

SOUND

Sound Allows for a more complete perceptual experience:

What Eisenstien called, “Synchronization of the senses”- singular rhythmic/expressive quality unifying both.

Sound Terms:

Boom Man/Sound Recordist

Mic/Shot Gun Mic

Zepplin/Sock

Blimp

Sound Cues:

Sound Bridge:

Off Screen Space

ADR:

Foley:

Dialogue Overlap: T cut/L cut

Processing Sound:

Dry Recording:

5.1

THX

X-Curve

“sneaking in”/”sneaking out”

Spatial Qualities

rythm, melody, harmony, phrasing, fidelity

diegetic (inside story space)/non-diegetic sound (outside story space)

internal (“subjective”) /external(“objective”) diegetic sound (internal inside of character mind)

non-simultaneous sound

Perceptual Properties:

1. Loudness: dynamics, foreground, mid, background
2. Pitch: Frequency—high, mid, low pitches
3. Timbre: quality

Sound/Three Types:

1. Speech
2. Music
3. Noise/sound effects