

AUDIOVISUAL INTERPRETATION OF REALITY

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SOUND/AUDIO

SOUND FUNCTION

„WHAT WE SEE
– WE HEAR IT“
(just the bare basics)
technical parameter

SOUND FUNCTION

a) SOUND AS
ACCOMPAINMENT

b) SOUND AS A SELF-
SUPPORTING LINE OF
NARRATIVE, SELF-
EXISTING

SOUND FUNCTION

„Sound significantly changes the character of an audiovisual work. It gives it a different impact and sometimes a different meaning “

Jan Kučera: *Editing in Film and Television*,
NAMU, 2016, p. 104

SOUND FUNCTION

**a) SOUNDS ORIGINATING
FROM SUBJECT FOOTAGE
CONTENT**

**b) SOUNDS COMING FROM
ANOTHER DIMENSION**

SOUND FUNCTION

a) SOUNDS ORIGINATING FROM SUBJECT FOOTAGE CONTENT

J. Kučera: Sounds are „shadows of the objects“ we see.

b) SOUNDS COMING FROM ANOTHER DIMENSION

J. Kučera: Sounds are „the shadow of the whole work or part of it.“

SOUND FUNCTION

**THE IMAGE AND SOUND IS
THE ABSOLUTE
DETERMINING FACTOR**

- **Synchronous sound**
- **Asynchronous sound**

SOUND FUNCTION

**THE IMAGE AND SOUND IS
THE ABSOLUTE
DETERMINING FACTOR**

- **Parallel (consistent) sound**
- **Counterpoint (non-consistent)
sound**

I. EXCERPT

INDIE - DAM

AUTHOR:

UNKNOWN

© ČESKÁ TELEVIZE 2021

II. EXCERPT

INDIE – DAM II

AUTHOR:
UNKNOWN
© YOUTUBE 2021

1. A dramatic event indeed
2. By showing two different dramatic events
3. Two types of drama:
 - A) Through the authentic sounds/noises of the situation
 - B) Through stylization with music

WHAT
HAPPENED?

EMOTIONAL EFFECT

(music is actually a commentary,
an interpretation, a guide)

Parallel od counterpoint?

Question of music in the News
(bias, balance...?)

WHAT
HAPPENED?

III. EXCERPT

HUNKY BLUES I

AUTHOR:
PETER FORGACS

© 2009

[HTTPS://WWW.YOUTUBE.COM/WATCH?V=](https://www.youtube.com/watch?v=2T0IXTBU5XO)
[2T0IXTBU5XO](https://www.youtube.com/watch?v=2T0IXTBU5XO)

1. Sound expanded the value of visual material by a new dimension of information
2. Sound connected the seemingly disjointed pictorial narrative, gave it a developing narrative line.
3. In this case, sound is the main supporting element of the narrative skeleton. „Sound film“.

WHAT
HAPPENED?

EMOTIONAL EFFECT

(the text, noises and music are not only a commentary on what is seen, but a completely new aesthetic dimension)

Parallel or counterpointed?

WHAT
HAPPENED?

A principle of found footage films

(archive footage films, compilation
films..)

Note:

television sound editing practice

WHAT
HAPPENED?

SOUND CONNECTIONS AND ACCELERATES

**„Sound is the strongest and most
flexible bond .“**

Jan Kučera: *Editing in Film and television,*

NAMU, 2016, p. 105

SOUND

SOUND SHOT

EXTREME CLOSE-UP

MEDIUM CLOSE-UP

CLOSE-UP

MEDIUM LONG SHOT

LONG SHOT

EXTREME LONG SHOT

SOUND

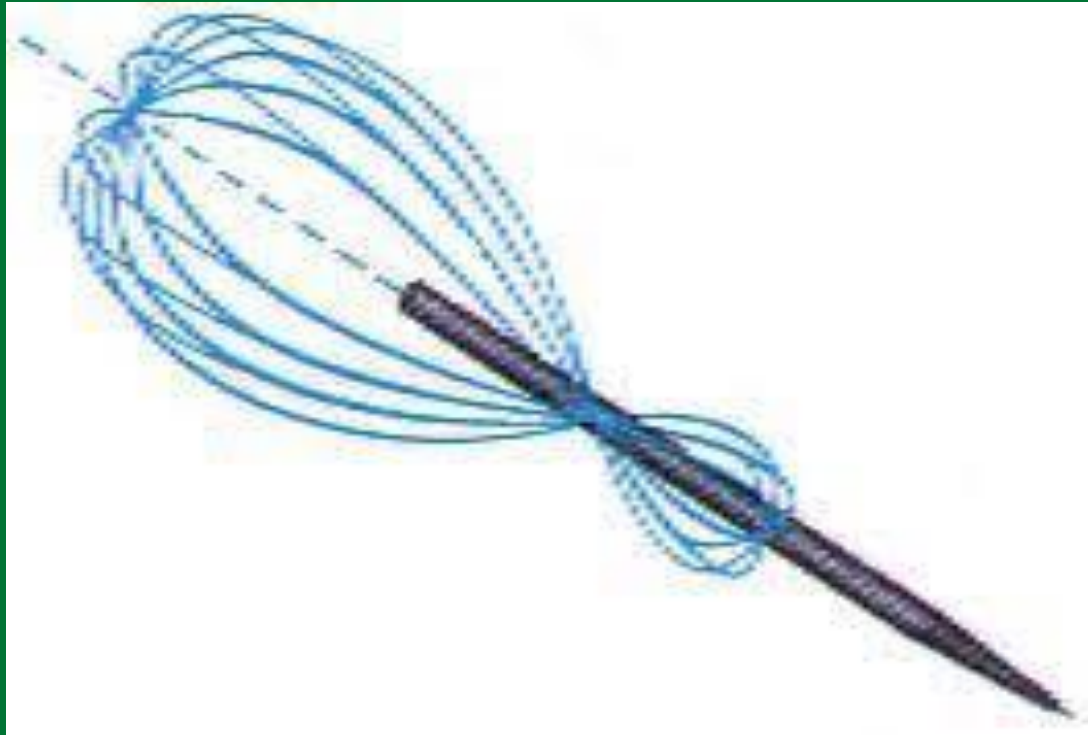
**Directional characteristic
of the microphone**



