

VA335

SOUND AND IMAGE

Week 10

Audio Visual Relationship

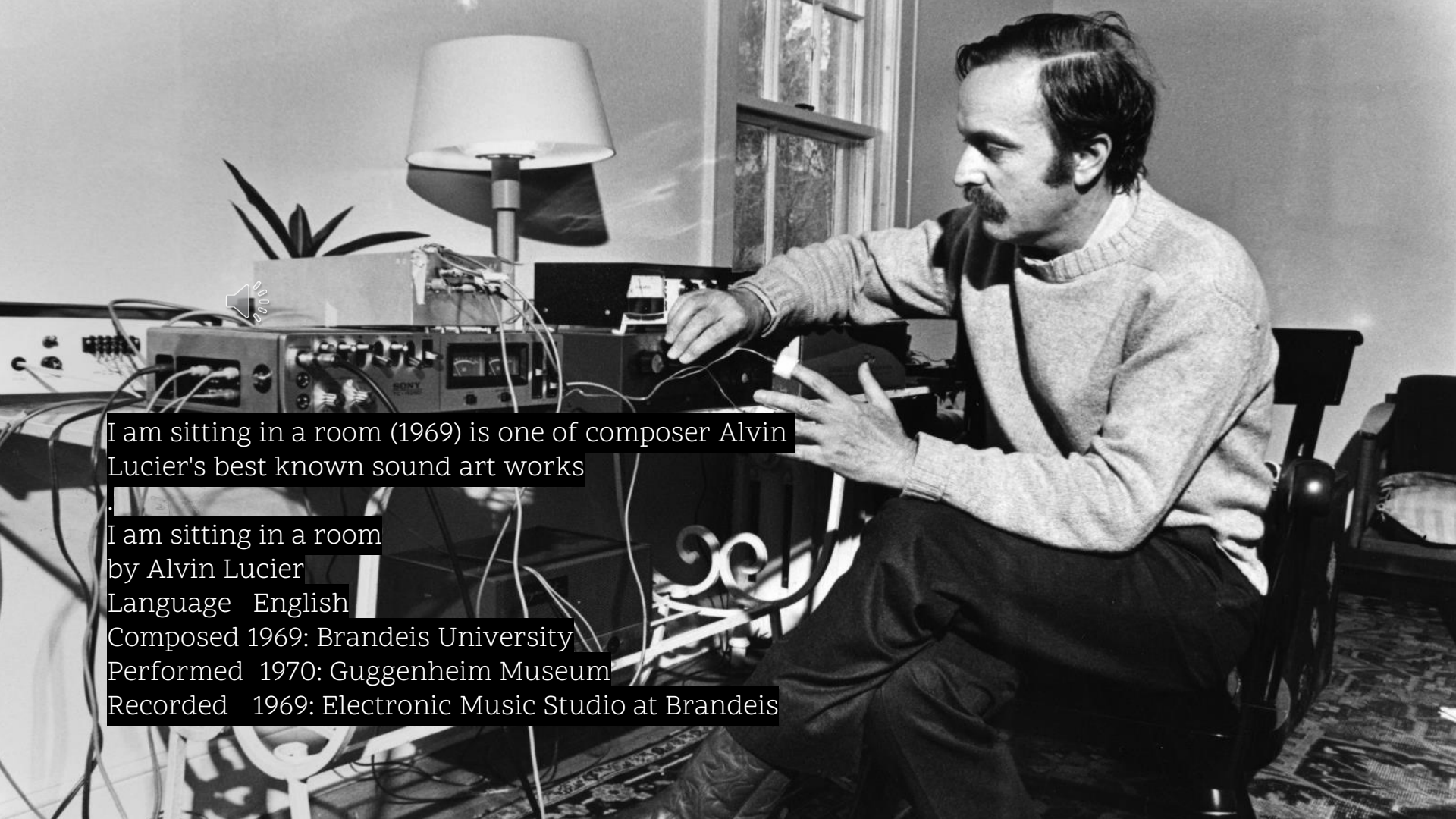
Instructor: Assist. Prof. Dr. Selcuk ARTUT

Email: sartut@sabanciuniv.edu

Web: selcukartut.com/teaching



All materials are used for academic purposes



I am sitting in a room (1969) is one of composer Alvin Lucier's best known sound art works

