**Point-of-audition sound**

Sound identified by its physical characteristic (principally reduced volume and increased reverb) as it might be heard by a character within the film.

Regularly used both to join spaces whose relationship cannot easily be presented in a single establishing shot, and to promote identification between the audience and carefully selected characters.

Unlike the point-of-view sequence, which often moves from the viewer to the object or character viewed, the point-of-audition sequence typically begins with a shot of the sound source, introducing point-of-audition sound when we cut to a shot of the auditor.

Rick Altman: [Sound Theory/Sound Practice](http://www.filmsound.org/soundtheory.htm)page 251

**Sound motif**

A sound effect or combination of sound effects that are associated with a particular character, setting, situation or idea through the film.

The sound motifs condition the audience emotionally for the intervention, arrival, or actions of a particular character. The sound motifs can be very useful in the rough cut, where they help clarify the narrative functions of the characters and provide a sound association for those characters as we move through the story.

The use of sound motifs can help shape a story that requires many characters and many locations and help unify the film and sustain its narrative and thematic development.

Edited excerpt    
Dancyger: Technique of Film and Video Editing

**Semi-sync**

A characteristic of sound that is apparently synchronized with onscreen action of secondary importance.

This technique is often used for the linking of stock sound footage to mobs, parades, battles, or other large-scale scenes where the viewer cannot possible check whether each sound is actually synchronized to an onscreen image.

It is heavily used by television news to accompany background action and still photographs

Rick Altman: [*Sound Theory/Sound Practice*](http://www.filmsound.org/bibliography/soundtheory.htm)page 251

**Establishing sound**

Sound that establishes, from the very beginning of a scene, the general character of the surroundings.

During the late and thirties, Hollywood typically used onscreen establishing sound (for example, traffic sounds accompanying a shot of Times Square), but regularly turned to off-screen establishing sound during the forties (for example, traffic sound accompanying a shot of a bedroom with shades pulled down)

Establishing sound is usually removed or regularly reduced in volume during dialogue, but may return in the form of reestablishing sound (sometimes but not systematically, accompanied by a reestablishing shot).

Rick Altman: [*Sound Theory/Sound Practice*](http://www.filmsound.org/soundtheory.htm)  page 250

**Hyper-real sound**

Many sound recordings for  film and television are  over-emphatically stated, over-hyped, and exaggerated compared to sound in real life.

One reason for this is that there is typically so much competing sound at any given moment that each sound that must be heard has to be rather over-emphatically stated, just to read through the clutter. Heard in isolation, the recordings seem silly, over-hyped, but heard  in context, the assume a more natural balance.

The elements that often best illustrate this effects recorded while watching a picture such as footsteps, and are often exaggerated from how they would be in reality, both in loudness and in intimacy.

While some of this exaggeration is due to the experience of practitioners finding that average sound playback systems obscure details, a good deal if the exaggerations still is desirable under the best playback conditions, simply because of the competition  for other kinds of sound.

Source: [Tom Holminson, Sound for Film and TV](http://www.amazon.com/exec/obidos/ASIN/0240802918/filmsounddesign) page xvi

**Room Tone**     
(other terms are **Presence** and **Atmosphere**)

A location´s "aural fingerprint" - nonspecific sounds on the upper end (somewhere between 2 000 and 8 000 Hz)

Each room has a distinct presence of subtle sounds created by the movement of air particles in a particular volume. A microphone placed in two different empty rooms will produce different room tone for each.  

* Room tone is recorded during 'production sound recording'
* Room tone is used to match the production sound track so that it may be intercut with the track and provide a continuous-sounding background.
* Room tone may smooth out edit points and give a feeling of life in a sound-deadened studio. The soundtrack "going dead" would be perceived by the audience not as silence but as a failure of the sound system.

**Soundscape**

The characteristic types of sound commonly heard in a given period or location.

For example, the late nineteenth-century American soundscape was largely limited to unamplified, live sounds, while the soundscape of the mid twenties included radio, electrically recorded disks, and public address, as well as live music, theater, and an increasing number of unmuffled motors.

In much of the world, today soundscape is characterized by competition among multiple amplified sounds, along with attempts (like the Walkman and acoustic panels) to restore individual aural autonomy in sound micro-atmospheres.

Rural, maritime, and Third World soundscape of course offer their own particularities, as do early morning and late evening soundscapes.

Rick Altman: [*Sound Theory/Sound Practice*](http://www.filmsound.org/bibliography/soundtheory.htm)page 252

**Ambience**

Ambience pertains to the pervading atmosphere of a place. (Often more of a psychological, rather than technical description)

Ambience is widely used as a synonym for ambient sound. Ambient sound consists of noises present i the environment.

In film and video sound production term Ambience usually means  the background sound accompanying a scene.

Ambience is used for background sounds.

(1)  present in the original production recording (a better term for it is presence)

(2) deliberately added in sound-effects editing in order to provide an acoustic space around the rest of the dialog and sound effects.

In [*Silence of the Lambs*](http://www.amazon.com/exec/obidos/ASIN/6305073333/filmsounddesign), when Agent Starling (Jodie Foster) is down with Lecter in the dungeon,  there were animal screams and noises built into the ambience.  (One element of the ambience is a guy screaming in pain.  The screaming was processed, slowed down and played in reverse)

**Subjective Ambience:**

In the trial scene of [*Philadelphia*](http://www.amazon.com/exec/obidos/ASIN/0800141806/filmsounddesign) ***-*** instead of using reverb to a voice as the convention says for hallucinating  -  sound designer Ron Bochar used subjective ambience. He dropped the previous room tone and shifted the ambient sound.  He also changed the spatial placement of the ambient sound -  from left, right, and center speakers to surround speakers.

Ambience helps establish the scene and works editorially to support the picture editing by, for example, staying constant across a picture cut to indicate to the audience that no change of space has occurred, but rather only a simple picture edit. Conversely, if ambience changes abruptly at a picture cut, an indication is made to listener that the scene also has changed.