Diegetic Sound from ET

(Van Sijll) elicit emotional response
identify characters (antagonist)
Diegetic Sound from ET
identify characters (antagonist)
elicit emotional response

◆ identify characters (antagonist)
  ● sound tag
  ● keys displayed prominently
  ● we know (hear) where they are

◆ elicit emotional response
  ● metallic sounds are perceived negatively
  ● we see no faces..........sound is identifier
Diegetic Sound from ET
identify characters (antagonist)
elicit emotional response
from ET shooting script

◆ 24. THE CREATURE’S POV car door opens, man steps out, seen only from waist down, dark pants, heavy boots, and a huge ring of KEYS hanging from his belt. The KEYS make a tremendous racket, displacing all other sounds of the night.
Diegetic Sound from ET

identify characters (antagonist)
elicit emotional response
from ET shooting script

◆ 26. WIDER: MORE CARS ............More cars converge on the scene. We SEE bright headlights and HEAR slamming doors and muffled voices. Then we HEAR the creature break a branch......THE SOUND OF KEYS
Diegetic Sound from ET
identify characters (antagonist)
elicit emotional response
from ET shooting script

◆ 27 EXT. RAVINE--NIGHT-LONG
SHOT......we see shadows of men
jumping the ravine. THE CREATURE
hides in the near end of the ravine.
KEYS is the last to jump. The SOUND
of KEYS is hideous
Diegetic Sound from ET

identify characters (antagonist)

elicit emotional response

- we code the sound of keys
  - the threat of the antagonists
- the sound also draws us in
  - like the creature, we listen to determine distance
- the key sound raises tension
  - volume
  - timbre
A famous director said after using silence after a very dramatic scene: "Silence was the most awesome sound we could get".

If we expect sound, silence very powerful.

Absence of sound creates expectation.

Absence of sound is eerie, unnatural.
“the silence around the solo instrument”

Gary Rydstrom

- sound for *Terminator 2: Judgment Day, Jurassic Park, Saving Private Ryan*

- believes that effective sound design begins with **contrasts:**

But it’s also about how frequencies work together. There’s a trick to making a gunshot big using multiple layers of elements. You take the high snap of a pistol and add to it the low boom of a cannon and the midrange of a canyon echo. You orchestrate it. On an über scale then, we do that to the whole soundtrack, making sounds work together.

Silence can be thought of as a type of sound. It’s like when somebody years ago figured out that zero was a number. And silence is just as valid as an amazing sound.
Use of Silence and contrasts from MI-1
Mi-1 Contrasts

Gary Rydstrom
sound designer

◆ mix of near and absolute silence
◆ CIA -- get computer files
◆ vault sound and heat sensitive
◆ very quiet with sonic reprieves
◆ total silence as knife falls
  ● heightens tension
  ● emphasizes the choreography
◆ When sound returns.....more powerful
◆ Brian De Palma ultimately said, “No, take it all out.” And for the most part, that scene plays with nothing on the track. I went to see it with an audience and it had the desired effect: It made everyone lean in, pay closer attention, get nervous. Tension comes from the silence of that scene.
Sound is removed gradually from the English Patient
Sound is removed gradually from the English Patient

- Walter Murch
  - builds suspense by removing sound
  - movement from loud to soft
  - creates discomfort
  - “don’t cut me”
    - all sound gone
    - emphasis
  - we “should be able to hear”
    - screams, cries for help
American Gangster
Ridley Scott
American Gangster
Ridley Scott

◆ Gunshot stands out
  ● hyper real
    ◆ louder
    ◆ better defined
    ◆ sandwiched between quiet sounds
    ◆ shock value......defines his character
Spoken Sound

- A. Narration
- B. Dialogue
- what is said is essential to meaning
- how said also shapes meaning
- interpretation is function of director and performer
1. Direct Narration--describes what is being seen or heard

- Storyteller
- Straight news reports
Isabel Allende--Chilean Author
Storyteller
Isabel Allende--Chilean Author
Storyteller

◆ Why does this work?
  ● personality
  ● interpretive skill
  ● quality of the message
  ● humor (makes fun of self)
  ● phrasing
  ● repetition (Passion)
2. Indirect Narration

- action or sound of a scene tells us what is happening
- narration supplements
  - why
  - context
  - significance
Direct Narration-Indirect Narration
from Arabs, Jews, and the News
3. Contrapuntal Narration

- juxtaposes narration and action
- makes a composite statement not present or explicit in either element
Contrapuntal Narration

non-fiction

from Arabs, Jews, and the News

- Also music lyric as narrator
Propaganda 2 by Wil Youmans

the Iron Sheik

"Israel only acts defensively and targets terrorists exclusively. See Israel's the only democracy in the region. If you're truly grieving the Holocaust, you gotta support the Jewish state. If you criticize, it's cuz you're full of hate. We made peace, but the Arabs rejected playing the victim, they perfected it. It's not our fault they fled in 48'. When Arab armies tried to terminate our little state in a sea of Arab rage, we just want a little tiny sliver piece of land. We'll deliver peace when Arafat meets our very small demands. Trust me, we're the ones who want peace. The terrorists are a wretched disease trying to drive us to the sea. Israel's America's friend in the Middle East fighting the same enemies"
Contrapuntal Narration

non-fiction
from Arabs, Jews, and the News

- Uses rap lyric as a foil to scenes of destruction
- what we see is ironical juxtaposition with the lyric
- Ken Waltzer
  - Israel justified
  - explains
- Rap lyric
  - Israel acts defensively
  - terrorists exclusively
  - Hot button words
    - Holocaust
    - democracy
Contrapuntal Narration-fiction film

from Platoon
Contrapuntal Narration-fiction film
from Platoon

- Poetic, letter-like lines
  - to grandmother
- Explains inner thoughts and feelings
- alienation from family
- Too protected
- family history--WWI, WW2
- bottom of the barrel
- pride about “grunts”
Usually, indirect and contrapuntal narration are stronger than direct.

- supplement and broaden content and are less obvious
Direct most effective when

- sounds and images not convey enough info
- information is complex and educational in nature.
- mixing the styles can improve communication
Direct Narration

from The Nucleus Factory
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
Accent

◆ from Out of Africa--Meryl Streep
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
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