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SOUND DESIGN CONCEPTS, STRATEGIES AND TECHNIQUES DEVELOPED AND USED IN THE SHORT FILM "CLOSURE"

Master thesis

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Allowed for defense ……
(supervisor's signature)

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PREFACE

The appearance of sound in film made it possible to establish a character through voice. Further development of sound recording and reproducing equipment extended the sonic dimension of the character even more, not only by the high quality reproduction of voice that renders it with all nuances, but also by opening a character's ears, and making the character hear things surrounding him or her. The art of sound recording shifted from voice and music to noises.

The technical evolution and progress in sound recording eventually led to sound reproduction system being unnoticeable. With high fidelity and frequency response mediative materiality of sound disappeared. With perfectly aligned playback system and appropriate acoustic treatment of the room, the listener with closed eyes can hardly distinguish recorded sound and naturally emitted sound, for instance, from musical instrument. In the beginning of the era of sound film sound effects were always foregrounded just because they attracted the viewer's attention breaking out from daily aural experience, because of their mediated nature – narrow frequency response, limited dynamics, electrical and mechanical noise, which accentuated that the sound was re-produced or re-presented. In today's cinema recorded sound dissolves within the natural sonic environment and has become hardly noticeable as the one re-produced by the playback system and not literally produced by the objects seen in the shot. High fidelity of image and sound brings the viewer to experience total immersion into filmic reality and the story. However, the esthetic qualities of sound became invisible and inaudible, and as a result, quite often underestimated by directors, producers and other crew members.

In this paper I want to show the nuances and aspects of sound design process for a fiction film (from preproduction till cinema release) on a particular case – a student short film "Closure" directed by Oscar Wollsten. I want to underline the role of sound in audio-visual storytelling, to study its functions and effects on perception. This research examines various sound design techniques, methods, strategies and sensual effects developed and used in "Closure". I also note how and why different concepts were developed and applied to this film. In this project I got an opportunity to take part in preproduction, production, and postproduction stages in different roles – a sound designer, dialog editor, sound FX recordist, production sound recordist and re-recording mixer. This paper concludes my critical reflections on the process of filmmaking from the perspective of film sound. I want to fixate my personal experience on this project on paper and put it in the context of film sound studies by looking at it through existing theoretical apparatus. I'm going to look at "Closure" through the prism of "Audio-vision" (written by Michel Chion), by applying some of the concepts and categories of audio-visual relations, and by illustrating it on a particular scene. I will analyze perceptual and dramaturgical effects established by such relations,

explain how they are used to reinforce the story and how they can be used in different circumstances. I also refer to other authors and their works related to film sound, such as David Sonnenschein and his book "Sound Design. The Expressive Power of Music, Voice, and Sound Effects in Cinema", Mark Kerins "Cinema in The Digital Sound Age", the collection of interviews "Sound On Film. Interviews with Creators of Film Sound" by Vincent LoBrutto, the collection of articles "Music, Sound and Filmmakers", "The Oxford Handbook of Sound Studies" and other theoretical articles as well as practical film sound books.

This work consists of three chapters.

In the first chapter I describe the pre-production process in which I was involved in about three months before the shootings. One of the goals of my creative work on the film was to establish a distinct sonic style (to develope a fixed strategy and maintain it) that would penetrate throughout the film and make the „reading" of the story more clear and enclosed. That's why it was important to be involved in script development stage and to help the director build a structure of the film and to broaden its visual impact. In this chapter, by using examples from other films and my own experience, I show how the script can be treated by a sound designer, and some of the creative techiques and methods that can be involved in this stage. Besides its figurative function I explore the expressive capacity of noise and its role in film structure.

In the second chapter I describe the process of production sound recording which includes preparation, location scouting, choice of recording equipment and challenges that I had to face as well as solutions I applied. Here I explore technical and creative aspects of the production sound recording and show how even a choice of the microphone can influence the story.

The third chapter is dedicated to sound post-production process which has been divided into several stages: dialogue editing and ADR, sound FX recording and editing, Foley recording, and mixing. In this stage the creative decisions are based on the final or pre-final cut of the film and synchronized sound from location. In this chapter I examine how the film sound functions when put together with visuals and how it propels the story. Particular attention is given to how sound is created and layered to enhance, embellish and produce film's narrative through the character's point-of-view with dissolving sense of reality, resulting in effective emotional empathy with the character. I also study how the sonic environment and silence can become an extension of the character and how recorded speech can be used as a sound effect. I don't dedicate a separate chapter to the art of Foley, film music and mixing since these subjects require separate research paper, but through my thesis I provide an outline of their value in the process of sound design.

I admit that “Closure” is a film which was made by film students as a graduation project, so it can't be the best illustration for some creative approaches and strategies in film sound, but at least I want to mark the potential of film sound as a storytelling tool, as a dramatic and emotional tool and as an art form, rather than simply a tool for establishing realism within the cinematic world.

Important note. As the film from the beginning was targeting to cinema release, the evaluation of my thesis requires watching a DCP (Digital Cinema Package) copy of this film in cinema hall with properly aligned for theatrical presentation 5.1 surround system (Reference: 85 dB X-weighted. Dolby Processor value – 7) or in sound mixing studio. Preferable position of the viewer should be in the middle of the hall to get correct spatialization of sound.

1. PRE-PRODUCTION

1.1. Plot, genre and character

Thriller by genre, “Closure” is a short film about a 30-year-old man, Ants, who is struggling with his traumatic past and feelings which are revived after meeting his childhood friend, a famous theatre actor Margus Kuusk. Thematically, the film is about closure, completing a circle.

The film starts as Ants walks into a solo theatre performance by Margus. Ants points a gun at the actor and demands Margus to identify himself. In the following flashback, Ants is seen working as a janitor in a theatre, where he finds out that Margus is coming to rehearse and perform a show in the upcoming days. After, Ants is seen by the bedside of his Father who suffers from Alzheimer. While playing the game “recognizing famous people” father doesn’t recognize Ants on the photo.

Ants awaits the arrival of Margus recalling the past. He is hoping to bring a positive closure to the past. But since Margus doesn’t recognize and remember Ants, taking him for another naive fan, Margus tries to ignore Ants. Then, Ants attempts to reconnect with Margus by playing a composition of Margus' father. Margus is touched and soon, in the bar, after getting drunk agrees to visit Ants' father in the hospital. Ants hopes to recreate the long lost bond between the two and to give himself a reason not to seek for a revenge, but to forgive instead. To reinforce the friendship Ants crafts a gift for Margus - a classroom photo, a scarf and a letter. Later, he tells his father about the surprise, but ends up hearing the father’s disappointment in the son.

On the day before the performance, Ants attempts to give Margus the gift but the actor rudely refuses to take it. Then, using the key, to which he as a janitor has access to, Ants secretly places the gift in actor’s dressing room, but soon gets it back by Margus’ director who also takes away Ants’ keys. And again, in the attempt to reconcile, Ants get humiliated in front of other actors and rejected by disgruntled Margus. Anger and bitterness starts to accumulate in Ants.

Ants visits his father again and says goodbye, hoping that eventually his father would proudly recognize him. The story returns to the beginning, where Ants is holding Margus and asks the actor to say his name. Margus tells Ants his correct name but Ants is not satisfied and asks Margus to point him out on the old class photo. After several guesses he gets hit by Ants who reveals that he's not on the photo. Margus is shocked and denies everything. Soon, he makes a sudden turn and jumps on Ants. The gun goes off. The audience realizes that it’s all real and bursts chaotically towards the exit. Eventually, Margus takes the gun and points it to Ants. Ants is taken

away by the police while we see that the theatre house is surrounded by news reporters. In the retirement home, we see Ants' father watching the TV and proudly recognizing his son.

As the director Oscar Wollsten defines, the film "Closure" belongs to such genre of film as psychological thriller. Thriller is a story which emphasizes the psychology of its characters and their unstable emotional states. Thriller, as a genre of the film, through its long history has established certain style of sound design and usage of music. In such genre sound and, in particular, sound atmospheres are very powerful dramatic tools to create thrilling effect, suspense, establish anxious mood and build up a tension.

The director defines the protagonist of the film as a "complex character, trying to resolve his past trauma that has disabled him from progressing in his life, by balancing constantly between feelings of needing to forgive and revenge. In other words, to love and hate, and on a level, the more the character gives, the less he gets, which creates a rage that is boiling underneath. Such emotional states, gives a great need and an emphasis to highlight the point of view, in order to be clear for the film audience about all of the nuances that happen inside the character."[1] Further I will write how these definitions and the story itself were taken into consideration while working on sound design for the film.

1.2. Sound Design and Sound Designer

Before talking about sound design process in film I want to clarify the term *sound designer* and what is *sound design* in my vision. First, let's distinguish music and sound design in film, Music Composer and Sound Designer. Then, I would say that Sound Designer is a sound Composer. Sound Designer is not an Arranger (harmonist) and not a person who designs an already existing film with sound. Sound Designer is a composer in a sense that he/she starts from overall continuous compositional structure, rhythm and tonality, so, he/she has a vision of a complete piece. Sound Designer treats sounds (Foley, sound effects, ambience, noises) as musical instruments of an orchestra and arranges them in a certain way to achieve a certain effect (mood, emotion) from resulting harmony. But he or she also has to deal with such successions as visual line and story line. Sound Designer is not a person who makes an arrangement for visual and story compositional structure. He deals with them as Johann Sebastian Bach in his polyphonic compositions deals (composes) with several melody lines playing at the same time. Sound Designer works in very tight collaboration with Scriptwriter, Cinematographer, Art Director, Editor and Director.

[1] **Wollsten, O.** 2015. *Closure – directing book*. Tallinn University/Baltic Film and Media School. [MA Thesis]. Tallinn.

American film editor and sound designer Walter Murch notes in one of the interviews with him: "For a film to really take advantage of sound, it even has to be in the script stage. Sound is not something that should be applied later on as a coat of paint; it really has to be like certain stains that penetrate the wood. Sound needs to be part of the script. Certain scenes needs to depend on sound."[2]

My work as a sound designer in the project "Closure" started long time before actual shootings. Fortunately, I got involved in script development stage. In collaboration with scriptwriter/director I was able to influence the story and dramatic arc of the film by incorporating objects and actions that produce sound into the script. In the end, some of the ideas got rejected due to production and financial issues of the project, some due to time issues, some due to their weakness in the overall structure of the film. Different strategies and approaches were developed and involved in the process of sound designing the script. But before describing and analyzing them I want to point out some principles which formed the basis for our creative process on script development. Following thoughts were inspired by the article "Designing A Movie for Sound"[3] written by well-known American sound designer Randy Thom in 1999. In the article he brings up the concept of film sound design and proposes various ways of approaching the film at the preproduction stage. Here I want to highlight some of the ideas and specify these approaches using examples taken from particular films.

1.3. Script as a sound score

Film art requires collaboration among different professionals from different art fields as directing, cinematography, sound design, editing, art directing etc. The earlier all these artists are involved in film development the bigger is the chance to develop the film in full potential. Sound plays an important role in the development of a story and film dramaturgy in general. Unfortunately, a lot of filmmakers don't consider sound as an effective storytelling tool, and, thus, don't pay enough attention to sound in preproduction process. Sometimes composer can be involved before shooting the film, as music seems to be a more obvious dramatic tool than non-musical sound. A director or a producer starts to sense a lack of sound usually after the picture is edited. Quite few filmmakers keep sound in mind while writing the script or designing a mise-en-

[2] **LoBrutto, V.** 1994. *Sound-On-Film: Interviews with creators of film sound.* London: Praeger Publishers. p. 97.
[3] **Thom, R.** 1999. *Designing A Movie for Sound*. http://filmsound.org/articles/designing_for_sound.htm (23.06.2015).

scene. Further, I will speak about use of sound as a storytelling tool in the stage of writing a script, storyboarding, set designing and directing the actors.

Scriptwriting is one of the first stages of making a movie. In this stage it's very important to give enough creative space for a sound designer, to tell the story through sound. Including the description of surrounding sounds in the script, or sound references to the source (as clock ticking or door closing) doesn't mean writing for sound. As Randy Thom notes "the degree to which sound is eventually able to participate in storytelling will be more determined by the use of time, space, and point of view in the story than by how often the script mentions actual sounds."[4] Different spaces not only look different but also sound different. Choosing the right place for a particular scene can give a lot of different ways to design it with sound to achieve a certain dramatic effect. For example, if the character arrives from another city he can come with a bus to the bus station or with a train to the train station. Obviously, each station sounds different. If the character is hiding from a killer, he is quite anxious, the same could be the place. If it's a train station then in post-production the sound designer can play with squeaking/screaming wheels, train horns and other train sounds making them sound really anxious and tense. Zoo with tigers (and their growling sounds) can be chosen as a place for the action to emphasize danger, as it was used in the film "*The Game*" (1997) by David Fincher, where the main character on the edge of a nervous breakdown points a gun at Jim Feingold to find out the real office of "game" leaders *(01:46:50).* Another good example can be found in "The Conversation" by Francis Ford Coppola (sound designed by Walter Murch). A place (the sound laboratory) where the protagonist works on his assignment is somewhere near the train station which is shown using a wide establishing shot of the place. We always hear different train sounds there, which work as sound punctuation, helping to emphasize certain dialog lines (with train horn, for example). Those sounds are also then used in "dream sequence" where wheel squeaking, semaphore sounds and a train passing become "dreamy" sound effects, or rather music (composed of non-musical sounds).

Point-of-View (POV) sequences are always a playground for a sound designer, but it also helps to define the character more precisely. Use of visual and sound Point-of-View gives an opportunity to the audience to see and hear through the eyes and ears of a character defining his or her physical and mental interior. With sound, in such sequences, we can show the inner state of mind of the character. It can be chaotic, distorted or, otherwise, peaceful and harmonic. A good example of sound POV can be found in the film "*Elephant*" (2003) by Gus Van Sant in the school cafeteria scene (*00:24:30*), where the sound of pupils talking becomes louder and louder in the

[4] **Thom, R.** 1999. *Designing A Movie for Sound*. http://filmsound.org/articles/designing_for_sound.htm (23.06.2015).

protagonist's head, until he starts to feel pain and tries to close his ears. By the plot he hates everyone in school and is soon going to kill them.

It's also important to give the possibility to a character to listen. Again, it helps to define the character by the way how he reacts to sounds and who he is, by focusing on what he hears or doesn't hear. It also involves the audience into the film even more, as they first hear the sound and then guess what the source is. Here the director can decide whether to show the source or just leave a character's reaction to it. Such unseen sounds which Michel Chion calls "*acousmatic*"[5] can be used to build tension and resolution. For example, when the viewer hears a sound in the shot, but the source is still invisible, camera starts to seek for the object producing the sound. In this moment the viewer stays in tension and guesses. His imagination intensively tries to find associations and anticipates the camera. And as soon as the source revealed, the resolution comes.

In film "*Se7en*" (1995) by David Fincher there is a scene in the office (*00:19:28*) of detective Mills. It starts with the shot of a policeman scrubbing out something from the door of the detective office. Then another detective comes and starts a conversation about an actual investigation while we still hear the scrubbing sound. After a while Mills stops the conversation and nervously asks the policeman to stop scrubbing. It's also a metaphor of the detective "scrubbing" Mills with this investigation, which he doesn't want to touch.

A lot of modern filmmakers try to tell their stories through dialogues. They write and edit films so that there is no room for sound effects to be developed. Such verbocentric approach narrows the potential of sound design and underestimates its ability to tell a story through sound without words. So, it's important to give some room to sound between the lines. Sometimes certain sounds can tell more than a dialogue, as well as speechless picture. In such case, I think, the film becomes more cinematic. Talking about Tarkovsky's sonic style Elizabeth Fairweather notes "At times, Tarkovsky subjugates the use of dialogue in favor of this heightened level of wordless communication. […] A sonic element can emphasize and auralize reality, and it can highlight the otherworldly. Sound can function independently from the accompanying visuals to aid with the process of temporal blurring, and it can also closely fuse with the visuals to clarify a sense of present."[6] In films by Andrei Tarkovsky such as "*Nostalgia*" (1983), "*The Sacrifice*" (1986), "*The Mirror*" (1975) we can find a lot of examples of long "sounding shots" without any dialogue.

It's clear that sound and image can be edited asynchronously, separately from each other. Sound can shorten the length of the scene. Sound (including speech) doesn't always need to follow

[5] **Chion, M.** 1994. *Audio-vision: sound on screen*. NY: Columbia University Press. p. 71
[6] **Fairweather, E.** 2012. *Andrey Tarkovsky. The refrain of the sonic fingerprints*. - In: Music, sound and filmmakers. NY: Routledge. p. 35.

the picture. Quite often in films, when there is a conversation between people we see talking heads. Sometimes it's nice to see the reaction of the interlocutor, but it can be also effective to see other images while listening to a dialogue. Images can follow the content of a dialog raising the amount of information, or work as a counterpoint to the content raising the dramatic effect. All these should be considered either in script or on storyboard. Alfred Hitchcock widely exploits this approach in his "*Rear Window*" (1954). In the beginning of the film, while Jeff has a long phone conversation with his editor, the camera studies the windows of the house, showing the life of each neighbor. What is important to notice here is that the conversation is not much related to what we see, allowing us to get two flows of information simultaneously.

Sound effect can make the picture scary or relaxing, but sometimes, to make it work this way, corresponding visuals are needed. This again, happens quite often in postproduction when a director asks for an "epic sound effect", but there is no visual cue to this sound. Such case can confuse the audience even more, as they will look for the source of the sound. We can create tension in an apartment with growling sound of a washing machine with varying speed, but to make it work we need to show it at least once. The visuals of the source take place in the audience's mind and we don't need to show it again. Each time we hear the sound the source will come to our mind. It can be also used later as a "sound leitmotif" which works same way as a music leitmotif. A good example can be found in the scene (*01:10:03*) in "*Angel Heart*" (1987) by Alan Parker, when Hurry Angel returns to Margaret's home and finds her murdered. Before he enters the house we see some boys dancing step on the street. This sound then follows Harry, building up tension while he discovers the murder. But the effect is emphasized even more when there are abrupt cuts to close ups of step dancing with relative loud rhythmic sound along with heartbeat while Hurry discovers a man's heart on the table. An example of sound leitmotif can also be found throughout the film in the form of a fan symbolically linked to Lucifer. At first the sound of the fan is established visually but later it is used without the image of its source.

To make something sound powerful it's important to use wide shots. Regarding the use of wide shots, Randy Thom notes: "extreme long shots are wonderful for sound because they provide an opportunity to hear the fullness or emptiness of a vast landscape."[7] A wide shot can show how sound fills the whole surroundings. And if we move to the same sound heard in a close up, in contrast, we will achieve a more powerful effect than if we don't use the wide shot. For example, in the film "*Heat*" (1995) by Michael Mann, in the scene (*00:31:34*) two detectives come to an ugly criminal district to interview a criminal. While the camera goes up with a wide shot,

[7] **Thom, R.** 1999. *Designing A Movie for Sound*. http://filmsound.org/articles/designing_for_sound.htm (23.06.2015).

showing the exterior of the place, we start to hear dogs barking, then there is a cut to another location with a closer shot of dogs barking louder and more aggressively. Without the wide shot and barking filling the whole district, the dog sounds in close ups wouldn't be so powerful.

Set design can play a crucial role in how a place characterizes a character or an action happening in this place. Fireplace in a room can make a scene warm just with the sound of fire through the whole scene, even when the fire is not visible all the time. A bit broken window can give an opportunity to use whistling wind more naturally, if we need to emphasize the emptiness of a place. Wind chimes can help to feel wind in a room and how it becomes stronger or calmer. The very first scene from "*Once Upon a Time in the West*" (1968), directed by Sergio Leone, when three men are waiting for a mysterious harmonica-playing gunman on the train station to kill him, shows almost all above listed approaches to sonic awareness in film preproduction.

There are plenty of films where sound is not so widely and effectively used, rather music, but they are still good and artistic. The reason I have noticed these possible ways to think about sound as we think about picture while developing a film, is to get the full potential from film art, as a very complex and collaborative art form. In my opinion effective use of sound makes a film more cinematic. And probably with such attitude to all other components of film (as sound, editing, set design) besides picture and acting we can achieve what Richard Wagner called "*Gesamtkunstwerk.*"[8]

Later, I'm going to describe my strategies of story development applied to "Closure" and resulting ideas. I'm doing it to illustrate on my own experience, how the story can be reinforced by sound if sound design process takes place before shootings. But, in the next subchapter I want to review another, in my opinion, interesting and useful approach of sound treatment proposed by David Sonnenschein in his book "Sound Design. The Expressive Power of Music, Voice, and Sound Effects in Cinema", which was also extensively used in my sound design process for "Closure".

