**Sound**

**Diegetic sound** – any sound that has an onscreen source and belongs to the world of the film, characters within the filmed world can also hear it. This can include character voiceovers.

**Non-diegetic** **sound** – any sound that does not have an onscreen source & characters onscreen do NOT hear it e.g. some voiceovers, music. These sounds are added in post-production.

**Ambient Sound** - the ‘natural’ background sound present in a scene that occurs in the location.

**Sound perspective** – the sound is mixed and balanced in order to privilege or marginalise particular characters' viewpoints (and encourage or discourage audiences identification with them).

**Sound bridges** – any sound/s that continue from one shot to another. Sound bridges help create a smooth transition from one shot to another, to reduce the disruptive tendencies of editing. In this way the sound is said to be enhancing the continuity of the film.

**Parallel sound** – sound that complements the image track. Sound & image seem to reflect each other.

**Contrapuntal sound** – sound that does not complement or fit with the image track.

*Watchmen*

<http://www.youtube.com/watch?v=GXLfTv42T8A>

**Enhanced sound** – sound that has been enhanced in various ways such as louder volume or higher pitch.

**Submerged sound** – sound that is reduced in some way by lower volume, muffling or lower pitch.

**Fragmented sound** – sound that you only hear parts of e.g. fades in and out.

**Sound effects** - sound artificially produced in post-production in order to increase the impact and potential meaning of moments in a TV drama. For example a clap of thunder.

**Sound motif** - sound effect or combination of sound effects associated with a particular character, setting, situation or idea throughout the TV drama.

**Mode-of-address** -The way in which a TV drama ‘talks’ to its audience, the style and choice of language, particularly dialogue, dialect and accent.

**Direct address** - A character will ‘step out of the world’ of the TV drama and talk directly to the camera, as though directly addressing the audience.