I am sitting in a room

by Alvin Lucier

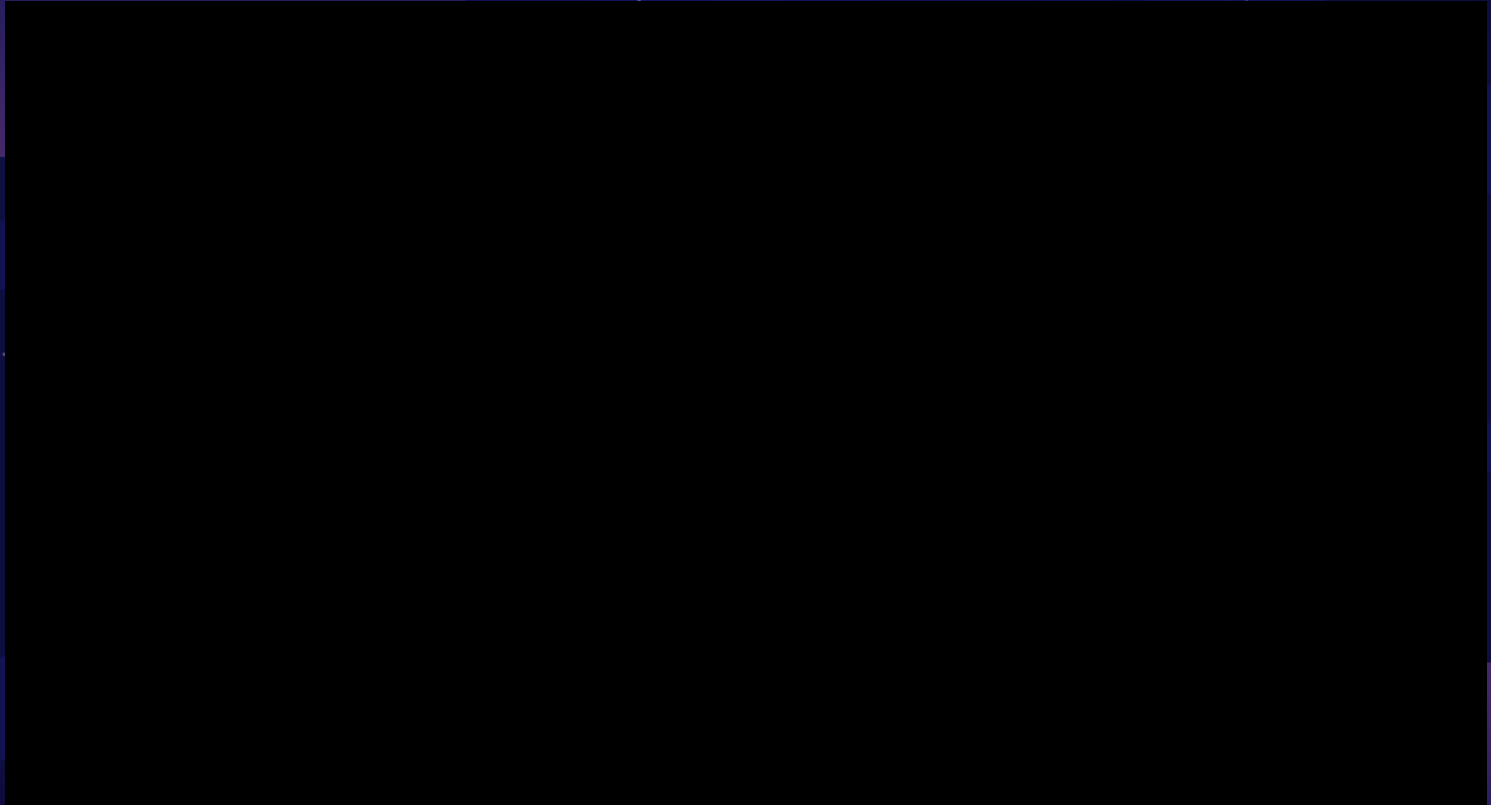
Language English

Composed 1969: Brandeis University

Performed 1970: Guggenheim Museum

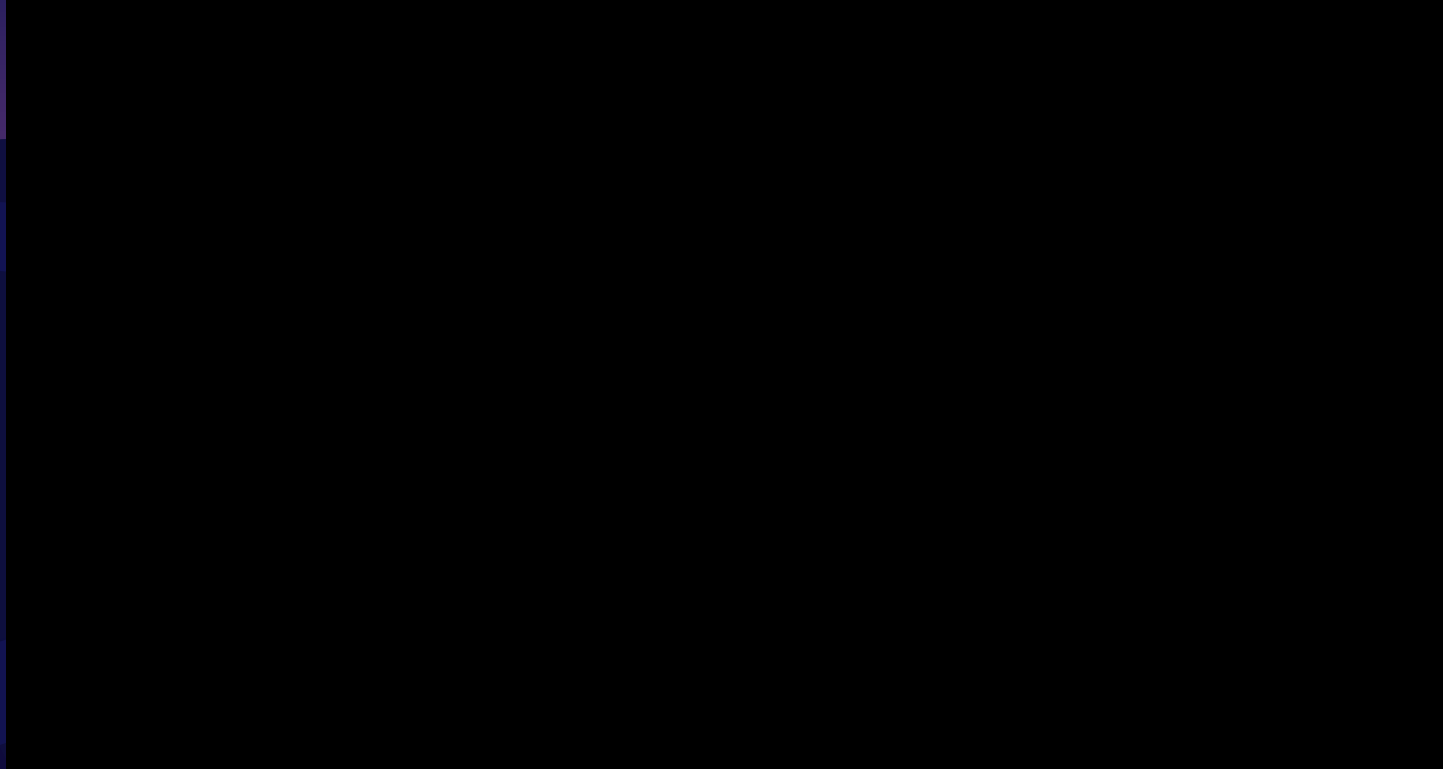
Recorded 1969: Electronic Music Studio at Brandeis

THE SOUND OF INTERSTELLAR



Source: <https://vimeo.com/112098660>

THE SOUND OF ARGO



Source: <https://vimeo.com/51170732>



Reference to Cinema

BBC Sound of Cinema The Music that Made the Movies 1of3
The.Big.Score
05:12

HOW IT ALL STARTED?



LEITMOTIF



Max Steiner : Austrian composer who achieved legendary status as the creator of hundreds of classic American film scores.