renal

SOUND

**Directional characteristic
of the microphone**



superrenal

SOUND

**Directional characteristic
of the microphone**

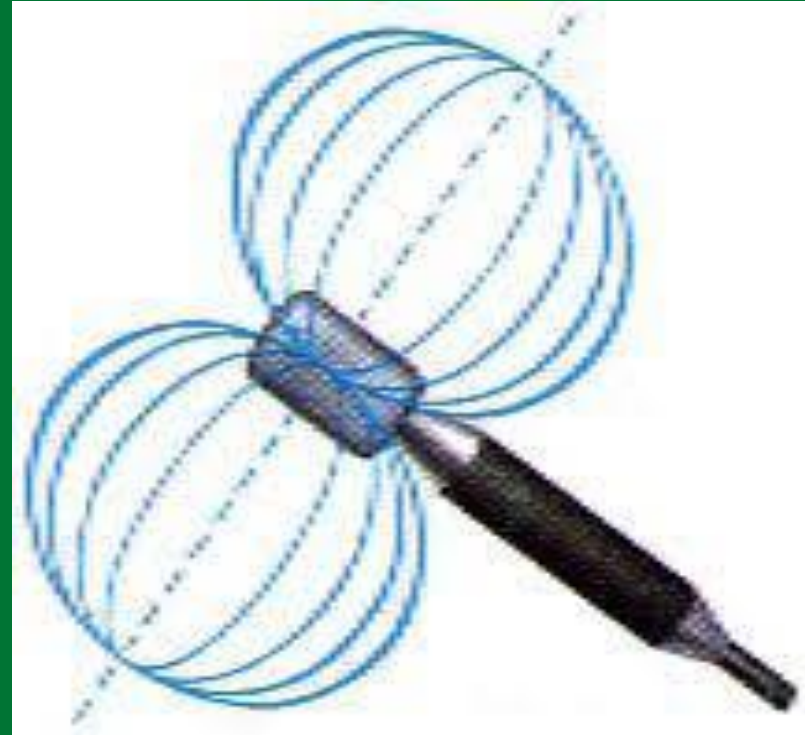
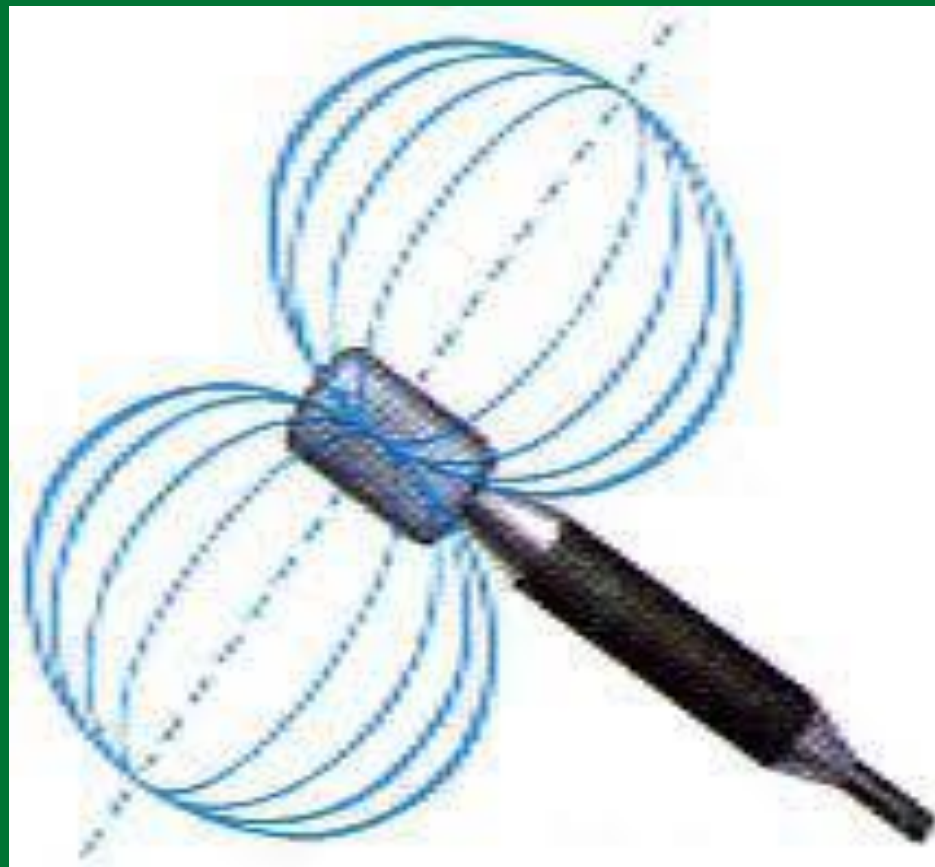


