

Sound Effect

Sound Object

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1. Sound Effect

Definitions of SOUND EFFECT on the Web:

1. "BANG! WHAM! ZAT! etc."
www.utv.ee/~ivar/comics/dictionary.html
2. "an effect that imitates a sound called for in the script of a play"
wordnet.princeton.edu/perl/webwn
3. "Sound effects or audio effects are artificially created or enhanced sounds, or sound processes used to emphasize artistic or other content of movies, video games, music, or other media."
en.wikipedia.org/wiki/Sound_effect

sound effect, (a) orig. U.S. (usu. in pl.), a sound typical of an event or evocative of an atmosphere, produced artificially in a play, film, etc.

...the various aids and contrivances (appropriate 'noises off', lighting, etc.) used to accompany and vivify the production of plays, films, or broadcasts..

Oxford English Dictionary

Film Sound Cliche

- Castle Thunder,
- The Universal Telephone Ring
- The WILHELM Scream

For more see:

<http://filmsound.org/cliche/>

Foley Sound

Foley sound effects are sounds that synchronize on screen, and require the expertise of a foley artist to properly record. Footsteps, the movement of hand props, and the rustling of cloth are common foley units.

http://en.wikipedia.org/wiki/Sound_effect

A Jim Handy Picture, General Motors Sales Corporation presents:

Back of the Mike (1938)

Douglas Gordon and Philippe Parreno

- *Zidane: A 21st Century Portrait* (2006)

2. Sound Object

Acousmatic

A Pythagorean term reintroduced in 1955 by Jérôme Peignot which considers the "distance which separates sounds from their origin", i.e., an audio-only presentation of sound common to electroacoustic music.

For some, the term is very precise and refers specifically to this listening situation. However, the term has gained wider usage, in describing a genre, which, to a large extent derives from the *Musique Concrète* tradition and is founded upon this listening situation.

Modes of Listening

- Causal Listening
- Semantic Listening
- Reduced Listening

Causal Listening

- A term proposed by the French writer Michel Chion to contrast with his term Semantic Listening and Pierre Schaeffer's Reduced Listening. Causal listening concerns "listening for the purpose of gaining information about the sound's source". (Source - Michel Chion (1994). *Audio-vision*. (Gorbman, C. ed., trans.) NY: Columbia University Press.)

Semantic Listening

- Listening for the purpose of gaining information about what is communicated in the sound (usually language). (Source - Michel Chion (1994). Audio-vision. (C. Gorbman, ed., trans.) NY: Columbia University Press.)

Reduced Listening

In Schaefferian theory, reduced listening is the attitude which consists in listening to the sound for its own sake, as a sound object by removing its real or supposed source and the meaning it may convey.

More precisely, it is the inversion of this twofold curiosity about causes and meaning (which treats sound as an intermediary allowing us to pursue other objects) in order to turn it back on to the sound itself. In reduced listening our listening intention targets the event which the sound object is itself (and not to which it refers) and the values which it carries in itself (and not the ones it suggests).

In "ordinary" listening the sound is always treated as a vehicle. Reduced listening is therefore an "anti-natural" process, which goes against all conditioning. The act of removing all our habitual references in listening is a voluntary and artificial act which allows us to clarify many phenomena implicit in our perception.

Thus, the name reduced listening refers to the notion of phenomenological reduction (Époché), because it consists to some extent of stripping the perception of sound of everything that is not "it itself" in order to hear only the sound, in its materiality, its substance, its perceivable dimensions.

Reduced listening and the sound object are thus correlates of each other; they define each other mutually and respectively as perceptual activity and object of perception. (Source - Michel Chion (1983). Guide des Objets Sonores. Eds. Buchet/Chastel, Paris. 1995 translation by John Dack/Christine

Sound Object

- In Schaefferian theory the term sound object refers to every sound phenomenon and event perceived as a whole, as a coherent entity and heard by means of reduced listening which targets it for itself, independently of its origin or its meaning.

Sound Object cont.



- The sound object is defined as the correlate of reduced listening: it does not exist "in itself" but by means of a specific foundational intention. It is a sound unit perceived in its material, its inherent texture, its own qualities and perceptual dimensions. On the other hand, it represents a global perception, which remains identical through different hearings; an organised unit which can be compared to a "gestalt" in the meaning of the psychology of form.

Sound Object cont.

- Schaeffer suggests that there is some confusion concerning the notion whilst adding: a) The sound object is not the sound body, b) The sound object is not the physical signal, c) The sound object is not a recorded fragment, d) The sound object is not a notated symbol on a score, e) The sound object is not a state of mind (it remains the same across different listening modes). (Paraphrase of Michel Chion (1983). *Guide des Objets Sonores*. Eds. Buchet/Chastel, Paris. 1995 translation by John Dack/Christine North.)

“primacy of the ear”
(*primauté de l’oreille*)

Pierre Schaeffer

- *Études aux chemins de fer* (1948) 
- *Étude Pathétique* (1948) 

Sillon Fermé
(closed groove on a disc)

- “a fragment of life caught in a trap, torn from its context, placed outside time and normal limits, repeated tirelessly” (Chion & Reibel, 1976 p.26)

cloche coupée
(cut bell)

- “deprived of its percussion the bell becomes an oboe. (Schaeffer, 1952 p.15)

Musique Concrète



When in 1948 Pierre Schaeffer gave the name *Concrète* to the music which he invented, he wanted to demonstrate that this new music started from the concrete sound material, from heard sound, and then sought to abstract musical values from it. This is the opposite of classical music, which starts from an abstract conception and notation leading to a concrete performance. Schaeffer wanted to react against the "excess of abstraction" of the period but he did not shy away from "reconquering" this musical abstract. A reconquering which for him had necessarily to go through a return to the concrete. (Source - Michel Chion (1983). *Guide des Objets Sonores*. Eds. Buchet/Chastel, Paris. 1995 translation by John Dack/Christine North.)

Francis Dhomont
Novars (1989)

Francisco López

“Much against a widespread current trend in sound art and the customary standard in nature recordings, I believe in the possibility of a profound, pure, 'blind' listening of sounds, freed (as much as possible) of procedural, contextual or intentional levels of reference. What is more important, I conceive this as an ideal form of transcendental listening that doesn't deny all what is outside the sounds but explores and affirms all what is inside them. This purist, absolute conception is an attempt at fighting against the dissipation of this inner world.”

Francisco López

- La Selva (1997) 
- Buildings [New York] (2001) 

References

ElectroAcoustic Resource Site project

<http://www.ears.dmu.ac.uk>

FilmSound.org

<http://filmsound.org/cliche/>

Francisco López

<http://www.franciscolopez.net/>