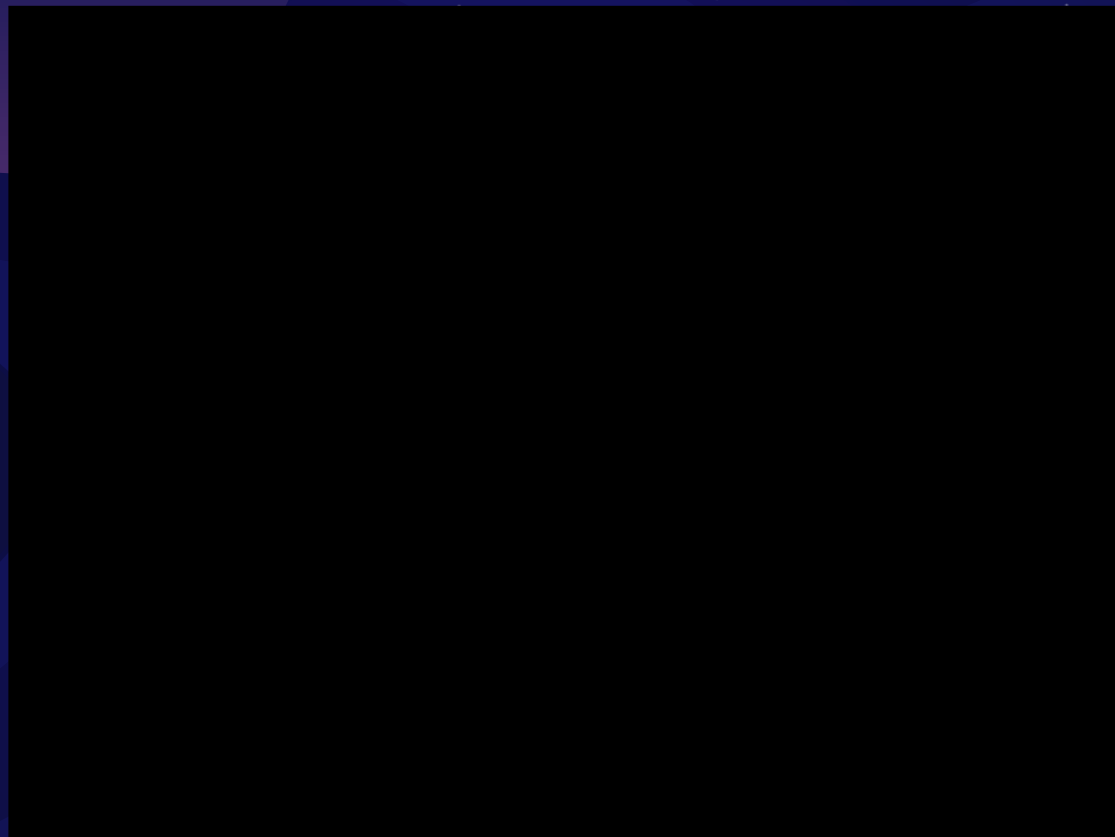


Michel Chion

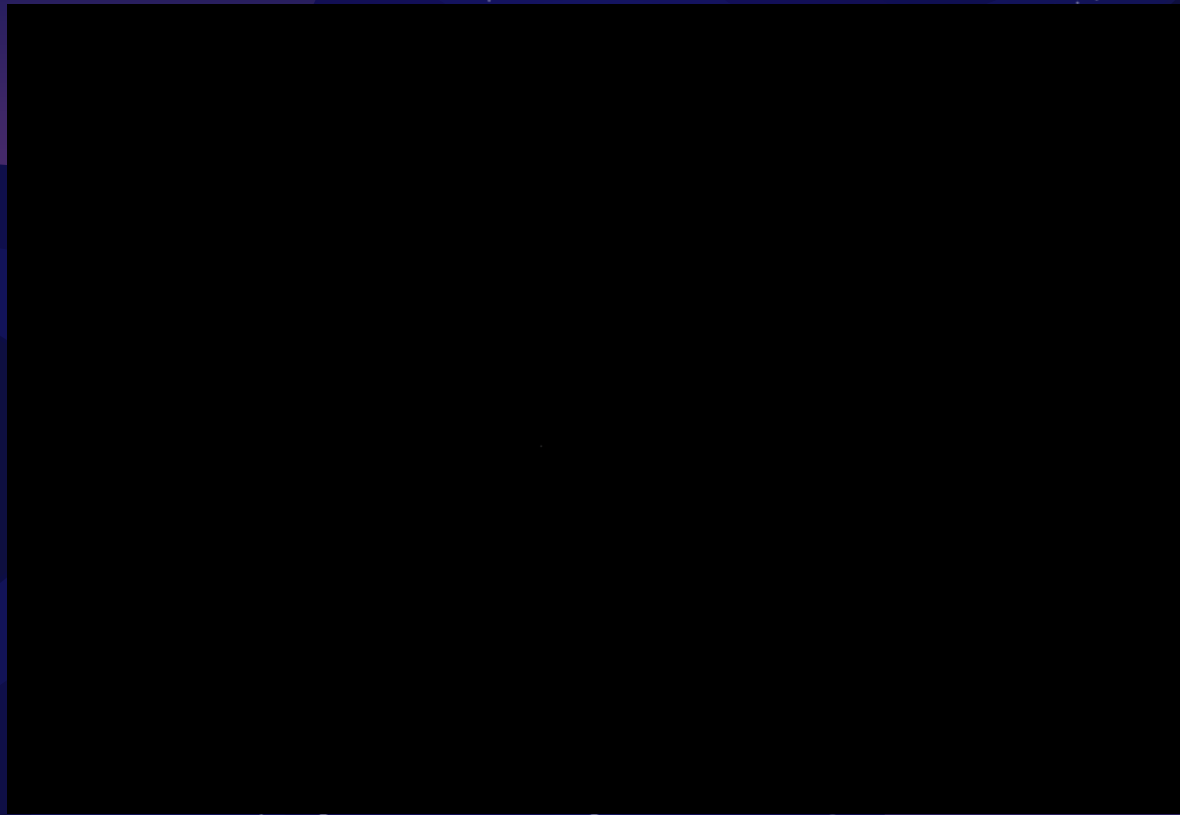
Michel Chion (born 1947) is a French film theorist and composer of experimental music.