1.4. Sound Map or Emotional Score

Another technique used for sound design purposes was creating a graphic with emotional curves mapped on it. As mentioned earlier this creative technique was developed by David Sonnenschein and was used as a dramaturgical navigation in this project. It also helped to build a

[8] Gesamtkunstwerk (German, 'complete or unified work of art') described by Richard Wagner as a dramatic form in which all the arts – poetry, drama, the visual arts, music, song – should be united so as to form a new and complete work of art (The Concise Oxford Dictionary of Art Terms 2010 *sub* Gesamtkunstwerk).

flawless sound design structure for the whole film. Such sound map represents an emotional score for the entire film based on basic dramatic elements/themes which are put into opposition. Here, I want to describe in more detail how this graphic was created for "Closure" and how it can be used for developing sound ideas for the film.

The sound map is built up on several bipolar contrasts traced through the story line. Our first goal with the director was to define those contrasts or thematic conflicts and put them on opposite sides on the paper. Besides basic dramatic themes which were included in the story from the beginning, we were looking for more contrasts by analyzing each scene of the script, and, in particular, characters and their action, objects, environments, as well as *primary* (what the character is feeling) and *secondary* (audience reaction) emotions of each scene. As a result, I listed those "voices" on a separate page like this:

Table 1 Grouping the "voices"

Scene 1	exhausted, medieval-style theater, distorted POV, people walking, Ants sneaks, key, pours liquid, faint, Ants peeks, eyes shimmer, Ants' mask, loud applause
Scene 2	stage, Margus' mask, audience moves slightly nervously, watch, yawns, worried expression, punch, falls down, gun, trembling hand, panic, puzzled
Scene 3	pill bottles, TV, serial with Margus, father, attention is split, ants smiles, eyes light up, father struggles, enthusiastically, slight disappointment, tries to keep smiling, smiles widely, confused father, squints his eyes, in frustration, smile fades away.
Scene 4	theater corridor, sweeping the broken glass, 5 actors laughing, Ants tries to smile, do not pay attention, sighs and wipes sweat off, receptionist, eyes shimmer, grave, rubs his chin, smiles politely
Scene 5	stage, lighting rig, screwing spotlight's handle, wobbly, rope
Scene 6	run-down apartment, photo of children, marks a red circle
Scene 7	night, closes his eyes, sound of a child whimpering is heard muffled, silence, deep breath
Scene 8	morning, street, spreading sand to the frosty cobble stones, Margus, kissing Kaja, breathe heavily, waves with a smile, points his finger as if it's a gun, Margus slips, attempt to help, anger, ants looks down
Scene 9	theater stage, coughs, director, rope, wiggle the rope, two spotlights drop, jumps back startled, screeching, Margus sneers, Ants smiles, director glances at Ants nervously, puzzled, sigh
Scene 10	bar desk, breathing rapidly, gulps down few shots of vodka
Scene 11	smiling, lights up a cigarette, nervous, dirty laugh, breathes out in relief, Kaja taps Margus to the shoulder, wobble towards the exit
Scene 12	retirement home, father, puzzle, TV, father in confusion, frustrated, father shakes Ants, smiles, deep breathe
Scene 13	apartment, sewing, writes a message, envelope, gift package, proudly
Scene 14	sound of child's whimpering, chuckling of children, trembles slightly, breaths out
Scene 15	theater corridor, gift, Margus exhausted, tries to reach Margus, keys

Scene 16	dressing room, door, knocks, key, Margus' voice, gift, mask, reads the script, punches the mirror.
Scene 17	dining hall, eating alone, five actors and director whispering, waves to Margus, sweat and wipes hands, breathes heavily, smile, gift, stammering, reluctantly, key, chuckle, photo of children, distress
Scene 18	staircase, tries to catch them, five actors are laughing and repeating ants' childish line, slams the door, eyes water, breathe heavily, rage
Scene 19	apartment, old gun, cleaning the gun, efficiently, closes his eyes peacefully
Scene 20	retirement home, TV, hesitates, breathes out subtly, caresses the father's hair, father smile, eyes water, tries to keep smiling
Scene 21	theater stage, gun, Margus breathing rapidly, claps his hands, hesitate and sweat slightly, hit, fall down, smiles, eyes water, panic, nervously move, hand tremble, biting his teeth, breathing heavily, gun goes off to the ceiling, people scream and run, hits Ants to the face, police siren, trembles, smiles subtly to Margus
Scene 22	street, police officers, journalist, ants smiles
Scene 23	retirement home, puzzle, TV, scissors, smiles, excited

As it is seen from the list there are several "voices" which repeat through the film giving a clue to emotions and mood, and which can represent certain emotional themes. Some of them are contrasting to each other. For example, such "voices" as "exhausted", "keys", "punch", "gun", "rope", "door", represent theme "Power". Voices like "tries to smile", "sighs and wipes sweat off", "shimmer", "children", "breathes heavily" represent opposite theme "Weakness" and so on. These themes appear in the film with different energy levels. Later, this level in its progression will define the shape of the curve on the graphic.

By grouping the "voices" into categories and also considering the director's initial intensions of story development we revealed five bipolar contrasts.

The contrasts are:

1. Attention - Ignorance (green color on the map);

2. Power - Weakness (blue);

3. Forgiveness - Revenge (red);

4. Love - Hate (yellow);

5. Peacefulness - Aggressiveness/stress (purple).

Then we drew a horizontal line on the paper which represents the chronological line of the story. We split the line into segments. The splitting points are based on physical and dramatic transitions. In this case these transitions mainly match with scene change. Some scenes we merged

together due to similar mood. As a result, we got 20 equal segments. Above the line we marked positive themes: Attention, Power, Forgiveness, Love, Peacefulness. Below the line we marked negative themes: Ignorance, Weakness, Revenge, Hate, Aggressiveness/stress. Then we started to draw a curve for each scene.

The resulting graphic (see Appendix 1 Emotional score) shows dominant and suppressed themes for each scene, and the dynamics of those themes. According to these curves we can start thinking about sounds which can support and emphasize the mood or counterpoint it to achieve the desired dramatic effect.

For example, we can see on the map, that the scenes where love/peace/forgiveness/power themes are dominating are scene 6 and 13 (old script), related to the gift. So, we came up with an idea of using lovely diegetic music in those scenes coming from a vinyl player, which Ants turns on, and starts crafting a gift. In such case music will underline the dominant emotions. But there is another similar scene in Ants' apartment - scene 19, where he prepares the gun to kill Margus. In this scene negative emotions are prevailing, but we can use the same lovely music which, in this case, will function as an emotional counterpoint.

1.5. Sound properties

To choose proper sounds and to build a sound composition out of them which will reflect the created map, we also need to figure out what the objective characteristics of sound are and how they can be manipulated according to the desired dramatic effect. David Sonnenschein distinguishes 7 sound qualities "rhythm, intensity, pitch, timbre, speed, shape and organization."[9] To extend the list I would add several more parameters of sound which affect the perception of the film and can be also used as dramatic elements: wideness, distance and naturalness.

Rhythm characterizes sound in time and has two extremes: rhythmic and irregular or sustained. Sound texture can accelerate (rhytmic sounds) or slow down (sustained sounds) the image. Regular rhythm provides predictability of sound in its progression. It puts an ear in alert. The effect can be emphasized even more if the rhythm of the sound also gradually accelerates. Sustained sound can create suspense, by slowing down the image to such degree that makes the viewer feel uncomfortable. And this "uncomfortable", eventually, makes the image scary, scary of unknown and unpredictable consequences. In "Closure" the rhythmic sound can represent a sense of order and normality contributing to Love, Peace and Forgiveness themes, while irregular

[9] **Sonnenschein, D.** 2001. *Sound design: the expressive power of music, voice, and sound effects in cinema*. CA: Michel Wiese Productions. p. 65.

chaotic sound can reflect a psychological disorder of protagonist (especially with POV shots), contributing to opposite themes: Hate, Aggression and Revenge.

Timbre, along with *rhythm*, produces a sense of order and normality (Love, Peace, Forgiveness, Attention, Power) if it's tonal or psychological disorder (Hate, Aggression, Revenge, Ignorance, Weakness) if it's noisy (overlapping and blended frequencies). Examples of tonal timbre are human voice (especially when singing), church bell, music instrument, siren, squeaking. Examples of noisy timbre are traffic, coughing, white noise, machine sounds, crackle.

Most of the sounds, even noisy ones, have a tonal center which defines the *pitch* of the sound. Pitch can vary from low (the lowest audible frequency is 20 Hz) to high (the highest audible frequency is 20 000 Hz). Pitch also determines the relation of other sounds to the tonal center. Sounds with competing pitch (relatively to the tonal center) create a sense of dissonance, or a sense of resolution when, progressing, they reach the tonal center pitch. David Sonnenschein notes "the sound of continuous fundamental tone can be compared to a drone, which in Indian music is considered to be a concentration point from which all other sounds are perceived gradually. The relationship to the tonal center determines the meaning of any other sound."[10]

The *pith* of sound has different effects on the listener. Very low pitch sound can affect physically. Low frequency vibrations can be sensed by body or even shake the walls. This is especially effective with the use of LFE (Low Frequency Effect) channel of the surround sound system. Long lasting low pitch rumble creates tension. Certain high frequencies can be painful for the listener, cause headache, or produce an unpleasant feeling when played for a long period of time. These effects of pitch can also be extensively used with POV shots to reinforce the subjective perception of reality by the character and literally put the viewer in his or her emotional state. The pitch of sound can be exploited for rendering the weight of an object, since low pitch sound usually sounds heavier and a high pitch sounds lighter. Pitch can also affect the perception of time. Along with rhythm it gives one more tool to manipulate with the perception of a scene or a shot.

The *intensity* of sound defines the general energy level of a scene and shapes the dynamics of a film. It varies from soft (or silence) to loud. The pitch and timbre of sound also affect how loudly we perceive the sound. As Tomlinson Holman notes speaking about psychoacoustic principles "the loudness of sound depends not only on the level measured, but also on the spectrum of sound […] The more spectrum a sound takes up, the louder the sound will be."[11] Two sounds of similar frequencies and amplitude will seem to increase in loudness. Since our ears are more

[10] **Sonnenschein, D.** 2001. *Sound design: the expressive power of music, voice, and sound effects in cinema*. CA: Michel Wiese Productions. p. 95

[11] **Holman, T.** 2010. *Sound for film and television.* 3rd ed. Oxford: Focal Press. p. 28.

sensitive around the middle to high frequency range, the sounds of this spectrum seem louder as well. It's important to note that the intensity (or loudness) can be short term or long term. For example, long term silence tends to create suspense in such film genre as thriller. Short term gunshot can frighten the viewer if it appears suddenly and after long term silence. Progressing long term loud crowd noise or music can produce a feeling of discomfort or build up the climax of a scene. In such way it helps us to highlight the content of the conflict in each scene in "Closure". Speed of sound, along with intensity and rhythm, helps us to build up tension or release it through the story.

Organization of sound is defined by our ability to distinguish organized patterns in sound flow. The best example would be music - the listener is able to feel certain structure and elements of music composition, melody, arrangement. Another example is language. We understand sound patterns (phoneme) of our native language but sound patterns of an unfamiliar foreign language appear as unorganized or chaotic. In "Closure" the organization of sound (order or chaos) can also function as a dramatic element to highlight the main bipolar contrasts of the story.

The *shape* of sound refers to microdynamics (variation in force or intensity) of separate sound element, its envelope. The shape is defined by the attack, body and decay. The body determines the intensity and duration of sound. Short attack and short decay represent impulsive sound. For example, high hills in non-reverberant space or body punches. Reverberant sound has a slower attack and a long decay. For example, a door in a hall. Sea waves or siren also have a smooth envelope. Shape, as well as other sound qualities, can affect viewer's perception of a film. Using a lot of sounds with fast attack can make a scene sharp. Sounds with slow attack and decay make it smooth and fluent.

Wideness of sound falls between wide spread and narrow. The extreme of wide spread sound depends on the speakers' set up. Surround systems as 5.1 or modern Dolby Atmos can spread the sound all around the cinema hall enveloping the viewer. With stereo set up the sound can be spread between left and right side of the screen. Narrow sound is determined by the viewer as coming from one particular spot in space. Narrow or mono sound is suitable for any playback system. Normally, ambience sounds and music tend to be wide spread. Dialogue and hard effects are usually narrow. An effective dramatic impact can be achieved when using the wideness in contrasts. For example, using widespread ambiences in one scene and narrow mono ambience in the next scene or opposite. Even the dialogue can be spread in surround channels to make it more powerful and pervasive.

Distance is an analogue of perspective in visuals. Sounds can be perceived as located very close to the viewer, for example voice over, or very distant, for example a dog bark in the next village. Quite often the distance of dialogue tends to match the size of the shot. But it can be also used creatively unparalleled to visuals. To achieve an intimate feeling the dialogue can be always close to the viewer despite the shot size. Foregrounded sounds also tend to grab the attention to their source. Thus, the viewer's gaze (what to focus on) can be directed with the use of sound distance. It's also possible to pull all the sounds far, even for close-up shots. Then, the distance between the character and sound source can reflect the character's relation to reality. For example, in a POV shot the voice of another character can smoothly fade away while breathing sounds of the main character become louder and closer. Sound perspective can be manipulated in the postproduction process. Closely recorded sound with use of volume control, equalizer, reverb effects and compression can be put quite far in the perspective. Although, it's quite hard to make far recorded sound sounding close.

And the last sound quality I want to mention is *naturalness*. We have very wide aural experience and when hearing a sound, we can attribute it as sounding natural or unnatural. Natural sounds are those produced by real and natural objects like doors, footsteps, engines and so on. Unnatural sounds are those which either don't have their source in the form of an object existing in reality, like synthesized sound, or the source producing them is not the original source, like a ringtone in the cell phone. The violin playing in a room will be perceived as a violin playing in a room, while the same melody and instrument used as a ringtone on a cell phone will be perceived as a ringtone. The perception of synthesized sounds is reductive as the ear is not able to link it to any source. Thus, the source is left unidentified and the ear concentrates only on sonic properties of sound. Multilayered sounds created in postproduction can be also classified as unnatural with unidentified source, if each layer represents totally different or even conflicting sound sources. In the context of film as audio-visual media, the sense of unnaturalness can also occur when sound is synchronized with the visuals of some other source and aurally doesn't match to it. In this case the relations between sound and visuals are unnatural.

Using the map and keeping all listed sound properties in mind with the director, we started further development of the script. The map and sound qualities can also be extensively used for the development of sound ideas after the film is edited.

1.6. Sound ideas for the first script

After receiving the first draft of the script I started attentively reading it and analyzing each scene regarding characters, objects, actions, time, geographical location, dramatic transitions and notes on sound made by the scriptwriter. As it's a character driven story, understanding the character's motivations and inner world was essential for designing his environment with sounds. Through his ears and reactions to sound the viewer should be able to define the nature of his actions and clearly get all nuances of his character, and his placement in the story. But the character's sonic environment should be first designed with objects that can produce sound by themselves or as a result of character's interaction with them. An appropriate geographical location of the action can increase the amount of sonic objects even more. Further, I will list the ideas I ended up with for each scene.

For the first two scenes in the theater, when Ants comes to the stage, the director wanted to have non-diegetic music to make those scenes more powerful, dramatic and represent the emotional state of the protagonist. The emotional map shows prevailing Attention, Power, Aggression and Hate themes in these scenes. Already at this stage we knew that the music will stop with the shot of Margus finishing his monologue with a following silent moment. To highlight the contrast between two characters and their mood (when one is resolute and confident, while another is unconfident and weak) I proposed to have peaceful diegetic music accompanying Margus' performance and finishing together with his monologue. So that when we cut to Margus after Ants' music theme stops, we hear the last chords of Margus' theme and soon, Ants appears in the silence. The use of diegetic music helps to subtly introduce it in the scene, as it comes naturally along with performance on the stage, which most of the audience, probably, are used to hear in the theater. But at the same time, it creates a contradiction between two music themes, which symbolically illustrates the contradiction between the two characters. In these scenes the audience sees the keys that Ants has for the first time, which later will appear in the film several times, and which give some power to Ants, as he is able to access the theater rooms. So, it's important to show these keys clearly and make their pitch and timbre sound clear, to set them down in the memory as a leitmotif.

In the third scene Ants is visiting his father in the retirement home. Such emotional themes as Forgiveness, Love, Weakness, Ignorance prevail in this scene. By the end of it Weakness and Ignorance have grown in level. It's mentioned in the script, that the father is watching TV. For me, it was important to understand what can be shown on TV and create a relation between the father and the sound from TV. So, when Ants and his father play the game "Remember famous people", the serial on TV is interrupted by TV commercials with some lovely cute music (for

example). Sound wise this creates a friendly mood that sonically supports the situation. But at one point there is a dramatic turn, when the father doesn't recognize his own son Ants on the photo. But the audience still hears the music, which from this point starts to contradict to Ants' feelings (Ants' smile fades away) and function as a counterpoint. We can also play here with "sound - reaction to the sound" pattern. So, that the father can sometimes react to certain sound on TV while playing the game, to show to the viewer, that his attention is still split between Ants and the TV, and to enhance Ignorance theme. To make the environment of the retirement home more chaotic and noisy and, as a result, to underline dominating feelings of Weakness and Ignorance, I proposed to use some noisy sounds and found, that a vacuum cleaner can fit into this category. It also organically fits into the environment, since cleaning the rooms is quite a natural process in retirement homes. But to make it work more effectively we have to shoot the scene so that the vacuum cleaner is visually revealed at least once, either barely in the background (for example when a nurse is going out of the room, through the open door) or with the help of additional close ups. Then, in the postproduction stage I can play with intensity, pitch, wideness and distance of this sound. We can see it first and hear, but then, closer to the scene's climax point, we mute it, and after climax this annoying sound returns. It also has some symbolic meaning of cleaning.

In scene 4 where Ants is sweeping the broken glass from the floor and actors pass him by ignoring his presence, the idea was to use a Key leitmotif again. Maybe, Ants shakes the key in his hands (to calm himself down) after actors pass him and he is sweating.

In sixth and seventh scene Ants' apartment is first introduced to the audience. The look of Ants apartment can reveal some of the nuances of his character. In a way, it is an extension of him. The sound atmosphere of his run-down apartment can do the same. To build up his sonic environment I decided to use sounds produced by trains, as they are rhythmical and tonal, which means the rhythm and pitch can be organically manipulated according to the desired emotional effect. Trains and railways can also produce different kinds of signals which can be used as punctuation, for example, or the squeaky sound of train breaks, that normally produces unpleasant feeling. Having such sound vocabulary on hands should help effectively accompany Ants' world and his point of view. But to make such sound design work subtly and naturally the viewer should be visually informed about Ants' location and surroundings. So, I proposed to the director to have one wide establishing shot of exterior with visuals of railways or trains in the background to visually justify the sound.

As mentioned in the script, Ants lives in a run-down apartment. To highlight its feeling, I proposed to have sewage pipes there and to show them at least once, so that later I can play with running water sounds. Another idea for this scene was to have diegetic music emitting from a

vinyl, CD or radio in Ants' room. I started to think how it is better to effectively establish the source of music and to fit the music itself into the scene. And the solution was to use previously mentioned wide establishing shot of exterior and to hear the sound of a vinyl player (cd, radio) starting (Ants puts the vinyl disc and presses "play" button). So, we see exterior shot of the big house but we hear interior sound of the small vinyl. We sonically even them, but visually make the transition more dynamic. It would also help to shorten the scene, since there is no need for additional shots with Ants putting the vinyl and turning on the player, as the sound will provide the information about these actions.

