

Sound Design - Storytelling with sound

In my created sound of the video, I used a piece of lively and light music as my background music video throughout the entire video since this is an emotion I want to deliver in the first expression of the video. At the very beginning, when the fox was puffing and blowing the smoke to the pig. I used pan as my sound effect on the exhale sound since the visual in this scene shows that the smoke was puffing from the right to the left. I reckoned that this creates a sense of direction that the audience would not be distracted by the provided sound. Secondly, where the pig was in his illusion, I decided using a falling sound in this scene as I considered that this perfectly matches the idea of daydream or hallucination. Secondly, when the visual focused on the pig itself, a high-frequency sound coming until the screen covers an overview scene on both the fox and the pig. I used the same trick where we can see in the movie *Birdman* – switching the non-diegetic sound to the diegetic sound. Herbert (2007, p. 337) argues that "Such a mixture of literal and nonliteral sounds communicates what the event is all about and also how it feels. It "shows" the outside and the inside of the event simultaneously." Through this move, I reckoned that users know that the fox is the one who makes the sound. Next, when the fox turns to an evil side, I used a "tunnel passing sound" in this scene. One interesting technique I used is that when the fox gradually

climbs up, the frequency of sound moves up as well. And this also leads to the idea of the psychological score, where the audience could know who the "goodies" and the "baddies" are in the film. The Lord of The Ring trilogy, which is also my most favourite movie series so far, is the one gives me the inspiration. In week 11's presentation, I was lucky enough to show how psychological score applied in the movie. In the provided clips of The Lord of The Rings from the week 11 presentation, there are two main scenes of how psychological score used in the movie. Firstly, before Gandalf the white met the witch-king of Angmar, where orcs had already entered Gondor with the desperate sound. At that moment, even for people who have never watched LOTR, they could understand that Orcs stands with an evil side. Secondly, the scene when Théoden arrived Gondor with Rohan's troops, a bright and justice music aroused. The bugle horn played by Rohan's soldier, which is also a diegetic sound, also provides a sense of power that the support of Rohan finally arrived. With great motivated music, it gives the audience a feeling that Rohan are undefeatable.

Furthermore, when the fox forcedly fed a square object to the pig, the visual blurred at that moment. I aimed to highlight the rectangular object could bring a change to the pig. Therefore, I used ReaVerbate to adjust the room size so that the sound could be hovering and also matched the visual at that moment. Last, when the pig killed the others, I used the music of cropping tree to demonstrate the idea of synecrisis. I considered that the cut off of the chicken head is the pivotal part of the scene as the visual create a sense of montage. I followed the same way that the visual required me to do in the scene. The comparison of clap videos in week 3 presentation gives me the inspirations on the sound. Michael (1994, p.18) mentioned "Without sound the shots that follow one another on the screen need not designate actions that are temporally related. One can quite easily understand the reactions as being simultaneous, existing in a time analogous to the perfect tense in grammar. But if we dub onto these images the sounds of collective booing or laughter, they seem magically to fall

into a linear time continuum." Since our brain buys the connection between sound and the visual when they occurred simultaneously. Even though the sound does not make the same sound of cutting people massively, it also gives the audience a connection.

REFERENCES

1. Chion, M & Gorbman, C 1990, *Audio-vision: sound on screen*, Columbia University Press, New York.
2. Zettl, H 1973, *Sight, sound, motion applied media aesthetics*, Belmont, Calif Wadsworth.