MONSIEUR HULOT'S HOLIDAY (1953) - JACQUES TATI - SOUND ONLY



MONSIEUR HULOT'S HOLIDAY (1953) - JACQUES TATI





Sound on Image

A well-known sequence in Tati's *Monsieur Hulot's Holiday*, where subtle gags at a train station make us laugh.

This time, if we cut out the visuals. Surprise: like the flip side of the image, another film appears that we now "see" with only our ears; there are shouts of people wandering, an unclear announcement in the air. It was all there in the sound, and at the same time it wasn't.

Sound on Image

Is the notion of cinema as the art of the image just an illusion?

Of course: how, ultimately, can it be anything else?





Sound on Image

An audiovisual illusion, an illusion located first and foremost in the heart of the most important of relations between sound and image, as illustrated above with Bergman: what we shall call **added value**.

By added value Michel Chion means the expressive and informative value with which a sound enriches a given image so as to create the definite impression, in the immediate or remembered experience one has of it, that this information or expression "naturally" comes from what is seen, and is already contained in the image itself.



Sound on Image

Added value is what gives the (eminently incorrect) impression that sound is unnecessary, that sound merely duplicates a meaning which in reality it brings about, either all on its own or by discrepancies between it and the image.

The phenomenon of added value is especially at work in the case of sound/image synchronism, via the principle of synchresis, the forging of an immediate and necessary relationship between something one sees and something one hears.



Sound on Image

Michel Chion states that;

The cinema is a vococentric or, more precisely, a verbocentric phenomenon.

Sound on Image

In stating that sound in the cinema is primarily vococentric, Chion means that it almost always privileges the voice, highlighting and setting the latter off from other sounds.

During filming it is the voice that is collected in sound recording which therefore is almost always voice recording and it is the voice that is isolated in the sound mix like a solo instrument for which the other sounds (music and noise) are merely the accompaniment.





Sound on Image

By the same token, the historical development of synch sound recording technology, for example, the invention of new kinds of microphones and sound systems, has concentrated essentially on speech since of course we are not talking about the voice of shouts and moans, but the voice as medium of verbal expression.

And in voice recording what is sought is not so much acoustical fidelity to original timbre, as the guarantee of effortless intelligibility of the words spoken. Thus what we mean by vococentrism is almost always verbocentrism.

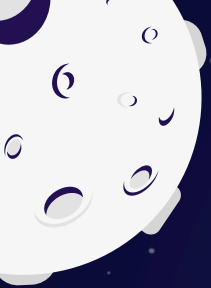


Sound on Image

Sound in film is voco- and verbocentric, above all, because human beings in their habitual behavior are as well.

When in any given sound environment you hear voices, those voices capture and focus your attention before any other sound (wind blowing, music, traffic).

Only afterward, if you know very well who is speaking and what they're talking about, might you turn your attention from the voices to the rest of the sounds you hear.



Sound on Image

So if these voices speak in an accessible language, you will first seek the meaning of the words, moving on to interpret the other sounds only when your interest in meaning has been satisfied.



Text Structures Vision

[Chion] An eloquent example that I often draw on in my classes to demonstrate value added by text is a TV broadcast from 1984, a transmission of an air show in England, anchored from a French studio for French audiences by our own Leon Zitrone

Visibly thrown by these images coming to him on the wire with no explanation and in no special order, the valiant anchor nevertheless does his job as well as he can.

Text Structures Vision

At a certain point, he affirms, "Here are three small airplanes," as we see an image with, yes, three little airplanes against a blue sky, and the outrageous redundancy never fails to provoke laughter. Zitroner could just as well have said, "The weather is magnificent today," and that's what we would have seen in the image, where there are in fact no clouds.





Text Structures Vision

Or: "The first two planes are ahead of the third," and then everyone would have seen that.

Or else: "Where did the fourth plane go?"—and the fourth airplane's absence, this plane hopping out of Zitrone's hat by the sheer power of the Word, would have jumped to our eyes.



