elements of
Sound Design as a Compositional Tool
Sound-visual analogies

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on Sound Design:

*The biggest myth about composing and sound designing
is that they are about creating great sounds.
Not true, or at least not true enough.**

** Randy Thom, 1999
http://filmsound.org/articles/designing_for_sound.htm*

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on Sound Design:

It is a technical and creative activity.
Its goal is : to form a narrative* influenced form
by organising (in the domain of time
and space) sound objects.

on Sound Design:

Narrative defined as a series of (sound) events acquiring over time.

Narrative types: non-narrative, apparent narrative,
loose narrative, open narrative and strong narrative*.

* Meghan Stevens, "Music and Image in Concert", 2009

*The Chion's theory of ADDED VALUE states that one sensory perception influences another and transform it, resulting in us not seeing the same thing when we are listening, and not hearing the same thing when we are seeing ***

* *Michel Chion, "Audio-Vision",1994*

*… we tend to think of sound as an attribute of a visible object***
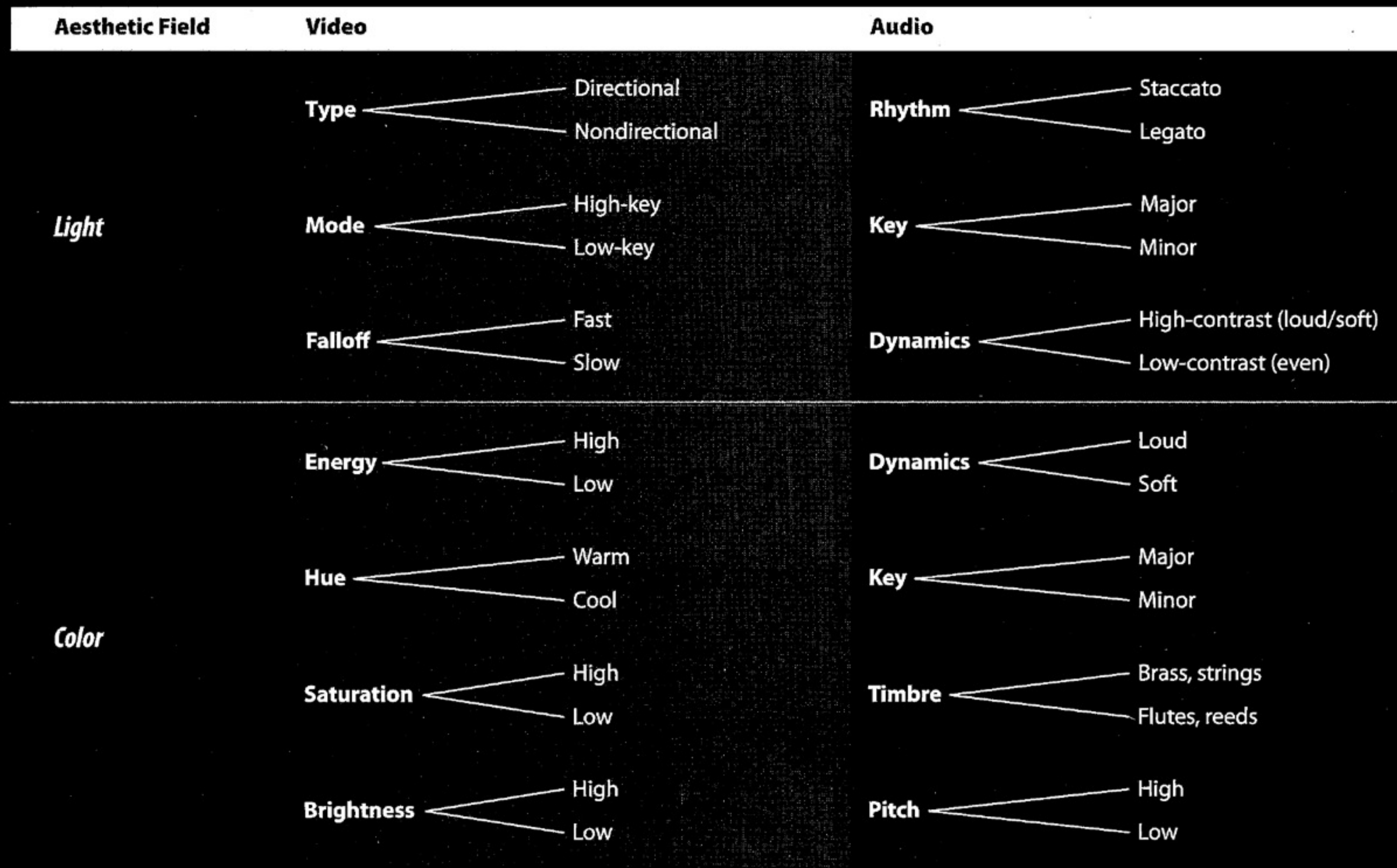
** Christian Metz, "Aural Objects", 1980*

		ON SCREEN
DIEGETIC SOUND	ACTUAL SOUND	OFF SCREEN
		AURAL P.O.V.
	SUBJECTIVE SOUND	INNER VOICE
		SPOKEN WRITING
		IMAGINED
		DISTORTED
		REMEMBERED
	NARRATIVE VOICE OVER	HOMODIEGETIC
NON-DIEGETIC SOUND	NARRATIVE VOICE OVER	HETERODIEGETIC
	BKG SOUND(s) / MUSIC	CONSONANT or DISSONANT COUNTERPOINT

R. Raskin, "Varieties of Film Sound: A New Typology", 1992

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Sound Visual Analogies:
the mapping strategies

Sound Visual Analogies:

An example: Sight, Sound & Motion [H. Zettl, 2005]

16.41 Video/Audio Structural Analysis

Aesthetic Field	Video		Audio	
Light	**Type**	Directional / Nondirectional	**Rhythm**	Staccato / Legato
	Mode	High-key / Low-key	**Key**	Major / Minor
	Falloff	Fast / Slow	**Dynamics**	High-contrast (loud/soft) / Low-contrast (even)
Color	**Energy**	High / Low	**Dynamics**	Loud / Soft
	Hue	Warm / Cool	**Key**	Major / Minor
	Saturation	High / Low	**Timbre**	Brass, strings / Flutes, reeds
	Brightness	High / Low	**Pitch**	High / Low

Wadsworth. Zettl, H, "Sight,sound,motion:Applied media aesthetics", 2005

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16.41 Video/Audio Structural Analysis (continued)

Aesthetic Field	Video		Audio	
Space (continued)	Field complexity in single frame or shot	High / Low	Harmonic complexity	High / Low
	Field complexity in successive frames or shots	High / Low	Melodic or contrapuntal density	High / Low
	Graphic vectors	High-magnitude / Low-magnitude	Melodic line	Definite / Vague
	Index vectors	High-magnitude / Low-magnitude	Melodic progression	Definite / Vague
	Principal vector orientation	Horizontal (High-magnitude / Low-magnitude), Vertical (High-magnitude / Low-magnitude)	Sound vector orientation	Melodic (Definite / Vague), Harmonic (Complex / Simple)

Wadsworth. Zettl, H, "Sight,sound,motion:Applied media aesthetics", 2005

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