In the eleventh scene where Ants meets Margus in the bar mainly positive themes prevail and the feeling of power goes up by the end. In this scene I wanted to highlight Margus' indifference to Ants by using squeaking sounds of glasses, which the bartender wipes meanwhile. If the camera shows the bartender doing this at least once or, if the bartender can stay in the background so that the viewer sees where this squeaking sound is coming from, then we can justify Margus' distracted attention, and make the viewer distracted as well. And, what I also noted to the director is that there should be some room between the lines in the dialogue so that we can clearly hear this squeaking and relate it to the source. We could also have a glass drop here, as we had it previously between scenes 3/4 (Ants, dressed in a janitor's uniform with the name tag "Ants", is sweeping broken glass from the floor). So, it can be another sound leitmotif with "broken/crashed" symbolism in it. For example, the glass drop can be in the moment when Ants says "You really don't realize that we are connected... Don't you remember?" Again, if the falling glass can be visible, the dramatic effect would be stronger in this case. And created tension can be resolved by the impulsive and rhythmic sounds of high heels of Kaja approaching from far

In the scene 12 Ants is visiting his father in the retirement home for the second time and hears how his father is disappointed in his son. Positive emotional themes tend to go down to the opposite side. For Ants it's a very dramatic and traumatic scene tightly related to his childhood. To highlight his traumatic past and how it affects the character I proposed to use exterior child crying sound, in the background, but hearable at some moments and disturbing for Ants. Later, this sound can be placed very close to Ants, underling what he is focusing on. After father finishes his line, Ants stands up, goes to the window and closes it, muting the crying sound, in a way, trying to get control over his trauma. Also, it's one of the symbolic sound leitmotifs in the film.

For the scene 16 (dressing room) there was a note in the script related to sound: "Margus' voice is heard distant with a large hall-like echo". To make Margus voice even more recognizable I proposed to use Margus' coughing sounds along with speech, as in Bar scene, where Margus is represented as being sick, he also coughs, and, supposedly, this sound should be printed well into

the viewer's memory. Another proposal was to use quite classical for the genre "someone scary approaching the door from the other side" to create tension, while the audience empathies to Ants and is afraid with him, if someone would enter and catch him in the dressing room.

In scene 17 in the dining room Ants is publicly humiliated. His power and love is falling down to their opposites after the director has taken his key for the dressing room. He is getting angry and aggressive, though all the attention is on him. In this scene I proposed to work with "organization" as one of the qualities of sound. And in particular, here we can play with intelligibility of spoken language. There are several people having dinner in the dining room. They talk, and although their talks are placed in the background normally, the viewer is able to recognize which language it is and can even catch some words or sentences, if focusing on it. My idea was to make these talks disorganized, to make it impossible to distinguish any separate word or even to define what language it is. For example, in this scene we can record several people talking in some other languages, and to make them even more unintelligible, I reverse the recording. So, even if the viewer speaks Hungarian (for example) he won't recognize it, and this should create this Disorganized atmosphere. So, then we would need to have some people in the background in the shot. And the director could work on Ants' reactions to such sounds, as it reflects rather his POV.

In the next scene he is trying to explain his real wish to befriend Margus and to forgive him. But his voice is ignored and interpreted as some madness. As it's seen on the emotional graphic the theme "Weakness" reaches its extreme and such themes as "Attention", "Forgiveness" and Love" abruptly fall down to their opposites. I intended to reflect this shift with the use of high intensity, low pitch and noisy sound.

The above listed ideas are the results of the productive work on the first draft of the script. As seen, plenty of sound ideas can be incorporated in the script long time before postproduction process. With such approach sound can become an effective dramatic element of the story, strengthen the structure of the film and move the story forward. Using sound map to navigate through emotions and mood in each scene, having a visual reference point in form of curves reflecting the dynamics of the main bipolar contrasts, keeping in mind bipolar sound qualities, the story's creative and dramaturgical potential can be widely enhanced. Later, in the chapter dedicated to postproduction process I'm going to come back to the sound map and will talk more about above mentioned sound properties and their dramaturgical use in film. But before, I want to explore the process of capturing film sound which, in the end, affects the creative decision made in editing and sound postproduction.

2. PRODUCTION

2.1. Artistic and technical aspects of production sound

In film the main source of sound is the actual action. Capturing sound produced by the action is an essential part of the sound design process. In worse circumstances this sound will be replaced in postproduction with the use of Foleys and automatic dialogue replacement (ADR). In that case the production sound will serve as a reference or a guide track for designing a film with sound. But the sound recordist has to put all the efforts into getting the cleanest sound from the location, from the real action and later deliver it to the sound editor.

Normally, dialogue is a fundament around which the sound composition is being built up. When there is a dialogue the viewer wants to hear every word to orient in the story. If the dialogue is unintelligible it tends to confuse the viewer and grab too much attention to it and, as a result, can distract viewer's immersion into the film world. Dialogue track can influence the choice of sound effects used for sound design purpose. If the frequency ranges of the sound effect lie in the same range of the dialogue, then it can result in so called "masking effect". In such case the sound effect will compete with the intelligibility of the dialogue. Although, in some cases, for dramaturgical reasons, such effect can be intentional. I will talk about such effects later in the third chapter. Dialogue can also influence the decisions made in the editing of the film. If in some shot the dialogue is too noisy and the director is not planning to replace it with ADR, then such shot may be skipped from the film.

The way sound is captured can influence the emotional impact of the film. As Rick Altman notes, "Recordings do not reproduce sound, they represent sound. According to the choice of recording location, microphone type, recording system, postproduction manipulation, storage medium, playback arrangement, and playback locations, each recording proposes an interpretation of the original sound."[12] Thus, the production sound recording is an interpretation of the scene.

Distance and direction as a property of sound, mentioned earlier in the first chapter, can be widely explored in this stage. If the microphone is placed in close proximity to the actor's mouth it will capture all the nuances of the voice and decrease indirect sounds. The increased amount of low frequencies makes the voice more intimate, as if the character is located right next to the viewer. Capturing sound far from the acting talent leads to decreasing low and high end of frequency spectrum which can sometimes reduce the intelligibility of the speech. According to the frequency response we are able to define the direction of the voice, which Michel Chion defines as *Front* or *Back* voice "a sound's high frequencies actually travel in more directional manner than

[12] **Altman, R.** 2012. *Four and a half film fallacies.* - In: The sound studies reader NY: Routledge. p. 229.

the low; and when someone speaks to us with his back turned we perceive fewer of voice's high harmonics and find the voice less present."[13]

The bigger the distance between microphone and the object producing sound the more acoustic reflections bounced from the walls tend to get into the recording. If visually the location seems to have natural reverberations, then such reflections are justified by the image, until the amount of them is destructive for the perception of speech. If, according to the story, the room is supposed to be small but it's shot in the bigger space, then the amount of reverberation captured by the microphone will be perceived as unnatural and that can also be destructive for the viewer. In such circumstances the room can be acoustically treated with "sound blankets"[14] to diminish unwanted reflections, or the microphone should be positioned closer to the source. Some types of microphones tend to capture more sound reflections than the others. The effect of reverberation can be also added later in the postproduction replicating any kind of room acoustics. But it's hard to reduce it significantly from the recording. That's why the general practice in production sound recording is to minimize natural reverberation as much as possible in order to have a control over it later, unless it's intended to be captured for creative purpose. Increasing the distance between microphone and sound source may also increase the recording of unwanted external noises.

The directionality of the microphone affects the ratio between direct and indirect sound. It varies from omnidirectional, which captures sound from all around itself with the same level and frequency response, to highly directional shotgun or parabolic microphone which decreases the level and frequency response of the signal coming from sides (out of axis) and rear of the microphone, emphasizing the direct source. By varying the position and direction of the directional microphone, specific sounds (like dialogue) can be picked up from the environment, while others are being eliminated. This allows the viewer's attention to be focused on a particular sound. Off-axis sound becomes less present in the recording. So, already on the stage of production sound recording the sound designer can decide what is in focus and what is not. With the use of omnidirectional microphone all sounds are picked up equally reproducing natural acoustic environment. It can be also effectively used to capture several actors talking in different places on the set - which could be quite difficult to record with directional microphone.

[13] **Chion, M.** 1994. *Audio-vision: sound on screen*. NY: Columbia University Press. p. 92.
[14] Curtains and blankets made out of sound absorbing materials designed to absorb noise or sound reflections, decreasing reverberation of the room.

Different brands and types of microphone “color” the sound differently. The choice of this color is normally a matter of personal taste and style of the production sound recordist. But it always works better if this style is consistent throughout the whole film.

The dialogue clear from inappropriate noises gives a lot of room for manipulations in postproduction and for sounds around it to propel the story in the desired direction. Although, in many situations it is difficult to totally get rid of unwanted noises, the task of production sound recordist is to get as clean and consistent dialogue as possible and to prevent sounds interfering with dialogue.

Of course, besides dialogue there are other valuable production sound effects which can be extensively used for sound design purposes. Some shooting locations can have their own unique “voice” produced by specific ambient sounds. Because of its natural origins such voice organically fits into the scene and supports the action. It can become a starting point for designing a sonic environment of the scene and an inspiration for more sound ideas. That’s again a task for a sound designer to decide which production sound effects are significant for the story and to ask a sound recordist to catch them within a tight shooting schedule. Sometimes, an extra person - a sound effects recordist - can be invited on set specially for capturing production sound effects, allowing the main sound recordist to concentrate on the dialogue. This can save plenty of time in postproduction and provide a lot of aural material from the original action for developing a unique sound track.

By the time of preproduction phase of “Closure” I had already formed a clear aural vision of the sonic style and dramatic structure of the film. I had noted additional recordings which need to be captured on location and might be later used in postproduction. That’s why I had a special interest in participating in the shootings as the sound recordist. This allowed me to have total control over the recording and consult the director of the film regarding sound. First of all, before the shootings I visited practical locations to consider necessary sound recording equipment, undesired noises and possible solutions for preventing them. Before talking about my particular location scouting, I will speak a bit more about unwanted noises, how they can be examined and eliminated.

2.2. Location acoustics and undesired noises

When shooting exterior the intensity of undesired noises mainly depends on the time of the day. Nights, late evenings or early mornings usually the quietest time periods. Sometimes it’s also depends on the day of the week. Same apply to interiors, if for some acoustic reasons exterior

sound can pass to the location. One of my tasks was to inform the producer and director about preferable time of shootings if they wish to get clean and consistent sound from set.

The interior noises are usually related to different kind of equipment that produce loud sound like electrical hum or buzzing, ventilation and conditioning system, fridges, some other household appliances and machines. I tried to detect such noises on each location and discuss with producer the possibility to turn some equipment off or remove it from set.

Another source of noises are lights, camera equipment and sounds related to camera movements. Some lights set ups can become a problem not only for undesired shadows which sometimes make it too complicated to capture clean dialogue, but also for noise. Lighting ballasts, HMI, tungsten and led lights sometimes produce high pitch buzzing sound. The intensity of this noise depends on the age of the equipment and its amount on the location. Interiors with dry walls tends to amplify this noises even more, because of summing of the reflections from the walls. This especially apply to small rooms. Some Dolly used for camera movements can produce squeaking sounds, which can be reduced by oiling wheels in advance. The main problem of handheld camera, *steadicams* and *movi* is the noise (like footsteps) produced by the movements of camera operator and assistants, especially audible in interiors. To prevent such sounds, the crew should move barefoot or glue special soft pads on their shoes. But even with such condition inappropriate creaking of the old wooden floor caused by crew movements can distract the dialogue. In some cases, big carpet can save the recording by damping this creaking.

As I mentioned earlier, the amount of unwanted noises can be decreased by decreasing the distance between microphone and sound source, means increasing signal to noise ratio. If director of photography (DOP) decided to use wide shots, it's hard to come closer to the source with the microphone. But if DOP planning to get closer shots like middle shots or close-ups for the same action, then the recorded sound can be used for wide shots as well with some sound to picture synchronization manipulations in postproduction. But if not, then extra care should be taken for individual lavalier microphones placed on the body of acting talents. So, my next goal was to discuss with camera department the lighting set ups, camera movements, angles and shot sizes used on each location.

People walking and talking on the location can be another source of problems. Some locations are full of people passing by and staying attracted by the filmmaking process. Sometimes it's really hard to control undesired sounds of such environments, by asking people to be silent or to block the road, that neither people nor cars can pass through shooting location, especially when there is no budget for this. But the solution can be in changing the location to another one, with

less amount of activities when possible, or choosing at proper time of the day. Such information has to be considered by the film crew long time before shooting to be able to make all necessarily decisions and regulations. If on this stage it becomes clear that there are no any other options, and the sound recordist have to deal with noisy location, then the sound recordist should plan additional sound takes and room tone recordings, and ask to include it in the call sheet. It's important that the director is aware if the actors need to repeat the action after the camera is switch off, that he or she can keep them in the same mood and rhythm to make the postproduction syncing easier.

2.3. Location scouting for "Closure". Directing noises

The filming was planned to take place in 8 locations. According to the script the first scene takes place in the theater stage. For shooting this scene producer with director have chosen a hall in the Mustpeade Maja, an old building located in the old town of Tallinn. It's a middle size hall with high ceilling, dry walls and a lot of sound reflections inherent to such room. No noises penetrate from outside, but some activities in form of voices can be detected inside of the building in a day time. So, an extra person might be needed to keep people quiet while shooting. The room for the audience watching a play (which supposed to be in the shot) is not big enough to place a lot of people, although according to the story the audience should be large. That's why I noted a need in additional "Walla"[15] recording to be able to double the audience with use of sound in postproduction. I knew that in the last scene the audience will run away from the theater frightened by the gun shot. For this action I planned to use a stereo microphones set up to capture the spatial dimension of the room and occurring fear at this moment, to make the screaming and running sound wider. I also knew that the DOP (Rui) was planning to use wide shots in this location, including shots where Ants and Margus are fighting. For these shots I could rely only on finely placed wireless lavalier microphones to get closer sound. But if there are a lot of actors' movements then cloth rustling problem might occur, as well as mounting of the radio transmitter on the actor might be problematic. I decided to use elastic belt, to be able to place the transmitter on actor's leg to free their movement. I also planned to have additional wild track recording of their lines.

The following scene location is a theater lobby with four extra actors besides the main character. It's a real theater lobby located in Linnateatr in the old town of Tallinn. Besides the noises produced by the activities inside (like staff passing) there is also a danger of exterior noises produced by amount of people walking in the old town, as well as some cars passing by on a slow

[15] A sound effect imitating the voices of a crowd in the background

speed. The only solution in this situation could be to choose the right day for shooting, when there is no so many activities outside and inside. Fortunately, the shooting day fell on holiday evening, when there is almost no people in the building, although, some exterior noises might be still caught. The DOP (Rui) planned to have an over the Ants' shoulder shot of three theater actors seating and talking behind the table in the background while the receptionist is passing by and greeting them. At this point I was not sure if I need a clear close recording of their voices, but, just in case, I decided to use a planted wireless microphone mounted on the table to capture equally all the actors. The voice of the receptionist I can't get clearly with a shotgun microphone, also, because she was facing in opposite direction. But, due to the fact that we didn't see her lips, I planned additional wild track recording of her greeting, with microphone close to her, to use it later in postproduction and play with distance effect by applying artificial reverberation.

There were several more locations used in the building of Linnateatr. The dressing room, which physically located in the basement of the house. It had very low reverberation due to amount of cloths hanged all around but at the same time it was noisy due to conditioning and ventilation systems. At that moment I can't figure out if it's possible to switch them off. Another location was long and narrow corridor in the theater costume room. There was a similar problem with ventilation system. The scene was planned to be shot with a camera mounted on *movi* with the camera operator following the characters, while characters walking one behind another and have a dialogue. In such corridor it's pretty hard to follow the actors with directional microphone, to get closer with it and not get in to the frame, and at the same time not interrupt camera movement, especially when we need to move backward. Then, additional walking sounds don't work well for the story. So, I planned to repeat the action of this scene several times without camera to record clear dialogue. I also planned to capture a room tone of the corridor.

Another location was a real retirement home that match perfectly the story. The place is located in the quiet part of the city and very little noises (mainly people) from outside are audible inside. The plan was to shoot at this location both in a day time and evening. For the shootings we got a separate room but there was another room next to it with a resident in it. The main acoustic problem was the sounds produced by the residents of the house which sometimes were unacceptably loud. I informed the crew about this problem, so that they will be prepared to make pauses between takes until the silence occur. But such natural sonic environment could be used for sound design later in a controllable way. So, during the brakes I planned to capture the "voice" of these location using stereo microphone set up.

The main character's apartment which appears in the film several times was located in the quiet room on the 3rd floor. The reverberation of the room was quite low and no dialogue were

planned on this location. The only problem that could occur was the dolly used for the camera movement. First of all, the potential squeaking of the wheels and, secondly, an old wooden floor which can produce creaking sound when the dolly moves. I informed the camera crew about potential issues and a necessity of using carpet under the dolly track.

The restaurant where two scenes from the film take place was scouted next to Linnateatr. It's located in the basement and has stone walls which provide and interesting character of reverberation naturally fitted into the scene. But the common sound problem of the restaurants and bars is fridge noise. And, as normally there are several fridges used, the amount of noise reaches very high level. One scene with intensive dialogue was planned to be shot right next to the bar. At that moment we didn't manage to agree with someone on turning those fridges off for the period of shootings. In another scene in the restaurant there are 5 people (including Margus) seating and talking behind the table in the background. Here, I planned to use the same technique as in the scene in lobby with planted on the table wireless microphone to record talking on location clearly. In addition, I planned to put a personal lavalier on the Director character to get his voice recording closer, to have more room for manipulation on mixing stage.

Several scenes were exteriors located on the street next to the Linnateatr. The street is usually full of passersby, and in a day time plenty of cars are driving through. Though, there is no constant traffic noise as the street is located in the old town. Some talking in the background could be also accepted as it's a natural environment of the street. But the car engine sound reflected from the walls of nearby buildings and thus amplified would ruin the scene and mask the dialogue, especially if the car is not in the shot. As we can't afford blocking the street I had to choose highly directional microphone to reduce background noise and try to get as close as possible to the actors. This scene also required wild track recordings.

2.4. Production sound equipment for "Closure"

Although the available sound equipment was quite limited due to financial limits of the projects, I had some variety of microphones and recorders to choose from. As the main recorder I used four channel Sound Devices 744t. It's a portable digital recorder which has two microphone preamplifiers and two line inputs. The microphone preamps have linear frequency response, low distortion performance and low noise (see Appendix 3 Technical data). These features allow to record sound with very wide dynamic range without any extraneous influence on it (like hiss or distortions). This makes it perfect for quiet room tones and ambience recordings, as well as for loud dialogue lines. The inbuilt analogue limiter makes the treatment of loud sound easier, helping

to save the recording from distortions caused by overmodulation. Two microphone preamplifiers make the recorder suitable for stereo recordings. Two other channels can be used as inputs for two wireless system receivers which can provide strong enough line output. This audio recorder has an internal timecode generator which allows synchronizing the timecode with a camera and simplifying the process of picture and sound synchronization on the editing stage.

The second audio recorder I used for additional recordings was a hand-held six channel Roland R-26. It has two microphone preamplifiers which are lower quality than the previously mentioned ones. It's reflected mainly in the relatively loud self-noise in the form of hiss. It's also not so comfortable to use for production sound recording applications because of its ergonomics and limited functionality. I planned to use it only for extra stereo sound effects recording while filming when I can't handle both dialogues and effects simultaneously. I could mount it on the tripod, connect two microphones on the microphone stand and position this set up at any place on the location. Then I could just press record button and move myself with the main recorder to a position better suitable for capturing the dialogue.

As the main microphone for capturing dialogue I chose directional microphone Sennheiser MKH50 for interiors and Sennheiser MKH60 for exteriors. The MKH50 has a super-cardioid polar pattern, which means that it attenuates sounds from sides and a bit less from the rear of the microphone. Since interiors usually don't suffer so much from directional noise, or, even if there is a noise, it usually spreads all around the room because of the reflections from the walls, the super-cardioid microphone suits well for the assigned task. It also helps to keep focus on voice while attenuating clothes' rustle sounds, footsteps and other body movements. With cardioid or omnidirectional microphone those sounds are more in focus and can distract from the dialogue. The MKH60 is a hyper-cardioid microphone or so called short shotgun with more forward pick-up pattern, which makes it an excellent choice for outdoor environments. It has a much lower self-noise, better off-axis response and higher sensitivity compared to the older model MKH416 (see Appendix 3 Technical data). It suits perfectly for recording low level sounds and for application where several voices have to be picked up. High directionality of the microphone is achieved by using an interference tube. The principle of the interference tube is that "the on-axis sound passes straight down the length of the tube to the capsule diaphragm unimpeded, but the unwanted off-axis sound has to reach the diaphragm by entering the side slots. Since this unwanted sound will enter multiple slots, and the distances from those slots to the diaphragm vary, the off-axis sound will arrive at the diaphragm with varying phase relationships and so partially cancel one another

out".[16] The same principal results in a small pick-up lobe on the sides and rear of the microphone. That means to make it fully functional, the position of the microphone has to be restricted by the direction from where the unwanted noise comes from. It also means that the attenuation of off-axis sound does not work so well if the unwanted sound source moves relatively to the tube or if the microphone moves. In such case it can result in acoustic coloring (phasey sounding) of sound. Same applies to recording in a small room or highly reverberant space. Due to reflections off the walls the on-axis and off-axis sounds are very similar. That's why I preferred to use a microphone with super-cardioid pattern for interiors.