Text Structures Vision

In short, the anchor could have made fifty other "redundant" comments; but their redundancy is illusory, since in each case these statements would have guided and structured our vision so that we would have seen them "naturally" in the image.

Thus if the film or TV image seems to "speak" for itself, it is actually a ventriloquist's speech. When the shot of the three small airplanes in a blue sky declares "three small airplanes," it is a puppet animated by the anchorman's voice.



Value Added by Music

Empathetic and Anempathetic Effects

In Chion's book *Le Son au cinema* he developed the idea that there are two ways for music in film to create a specific emotion in relation to the situation depicted on the screen.

On one hand, music can directly express its participation in the feeling of the scene, by taking on the scene's rhythm, tone, and phrasing; obviously such music participates in cultural codes for things like sadness, happiness, and movement.

In this case we can speak of empathetic music, from the word empathy, the ability to feel the feelings of others.

BEFORE THE RAIN – MILCHO MANCHEVSKI



21 Grams (2003) – Alejandro González Iñárritu





Value Added by Music

Empathetic and Anempathetic Effects

On the other hand, music can also exhibit conspicuous indifference to the situation, by progressing in a steady, undaunted, and ineluctable manner: the scene takes place against this very backdrop of "indifference."

This juxtaposition of scene with indifferent music has the effect not of freezing emotion but rather of intensifying it, by inscribing it on a cosmic background. Michel Chion calls this second kind of music anempathetic (with the privative a-).



Value Added by Music

Empathetic and Anempathetic Effects

The anempathetic effect is most often produced by music, but it can also occur with noise—when, for example, in a very violent scene after the death of a character some sonic process continues, like the noise of a machine, the hum of a fan, a shower running, as if nothing had happened.

Examples of these can be found in Hitchcock's *Psycho* (the shower) and Antonioni's *The Passenger* (an electric fan).

PSYCHO (1960) - ALFRED HITCHCOCK



THE Passenger (1975) – Antonioni





Influences of Sound on the Perception of Movement and Perception of Speed

Visual and auditory perception are of much more disparate natures than one might think.

The reason we are aware of this is that these two perceptions mutually influence each other in the audiovisual contract, lending each other their respective properties by contamination and projection.



Influences of Sound on the Perception of Movement and Perception of Speed

Sound does have means to suggest stasis, but only in limited cases.

One could say that "fixed sound" is that which entails no variations whatever as it is heard. This characteristic is only found in certain sounds of artificial origin: a telephone dial tone, or the hum of a speaker.



Influences of Sound on the Perception of Movement and Perception of Speed

Torrents and waterfalls can produce a rumbling close to white noise too, but it is rare not to hear at least some trace of irregularity and motion.

As the trace of a movement or a trajectory, sound thus has its own temporal dynamic.

Sound for “Spotting” Visual Movements and for Sleight of Hand

We find an eloquent example in the work of sound designer Ben Burtt on the Star Wars saga.

Burtt had devised, as a sound effect for an automatic door opening, a dynamic and convincing pneumatic "shhh" sound.

Sound for “Spotting” Visual Movements and for Sleight of Hand

So convincing, in fact, that, in making *The Empire Strikes Back*, when director Irving Kershner needed a door-closing effect he sometimes simply took a static shot of the closed door and followed it with a shot of the door open.

As a result of sound editing, with Ben Burtt's "pssst," spectators who have nothing before their eyes besides a straight cut nevertheless think they see the door slide open.

Sound for “Spotting” Visual Movements and for Sleight of Hand

Sound raises the possibility of sleight-of-hand effects: sometimes it succeeds in making us see in the image a rapid movement that isn't even there.



SOME MOVIE examples



Movie Examples

Title: A Night On Earth

Director: Jim Jarmusch

Writer: Jim Jarmusch

Stars: Winona Ryder, Gena Rowlands and
Lisanne Falk



Film Intro & Section Openings



LOS ANGELES



P.M.

NEW YORK



P.M.

PARIS



A.M.

ROME



A.M.

HELSINKI



A.M.





