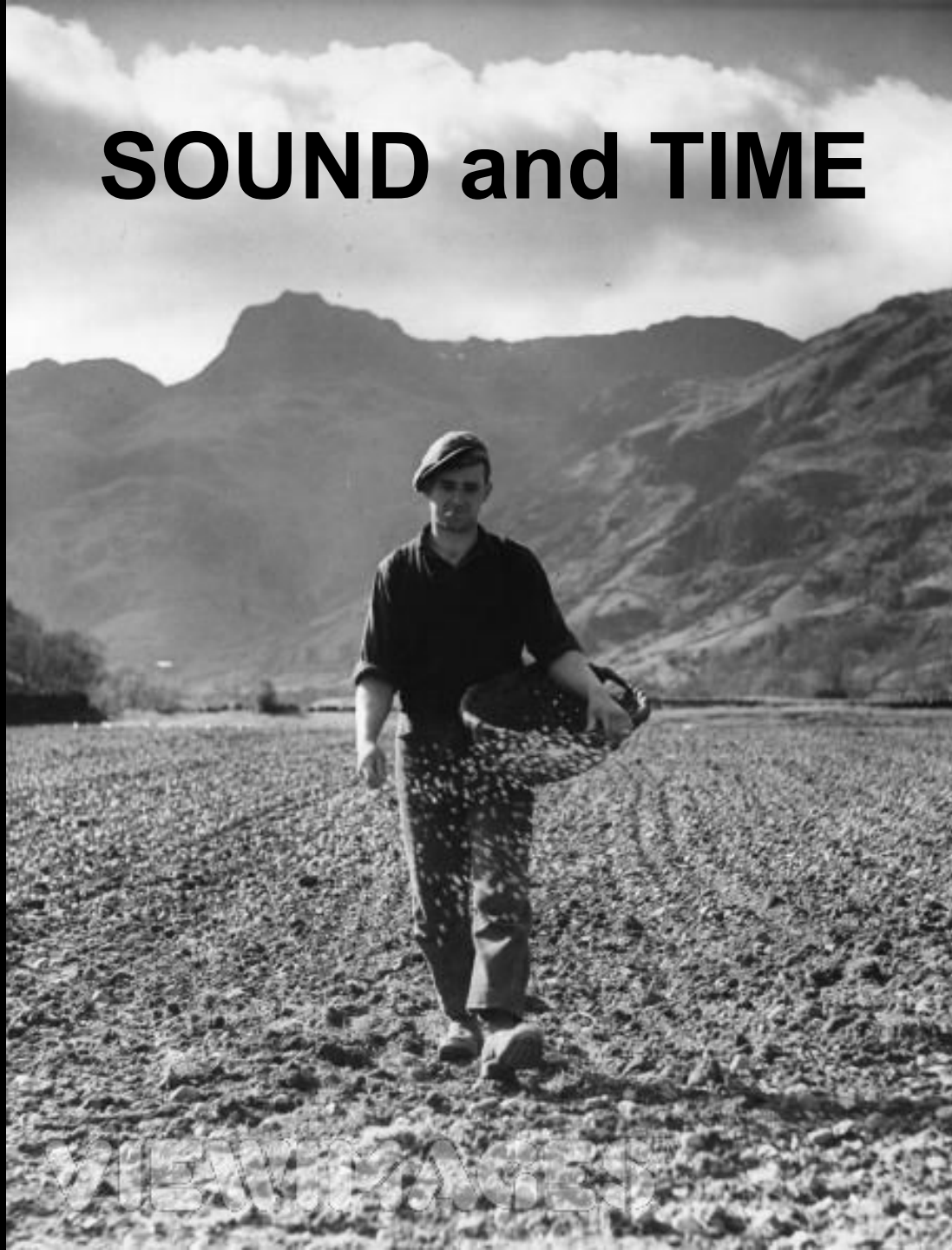


SOUND and TIME



VIEWMAGIC

Time

Sound exists **in** time.

Our ears and brains are designed to process and understand how sound unfolds over time.

Also how sounds interact with other sounds in a sequence.

Time

The information we get from how sounds change are more important than when sounds stay constant.

Changes in sounds over time can clue us in to important things happening in our environment.

Speed

Our brain has limits to how quickly it can process sonic information.

When there are too many sounds, time tends to slow down because our ears/brains are overwhelmed.

If sequential sounds follow too quickly, individual details are lost and the sounds blend together as tone, texture or pitch.

Subjective Time

Subjective Time = whenever time seems to either speed up or slow down.

An audience that is bored, excited, amused, or terrified is ruled by subjective time.

Temporal Dimensions

Rhythm of Life

Rhythm of a soundtrack determined by the time in which the story takes place.

Sounds in the 1800's based more on the body's movement uninterrupted by machinery or electronics.

Contemporary sounds are more chaotic, interrupted by technology and urban drone.

Linearity

A static shot can be made more dynamic by pairing it with a temporal diegetic sound.

Add barking dog to shot of empty morning street = sparks the narrative.

Shot of an empty alley at night + dialogue or dumpster diving.

Narrative Cueing

Acoustic themes can be used to set up narrative expectations.

Sound can be accelerated or slowed to indicate a scene change.

Applied to music, upward swell in pitch can indicate impending impact.

Bridging and Breaks

Bridging

Ambience can provide a sonic backdrop upon which action can take place.

Also provides continuity across cuts.

Good to use neutral ambience to allow for editing, as well as music with pauses or sustained notes.

Bridging

Sudden sound shift can indicate scene or time change.

Sudden silence can also impart a sense of drama or suspense.

An action or key sound may also signal a change in the background music or ambience.

Synchronization

Synch

Synchronization = the cause-and-effect linking of sound to image.

Diegetic = everything that happens visually and sonically to them in the world in which the characters inhabit.

On-screen or off-screen.

Synch

On-screen = sound comes from a source we can see in the frame.

Cause-and-effect: Fistfight, door slam, explosion, gunshot.

Must be synched precisely to the visual for the illusion to work.

Synch

Off-screen = we hear the sound without seeing the source that is part of the film's reality.

Ambient sound, thunder, off-screen character talking, music from an unseen radio.

Synch

Active: raises curiosity about the source.

Passive: create consistent ambience,
particularly across cuts.

Synch

Non-Diegetic = any sound NOT seen or heard in the character's world.

Voiceover, subtitles, theme music.

Interpretive, adding meaning above and beyond what we see on the screen and not subject to synch requirements.

Synch

On-Track: we hear the sounds in the soundtrack.

Off-Track: sounds are implied but not heard (voice on the other end of the phone, a sound masked by a jet overhead).

Quiz 9

1. TRUE or FALSE: **Subjective Time** = when time seems to slow down or speed up.
2. _____ we hear the sounds in the soundtrack
_____ sounds are implied but not heard
 - a. on-track
 - b. off-track

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Credits

dplay.com/dv/0104edit