For the wireless microphones I used two analogue radio systems: Sennheiser EW100 G2 with lavalier microphones DPA 4060. The model of the system is quite old. The transmitter has output power 30 mW, which limits the possible distance between transmitter and receiver and can result in drop out in the signal. But for this project this limitation was not so crucial. The DPA 4060 is a high-sensitivity omnidirectional miniature microphone which also has very low self-noise and make it excellent for body micing applications.

For the stereo recording set up I used two small diaphragm condenser Neumann KM184 microphones. This model has a cardioid polar pattern and can be used for such stereo techniques as XY, AB and ORTF. As my main purpose of using stereo set up was to capture spatial dimensions of the space and get wide sounding image, I decided to use the ORTF technique. In such set up the capsules of cardioid microphones are spaced apart from each other in "*near coincident*" arrangement. The distance between capsules should be 17 cm and their bodies should be spread to an 110^{o} angle. The stereo effect is achieved by combining timing difference - the sound reaches each capsule at a different time, as microphones spread apart, and creates difference in frequency response on sides of the capsules due to its cardioid pattern. As a result, this technique gives a wider stereo image than the XY technique.

2.5. Sound on set. Problems and solutions

In this subchapter I will write about the issues occurred during the shooting period and decisions that were made in order to solve them and to deliver clean and consistent sound from location.

[16] **Robjohns, H.** 2013. *How do shotgun mics work?* http://www.soundonsound.com/sos/dec13/articles/qanda-1213-01.htm (25.04.2016)

As I mentioned in the first subchapter a lot of potential problems were detected while scouting the locations. The first scene we shot was the dressing room. Unfortunately, ventilation system couldn't be switched off and I had to record the action with humming sound in the background. In addition, the main character was filmed through a mirror and in one long shot, that made it complicated to get closer with the microphone without being reflected in the mirror. In such circumstances I could mainly rely on the lavalier microphone mounted under the clothes of the character. To cover even more sounds, I also planted a wireless microphone on one of the shelves where the actor had some action and where I couldn't reach with the main microphone. For safety, we made an additional wild track recording with the actor's lines and about 2 minutes of room tone. For the room tone I left the planted microphone in its original position to get extra recording of the room from different sides, to be able to use both of them in a creative way in postproduction.

Another scene was shot in the lobby with 5 actors. I utilized my idea with the planted wireless microphone to capture 3 actors talking behind the table. As I expected, the greeting of the receptionist was not good enough, because she turned her head in opposite direction. To compensate this, I recorded her voice separately several times with different intonations. As the shooting took place in the daytime, some noises from outside were getting through, but we couldn't do anything about it besides waiting for a quieter moment. Still, because of time limitations some takes were really noisy. I marked it in the sound report.

The next scenes we shot involved extras running in and out of the theater. For these scenes I used stereo set up along with shotgun microphone. The background street noise wasn't a problem since the sound level of the desired source was quite high (people screaming). There weren't any dialogue lines so there was no need for wireless systems.

Another problem occurred in the scene in the bar where Margus and Ants had a long conversation. We were not able to turn off all the fridges, so the noise level was very high, interfering with dialogue. In this scene I also tried to use the shotgun microphone, but it didn't help as the noise was reflected all around the room. Personal omnidirectional microphones didn't help much either, since actors were facing the fridges and microphones still picked up a lot of this noise. I also wasn't able to record wild tracks due to the amount of lines the actors had to repeat and due to the time limits, as we had to leave the location as fast as possible.

As expected, in the corridor of the costume room the settings were quite complicated to capture the sound. The camera was moving on a Movi back and forth, following the actors from the front or over the shoulder. Along with me, three people were walking besides the actors. When

the camera was moving backwards, I had to keep some distance from it not to interrupt the movement of the camera operator and his assistants, and at the same time moving backwards myself. But thanks to the long boom pole I managed to capture the dialogue from a very close distance. In addition, we repeated the action several times to get wild tracks of their lines, and I also recorded walking sound separately in close proximity. I made several takes of room tone, static from different positions in the corridor and one, moving through with the microphone to capture the change in sound. The action of the scene ended on the staircase. I noticed quite loud electric buzzing sound which actually organically fit into the scene. So, I recorded it separately varying the position of the microphone, to use it later for sound design.

In the retirement home I noticed rhythmic shuffling sound which was produced by old people moving around. I realized that this rhythmic and symbolic sound can be interestingly used to reinforce the story. But, as to make it more effective it's always better to have a visual of the source producing the sound, I proposed to the film director (Oscar) to make one shot of the shuffling legs of some resident there. However, due to local regulations we were not able to shoot any people from the retirement home. Thus, we didn't get the shot, but at least during the breaks, using stereo microphones, I recorded a huge variety of sounds from the real retirement home.

The main problem of the room in the retirement home scenes was the lighting set up which generated a lot of high pitch noise. Unfortunately, the light couldn't be exchanged for any quieter ones, and so, there was always an annoying noise in the background varying in level with the change of the microphone position. But I knew that the noise had very narrow frequency spectrum and could be filtered at some degree later in postproduction.

Regarding production sound effects one more discovery was a TV in Ants' apartment. It was an old TV which worked on tubes and produced very interesting constant electric sound. Although at the beginning we were planning to have music in this scene, already on location I decided to skip this idea and use only this TV sound. That's why it was important for me to capture it in varying distance and position of the microphone. Fortunately, the schedule could afford 3 minutes for this recording.

Despite all the challenges that I had to face during the shooting, I collected a lot of materials covering all the actions and a lot of takes to choose from. In addition, I made a sound report with notes regarding acoustic problems and marks on the best takes to guide the picture and sound editor. I realized how important the preparation process was, including location scouting and the choice of proper sound recording equipment. I also realized that even good preparation can't predict and prevent all the issues that can occur when the filming starts. The described

experience also showed that a lot of ideas developed in preproduction were not included in the script and were not realized on set for different reasons. Of course it decreased the potential of sound for the film but, at the same time, a lot of new sound design ideas were aroused during the shooting. In the next chapter I will describe how the production sound was treated and how I used the collected material to propel the story.

3. POST-PRODCUTION

3.1. Production sound editing: dialogue and production effects

Sound postproduction process is the most important stage in creating a soundtrack for a film. It's a stage where all previously developed sound ideas can be finally merged to the picture and tested in their effectiveness. It's a stage where edited motion picture inspires for more creative ideas. It's a time when the storyline can take a different direction and perspective, when the time and the location where the action originally took place can be redesigned with the use of ambiences, when the shot can become wider or narrower with use of surround sound, when objects on the screen can become sharper with use of Foley, when a scene can increase its emotional impact. It's a time-consuming process which from time to time requires a fresh view on the film from the position of a viewer who sees the film for the first time. Technically it's a complex process usually divided into several phases, requiring vast sound engineering skills and appropriate facilities.

For the project "Closure" the final version, which is around 30 minutes, this process took more than 1 month. This is a necessary time for a short film to fully exploit the potential of sound and to prepare the film for cinema release. Within this time period the film passed through several stages: dialogue editing and premix, ADR recording, sound effects recording and editing, Foley recording and editing, music mixing, mixing for cinema and DVD, cinema tests.

3.1.1. The role of a dialogue editor

After receiving the edited film with synchronized production sound, dialogue editing is the first step in creating a soundtrack for a film. Dialogue editor is the person who deals with sound recorded during the shoot and makes it work for the story. Although the picture editor has already made most of the decisions regarding takes, shots and scenes to create a structure and dramaturgy of the film, sound can still be edited regardless of the picture to which it is synchronized to in the first place. Sound can be edited to enhance the structure and dramaturgy of a film.

The first task the dialogue editor has to complete is to organize and manage the material, to make sense of it. One of the goals of the dialogue editing process is to remove filmmaking from the film and to achieve the viewer's total belief in the reality of the scene. As I mentioned in the second chapter, there are always external sounds which penetrate into the recording and distract from the film world, for example camera noise, light buzzing, dolly squeaks, people talking and walking, and so on. Such noises have to be cleaned up from the soundtrack, preserving a clean dialogue or production effects. Along with it, different kinds of recording defects such as

distortions, wind noise, clothes' rustling have to be fixed by the use of special sound processing or by replacing them with another take.

As films are quite rarely shot in the same order as in the script, the continuity problem can occur in the soundtrack. Different shots have different "color" of sound. This happens due to the change in the background sound like a room tone, captured from different directions and as a result with different frequency range, or due to the increased level of unwanted sounds. It can also happen if the scene has been shot in different times or even different locations. All this leads to noticeable jumps in sound on the cuts, underlying the edit points in the picture. Thus, another goal of dialogue editing is to smooth transitions between shots and scenes. And as John Purcell noted in his book dedicated to this art: "dialogue editing is the glue that holds the production sound together."[17]

It's also a time when the decisions regarding sound perspective (distance) should be made. Since quite often the acting talent is miced by personal lavalier microphone mounted in close proximity to the mouth along with directional microphone at some distance, the dialogue editor has the option to choose how close the character should sound by using one of the microphones, or by mixing them together in different proportions.

During the process bad sounding takes can be replaced with alternate takes or wild tracks with better sound quality, but it requires editing them word by word or even phoneme to synchronize it to the picture. Although, it can take so much time and effort, most of the time dialogue recorded on the original location during the shooting period is more preferable than ADR recorded in a studio long time after. Of course situations where the level of unwanted noises is too high can happen and then the ADR can still take place. It can also take place if the director of the film wants to adjust the acting by rerecording the dialogue under his or her control. Thus, the task of the dialogue editor is to decide what can't be saved through editing and needs to be rerecorded, and later to make those recordings sound as if they were recorded on the location.

Eventually, the process ends up with the creation of a dialogue premix. The dialogue premix is the result of all above mentioned processes and decisions. It's a soundtrack with clean, consistent and focused dialogues and production sound effects, without any sound that can interfere with the story. It's equalized in level and timbre, matching the camera's or character's perspective. It gives the first approximate clue of how the film will look in the end, and how it can

[17] **Purcel, J.** 2007. *Dialogue editing for motion pictures: a guide to the invisible art*. MA: Elsevier Inc. p. 4

be developed in the next stages. Sometimes it even provokes the director to adjust the picture editing.

3.1.2. The process of dialogue editing for "Closure"

For "Closure" the dialogue editing process took around 2 weeks. As I mentioned in the chapter dedicated to the recording of the production sound, there were several locations suffering from noises which were competing with the dialogue. The most problematic scenes were in the bar. All noise reduction process I applied to the sound recorded there resulted in weak sounding dialogue with reduced frequency response and dynamic range. The noise produced by fridges were interfering with the story, destroying the intimacy of the scene. Together with the director we decided to rerecord all the lines for the scene in the bar where Ants approaches Margus. Along with it I had to record a lot of Foleys (performed by Kauri Lemberg) to cover all actions other than dialogue. The director of the film was present at the ADR session which also helped to improve the acting, especially when the dialogue was out of the frame. The session didn't take long because everyone was well prepared. But the attempt to replicate the reverberation of the original place and the frequency response of the microphone positioned there took much more time. That's a common problem of ADR that the recording sounds too clean and dry, and doesn't suit well in between the original recordings from other scenes. Although, the ADR is usually an undesired process, needed only for fixing issues of production sound, it also gives a lot of freedom in designing a sonic environment of a scene, since it's applied to a silent picture, and not restricted by the original "voice" of the location which comes along with the production dialogue. Thus, it can also be a creative tool for sound design.

All the other dialogues in the film are original recordings from locations, cleaned from noises using *"multichannel masking"* noise reduction technique[18] or replaced with alternate and wild track takes. The clearance of some of the dialogues was achieved by using the sounds captured with lavalier microphones which had a high signal to noise ratio, and by applying an artificial reverberation to it to match the camera perspective where it was desired.

Regarding production sound effects I want to mention several scenes where a proper treatment of them helped to enhance the story and dramaturgy of the film. In the opening scene the viewer gets familiar with the main character for the first time, so for me it was important to make every sound produced by him as sharp as possible. But since the shots in this scene required complicated camera movements, with the use of Movi, and as a result a lot of interfering noises

[18] **Rose, J.** 2008. *Audio postproduction for film and video*. Elsevier/Focal Press. p. 332.

were produced by the camera crew, I extensively used wild tracks to replace noisy synchronized sounds. During the shoot I tried to record them as close to the action as possible, to minimize external noise and to get very close sounding action. That helped to achieve the goal and to capture a full range of sound without the need for additional Foley recording. This was done for the shot where Ants approaches the side door of the theater and opens it. In the next shot where Ants walks through the corridor, an old creaking wooden floor helped to underline his current "creaking" emotional state. The synchronization of wild tracks in these shots was simple as the camera doesn't show Ants' feet. That allowed me to choose a very particular sound for his steps. Same creaking effect was repeated in the shot where Ants approaches Margus who is performing on the stage. This time I added more weight to him by boosting low frequencies of the footsteps when the camera shows a close up of his feet. I should note that in this case the effect of the weight wouldn't be so powerful without this close up shot. To reinforce the emotional impact of the scene I made Ants' breathing under the mask sound very close to the viewer.

In the first scene in the retirement home my goal was to immerse the viewer into the environment of this place by surrounding them with sounds and creating depth by playing with foreground and background sounds. In the first shot where a woman leaves the room holding a tray with cups, the original sound didn't have any special treats and was quite silent. I wanted to underline the presence of this woman by making her sound very close and sharp. To achieve this, I found a take where the tray with cups is shakier and thus produce clinking sound when she passes the camera. With use of volume and frequency manipulations I tried to make it sound even closer.

In the scene where Ants follows Margus in the narrow corridor of the costume room, the original sound was very noisy due to camera movements and material of Ants' clothes. In addition, the take that was chosen for this sequence had specific lines which were never repeated in other takes. This made it complicated to replace them with wild tracks as they couldn't be synchronized with lip movements. To save this scene I edited every word so that everything else besides words is cut out. After a discussion with the director I still managed to replace some words with alternate takes without changing the meaning of the dialogue. But as a result a lot of footsteps were missing, and the action sounded unnatural. To fix this I put a wild track with them walking under the dialogue, which I recorded during the shooting period. But as the noise of the clothes was still very high, I had to edit each step so that everything else besides footsteps was cut out. In addition, I added heavy breathing sounds of Margus which were captured by his lavalier microphone. Finally, I laid edited room tone from this location so, that it changes its texture relatively to the movement through the corridor.

In the end I want to mention one more scene where the production sound influenced the sound design concept. It's scene 20 in Ants' apartment where he takes a gun and a photo and later appears on the theater stage with Margus. Already during the shooting, it was decided that instead of music which was planned before, we will use a buzzing sound of the TV with white static noise on the screen, which we see on the right side of the shot. In the dialogue editing stage, it became evident that if to mute all the production sounds and leave only TV buzzing, the emotional impact of the scene will be even stronger. This is also an example which shows that the dialogue editing process can result not only in clean and sharp production sound, but also in its absence.

In the next subchapter I'm going to describe how sound design concepts for the film were developed further after the dialogue editing process.

3.2. The expressive capacity of sound

After watching "Closure" one more time with premixed production sound I started to look for sounds which would help to contribute to the emotional meaning of each scene. I tried to treat sound as music, which mainly has an emotional value rather than narrative. I think this is very important for such kind of film where the story is mainly told through the emotional perspective of the main character and where the main goal is to represent the protagonist's feelings and to make the viewer emotionally empathize to him, immersing into his world.

"Closure" is a character driven film, where the protagonist constantly balances between feelings of forgiveness and revenge, searching for closure. Since the story emphasizes the psychology of the main character and his unstable emotional states, the use of visual and sound point-of-view (POV) plays a very important role in this film. Through POV we show the subjective view on the surrounding, discover the inner world of the protagonist and his feelings. It helps to establish the character and his impaired psychological state, as well as the progression of his mind set. With the use of sound the audience can hear through the character's ears and perceive the story through his frame of perception.

The personality of the character can also be sculpted by sonic environment accompanying the image. In this project it was important to determine how the environment in the film reflects the protagonist's inner state and affects it, as well as how the character affects the environment. Thus, particular attention was given to ambience sounds, room tones and acoustic manipulations applied to them.

3.2.1. Point-of-view and subjective listening

Listening is a process of selecting and focusing. The moment we start listening, the soundscape proceeds through our frame of perception, some sounds disappear and some become more sharp and meaningful. It also proceeds through our physiology since human ear is more sensitive to certain frequencies, or some people have deviations in hearing or deafness. Thus, listening is the process of subjectivizing the sound. In films it helps to put the viewer in the aural perspective of a specific character within the story world. Claudia Gorbman calls such sound meta-diegetic[19], which represents the character's subjective perception of the reality.

Besides sound existing in physical reality there are also sounds imagined or hallucinated by the character, which Mladen Milicevic proposes to call oneiric „to signify character's total or partial departure from reality."[20] Such sounds represent a character's internal world inside the film world. In this case sound helps to put the viewer into the psychological perspective of a specific character. Same principle of focusing and selecting applies to this type of listening. Focusing on "internal sounds" allows us to concentrate and hear specific "imagined" sound while rejecting other, both physical and imagined. We don't hear all the sounds we have in our head, we select certain ones.

An example can be found in our life experience when we go so deep into our thoughts, that we stop hearing the sounds around us (physical), because we can't focus on many sounds at the same time, the same way as we can't see everything at the same time. But we start hearing our thoughts. Another example is the process of falling asleep, when sometimes we are able to notice how the physical sound environment starts to dissolve and gets very silent no matter how noisy it was before. Our brain can't process two types (two streams) of sounds at the same time: physical sounds and internal (imagined) sounds. When we fall asleep one stream goes to sleeping mode and imagination stream activates. Although in conscious state we are able to control the order of processing these streams by focusing either on internal or external sound.

Focusing and selecting foregrounds individual sounds. The relationship between foregrounded sounds and background can be defined by distance. In film, distance can be manipulated in postproduction stage to highlight the subjectivity of sound and the characters' relation or reaction to the reality. Absorption of the environment or aural deprivation is quite often used in POV sequences and will be discussed later in the context of ambient sounds. Sound POV can be established through the character's reaction to sound. If he reacts to something he hears it.

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[19] **Gorbman, C.** 1976. *Teaching the Soundtrack* – Quarterly Review of Film Studies, No. 4, pp. 446-452.

[20] **Milicevic M.** 1995. *Film sound beyond reality: subjective sound in narrative cinema.* http://filmsound.org/articles/beyond.htm (12.03.2016).

The way sound POV is processed and manipulated defines a character's personal attitude to a situation. For example, if we link the sequence to some past experience, then by acoustically altering the sound in certain way through distortions, panning, reverberations and other special effects, we can represent the character's attitude to his or her past – is it really traumatic (distant sound of children humiliating in school processed with heavy distortions in pitch and timbre) or does it produce some positive associations (very clean and shiny sound of a newborn baby).

3.2.2. Space and Ambience

Ambience or atmospheric noises usually do not have a particular source that is present in the frame, but they can give a precise orientation in the location where the action takes place, creating believable and convincing environment. For example, street, office, supermarket, kindergarten, forest, factory etc. Familiar surrounding functions as aural ID to which the viewer can relate to. They can tell, for example, what socioeconomic group the character belongs to, based on how noisy his neighborhood is. Ambiences provide an auditory continuity by overlapping the sound across the picture cut. In flashback scenes it marries two realities, when objective sound environment overlaps with subjectivized world, so that the flashback doesn't fully transfer the viewer into another world. In a way it also highlights that it's a flashback, and not just a cut to the next scene.

Ambience provides continuous stream of sonic information and contributes to creating what Michel Chion called superfield: "space created, in multitrack films, by ambient natural sounds, city noises, music, and all sort of rustling that surround the visual space and that can issue from loudspeaker outside the physical boundaries of the screen."[21] Ambient sounds spread outside the screen surrounding the viewer. One of the functions of ambience is to immerse the viewer into the reality of the action. Though, in real life our listening is binaural, which means that according to psychoacoustic principles we are able to precisely determine the direction and origin of sounds. That means that total immersion in film can be achieved only if the sound really surrounds us from all sides. However, modern digital surround systems as 5.1, 7.1 or Dolby Atmos help to facilitate the viewer's immersion, as it allows to locate the sound around the viewer.