Film Examples

Title: Broken Flowers

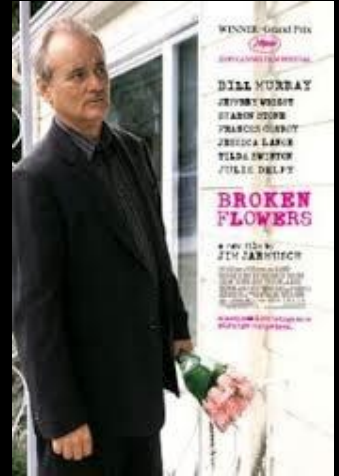
Director: Jim Jarmusch

Writers: Jim Jarmusch, Bill Raden (inspired by an idea from)

Stars:

Bill Murray, Jessica Lange and Sharon Stone

Car driving scene







Film Examples

Title : Funny Games

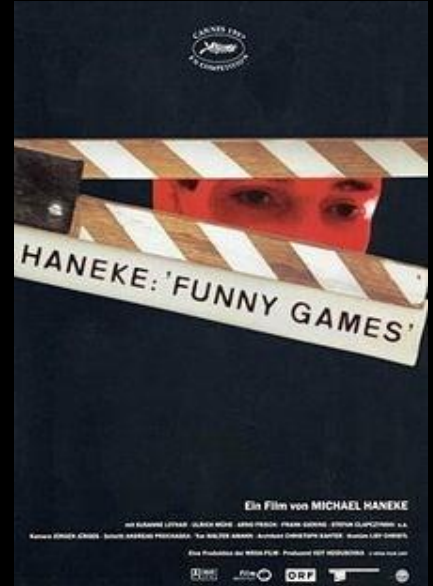
Director: Michael Haneke

Writer: Michael Haneke

Stars:

Susanne Lothar, Ulrich Mühe and Arno
Frisch

Film Intro



Film Examples

Title : Playtime

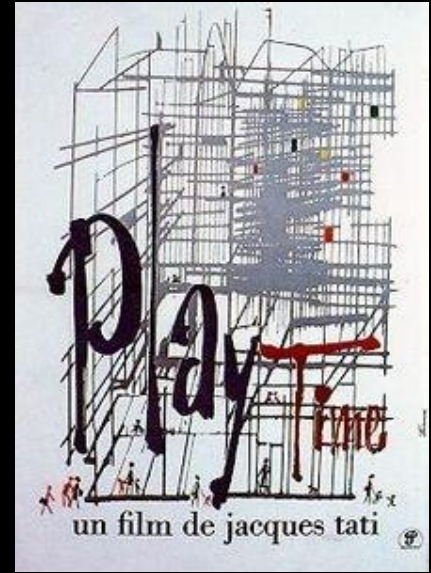
Director: Jacques Tati

Writers: Jacques Tati, Art Buchwald
(additional English dialogue)

Stars:

Jacques Tati, Barbara Dennek and Rita
Maiden

Tati enters the building 12:05





Film Examples

Title: Jaws

Director: Steven Spielberg

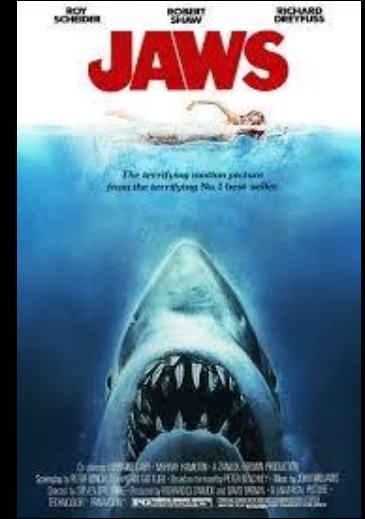
Writers: Peter Benchley (screenplay), Carl Gottlieb (screenplay)

Stars:

Roy Scheider, Robert Shaw and Richard Dreyfuss


Leitmotif 16:50,01:01:50

<http://en.wikipedia.org/wiki/Leitmotif>





♪ Oh, do you know
the muffin man ♪

A photograph of a crowd of people, mostly young women, at an outdoor event. They are looking in various directions, some towards the camera and others away. The background is bright and slightly out of focus, suggesting a sunny day. The text is overlaid in the bottom right corner.

Somebody do something!
It's in the pond!

Film Examples

Title : Arlington Road (1999)