figure eight

SOUND

směrová charakteristika mikrofonu



osmičková

SOUND

DATES:

sound mix

postsynchron

dubbing

playback

film shutter



NAGRA

MONO/STEREO/DOLBY STEREO
(surround)

SOUND



SOUND

SPOKEN SPEECH

- dialogues, monologues, commentary, inner monologue....

NOICES

- Real – steps, shooting, even those that just sound real
- Stylized – removing the hat

MUSIC

- Based on the situation
- Composed for the film

Until then, the film was expressed obly by the image, its editing and subtitles, at most by live music. The music in that case was just an illustration, or accent.

**HISTORICAL
WINDOW**

FIRST SOUND FILM

Jazz Singer (1927)

POPULARITY OF SOUND FILM

REJECTION OF SOUND FILM

A complete transformation of aesthetics

(theatricality, return to studios, language problems,
exchang of actors)

„Talking films“





HISTORIC WINDOW



HISTORIC
WINDOW

The sound has become over the
years equivalent means of expression

IV. EXCERPT

JOHN AND MARY

AUTHOR:
PETER YATES

©20TH CENTURY FOX, 1969

[HTTPS://WWW.YOUTUBE.COM/WATCH?V=
14VJO2YO-FS](https://www.youtube.com/watch?v=14VJO2YO-FS)

28:34

WHAT HAPPENED?

John and Mary:

- The inner monologue advances the plot, **gives another dimension to the situation**
- It creates a purely cinematic space that we can never know from life (what others suddenly think)
- There is a **conflict**, a **tension** between now and people act and what they think

SPOKEN SPEECH

„What is for the eye must not be duplicated with that is for the ear.“

Robert Bresson: *Notes on cinematography.*

1998

SPOKEN SPEECH

„What is for the eye must not be duplicated with that is for the ear.“

THIS ALSO APPLIES TO THE
COMMENTARY FOR A DOCUMENTARY
FILM

NOICES

- **Description (it is wierd, when things do not make sound..)**
- **Space filling (there are more movements than we expect or realize)**
- **We focus attention (by emphasizing one sound, it can also be contrapunctal)**
- **Stylization on the border of music**

NOICES

The vast majority of the noisec are created up to in post-production



V. EXCERPT

SILENCE

AUTHOR:

RUDOLF ADLER

© ČESKOSLOVENSKÁ TELEVIZE, 1969

VI. EXCERPT

BREAKING THE WAVES

AUTHOR:
LARS VON TRIER
© ZENTROPA, 1996

VII. EXCERPT

THE CONVERSATION

AUTHOR:

FRANCIS FORD COPPOLA

© PARAMOUNT PICTURES, 1974

VIII. EXCERPT

WATER AND WORK

AUTHOR:

MARTIN SLIVKA

© KRÁTKÝ FILM BRATISLAVA, 1963

BINDING TO RYTHM

„There are always two rhytms
– the rythmic movement of
the objective world and
rhytm in which one observes
this world“

Vselovod Pudovkin, Asynchrony as a principle od sound film, 1935



MUSIC

**Good music is that, that we
don't even know is there.**

MUSIC

It is not that detailed

(rather musical dramatics areas, sometimes a motif),

it must not draw attention to itself.

(of course, this does not apply to musicals and song films)

COMPOSERS OF FILM MUSIC

John Williams (1932) – 52x nomination for Oscara, 5 x Oscar: *Fiddler on the roof*, 1972; *Jaws*, 1976; *Star Wars: Epizode IV – A new hope*, 1978; *E.T. – The extra-Terrestrial*, 1983; *Schindler's List*, 1994). Dále: *Indiana Jones*, *Jurassic Park*, *JFK*, *Born 4th July*, *Harry Potter*, *Star Wars*...



Enrico Morricone (1928-2020) – *Once Upon a Time in the West*, 1968; *Once Upon a Time in America*, 1984; *The Mission*, 1986; *The Untouchables*, 1988; *Bio Paradise*, 1988; *The Hateful Eight*, 2016, series *The Octopus* (1987)



IX. EXCERPT

AMADEUS

AUTHOR:
MILOŠ FORMAN
© ORION PICTURES 1984

SOUND FILM'S GREATEST
DISCOVERY

FILM

SILENCE

CONNECTION OF SOUND AND VISUAL ARTS

František Kyncl
(1934-2011)

fonetic records