Technical progress and, in particular, the development of digital surround systems has also influenced the way how the film is shot and edited, and enhanced the role of ambiences. Ambient sounds and reverberation decrease a need in visual justification of the space where the action takes place, which normally would be established with the use of wide shots. Talking about influences of digital surround sound, Mark Kerins notes: "where historically it has been the

[21] **Chion, M.** 1994. *Audio-vision: sound on screen*. NY: Columbia University Press. p. 150.

responsibility of the image to explain the soundtrack by visually confirming the sources of sound, it's now the soundtrack that provides the context of the image."[22] When the camera shows a close up of an object we hardly can see what the place is where this object is located, because there is not enough information in visuals that can give us a clue. But with sound the place can be characterized referring to our cultural and aural experience. The sounds of monkeys with certain room reverberation establish the object as being located in the zoo. Sound can establish a mental interior in the same way. The camera doesn't have to go inside the head to locate the scene inside the head. In modern films "cognitive geography is offered through echoes, reflections, and reverberations, which create spatial anchors or cues. Spaces, then can exist without image-based reference. No image is necessary."[23] Wide shots establishing the "landscape" of the scene, are replaced by soundscapes and get discretized into small pieces-puzzles – close-ups of objects. Ambience providing stability, spatiality and coherence to the film gives more room for experimentation with visuals.

Before, I mainly talked about ambiences, the function of which is to give orientation in the diegetic space, creating believable and convincing environment. But since any sound can be freely juxtaposed and combined with any picture, the sonic environment can also contradict the image inducing conceptual resonance and creating rather symbolic than natural space. The idea of audio-visual counterpoint was considered already by early sound theorists as Sergei Eisenstein in the context of tension-based montage. For him sound is another potential layer of meaning construction, especially, when used asynchronously with visual images. This concept was developed further by Randolph Jordan in the article "The Ecology of Listening while Looking in the Cinema: Reflective audioviewing in Gus Van Sant's Elephant". The example of film "Elephant" shows how such area of sonic arts as soundscape composition can be explored in film, mismatching the space established by visual images and function rather as a music score, though, composed out of natural sounds. Referring to Katharine Norman's concept of reflective listening in soundscape composition, Jordan adapts it to reflective audioviewing in the audiovisual context of film. He marks "reflective listening on soundscape composition can allow us a deeper understanding of how we engage with our lived environments by prompting reflection upon the tension between naturalist representation and compositional abstraction: reflective audioviewing in cinema can do the same."[24] In such case, ambience mismatching visuals engages the viewer into active interpretation of the meaning of the scene and action, rather than just immersing him or her

[22] **Kerins, M.** 2011. *Beyond Dolby (stereo): cinema in the digital sound age*. Indiana: Indiana University Press. p. 86.
[23] **Whittington, W.** 2007. *Sound Design and science fiction*. TX: University of Texas Press. p. 126.
[24] **Jordan, R.** 2012. *The Ecology of Listening while Looking in the Cinema: Reflective audioviewing in Gus Van Sant's Elephant*. – Organized sound. Volume 17. P. 255

into the diegesis of the film. In my opinion, such use of sound can effectively enhance the dramaturgy of a film and cinematic experience. I also utilized this concept in "Closure" and further in this chapter I will talk how it was used and why.

3.2.3. Elements and acoustic properties of ambience

To determine the main elements which constitute ambience I would like to refer to the work of R. Murray Schafer dedicated to soundscape. He distinguished several features of soundscape: *keynote sounds, signals, soundmarks*. The *keynote* designates the tonality of a fundamental tone of background sounds. The keynote of a landscape is created by its geography and climate. Schafer also remarked that the keynote sound can affect behavior or life style of a society "Even though keynote sounds may not always be heard consciously, the fact that they are ubiquitously there suggests the possibility of a deep and pervasive influence on our behavior and moods. The keynote sounds of a given place are important because they help to outline the character of men living among them."[25]

Signals are foreground sounds that attract attention to themselves and are listened to consciously because they constitute acoustic warning devices like bells, whistles, horns and sirens. They can be organized in a certain way and transmit a complex message like a clock bell defining hours or Morse code. Signals can be also used as a punctuation in the film by underlying specific dialogue lines or action.

The *soundmark*, like a landmark establishes a distinct place and "refers to a community sound which is unique or possesses qualities which make it specially regarded or noticed by the people in that community"[26]. An example of soundmark can be a whining sound of tram wheels designating Tallinn city center for local citizens. To this category of sound, we can also attribute what Michel Chion called "e*lements of auditory settings*", sounds which "helps to create and define a film's space by means of specific, distinct small touches (…) unlike a "permanent" sound such as the continuous chirping of birds or the noise of ocean surf in the space itself."[27] Such sounds can also be used for punctuation in film.

Another parameter of sound environment is "*extension*" expounded by Michel Chion as "the degree of openness and breadth of the concrete space suggested by sound, beyond the borders of visual field, and also within the visual field around the character."[28] Sound is able to expand the off-screen space or shrink it. Due to this it can vary from vast extension, when besides sounds

[25] **Schafer, R. M.** 2012. *The soundscape*. - In: The sound studies reader NY: Routledge. p. 101.
[26] *Ibid.,* p. 101.
[27] **Chion, M.** 1994. *Audio-vision: sound on screen*. NY: Columbia University Press. p 55.
[28] *Ibid*., p. 87.

produced by the objects on the screen we hear off-screen sounds spreading all around, which double the size of the world, till null extension when "the sonic universe has shrunk to the sound heard by one single character".[29] Ambience can be eliminated to null extension in order to concentrate the viewer on the action or character, to focus on a single point, or to achieve the effect of subjective sound.

Michel Chion also defines off-screen sound as passive or active. Same can be applied to ambient sounds. Then, *passive ambiences* are the sounds that don't raise the question for identification or visual embodiment of its source. It identifies a territory, a particular place through its pervasive and continuous presence. It "envelopes and stabilizes the image"[30] by sonically unifying the place and smoothing the cuts. *Active ambiences* are the sounds emitted from environment that actively engage the viewer's anticipation by raising the questions about the source of the sound and the reason of its initiation. Those sounds are still aimed to characterize the sonic environment but actively interact with the character or the viewer. They arouse from the action's surroundings and belong to the soundscape of the place, but initiate the character to react to them. The source of the sound can be visually revealed, satisfying the curiosity of the viewer or stay mysterious till the end of the scene contributing to the general mystery of the story. To this category of sound, we can also attribute previously mentioned ambiences which contradict the image initiating reflective audioviewing.

Another clue that helps the viewer to identify the space in a similar way as ambience does is *reverberation*. Reverberation gives a clue about spatial dimension of the space. The decay time defines the size of the space. A proportion of direct sound and early reflections define the position of the source in space relative to the viewer. A certain level of reverberation can foreground the acoustics of space more than the source of the sound itself which occupies the space: "the more reverberant sound the more it tends to express the space that contains it. The deader it is, the more it tends to refer to its material source."[31] In films this principle is widely explored in dream or flashback sequences when sound and visuals are subjectivized by the character. Reverberation and echoes of a dream add special emphasis to the subjective space, rather than the source of sound.

Reflections can also define the locus of sound sources relative to each other, "if different sounds have the same reverb or filtering, then their associated sources are all perceived to be at the

[29] **Chion, M.** 1994. *Audio-vision: sound on screen*. NY: Columbia University Press. p. 87.
[30] *Ibid.*, p. 85.
[31] *Ibid.*, p. 79.

same distance or in the same space. If they have different reverb settings, then they will appear to be in different visual planes, helping to design the audio space."[32]

Different type of surface adds specific acoustic color to reflections and helps us aurally define the material of the walls, like wood, concrete, metal, plastic, soft materials. In such case, they play a role of so called "*materialized sound indices*" that eventually influences the perception of the scene and its meaning. According to Chion's definition "the materializing sound indices are the sound's details that cause us to "feel" the material conditions of the sound source"[33]. In case of reverberation we can say that reflections from the walls also apply material characteristics to sound. They process the original sound produced by the object or action so that the listener can infer what the material of the walls surrounding the object or action is. Such approach of use of reverberation can be applied to create a symbolic meaning. Previously mentioned dream sequences and flashbacks extensively use this effect highlighting subjectivity of the imaginable space. Reverb in dream sequences works as material indices of mental interior, acoustically mismatching the diegetic space.

Although we tend to think that reverberation can only occur in enclosed spaces like rooms and halls, it actually occurs at any place where there are any objects able to reflect the sound. So, on the street the sound reflects from the walls, cars and other street objects. In the forest it reflects from trees and so on. Our brain is able to analyze all these sound qualities and to generate a spatial image of the place. Surround sound systems help to characterize the acoustics of the place even more effectively by placing reflections on left, right or rear sides to emulate the ominous sound radiation of the real location. In film the reverberation can be also artificially added to sound to achieve desired spatiality of the place.

3.2.4. Silence

In this subchapter I want to pay particular attention to such category of sound as silence which was also extensively used in "Closure", to examine its role and function in film. Silence is an effective storytelling and dramatic tool which characterizes a space similar way as environmental sounds or reverberation do. It can also define perceptual and subjective traits of the scene, represent character's reaction to certain things and his or her emotions or heighten the attention in the scene. Silence can be calming, frightening, suspensive, irritating, thrilling, enveloping and even loud.

[32] **Sonnenschein, D.** 2001. *Sound design: the expressive power of music, voice, and sound effects in cinema*. CA: Michel Wiese Productions. p. 160

[33] **Chion, M.** 1994. *Audio-vision: sound on screen*. NY: Columbia University Press. p. 114.

Total silence – the absence of any noise on the soundtrack – is hardly ever used in films. Normally, as discussed before, even in the most silent moments there is a "*fill*" or a "*room tone*" on the soundtrack. Silence is "always relative and relational to sounds heard in the context of the film itself."[34] Silence is rather an impression of absence and emptiness or associations related to it. What makes the scene silent is the contrast between what we heard before and what is absent, dissolved now, between loud and quiet, between fullness and emptiness, between density and sparsity. Michel Chion defines silence as a "negative of sound we've heard beforehand and imagined […] the impression of silence in a film does not simply come from an absence of noise. It can only be produced as a result of context and preparation."[35] At the same time silence makes loud sound to seem louder than it really is.

If one sound is heightened by the lack of other sounds it creates anxious silence. *Absorption* or *deprivation* of environmental sounds is often used in subjective POV sequences – all external sounds are eliminated and only physiological sounds produced by the character, such as breathing, heartbeats or imagined sounds are heard in silence. Such contrast of foreground and background sound produce an uncomforting feeling. Michel Chion calls the emotional effect of such treatment of sound a suspension that "occurs when a sound naturally expected from a situation (which we usually hear at first) becomes suppressed, either insidiously or suddenly. This creates an impression of emptiness or mystery, most often without the spectator knowing it; the spectator feels its effect but does not consciously pinpoint its origin."[36] Such film genre as thriller widely use silence to build a sustained tension and suspense.

In a way, a wide range noise (as white or pink noise) can be also attributed to silence. At certain volume level such noise totally fills our aural perception. It fences our ears from any other external sounds. All aural nerves get involved in the perception of noise, irritate and vibrate at every audible frequency. It's really hard for any other sound – a pattern of vibrations – to push one of the nerves until the amplitude of the sound wave emitted from the source is high enough. The noise isolates us from exterior and encloses our brain in itself, like deafness. There are two states of aural nerves – peace and total excitement. Both deprives our aural senses. Wide range noise is an example of loud silence.

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[34] **Théberge, P.** 2008. *Almost Silent: the interplay of sound and silence in contemporary cinema and television.* - In: Lowering the boom: critical studies in film sound. Illinois: University of Illinois. p. 53

[35] **Chion, M.** 1994. *Audio-vision: sound on screen*. NY: Columbia University Press. p. 57.

[36] *Ibid*., p. 132

Silence along with loud sounds contributes in creating overall dynamics of the film reinforcing the structure and dramaturgy of the story. Contrasts of loud and soft keep the viewer's attention on the action, create a tension, anticipation and resolution, stimulate viewer's mood, heighten specific moments and alleviate others. Modern cinema due to digital surround sound is able to use such contrasts even more effectively. As Mark Kerins notes regarding digital surround systems, "increased dynamic range allows increased flexibility in the use of "relative: silence, since even sound played at a "normal" volume can be relatively silent in the context of a noticeably louder or busier soundtrack."[37] Though, not every film utilizes this possibility and keeps creating a wall of sound through the whole film.

3.2.5. Speech as an effect

Speech in film can be used in several ways and have different function and effect in the story. One of the most common use of speech is what Michel Chion calls *theatrical speech*. The dialogue in this case carries informative, dramatic and psychological function. It's clear and intelligible, and the viewer can follow every word. In such case the action is usually constructed around the dialogue, and functions as a form of punctuation. The mis-en-scene (including sound effects) underlines the meaning of the words and moves the story forward. This function of speech dominates also in „Closure" and, as noticed earlier in my paper, many of the sound concepts of the film aroused from the content of the speech. But a very interesting dramatic effect can be achieved by relativizing the speech which results in so called emanation speech.

Emanation speech is „speech which is not heard and understood fully, and in any case is not intimately tied to the heart of what might be called the narrative action."[38] This effect increases the possibility of emotional communication, not through the interpretations of the code of the message but through sensuality. It tends to have sonic rather than narrative value for the story. In this case the speech rather renders the character himself than reveals the content of the dialogue. Similar to sound effects that render the materializing sound indices of their source, the emanation speech functions as a texture of the source emanating it, forcing to focus on acoustical properties of the speech and phonemes. The semantic meaning of the speech is reduced to intonation, tone, stress, and rhythm, which in linguistic terms is called prosody. Walter Murch in one of his interviews has stressed the perception of films in foreign language „when you look at a film in a foreign language, you can't understand the code so you have to listen to what people are saying as

[37] **Kerins, M.** 2011. *Beyond Dolby (stereo): cinema in the digital sound age*. Indiana: Indiana University Press. p. 59

[38] **Chion, M.** 1994. *Audio-vision: sound on screen*. NY: Columbia University Press. p. 177.

if it's music, and you pay a lot of attention to the way things are said."[39] In such circumstances the viewer appreciates sound more consciously for what it is. As Chion notes in his work, the *emanation speech* effect can be achieved by making the speech unintelligible by acoustically altering the sound or by pulling the speech in the background, avoiding focusing on it.

Emanation speech plays certain role in focusing on the objects or actions in the film. The source of speech gets enlighted more, as the focus is pulled to emanation itself rising the questions why and what happened to the source. In certain circumstances it functions as blurry out of focus image that shifts viewer's gaze to the object in focus. An example can be found in the usage of group Walla sound which functions as a decentric emanation speech and gives a clue about language environment, „population" of the space.

In this context, my experience with „Closure" was interesting, as all dialogues were in Estonian, a language unfamiliar to me, and without reading subtitles or referring to the English translation of the script I had a chance to perceive all of the dialogue as an emanation speech. It allowed me to perceive the speech independently of its verbal content and to get the meaning of it from different aspects of the sound itself and its source in the scope of the film.

3.3. Sound design concepts for "Closure"

Before designing the film with sound effects, ambiences and Foleys, with a help of emotional map created in preproduction stage, I marked down the predominant emotions experienced by the main character in each scene. I also marked dramatic transitions and climax points. Then, I analyzed every location where the action is taking place, looking for a clue for sound and for possibilities to extend the frame with the use of off-screen sounds. Further, I will describe the sound ideas which were applied to the final version of "Closure".

First of all, throughout the whole film I laid several sound leitmotifs which have symbolic meaning in the context of the story. "The key" is a metaphor of power, since it gives to janitor Ants an access to every room in the theatre and he confidently uses this opportunity several times in the film. Key is the device he uses to open the door and reach the desired closure. So, in a way it's a symbol of closure. Same is the door. Thus, key and doors opening and closing became the main leitmotifs and extra attention was payed to the way how they sound and when.

[39] **LoBrutto, V.** 1994. *Sound-On-Film: Interviews with creators of film sound.* London: Praeger Publishers. p. 98.

In the first scene when camera zooms in on Ants and we hear the sound of hollow wind rising with low rumble, it's the first time when we hear the key. Accurately mixing it with music I tried to bring this sound foreground, as sharp as possible. Fortunately, I had enough of key sounds recorded in close proximity from the location. When in the next shot we see a poster with Margus and people entering a theatre in the background I used the key sound to designate Ants presence in that space. In the next shot we shortly see the key for the first time. Next time the sound of the key appears off-screen in the theatre lobby as Ants notices a poster depicting Margus, again symbolically connecting them. Another time when we hear the keys is when Ants runs after Margus and stumbles on the stairs of the lobby. In the next scene in the dressing room Ants anxiously shivers the keys when someone approaches the door. And lastly, there's the scene in the dining room where director eventually takes the keys away from Margus, depriving the protagonist of his „power". For this scene, to make the effect sharper or even painful and since it's a very important turning point in the film, I found more high pitch sound of the keys.

I should say that I tried to make the overall texture of the soundtrack for the film very crackling, creaky, rattling, squeaky and crispy to underline the emotional state of the protagonist who is struggling with contradicting feelings, deteriorating him from the inside. Thus, all objects that can produce such sound deserved special attention. The sound of a door appears in the film in several ways: synchronized with the picture when we see the real door in the shot, or as part of a soundscape composition, mismatching the picture. When Ants enters the hall where Margus performs, I tried to find such door creaking sound which will be in the same rhythm and pitch as the music and become a final note in the composition, followed by a short candle flame and fading away reverberation that fills occurring silence. Creaking floor under Ants' heavy footsteps and gun rattling in his hand break the silence in the next shot. All the attention is grabbed by such appearance. The crackling ambience in this scene is also produced by the candles placed all around the hall. To get this sound, I layered on the soundtrack a sound of burning wood recorded in a close proximity, and a bunch of different candles, moving them in front of the microphone to get the crackles and flame sound. I put those sounds in all 5 channels of the surround system to immerse the viewer into medieval thrilling atmosphere of the scene. To get the „reaction" of the environment, in some moments I matched the intensity of candles sound with the actors' action.

To make Ants seem very heavy, filled with anger, I added an additional low tone in sync with his footsteps, and crackling sound of the stage when he seats. His heavy breathing through the mask enhanced the tension in the scene.

In the next scene in the theatre lobby I tried to mislead the viewer about the space where Ants is working by using additionally recorded ambience from a Tallinn school with intensive

children's activity in it. Since there is no visual clue about the place, the sound is supposed to make the viewer think that we are in a school. To underline Ants presence in the school, I used a foregrounded sound of a child shouting something while Ants shows some reaction by raising his head and looking to the left. But, since the real location was a theatre lobby, and school was only protagonist's imaginable and traumatic word, I needed to have a sharp and accentuated transition to bring him and the viewer back to the reality. To achieve this, I added footsteps in high heels, approaching and rising in volume, which worked as a count down before the cut into reality. Along with them I gradually raised the talking of three actors who are seated behind the table in the next shot. Then, I added receptionist's greeting „Tšau!", and mixed it so that it sounds very close to the viewer, as if inside the head. To achieve this, I also used five channels of surround system, adding the voice to each channel. And right on the picture cut I added loud sound of the door closing, with long decay in reverberation that overlaps with the next shot. Ambience in the lobby is quiet and that highlights the contrast between Ants imaginable world and reality – his working place, where he spends most of his time physically. This scene is one of the example of sound POV used in the film. It introduces Ant's traumatic past and shows that he is stuck in his memories.

In the first scene of the retirement home the ambience is quite intensive, noisy and wide spread. We can hear some voices, stuff moving and shuffling sound of old people roaming around. Father is watching TV and we can hear the sound of the serial. At the moment when father doesn't recognize his son on the photo, me and the director wanted to create a moment of suspense. So, by attenuating all ambient sounds, I left only the sounds of characters' movements as if the whole hospital is waiting for father's reply, along with the audience. Soon, the retirement home ambience comes back, breaking the tense moment.

As planned, in Ants apartment the viewer can hear the sounds of nearby railways. In the scene where he takes the photo out of the frame, I established the geographical location of his apartment with ambient sound. So, when he takes the photo we can hear in the background a train passing by at high speed, as well as tinkling sound of railways semaphore. Due to this sound, the moment (a close-up of Ants), after the noisy train has passed, seems more silent and tense. In the same scene, when camera is sliding to the left passing walls, we can hear the sounds of crackling and crashed glass dropping which I synchronized with images of the wall. I did this to underline the physical condition of his apartment, which according to the story is supposed to be run-down, but also to symbolically underline Ants' contradictory emotional state through his surroundings – apartment as an extension of a person.