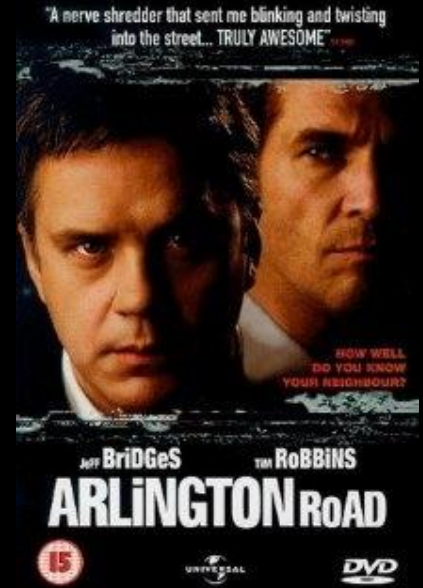
Director: Mark Pellington

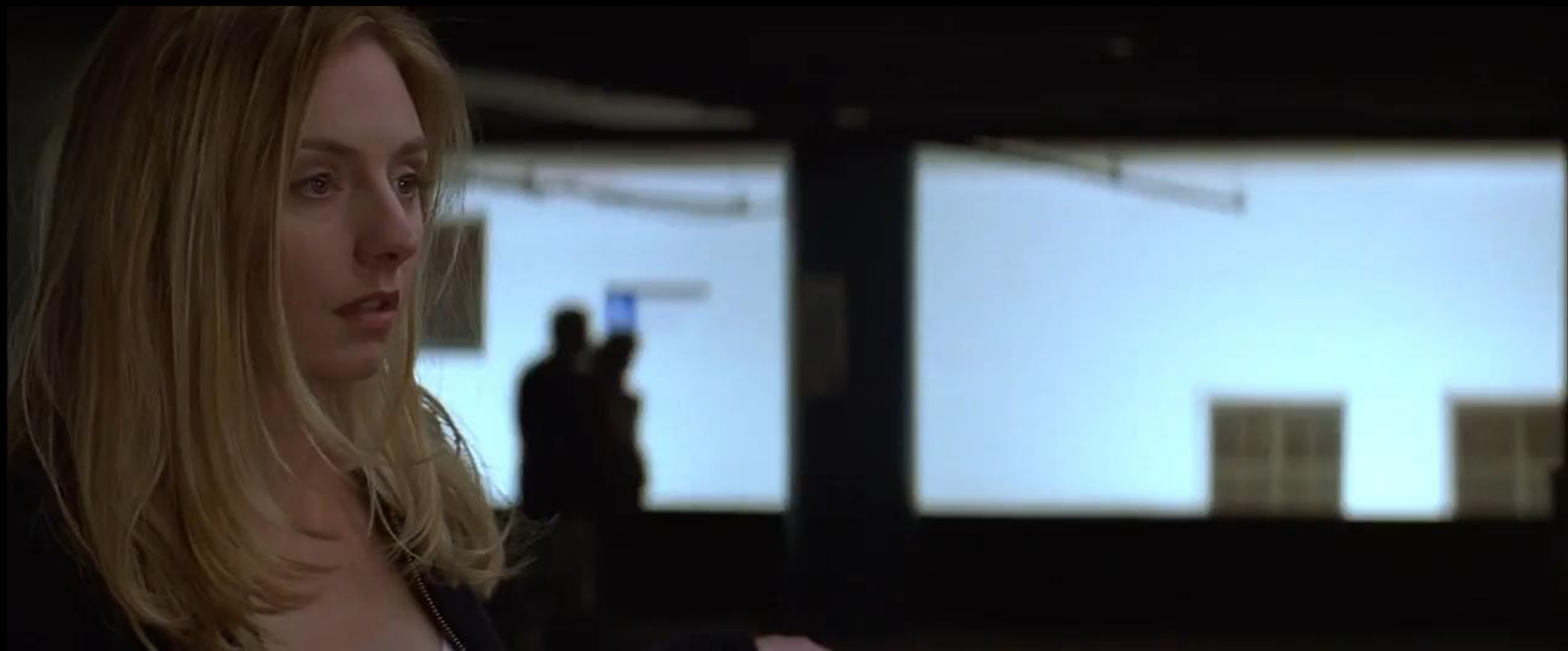
Writer: Ehren Kruger

Stars:

Jeff Bridges, Tim Robbins and Joan Cusack

Music Use : 01:07:41





Film Examples

Title: Marie Antoinette (2006)

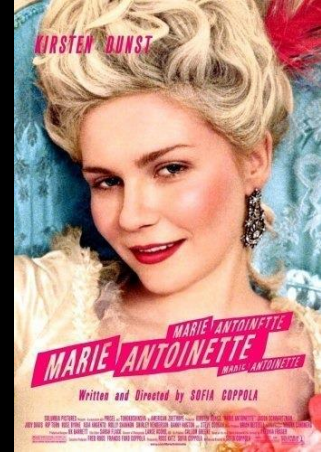
Director: Sofia Coppola

Writer: Sofia Coppola

Stars:

Kirsten Dunst, Jason Schwartzman and Rip
Torn

Music Use : 01:07:41





Film Examples

Title : The Grand Budapest Hotel (2014)

Director: Wes Anderson

Writer: Stefan Zweig (inspired by the writings of), Wes Anderson (screenplay)

Stars:

Ralph Fiennes, F. Murray Abraham, Mathieu Amalric

Music & Sound Design Use : 01:14:41

