B. Dialogue

● conversation between 2 or more people
● at the core of storytelling
● not just the writer’s responsibility
  ▶ director
  ▶ actor
  ▶ sound designer
  ▶ editor
Interpretation

1. Accent
   - Location
   - social class
   - origin

- Appropriate/believable
- Can alter meaning
Interpretation

2. Pace -- general guidelines
   - Deliberate -- inner tension
   - Faster -- urgency or nervousness
Pacing

◆ from Schindler’s List
Pacing

- unlimited choices
- not just the words
  - that which is unsaid
  - eyes part of conversation -- “eyes to meet”
  - let the characters study each other

- Spielberg
  - breaths, air, pauses--phrasing
  - silence
The Caine Mutiny

- Humphrey Bogart
  - Captain Queeg
    - testified in court martial
    - ball bearings
    - in storm, crew mutiny
    - Queeg was rigid, overbearing, abusive
    - madness, then silence
  - [http://www.youtube.com/watch?v=B1Qzz7K_E1w](http://www.youtube.com/watch?v=B1Qzz7K_E1w)
Caine Mutiny
Caine Mutiny

- Nominated for 7 Oscars
  - inc. best actor, best picture, best writing
- No special effects or fancy camerawork
- A kind of crescendo to climax
- ball bearings (identified with Queeg)
  - his internal conflict
- Use of silence
Interpretation

◆ 3. Patterns
  ● sentence structure
  ● vocabulary
  ● speech rhythms
    ◦ educated, informal or contemporary
◆ make it appropriate
Interpretation

◆ 4. Emphasis--stressing a syllable or a word changes the meaning

◆ DR JOHANSSEN APPLIED PRESSURE ON ME AT THE OFFICE
Interpretation

5. Inflection--altering the pitch or tone of the voice

- raise pitch at the end of a sentence, declarative becomes question
- speak in higher pitch--intensity and excitement
- I love YOU
- Like PHRASING in music
Interpretation

- Young Filmmakers ignore
  - about the cool shot
  - thinking technically
  - ignore performance

- Story is first
  - function of image and sound
  - interpretation manipulates the story
  - study the great films
IV. HOW DO WE RECORD SOUND-microphones

- Electro-Mechanical Transducers
- Convert acoustic energy into electrical energy
- Different pickup elements
- Different pickup patterns
Microphones

- Carbon
  - Rugged
  - Cheap - $1 to $5
  - Limited Frequency Response 100Hz to 5KHz
  - Most Common type in the world
  - Inside telephones
Microphones

- Crystal or Ceramic
  - Fragile
  - Inexpensive $5 to $15
  - 80Hz to 8KHz
Microphones

- Dynamic Ribbon
  - First Pro Quality Mic
  - Somewhat delicate
  - Expensive - $150+
  - 50Hz to 15KHz
  - Slow Transient Response
  - Very Smooth/silky sound
Microphones

- Dynamic Moving Coil
  - Very Rugged
  - Reasonably Priced - $60 to $350
  - 50 Hz to 15 KHz
  - Most popular Pro Mic
Microphones

- **Studio Condenser**
  - Fragile
  - Costly - $150 to $7,000
  - 20Hz to 20KHz
  - Requires constant Polarizing Voltage--Phantom Power or external
  - Excellent Transient Response
Microphones

- Electret Condenser
  - Rugged
  - Small
  - Reasonably Priced - $100 to $500
  - 30Hz to 18KHz
  - Requires 1.5 volt battery
  - Lavalier
  - Cell phone
**Pickup Patterns**

- **Omni-Directional**
  - Accepts sound from all around mic
  - Ideal for interview situations
Pickup Patterns

- Cardioid
  - Accepts sound primarily from the front
  - Ideal for live sound applications
Pickup Patterns

◆ Hyper-Cardioid & Super Cardioid
  ● Accepts sound only from the front
  ● Ideal for isolating sound—directional
  ● “Shotgun” or “Boom” are common names
Pickup Patterns

◆ Bi-Directional
  ● Accepts sound from front & back
  ● Used in music studio recording
  ● Also called “Figure of Eight”
Digital--pulse code modulation

- analog converted to dig, then back for playback
- quality excellent
  - increased dynamic range -96 db
  - reduced noise and distortion,
  - most analog problems eliminated (esp gen loss)
- Five steps
5 steps
1. Microphone--transducer

- Changes sound vibration into electrical signal
- this is an analog step
2. Anti-aliasing

◆ unwanted high frequency signals
  ◆ above the normal hearing range but can be "aliased" into the audible range in sampling.
◆ pass the original analog (from the mike) signal through a low pass filter.
3. Sampling

- Sample voltages at fixed intervals along the waveform of the analog signal.
- How often you measure the voltage
- The more often the better the signal
  - Sampling frequency
    - Twice its frequency.
    - For 20,000 hz, 40,000 rate
  - Digital audio today uses 32, 44.1, and 48 kHz
    - 32 is for broadcast (max bandwidth is 15k)
    - Pros use 44.1 and 48
Sampling

lower sample rates take fewer snapshots of the waveform.....

resulting in a rough recreation of the waveform.

faster sample rates take more snapshots....

resulting in a smoother and more detailed recreation of the waveform.
4. Quantizing

- samples are converted into discrete values called quantizing levels
  - greater number of levels, greater the accuracy of the representation of the signal.
Quantizing--bit depth
5. Coding/storage

- Analog voltages converted to binary digits
  - series of pulses
    - (0--no voltage, 1--voltage)
- each digit is a bit
- each bit allows two levels of quantification
  - 2 bits gives 4 levels
- 16 bit system (65,536)
  - sufficient to deal with quantizing noise
    - artifact of the process of quantizing.)
- some 20 bit systems used.
\[ n \text{ bits} = 2 \text{ to the } n \text{ quantizing levels} \]

- 2 squared \ldots 4
- 2 cubed \ldots 8
- 2 to the 4th \ldots 16
- 2 to the 5th \ldots 32
- 2 to the 6th \ldots 64
- 2 to the 7th \ldots 128
- 2 to the 8th \ldots 256
- 2 to the 16th \ldots 65,536
- 2 to the 32nd \ldots 4.3 \text{ million}
V. WHAT IS GOOD SOUND?

- Sound that is technically and aesthetically excellent
technical

- frequency response
- signal to noise ratio
- dynamic range
- clean
  - no distortion,
  - no hum
  - no phase cancellation
aesthetic

◆ intelligibility--words are clear
◆ tonal balance--
  ● no one range stands out
    ◆ too much low--muddy
    ◆ too much high--sibilance + noise
    ◆ too much mid--harsh, shrill
  ● timbres sound natural
  ● ensembles blend
aesthetic

- spacial balance
  - clear where sounds are coming from
- Definition
  - --each element is defined
- Airiness
  - --open sounding
- Appropriate acoustics
  - radio announcer not in reverberant setting
- production values- combination grabs or moves you.
Slumdog Millionaire open