In the next scene where Ants is lying on the bed we have, again, a subjective sound related to his traumatic past. The scene starts with low rumble mixed with train sounds. Then there

is a short unrecognizable sound (acoustically processed voices of children) to which Ants reacts by turning his head. The camera zooms in and the intensity of ambience increases, until we gradually start hearing children's voice chanting the rhyme of the game called „Rock, paper, scissors". Then, the voices become closer and the rumble disappears for a moment. Soon, in the foreground we start to hear a child calling out „Margus" with following reaction of another child. Other children are getting more distant and the sound of the train and semaphore getting more intense. We see Ants disturbed, turning on the bed. The sound reaches its climax and we cut to another silent scene. To achieve viewer's immersion in this scene I panned sound effects to all of 5 surround channels. The sound of children I recorded myself using ORTF stereo technique. The effect of distancing form children was achieved by gradually distancing the microphones from them, thereby capturing natural reverberation of the real school. The sounds of young Ants and Margus I recorded rotating with the microphones around my axis. The idea was inspired by Sufi practice as they rotate to purify their mind. Of course, such symbolism will hardly be interpreted by the viewer, but the result of recording is moving from channel to channel the stereo image of school children arguing with each other, which at least gives a nice acoustic effect. Although the scene represents a subjective point-of-view I didn't want to add any artificial reverberation to the sound to accentuate the "dreaminess" of the scene, but to focus on the sound objects and underline the realism of Ants' imaginable world.

In the next scene where Ants spreading send on the road and meets Margus, the ambience is calm and quiet, in contrast to the previous scene. In the background we can hear a church bell with equal rhythm. When Margus approaches Ants, the pitch of the bell is lowered and the rhythm accelerates until Margus slips, producing a loud footstep sound. The ambience gets quiet. Here, we hear the door sound again. I laid such door creaking that sounds like a whining, metaphorically representing Ants feeling upset. The door slams and the scene ends with a car slowly passing by from left to right off-screen, leading us to the next scene. In the next shot where Ants is reading a book in the resting room we hear a soundscape composition made out of creaking and squeaking sounds of doors opening and closing. I used different kind of doors and located them in different distances from the viewer. This is an example of „reflective audioviewing" which is intended to symbolically represent Ants inner world and mismatching with the picture, to attract viewer's attention.

In the bar scene, as mentioned earlier, all sounds were re-recorded in postproduction. Ambience is represented with sounds of dropping water (recorded in the real coil mine) and a fireplace. Visually it is justified, since the location resembles a cave and we can see a lot of candles.

Besides establishing the place, such sound solution also has a symbolic meaning – two contradicting elements.

In the scene where he crafts a gift, we hear only synchronized production sound and non-diegetic music, „Romantic theme". No trains or other external sounds. It helps to create a peaceful atmosphere and serves as a very important „relief" moment in the overall structure of the film.

In the retirement home when Ants meets his father for the second time to tell him about upcoming surprise, I intended to maintain a peaceful atmosphere, which is also reflected on the sound designer's emotional map. But at the same time, there is an anticipation of something sad and anxious because Ants still experiences ignorance and weakness after the father reveals his negative attitude toward the son. Thus, this scene is very intimate. We can hear the rain dropping on the window and on the roof, which I also panned to surround channels. But at some point the rain finishes, and silence occurs. We hear „Maybe he is not even my son". Here, sound works as a punctuation and as Ants' emotional response to father's words. The silence also helps to create a contrast with the next scene, where Ants is lying in bed and we hear different type (timbre) of rain, rather streaming than dropping. This scene and, in particular the moment when Ants hits the wall, is also an example of rendering weight and power. Besides very loud, boosted low frequency sound of the hit, we can hear small wall pieces dropping. Along with it we hear Ants' heavy breathing, which overlaps with the next scene, where Ants is seen seated in the theatre lobby waiting for Margus. The scene in the lobby is an example of null extension and aural deprivation, since we can't hear any natural environment sounds there, and breathing isn't even synchronized with the picture, since they are taken from previous scene. Ants is left along with his feelings, fully immersed in his thoughts. The viewer is immersed with him. Only when Margus enters the lobby and slams the door we start to hear a noisy room tone of the place and synchronized production sound.

In the dressing room, in order to create tension, I used a low frequency room tone produced by the ventilation system. When Ants switches on the lamp I added a high pitch electrical buzz, to enrich the sonic environment with contrasting pitch. To underline camera perspective, I mixed this sound in a manner that when camera moves away from bulbs the sound is attenuated and panned. And when the camera stays static on the mirror the bulb sound rises in amplitude and irritates the viewer. All other sounds are dissolved.

In the dining room I used an effect of emanation speech to create disorganized sonic environment and subjective perspective on the situation. To achieve this effect, I used the sound of actors speaking recorded by planted table microphone. But I layered the original recording with

the copy of it shifted in time, and a reversed copy of it, so that almost none of the words can be understood. As a result, the speech emitted by the actors whom Ants passes functions as a special sound effect and creates specific texture for the environment. To underline that it's Ants' subjective perspective I adjusted sound distance so that when he comes closer to the actors, the speech sounds closer, and when he passed them it sounds more distant. When director approaches with the gift, Ants is anxious and scared – environmental sounds get absorbed by his anxiety, we hear only crispy sound of a gift paper which is soon interrupted by director's voice. To heighten the raising anger after the director takes away Ants' key and leaves with actors, I pitch shift the room tone, gradually raising it up.

In the retirement home where Ants says goodbye to his father, there is no ambient sounds, and only synchronized production sound. Although we can see that the action takes place in a day time which is supposed to have more active soundscape, the space is very silent, it is only Ants and his father.

In the next scene, in Ants apartment, as mentioned earlier the original idea was to have a buzzing TV sound. To enhance the suspense, I muted all other production sounds, so that we see movements in the background but we can't hear anything besides TV – aural deprivation. There are only two objects which we can hear in this „buzzing silence" – the gun and the photo. After Ants switches off the TV, the reality comes back and we can hear natural sounds.

Another time when I used a subjective sound POV was after the gun shot on the theatre stage. We see a hand slapping Ants' face and hear a loud gun shot. Right after it we hear high pitch ringing sound. A bit later in the background we hear people shouting, that soon, on the image of people running, pitch shifts down and distorts, so that only ringing sound is left audible. The reality got absorbed by Ants' distorted POV. Then we see Margus appearing but we still can't hear him until he pushes Ants down on the floor. The reality returns. We hear a siren and non-diegetic music which starts with the same pitch and rhythm as the siren.

In this subchapter I tried to illustrate the interaction between developed sound concepts and their practical realization in a film. I didn't describe all the concepts but marked the most interesting ones. But, of course, the best way to realise the expressive capacity of sound is to sense it with your own ears and eyes in the cinema.

A long process of sound design ended up with a final 5.1 mix suitable for theatrical view of the film.

CONCLUSION

Sound plays a significant role in audiovisual storytelling. It is a powerful dramatic tool that can effectively stimulate viewer's emotions and mood. Sound can establish space, time, perspective, feelings, immerse the viewer into the film world or even physically affect him or her. Of course, sound in film can't be perceived regardless of visuals. In film, sound is merged to visual images, and in such combination it creates a multidimensional world. To develop the film in full potential, sound design process should start in script development stage and later be actively engaged in other preproduction stages such as storyboarding, set design and location scouting.

Different techniques can be involved to incorporate sound into the story. One of them is creating an emotional map to navigate through the dramatic structure of the film and reinforcing it with objects, actions and environments that can potentially generate sound either by themselves or as a result of a character's interaction. The map, based on bipolar contrasts, gives a possibility to see the emotional structure of the film and its dynamics at a glance, to maintain a flawless sonic style through the whole film. Such acoustic and perceptive qualities as rhythm (regular/irregular), intensity (loud/soft), pitch (low/high), timbre (noisy/tonal), speed (slow/fast), shape (sharp/smooth), organization (organized/chaotic), wideness (wide/narrow), distance (close/far) and naturalness (natural/unnatural) constitute the texture of sound and affect the perception of a scene. These qualities can be used to enrich an emotional map with particular sounds. The map and above listed bipolar qualities of sound became a basis for the development of the script for the film "Closure".

Since the main source of sound in film is actual action, extra care is taken about acoustic properties of the location where the action takes place and of the way the sound is captured during the filming process. Location scouting, undesired noise treatment and good communication with camera department constitute an essential part of the preparation process, that lead to clean and consistent production sound recording. The choice of the microphone, its directionality and distance to the source define the perceived perspective, aural focus, proportion of desired and undesired sounds, and the amount of acoustic reflections characterizing the space, where the sound is captured. Sound recording is not just representation od sound but rather its interpretation. The dialogue clear from inappropriate noises gives a lot of room for manipulations in postproduction and for sounds around it to propel the story in the desired direction. Additional recordings captured during the shoot help to develop a unique soundtrack and can become a starting point for designing a sonic environment of the scene, and an inspiration for more sound ideas.

Before shooting "Closure" I visited practical locations to consider necessary sound recording equipment, undesired noises and possible solutions to prevent them. A lot of potential

problems were detected while scouting the locations and prevented during the shooting period. Still, even a good preparation can't prevent all the acoustic issues, for different technical, financial and artistic reasons. Due to this some of the scenes were suffering from noises and required special treatment in postproduction stage. Despite all the challenges, I recorded a lot of materials that were later extensively used for the dialogue editing and sound design of the film.

Sound postproduction is a complex process that defines the overall sonic style of the film, its compositional and emotional structure, the direction and a perspective of the story and the viewer's engagement in it. Dialogue editing is the first stage of the process after receiving an edited film. The goal of dialogue editing is to achieve a viewer's total belief in the reality of the scene, by removing unnecessary noises from the recording, smoothing transitions between shots and scenes, providing a sonic continuity, making dialogues sharp, clean and intelligible. Dialogue editing enhances the structure and dramaturgy of the film. The result of this process is a dialogue premix, which gives the first clue of how the film will look and sound in the end, and how it can be developed in next stages. In "Closure" one scene couldn't be saved by dialogue editing due to a high level of undesired noises and was re-recorded in studio with some corrections in acting. Otherwise, all other dialogues and production sound effects are original recordings edited and cleaned from noises.

"Closure" is a character driven story with an emphasize on the psychology of the main character and his unstable emotional states. Understanding the character's motivations and his inner world was essential for designing the film space with sound. Use of visual and sound point-of-view helped to reveal the protagonist's subjective perspective and perception of reality. Through his ears and reactions to sounds, the viewer is able to define the nature of his actions and clearly get all nuances of the character and his placement in the story. Listening is a process of selecting and focusing, thus it's a process of subjectivizing sound. In film it helps to put the viewer into the aural (the perception of the reality) or psychological (inner world) perspective of a specific character within the story world. The way the subjective sound is processed and manipulated defines the character's personal attitude to the situation.

The personality of the character can also be defined by the environment surrounding him. In "Closure" particular attention was given to ambient sounds, room tones and acoustic manipulations applied to them. Ambience gives a precise orientation in the space, creating a believable and convincing environment. It provides an auditory continuity and immerses the viewer into the reality of the action. Ambience provides stability, spatiality and coherence to the film giving more room for experimentation with visuals. It can contradict the image resulting in conceptual resonance and engaging the viewer into active interpretation of the meaning of the

scene and action. Ambience can be extended beyond the borders of visual field or eliminated to null extension. Ambience can be passive, which doesn't raise a question for visual identification of its source, or active which actively engages the viewer's or character's anticipation by raising questions about the source of the sound and the reason of its initiation. Another clue to identify the space is reverberation, which defines the spatial dimension of the space and material of the reflective surface in this space. Reverb in dream sequences functions as a material indices of a mental interior.

Silence is an effective storytelling and dramatic tool which can characterize space, define perceptual and subjective traits of a scene, represent character's reactions and emotions. Silence can be calming, frightening, suspensive, irritating, thrilling, enveloping and even loud. Silence contributes to creating overall dynamics of the film, reinforcing the structure and dramaturgy of the story.

Speech in film can be used in a traditional way as theatrical speech, carrying informative, dramatic and psychological function, or as an emanation speech which has sonic value for the story, increasing the possibility of emotional communication.

To develop the soundtrack for "Closure" I used an emotional map with predominant emotions marked on it, experienced by the main character, dramatic transitions, climax points and possible ambience textures. Through the system of sound leitmotifs, such as "key" and "door", as metaphors of power and closure, I enhanced the narrative structure of the film, necessary to follow the story. To underline the emotional state of the protagonist who struggles with contradicting feelings, deteriorating him from the inside, I designed the overall texture of the soundtrack as crackling, creaky, rattling, squeaky and crispy. This was justified by visuals of doors, floors, candles and walls. By the use of ambience, I was able not only to establish the natural space where the action takes place, but also to mislead the audience about the real location, or to reflect Ants′ emotional state and psychological traumas. Suspense was created by temporary suppression of environmental sound and by aural deprivation. With the use of silence, I enhanced the dynamics of the film to stimulate viewer's attention on the story. The dynamics of the film and the viewer's immersion were also enhanced due to the use of digital surround sound system. I used emanation speech as a sound effect to underline a specific texture of Ants' environment and his subjective perspective.

In the end, "Closure" became a film with a unique and consistent sonic style, where the story is told through a complex audiovisual composition, and where the viewer maintains a heightened emotional empathy with the main character through the whole film.

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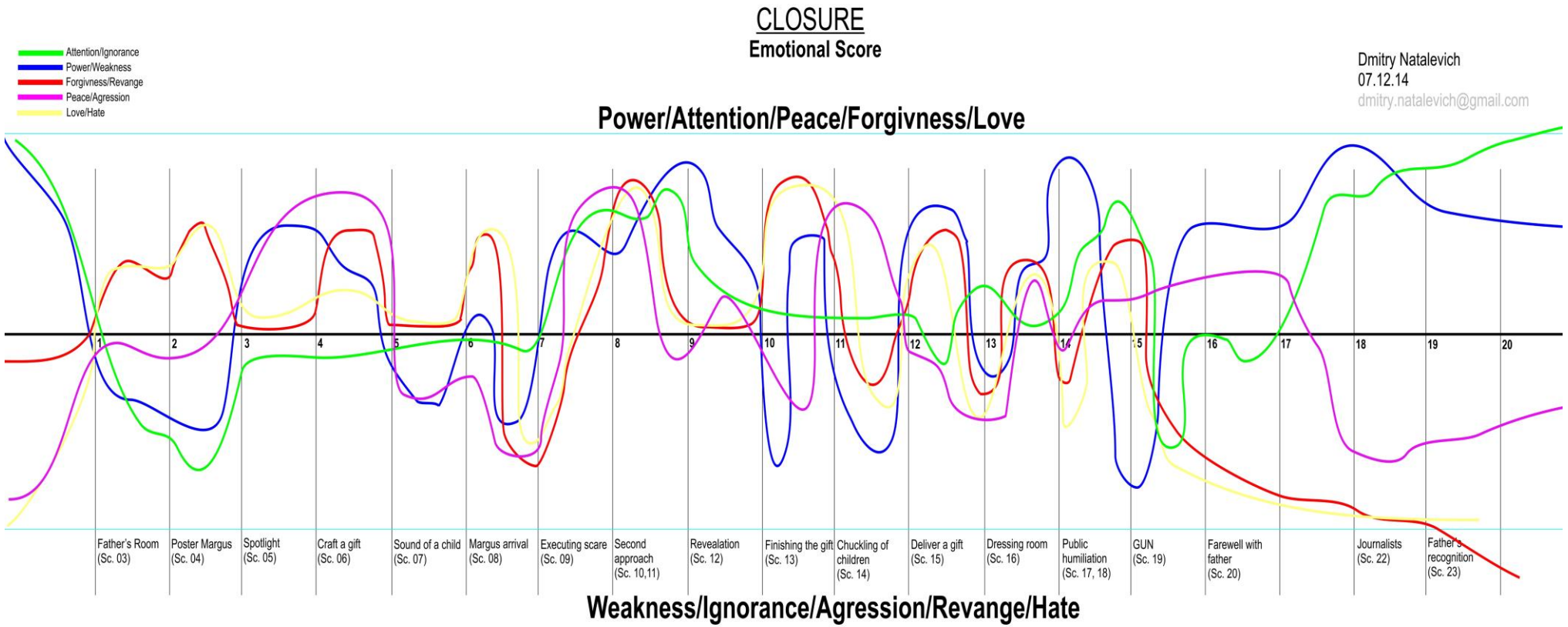
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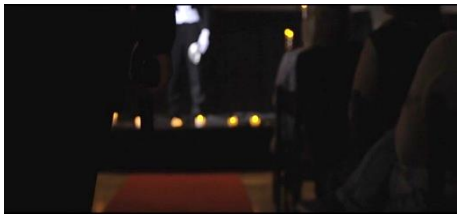
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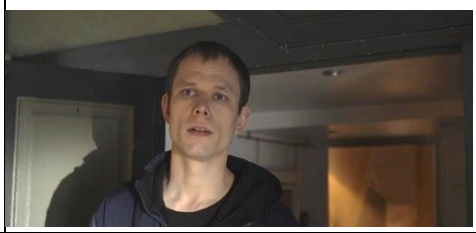
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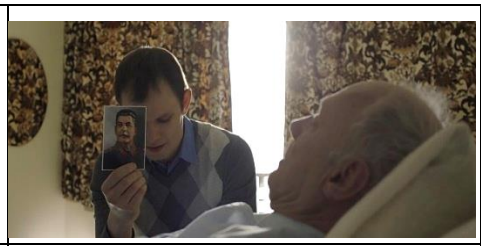
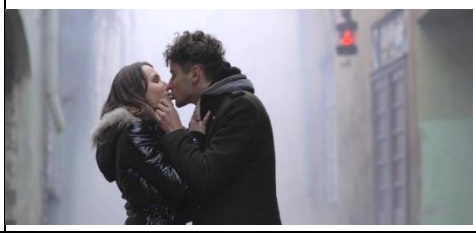
Appendix 1 Emotional score

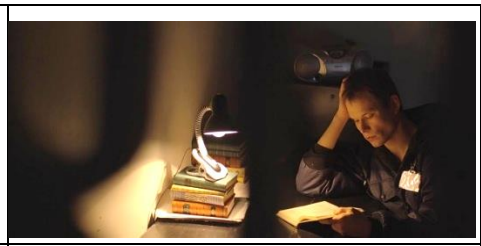
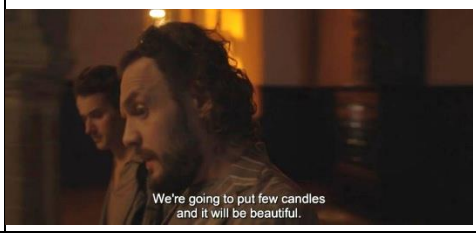


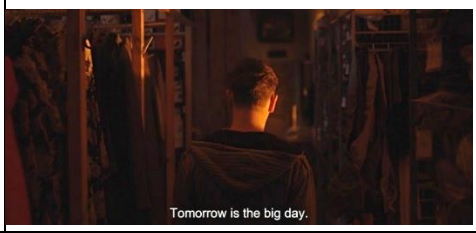
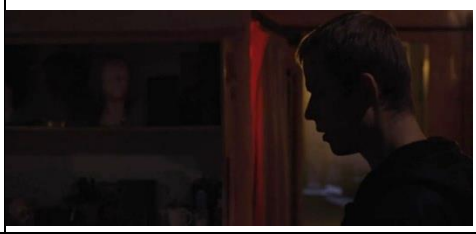
Appendix 2 Storyboard

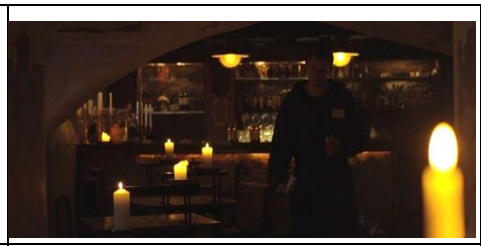
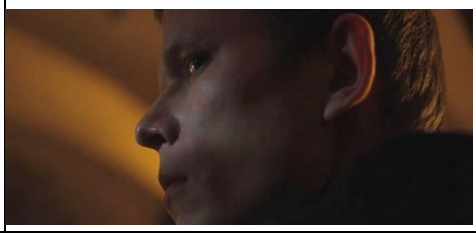
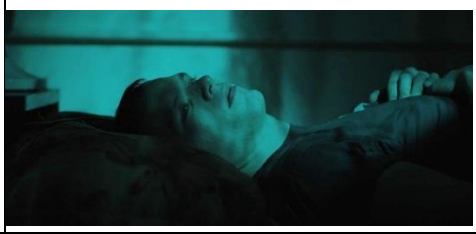
Sc.	Shot	Description	Sound
01		Ants, appearing exhausted, is observing people walking in. Distorted POV.	Hollow wind. Low rumble. Key sound. Non-diegetic music starts gradually.
		Detail of a poster.	Key's sound
		Ants sneaks in from the side door with a key.	Walking Key's sound. Music continues
		Ants walks through the corridor	Crackling wooden floor sound
		Margus slowly removes the mask and stares at the crowd. The audience moves slightly nervously.	Foley of mask
		Ants peeping at the performance and put the mask on	Foley for the mask
02		Ants enters the hall through the main door.	Creaking door sound in pitch and rhythm with music Candles flames Music finishes
		Ants rushes to the stage holding the gun	Gun tattling. Heavy footsteps with creaking floor

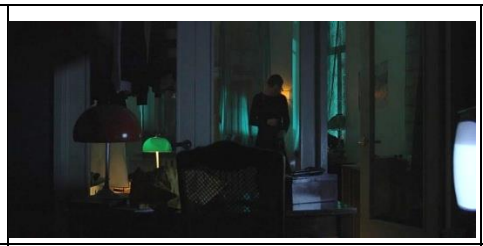
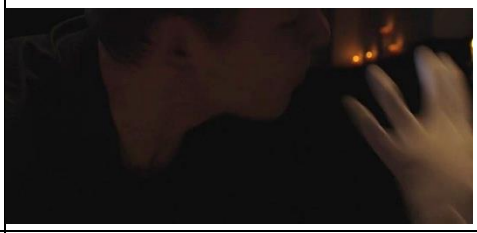
		Punches Margus to the face. Margus falls down. Ants points the gun at Margus with a trembling hand.	Reverberation in surround channels Candles crackling
		Margus lifts his eyes to look at Ants' face	Environmental sounds are "sucked"
		Title	Sharp impact
04		Ants, dressed in janitor's uniform is sweeping the broken glass from the floor	School sound with a lot of children walking and shouting. Foregrounded voice of one of the child.
		And observing five actors who are in dining area. The actors pass Ants. Receptionist passes with the poster with Margus on it.	Actors mumbling unintelligibly. Lobby's room tone. Foley for poster.
		Ants' eyes begin to shimmer for a moment but then his expression turns grave	The key sound. Silent ambience.
		Ants walks next to the Receptionist and rubs his chin. He asks about upcoming event	Calm room tone
03		Retirement home. Nurse walking pass with a tray and a TV showing Margus playing a role in a serial	Tray with clinking dishes TV in the background and some voices in the background.

		Ants and his father plays a game. He picks up another photo: Stalin. The Father laughs and looks at the TV.	Shuffling sound. Some activities in the background. TV serial.
		Ants picks up a photo of himself and smiles widely. The Father becomes confused	Silence
07		Ants' apartment. He takes a photo of school children and stare at it	Creaking sound and crashed glass pieces drops. Train pass at a high speed with signal of semaphore in the background. Ends up with silence and Ant' breathes
08		Ants is laying on the bed looking at the ceiling. He closes his eyes.	Low rumble Clinking sound of semaphore and train approaching. Children in school. Voices of young Ants and Margus
09		Ants is spreading sand to the frosty cobble stones	Silent ambience. Church bell in the background
		And notices Margus, who is kissing Kaja at the other end of the street.	Church bell sounds closer
		Suddenly, Margus almost slips to the icy cobblestone, but manages to keep himself up.	Church bell with faster pace and lower pitch. Morning calm city atmosphere.
		Margus gets inside. Ants looks down.	Whining door sound. The car off screen passes from left to right.

10		Ants is reading in the resting room in the theater	Doors soundscape – opening and closing different types of doors with different distances and intensity
		Margus and the Director walk in and look around the large hall	Silent hall with a lot of reverberations
		Margus looks back with recognition of music piece and begins to move towards the music	When the camera passes a column the sound of footsteps get muted in sync with the image
		Ants startles once he notices Margus and turns down the volume. They have a dialogue	Abrupt loud music widely spread when Margus opens the door Distant sound of director calling “Margus”
11, **12**		Margus is at bar desk. He gulps down few shots of vodka and breathes out in relief. Ants and Margus are sitting at a table among many empty bottles on Margus’ side	Water drops. Fireplace sound. Low frequency roomtone. Sound of the game on the phone.
14		Ants is sewing the name Ants Linnus to a silk scarf. Ants puts the classroom photo and the card to envelope. He puts the envelope and the silk scarf inside the meticulously designed gift package.	Rasping sound of sewing. Music “Romantic theme” No ambient sounds
13		Retirement home Ants is putting together a puzzle with his Father at a table.	TV is muted. Rain droops on the window and roof. No other background sounds. Very close sounding dialogue.
		Father is talking how weak is his son. Ants stares at the Father who slowly gets up and lays to his bed. Ants takes a deep breathe.	Rain stops gradually

15		Ants is laying on the bed with lights closed.	Streaming on the window rain. Father finishing his sentence. Heavily breathing sounds. Strong hit into the wall followed by dropping wall pieces
16		Ants is waiting on the bench with the present on his hands in the theater lobby.	Only breathing sounds from the previous shot. Silence. Small paper touches
		Margus steps in with fast pace, looking exhausted. Ants follows him.	Door slam. Synchronized production sound with noisy room tone appears after the slam. The key's sound when Ants slips on the stairs.
		Margus keeps walking ahead the maze-like corridors. Ants tries to reach him.	Gradually changing howl room tone. Heavy breathes of Margus. Footsteps.
		Margus stops, turns and faces Ants.	Constant Electric buzzing
		Margus makes a fake smile and walks away. Ants looks after him and down at the present. He takes out his keys	Constant Electric buzzing and a sound of blinking lamp in the background.
17		Ants enters the dressing room and puts the present on the table in front of the mirror	Low rumble room tone in front and surround channels. High pitch buzzing sound of lamp.
		Ants looks at costumes and masks in the dressing room	High pitch sounds raises the intensity. All other sounds are deprived.

18		Ants takes a glass of milk and follows to the table	Room tone of the bar, foregrounded candle's flame. Some voices heard on the left unclearly.
		Margus is dining with the previously seen Five Actors and Director	The voices sound closer and fade away after Ants passes the table. Emanation speech.
		The director arrives above Ants, who lifts his head with a smile. Director shows the gift package, that is now slightly opened.	All ambient sounds are suppressed, the gift paper sounds are foregrounded.
		Margus and the Five Actors get up from their table and pass Ants and the Director. The Actors chuckle	The room tone gradually raised in pitch up to high. The irritating high pitch music starts.
19		Margus, Five Actors and the Director walk down the staircase and towards the exit. Ants tries to catch them.	Boosted lows for actors' footsteps, they sound very heavy. Wide spread reverberation panned to all surround channels.
		Ants stops at the door and slams it twice with his open hand. The Receptionist looks at Ants with her eyes wide open.	Music finishes, loud door slam. Silence. Loud Ants shout.
20		Ants laying on the bed. He stares at the ceiling for a moment and closes his eyes peacefully	
21		Ants came to his father to say goodbye	Silent ambience. Only synchronized production sound.

		Ants leaves his apartment taking a gun and a photo	TV buzzing sound with some variations in timbre. All other production sounds are suppressed besides gun and photo.
22		Ants keeps holding the gun at Margus, who tries to find an answer and is breathing rapidly. Ants comes closer to him with the gun and tightens his grip	The intensity of ambience and the amount of reverberation is raised.
		Suddenly, Margus jumps on Ants grabbing him tightly. He gets on top of Ants. the gun goes off to the ceiling	Gun shot.
		People start to scream and run out from the exit	Short crowd sound finishes with distortion. Followed by high pith ringing sound.
		Margus hits Ants to the face three times and throws the gun away	The ringing sound stops.
		Ants gets up and stares at Margus. They look at each other for a moment	Distant siren is heard, coming closer. Music starts in the same pith and rhythm with siren.
24		The Father smiles and looks up at the TV and notices Ants as he is put into the police car. The Father gets excited and looks around.	Music continues
		Ants is held by two police officers and taken towards the police vehicle. the news journalist gather around Ants with camera men	Music continues

Appendix 3 Technical data

Sound Devices 744t

A/D Dynamic Range

- 114 dB, A-weighted bandwidth
- 110 dB, 20 Hz – 22 kHz bandwidth

D/A Dynamic Range

- 112 dB, A-weighted bandwidth
- 108 dB, 20 Hz–22 kHz bandwidth

Frequency Res. Mic or Line

- 10 Hz–40 kHz, +0.1, -0.5 (gain controls centered), Fs 96 kHz

Equivalent Input Noise

- Mic: -133 dBu max (-135 dBV), 50-ohm source, A-weighted filter
- Mic: -131 dBu max (-133 dBV) max, 50-ohm source, 20 Hz–20 kHz BW flat filter
- Mic: -130 dBu max (-132 dBV), 150-ohm source, A-weighted filter
- Mic: -128 dBu max (-130 dBV), 150-ohm source, 20 Hz–20 kHz BW flat filter

THD + Noise

- Mic: 0.004% max (1 kHz, 22 Hz–22 kHz BW, gain control down, -15 dBu input);
- line: 0.004% max (1 kHz, 22 Hz–22 kHz BW, gain control down, +16 dBu input)

Gain (input dBu to -20 dBFS)

- Mic (normal gain mode): 25 to 70 dB; mic (low gain mode): 10 to 55 dB; line: -6 to 18 dB, 0.1 dB increments
-

Input Clipping Level

- Mic input: -5 dBu minimum (normal gain mode, gain control fully down)
- Mic input: +10 dBu minimum (low gain mode, gain control fully down)
- Line input: +26 dBu minimum (gain control fully down)

High-Pass Filters

- 40, 80, 160, 240 Hz @ 12/18/24 dB/oct (all menu selectable)

Mic Powering (each XLR selectable)

- 48 V phantom through 6.8k resistors, 10 mA per mic available, menu-selected per channel in mic or line level positions

Mic Input Limiters

Analog (pre-A/D converter), dual-stage optocoupler and FET, -4 dBFS threshold, 20:1 limiting ratio, 5 mS attack time, 200 mS release time

Sennheiser MKH60

Pick-up pattern ..... super-cardioid/lobar

Frequency response ..... 50 – 20,000 Hz

Sensitivity (free field, no load, 1 kHz)..... 40 (12.5) mV/Pa

Nominal impedance ..... 150 Ω Min.

terminating impedance..... 1 kΩ

Equivalent noise level A-weighted (DIN IEC 651)..... 8 (15) dB

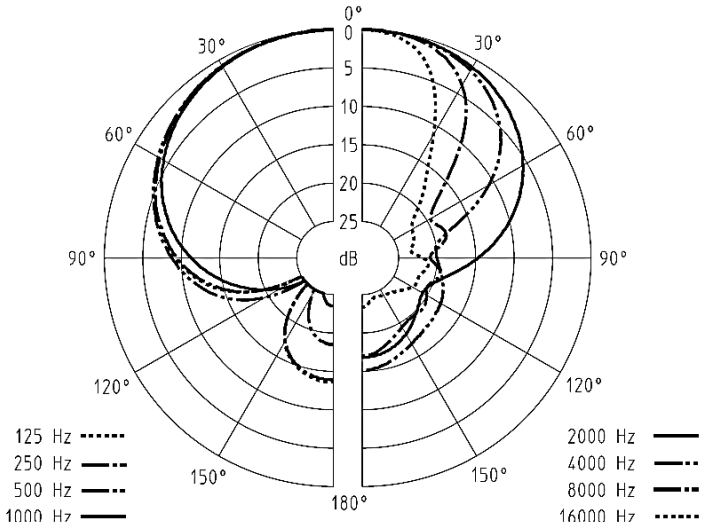
CCIR-weighted (CCIR 468-3)..... 18 (26) dB

Max. sound pressure level ..... 125 (134) dB at 1 kHz

Supply current..... 2 mA

Dimensions ..... Ø 25 x 280 mm

Weight ..... 150 g



Sennheiser MKH50

Pick-up pattern ..... super-cardioid

Frequency response ..... 40 – 20,000 Hz

Sensitivity (free field, no load, 1 kHz)..... 25 (8) mV/Pa ± 1 dB

Nominal impedance ..... 150 Ω

Min. terminating impedance..... 1 kΩ

Equivalent noise level A-weighted (DIN IEC 651)..... 12 (18) dB

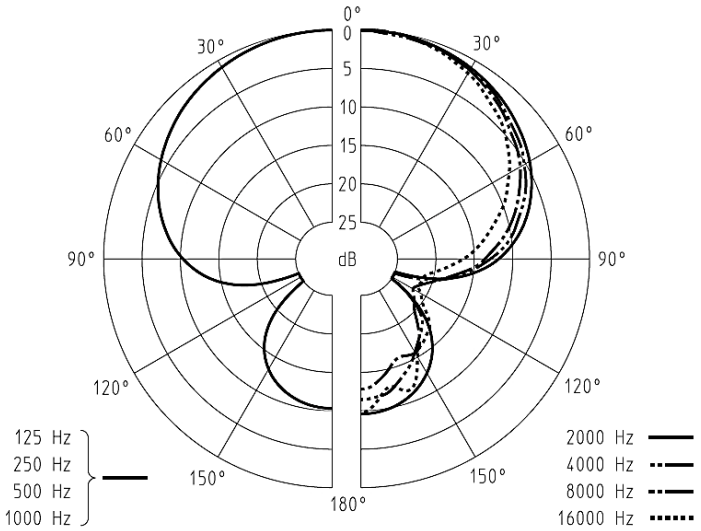
CCIR-weighted (CCIR 468-3)..... 21 (27) dB

Max. sound pressure level ..... 134 (142) dB at 1 kHz

Supply current..... 2 mA

Dimensions ..... Ø 25 x 153 mm

Weight ..... approx. 100 g



Sennheiser MKH416

Frequency response …….… 40 ... 20,000 Hz

Pick-up pattern ……..... super-cardioid/lobar

Sensitivity (free field, no load, 1 kHz) …… 25 mV/Pa ±1 dB

Nominal impedance …… 25 Ω Min.

terminating impedance …… approx. 800 Ω

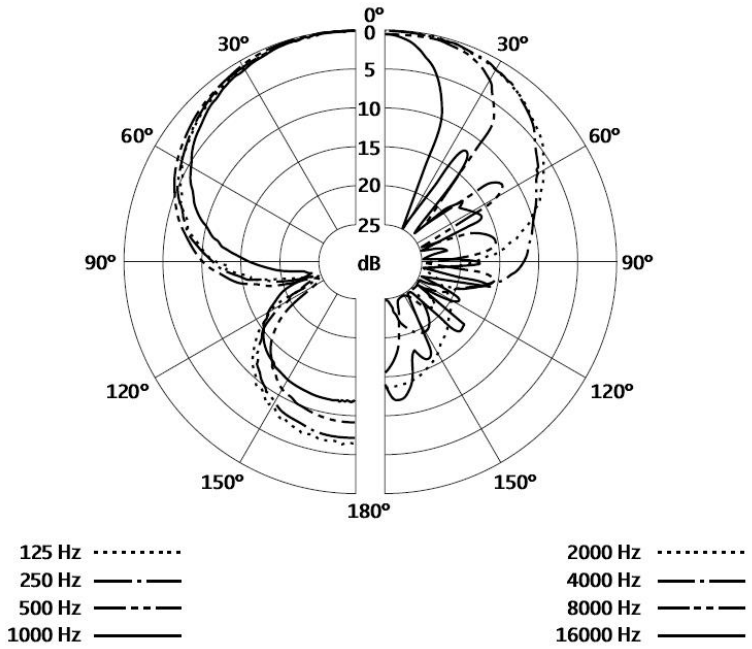
Equivalent noise level CCIR-weighted (CCIR468-3) ……. approx. 24 dB

A-weighted ……... approx. 13 dB Max.

sound pressure level ……. 130 dB SPL

Current consumption approx. ……... 2 mA

Weight ……... 175 g



Neumann KM184

Acoustical op. principle..... Pressure gradient transducer

Polar pattern..... Cardioid

Frequency range..... 20 Hz...20 kHz

Sensitivity ..... 15 mV/Pa ± 1 dB

Rated impedance..... 50 ohms

Rated load impedance..... 1000 ohms

Signal-to-noise ratio (CCIR)..... 72 dB

Equivalent noise level (CCIR3) ..... 22 dB

Maximum SPL for less than 0.5 % THD ..... 138 dB

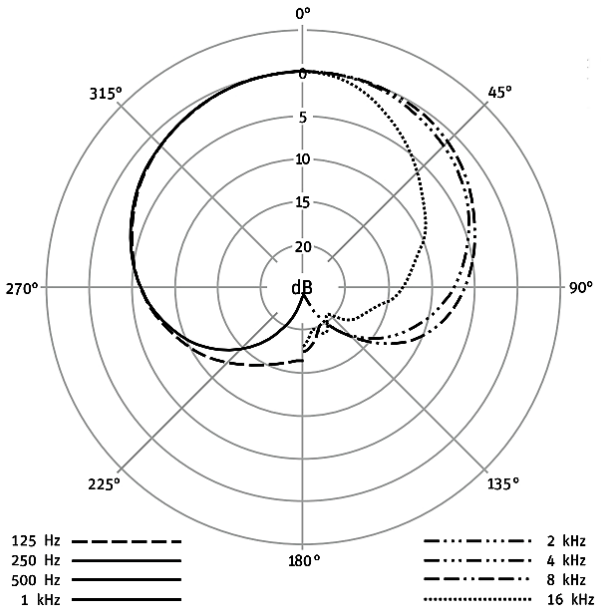
Max. output voltage..... 10 dBu

Supply voltage ..... 48 V ± 4 V

Current consumption ..... 3.2 mA

Weight..... approx. 80 g

Dimensions..... III 22 mm x 107 mm



Appendix 4 Script

Closure

By

Oscar Wollsten

SHOOTING DRAFT
13.02.2015

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1 EXT./INT. OLD TOWN, THEATER - EVENING

OPENING CREDIT SEQUENCE
QUICK MONTAGE:

MARGUS (O.S.)

Let fame, that all hunt after in their lives, Live register'd upon our brazen tombs And then grace us in the disgrace of death; When, spite of cormorant devouring Time, The endeavor of this present breath may buy That honor which shall bate his scythe's keen edge—

ANTS(30), appearing exhausted, is observing people walking in. He is behind the corner of the medieval-style theater, dressed in a suit.

- ANTS' DISTORTED POV: PEOPLE WALKING inside the building.

- *DETAIL OF A POSTER:* "COMEBACK OF THE YEAR: Monologues on Madness with Margus Kuusk". *TRIPLE DETAIL: "ONE", "NIGHT", "ONLY".*

- INTERCUTS WITH TITLE CARDS

- Ants sneaks in from the side door with a KEY.

- INSIDE: Ants walks up the staircase.

- BEHIND BACKSTAGE SIDE CURTAINS: Ants pours liquid to a NAPKIN, comes through the curtains and puts the napkin on the mouth of the DIRECTOR, who faints. Ants quickly drags him behind the curtains. Ants peeks through again to the backstage.

Ants' eyes shimmer. He stares in between side curtains as MARGUS KUUSK (30) puts on A MASK and walks to the stage with LOUD APPLAUSE.

2 INT. THEATER, THEATER HALL - EVENING

Margus is standing on the stage.

MARGUS (CONT'ED)
-- And make us heirs of all eternity.

He slowly removes the mask and stares at the crowd. The AUDIENCE moves slightly nervously. One of them checks his watch, another one yawns.

Margus looks around with a worried expression and is about to say the next words.

Suddenly, Ants rushes to the stage and punches Margus to the face. Margus falls down. Ants takes out his GUN and points it at Margus with a trembling hand.

AUDIENCE
(surprised)
Oohh!

Margus looks at Ants and the gun. He turns to the audience in panic.

MARGUS
Someone help!

The AUDIENCE MEMBERS look at each other puzzled.

ANTS
Who are you talking to? There's no one here.

Margus drags himself quickly towards the edge of the stage.

ANTS
Please, don't move! This is real... I'm gonna ask you a question and if you give me the right answer, I'll be on my way. Look at me! I want you to tell me, who am I?

Margus lifts his eyes to look at Ants' face. He begins to study it.

FLASHBACK TO:

3 INT. RETIREMENT HOME, FATHER'S ROOM - MORNING

WE MOVE pass PILL BOTTLES, NURSE walking pass with a TRAY and A TV showing Margus playing a role in a serial to REVEAL:

Ants and his FATHER (60) who is laying on the bed. The Father's attention is split between Ants and the TV. Ants opens a COTTON BAG full of items and smiles.

ANTS
Dad, pay attention, time for your favorite game.

Ants picks up a PHOTO OF JFK from the bag. The Father's eyes light up.

FATHER
John F. Kennedy.

Ants nods and smiles. He picks up another PHOTO: STALIN.

FATHER
A fucking pig.

The Father laughs and looks at the TV. Ants smiles, nods and picks another one. THE PHOTO OF MARGUS. The Father struggles for a moment but points his finger at the photo.

FATHER
(enthusiastically)
Margus Kuusk.

Ants nods with slight disappointment, but tries to keep smiling.

ANTS
Okay, who is this one?

Ants picks up a PHOTO OF HIMSELF and smiles widely.

The Father becomes confused. He studies the photo and squints his eyes. The Father begins to look up at the TV again. Ants puts the PHOTO next to his own face and taps the Father's hand. The Father looks at Ants and the photo for a moment, but shakes his head in frustration.

Ants' smile fades away. He puts the photo down to the night table on top of a MAGAZINE with Margus on the cover. The Father keeps watching the TV.

4 INT. THEATER, CORRIDOR - DAY

Ants, dressed in JANITOR'S UNIFORM with a NAME TAG "ANTS", is sweeping the broken glass from the floor and observing FIVE ACTORS who are in DINING AREA, laughing with each other as they get up from a table. The actors pass Ants who tries to smile at them. The actors do not pay attention to him.

Ants sighs and wipes sweat off from his face.

A RECEPTIONIST begins to put the posters "COMEBACK OF THE YEAR: "Monologues on Madness with Margus Kuusk" - ONE NIGHT ONLY" on the wall. Ants' eyes begin to shimmer for a moment but then his expression turns grave. Ants walks next to the Receptionist and rubs his chin.

ANTS(CONT'ED)

Do you know, when will he come to prep?

RECEPTIONIST
The show is in three days... Meaning tomorrow. Why, you're a fan?

Ants smiles politely, glances at the Receptionist and walks away.

6 EXT. ANTS' APARTMENT BUILDING - NIGHT

Ants walks into the run-down apartment building located next to the tram tracks. A TRAM passes by as Ants opens the front door.

7 INT. ANTS' APARTMENT - NIGHT

MONTAGE:

- In the run-down apartment, WE MOVE PASS NEWSPAPER ARTICLES on Margus, reading *"Margus Kuusk Show Flops", "The Rise and Fall of Margus Kuusk", "Kuusk Hoping for Redemption: an upcoming surprise fare on Madness".* Ants' hands pick AN OLD CLASSROOM PHOTO OF CHILDREN from A FRAME.

- At a table, he marks a RED CIRCLE around the child representing Margus on the photo.

- Ants begins to CRAFT A BEAUTIFUL GIFT BOX out of CARTON

8 INT. ANTS' APARTMENT - NIGHT

Ants is laying on the bed looking at the ceiling. He closes his eyes. SOUND OF A CHILD whimpering is heard muffled from the apartment next to Ants. Ants opens his eyes and looks towards the wall.

The whimpering continues for a moment. Silence. SOUND OF A TRAM passing by. Ants takes a deep breathe and looks up at the ceiling again.

9 EXT. OLD TOWN, THEATER - MORNING

Ants is spreading SAND TO THE FROSTY COBBLE STONES and notices Margus, who is kissing KAJA(28) at the other end of the street. Kaja exits to another street. Margus begins to walk towards the entrance, appearing tired.

Ants begins to breathe heavily. Margus arrives. Ants waves to him with a smile, but he does not notice.

Suddenly, Margus almost slips to the icy cobblestone, but manages to keep himself up. Ants takes a quick step forward, attempting to help. Margus looks at Ants in anger.

MARGUS
What the fuck? You're trying to kill me?

ANTS

Sorry, I must have

MARGUS
-- Just do your fucking job!

Margus gets inside. Ants looks down.

10 INT. THEATER, HALL - EVENING

Side door is slightly open. WE MOVE to the main door that opens. Margus and the Director walk in and look around the large hall.

DIRECTOR
So the stage is already fixed. The audience will be seating here and there. We're gonna put few candles and it'll be beautiful.

Margus rubs his chin and sighs. The Director looks at him.

DIRECTOR
Something wrong? Had a long night again?

MARGUS
No, no, it's just... I don't know... Do you think anyone will come?

Margus takes a sip from A FLASK. The Director laughs.

DIRECTOR
Oh, come on Margus. You said it yourself that it's the best material you have had in a long time.

MARGUS
That doesn't always matter... Maybe it's this place or something...

Director's PHONE RINGS.

DIRECTOR
Sorry, I have to take this. Cheer up!

Director exits. Margus walks nervously next to the window and looks out. SOUND OF CHILDREN PLAYING OUTSIDE.

Suddenly, BEAUTIFUL CLASSICAL MUSIC starts to play in the distant. Margus looks back with recognition and begins to move towards the music.

He reaches the side door and opens it fully, revealing Ants sitting by the table and listening to the music loudly from an OLD PORTABLE CD PLAYER.

Ants startles once he notices Margus and turns down the volume.

ANTS
I'm terribly sorry.

MARGUS
No, no, it's okay... How do you know this song?

ANTS
Mmm... It was my father's favorite.

Margus looks down and smiles subtly.

MARGUS
Mine too.

Ants is smiling widely.

ANTS
Yeah?

MARGUS
He wrote it.

DIRECTOR (O.S.)
Margus!

Margus nods a goodbye to Ants and walks away from the door still puzzled. Director comes to him. They begin to walk out from the hall. Director looks at Margus.

DIRECTOR
You look like you have seen a ghost.

They exit. Ants smiles.

11 INT. THEATER, BAR - DAY

Margus is at bardesk. He gulps down FEW SHOTS OF VODKA and breathes out in relief. Ants opens the GATE of the entrance and walks to stand next to Margus, who looks at the BARTENDER.

MARGUS
One beer and another one of those.

Margus points at the empty shot glass. Ants lifts up a BILL.

ANTS
This--this one is on me.

Margus glances slowly towards Ants, who nods politely.

12 INT. THEATER, BAR - EVENING

Ants and Margus are sitting at a table among many empty glasses on Margus' side. Margus is smiling and squinting his eyes. He lights up a cigarette and takes a sip. Ants has a glass of MILK in front of him and appears nervous. THE BARMAN is wiping empty glasses on the background, creating a squeaking sound.

ANTS
Is your throat any feeling better?

Margus puts his arm around Ants' neck and takes another sip.

MARGUS
Yeah, man. What can I say, you're a real lifesaver.

Margus makes a dirty laugh. Ants smiles.

ANTS
Wait a minute, I have something else that could help too. I'll be right back.

Ants is about to stand up but Margus pushes him back to the seat.

MARGUS
No, no, come on, don't bother, but I could use one more of those.

Margus shows at the pint. Ants starts to check his wallet.

ANTS
No problem, but... I just wanted to ask... if it would... be anyhow... Could you come and visit my dad? Just quickly. He's watching your work all the time and it would really cheer him up.

Margus glances at Ants and finishes the beer. Ants keeps looking at Margus.

MARGUS
Of course, I'm always happy to help. Guys like you and your father, are my bread and butter.

ANTS
You're serious?

Margus nods and smiles. Ants and Margus shake hands. Ants breathes out in relief and is smiling widely. He keeps starting at Margus.

ANTS
You really don't realize that we are connected... Don't you remember?

Margus studies Ants for a moment and sways. A silent moment. Margus appears to remember something.

ANTS
Is there anything... you'd like to tell me?

Margus looks deep into Ants' eyes. Kaja taps Margus to the shoulder and stares at him in anger. Ants looks down. Margus looks up at her.

KAJA
Again... Come on, get up.

Margus gets up and starts to wobble towards the exit. He glances at Ants.

MARGUS
Remind me tomorrow and let's find time.

ANTS
Thank you! Don't worry about the bill.

Margus tries to kiss Kaja. She pushes him away. They exit. Ants looks after them with a subtle smile. His expression turns serious for a moment. He smiles again.

13 INT. RETIREMENT HOME, FATHER'S ROOM - EVENING

Ants is putting together a PUZZLE with his Father at a table. Ants smiles and gives more pieces to the Father who is making an image of a CASTLE. The TV is on in the background.

ANTS
Things are moving forward... There's a surprise coming for you. I know you hate them, but this one... You'll see.

The Father smiles to Ants, but looks around in confusion. He looks at the remaining pieces of the puzzle, takes one and tries to force it into the wrong spot.

He begins to get frustrated. Ants gently removes the Father's hand above the puzzle and places the correct piece in. The Father shakes Ants hand and smiles politely.

FATHER
Thank you. You're good at this.

Ants smiles and keeps looking at the Father, who puts the last pieces of the puzzle to its place.

FATHER (CONT'ED)
I have a son... Ants. I'm worried about him. He's always alone. I try to toughen him up, but he's weak. He runs home, crying, and I don't know what to do anymore. I tried to teach him how to protect himself,

FATHER (CONT'ED)
(cont'd) how to hunt, but he can't even pull the trigger. I told him that sometimes you need to fight back. Otherwise, people will always step over you... But he's so afraid and clumsy... There are times, I wonder... if he's even mine... Oh, well... Good night, young man, I need to rest.

Ants stares at the Father who slowly gets up and lays to his bed. Ants takes a deep breathe.

14 INT. ANTS' APARTMENT - NIGHT

MONTAGE:

- Ants is sewing the name ANTS LINNUS to a SILK SCARF.

- Ants tries it around his neck.
- Ants writes a message on the back of A SMALL CARD, illustrating two friends.

- Ants puts the classroom photo and the card to envelope. He puts the envelope and the silk scarf inside the meticulously designed GIFT PACKAGE, that is now ready. He looks at it proudly.

15 INT. ANTS' APARTMENT - NIGHT

Ants is laying on the bed with lights closed. The SOUND OF CHILD'S whimpering becomes again muffled behind the wall. Ants turns his head towards it. Behind it, we hear YOUNG MARGUS whispering a CHILDREN'S RHYME mocking Ants' name.

Ants keeps staring at the wall. The whispering becomes louder. Quickly, Ants hits the wall with his fist. Silence.

Ants breaths out and holds his head.

16 INT. THEATER, ENTRANCE/CORRIDORS - MORNING

"SOLD OUT" STAMP is hit on the poster of Margus by the Receptionist. Ants is waiting on the bench with the PRESENT on his hands.

Margus steps in with fast pace, looking exhausted. Ants follows him.

ANTS
Good morning, Margus! How are you, how's your throat today?

Margus keeps walking ahead the maze-like corridors. Ants tries to reach him. Margus is rubbing his face.

ANTS(CONT'ED)
So tomorrow's the big day... Don't worry about it, I'm sure it'll be great... Listen, I have something here to remind you about our... connection and maybe later we could-

Margus stops, turns and faces Ants.

MARGUS
Look... you seem like a nice guy and I appreciate that my work seems to mean a lot to you, but you must have noticed that I have a full house now and very little time-

ANTS (overlapping)
-- Why are you talking to me like a stranger? Just take this and--

MARGUS (CONT'ED)
-- I can't do expections. I'm not a charity worker, so I have to ask you to join the line. You understand, right?

Margus makes a fake smile and walks away. Ants looks after him and down at the present. He takes out his keys.

17 INT. THEATER, DRESSING ROOM - DAY

A DOOR. TWO KNOCKS. Silence. SOUND OF KEY going in to the lock. Ants opens slowly the door with the set of keys on his hand and the present on the other. MARGUS' VOICE is heard distant with a large hall-like echo. Ants closes the door.

Ants puts the present on the table in front of the mirror. SOUND OF FOOTSTEPS outside. Ants freezes for a moment. Sound comes closer. Gradually, the footsteps become distant again.

Ants notices PAGES OF THEATER PLAY on the table. He puts on Margus' JACKET, picks up ONE MASK among other similar ones and puts it on. He picks a page of the script, looks into the mirror and reads.

ANTS
Let fame, that all hunt after in their lives, live register'd upon our brazen tombs.

Ants puts the page down and takes A SELFIE with his phone. He looks into the mirror for a moment. Ants punches it.

18 INT. THEATER, DINING HALL - EVENING

Ants is eating alone his food and looking at Margus, who is dining with the previously seen Five Actors and Director. They are whispering and one at a time glancing towards Ants, who keeps smiling at them. He waves at Margus.

Ants begins to sweat a little bit and wipes his hands with his napkin. He stops eating. Ants looks down and breathes heavily.

The DIRECTOR arrives above Ants, who lifts his head with a smile.

DIRECTOR
May I?

Ants nods. The Director sits down.

DIRECTOR
Are you the one who put this into the dressing room?

Director shows the gift package, that is now slightly opened. Ants nods and glances at Margus. Director throws it to the table.

DIRECTOR
I don't know whether it's some kind of joke or what, but tomorrow's the big night. I can't have anything to upset my actor. Do you understand?

ANTS (stammering)
It was only a gesture. He knows what it's about. This was a way to--

DIRECTOR
-- I'm sorry, but I need to ask for your keys to the dressing room. Please.

ANTS
What?

DIRECTOR
(whispers)
Let's not make this any harder.

Director stretches his hand open. Ants stares at him for a moment. He reluctantly starts pick out the keys from his key
set. Margus and the Five Actors get up from their table and
pass Ants and the Director. The Actors chuckle.

ANTS
Margus! Tell them that...

Margus and Actors exit. Ants slowly hands the key to the Director, who gets up.

DIRECTOR
Enjoy your meal.

Director exits. Ants looks down at the opened package. He gets up and goes after Margus.

19 INT. THEATER, STAIRCASE/ENTRANCE - EVENING

Margus, Five Actors and the Director walk down the staircase and towards the exit. Ants tries to catch them.

ANTS
(begging)
Margus! Wait a minute, let's talk! Listen, you don't have to come to meet... but just... I was only trying to remind you about... I don't think you understand what--
(aggressively)
Can you wait?!

Margus shakes his head to himself. They exit the building. Ants stops at the door and SLAMS IT TWICE with his open hand. The Receptionist looks at Ants with her eyes wide open.

Ants sits down on the bench and begins to hold his face. His eyes water and he begins to breathe heavily. The Receptionist looks around worried.

RECEPTIONIST
(sincerely)
Sorry, but do you need anything?

ANTS
Just do your fucking job!

Ants stares at her in rage.

20 INT. ANTS' APARTMENT - NIGHT

MONTAGE:
- The broken gift is on the table. Ants' HANDS take out an OLD GUN from a SAFETY BOX.

- Ants is cleaning the pieces of the old gun. He puts it together efficiently.

- Ants laying on the bed. He stares at the ceiling for a moment and closes his eyes peacefully.

21 INT. RETIREMENT HOME, FATHER'S ROOM - DAY

SOUND OF CHILDREN PLAYING outside. CHILDREN are humming the MOCKERY RHYME. Ants closes the window muting the sound.

Ants walks to the bed and lifts a glass of water on Father's mouth. The Father finishes drinking and watches the TV. Ants hesitates a moment and breathes out subtly.

ANTS
(gently)
Dad... I have to finish something that I started... I was right. Something's don't change and I'm tired... I won't be coming to see you for a while... but I think, in the end, you'll be proud of me.

Ants caresses the Father's hair. He turns to Ants, smiles and holds his hand. They look at each other for a moment. Ants' eyes water, but he tries to keep smiling. The Father taps his hands and continues to watch the TV.

BACK TO PRESENT:

22 INT. THEATER, THEATER HALL - EVENING

Ants keeps holding the gun at Margus, who tries to find an answer and is breathing rapidly, at times looking at the audience for help.

MARGUS
Of course, I remember you. You're the janitor here and... We were--we were in the same class. Your name is... Your name is Ants.

Ants claps his hands together.

ANTS
I guess I'm gonna leave then... Oh, by the way, which class was it?

Margus begins to hesitate and sweat slightly.

MARGUS
It was... It was... It was the second grade.

Ants begins to clap again.

ANTS
Great. Now, please, point me from this picture.

Ants throws the CLASSROOM PHOTO to Margus, who starts to compare the faces to match Ants'. His fingers run across different ones. He finally points at the boy, sitting next to him, next to the drawn red circle.

Ants hits him. Margus falls down.

ANTS
That's Peeter. Wannna try again?

Margus gathers himself and searches another face. He points at another boy. Ants hits him again.

ANTS
That's Indrek... You know what? I'm not even in the photo.

Margus' eyes become large. Ants smiles to him and nods. His eyes start to water.

ANTS
Now I want you tell me, why am I not in the photo?

Margus begins to look in panic towards the audience and nervously move.

ANTS
Tell me.

Ants comes closer to him with the gun and tightens his grip.

ANTS
Tell THEM what did you do.

Margus breathes rapidly and his eyes water. Ants moves closer to Margus and his hand starts to tremble.

MARGUS
Nothing! I haven't done anything!

Margus is biting his teeth together and breathing heavily.

ANTS
Don't you fucking lie! Tell them! Tell them! Tell them!

Suddenly, Margus JUMPS on Ants grabbing him tightly. He gets on top of Ants. THE GUN GOES OFF to the ceiling. PEOPLE start to scream and run out from the exit. Margus hits Ants to the face three times and throws the gun away. Margus back off from Ants and leaves him lying on the stage bloody.

Empty seats. Margus pulls himself back to the other end of the stage. Ants gets up and stares at Margus. They look at each other for a moment. POLICE SIREN is heard in the distance. Ants sneers.

ANTS
You know... There will be a lot of people, who want to know the truth.

Margus looks down and trembles. Ants smiles subtly to Margus and points at him with his finger, imitating a gun going off.

23 EXT. OLD TOWN, THEATER - NIGHT

Ants is held by TWO POLICE OFFICERS and taken towards the police vehicle. THE NEWS JOURNALIST gather around Ants with CAMERA MEN. The journalist puts the microphone close to the Ants.

NEWS JOURNALIST#1
Do you wish to make a statement?

Ants looks at the news camera and smiles.

TRANSITION TO:

24 INT. RETIREMENT HOME, FATHER'S ROOM - EVENING

The Father is putting together the puzzle, but can not fit in the last piece. He picks up the SCISSORS, cuts the piece to suit the puzzle and puts it in.

The Father smiles and looks up at the TV and notices Ants as he is put into the police car. The Father gets excited and looks around.

FATHER
(subtly proud)
Ants... That's my son!

The Father smiles.

THE END

SUMMARY

The purpose of my thesis is to analyze the nuances and aspects of sound design process for a fiction film on a particular case – a psychological thriller, short film "Closure" directed by Oscar Wollsten. This research examines various sound design techniques, methods, strategies and sensual effects developed and used in "Closure". The paper also touches the technical aspects of film sound, and illustrates how recent sound technologies can expand the scope of a film. The thesis links my practical experience as a sound designer and my critical reflections on the overall process.

The study is composed of three chapters, each of them dealing with different aspects of film sound design, from pre-production till post-production stage. Chapter One is dedicated to pre-production stage and gives an insight into creative sound design techiques and methods that can be involved during the development of a movie script. It also defines the role of a sound designer in a film and sound design in audio-visual storytelling. It proposes to use script, emotional map and bipolar sound qualities as a basis for sound design.

Chapter Two concentrates on the process of production sound recording which includes preparation, location scouting, choice of recording equipment and problem solving. It describes my own experience on the project "Closure" as a production sound recordist and creative decisions made in this stage. It concludes that sound recording doesn't represent sound but rather interprets it.

Chapter Three is subdivided into three parts and provides an outline of sound postproduction process. Part One looks at the dialogue editing process and explains its value for the soundtrack of the film. It describes the dialogue editing process that has been done in "Closure" and infers that the process enhances the structure and dramaturgy of the film. Part Two deals with expressive capacity of sound and focuses on such concepts as subjective listening, objective and subjective sonic environment, silence and emanation speech. It underlines that sound can be effectively used to cement the viewer in the character's perceptual world. Part three depicts the interaction between developed sound concepts and their practical realization in the film. It concludes the whole sound design process for the film.

The research contributes to existing film sound studies conceived by Michel Chion, Mark Kerins, David Sonnenschein and Claudia Gorbman with the focus on emotional and subjective component of sound in the context of a particular film genre - psychological thriller. The described methods and techniques of sound design can be taken into consideration for all films that make use of sound for audiovisual storytelling and for emotional impact on the viewer.