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THE FILM SOUNDTRACK AND NARRATIVE: How Sound Affirms a Narrative in Movies?

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Abstract

John was disturbed at precisely 3.15a.m. by the sound of rustling in his downstairs living room. He arises from his bed and walks down the stairs. John flicks the light switch on, but to his dismay, the lightbulb splits, leaving the darkness absorb him. Another sharp sound, it is the chair screeching across the floor rapidly, he suddenly turns to his left, feeling the sweat trickle on his forehead. Now his heart is pounding in his ears as he is paralysed by the unknown circumstances. John swipes a serrated kitchen knife from the breakfast bar, and runs up the stairs back into his bedroom, where he locks the door immediately.... (Peli. 2007)

This is one of the scenes from the low budget film production called Paranormal Activity (2007).

Whilst Peli was writing this movie, he considered the spacial areas for the sound to play a massive part. By creating a motion picture that is heavily emphasised on sound, Peli established the suspense and horror factors, that connect with the psychological and emotional threads that scare the viewing audience.

To elaborate in more depth, in the Cinema, films are written and created with a much larger scope in mind. The scope being Sound. Professional and Contemporary screen writers will map their forthcoming motion pictures with large areas for the sound - foley, Underscore, and Ambient noises - to forge their presence, by leading, introducing, and ending scenes.

Clever and exquisite as it may seem to the infinite audiences, they can watch a film and the Underscore is so beautiful and happy, they leave the auditorium feeling blissfully contented. This musical theme the film fanatics can hear touches their emotions with such grace and empathy, but without this sound narrative there would be a large psychological void, or maybe not, depending on the film genre.

Cutting to the point, the cinematic experience that once was only a piano written underscore overlaying a black and white short film piece, with no foley or ambient sounds, has now evolved into a masterful collaboration of Music and Film.

Films and motion pictures that not only visually touch peoples senses slightly, but now immerse you in a scene, audibly as much as visually.

Introduction

Relating to a selection of Horror films, such as - 'The Conjuring' (2013), along with the darkly scripted 'The Dark Knight' (2008), amongst others, this report will indulge into how sound plays a narrative. It explains, in a number of different ways, how the emotional themes and sound effects connect the audiences deeper senses.

Furthermore, any film or Motion Picture is segregated into two sections - Diegetic or Non-Diegetic sound. Knowing that this is such an imperative detail, it will be discussed and highlighted throughout most of the chapters. Delving into the finer points that create off-screen sounds, the on-screen natural ambient sounds, and the infused sounds of the Foley effects and Automated Dialogue Replacement.

The article is split up into Three chapters, and stated at various points is the notice to refer to The Glossary. This being a small source of meaning and definition. Part one will discuss the soundtrack of a film, explaining the elements and characteristics that are included. Moving swiftly onto the Post Audio Production process, the author will speak about how a Sound Designer will implement editing and applying the sound to a Motion Picture.

As the main title suggests, the sound narrative will take utmost precedence of this paper, starting from Part two onwards. Featuring large emphasis of various types of sound narrative. From renowned films and researched books, this paper will detail and elaborate how and why Foley effects, Underscore and Ambient noises become the lead role.

Subsequently, spread across this paper, there will be examples of sporadic meanings for film Diegesis, elaborating more depth in some areas than others. More emphasis will be displayed in Part three, where Diegesis in film will be linked to the Sound Narrative.

To Conclude this paper, the deliberate general thoughts from the report author, will be presenting revelations discovered throughout the papers writings, and theories about Sound Designers, Film Directors and Screenwriters.

For further examination and viewing, the Bibliography will show the web-links, books and films to analyse, lightly read or review.

*Just as the music will affect how we see things, the visuals will also
determine how we hear the music. (Chion, 1994).*

PART I: The Sound Track

Components and Process: Foundations and Concepts.

1. The Sound Track

Basics: Sound Track, and Audio Post Production

Sound Track Components

In every motion picture, the sound track is the last item to create. Once the Sound Designer has received the film footage from his client, and discussed what kind of sounds are to be added, the designing work is started.

The film footage which the sound designer has received will include, all of the film editing, and a guide track (audio track) for the vocal speech, along with a film script.

The following objective will involve inserting the audio track and film footage into a Digital Audio Workstation (such as Avid Pro Tools) ready for the Sound Design formulation. Subsequently, the Foley sound effects, musical Underscore and Ambient noises will be manufactured and applied.

The completed Film Sound Track elements consist of separate tracks, as listed below:

- | | |
|---------------------------------------|--|
| -Audio | -This track contains the recorded speech (ADR) for the required motion scenes. |
| -Automated Dialogue Replacement (ADR) | -In each Film script and scene that has speech, it is replaced, by re-recording the dialogue in a studio, and later pasted, to match the film footage. |

- Ambient noises around seagulls at a beach, or footsteps on a wooden floor). The field recorder is used when collecting sounds and noises from an outside or internal source. Also, Foley has a large part in most occasions for gathering many sounds, and other recording equipment is used.
- Foley from to enable the or create a new sound. The engineer has to assess what sound he wants for the particular scene. Considering room sizes (echo, what is in the room), depth of sound (parameters like - bass, middle and treble frequency shelves effects).
- Diegetic and Non-Diegetic Sound the crew can usually hear but see *Glossary for more data*.
 - Diegetic sounds are from the location or what is happening on screen or in scene. The actors and film hear these
 - Non-Diegetic Sounds are the ADR, Foley effects or other ambient noises you do not see. (*Also,*
- Image Guide Track This is applying sound to the only application of ADR, Underscore or Foley, but denotes how and what sound or music can be applied to each scene or film.
 - In simple terms, it is film footage a sound designer will receive from the Client. used as a guide when film.
 - The Image Guide Track of any motion picture is as imperative as the sound itself. Not does it aid in the

2. Audio Post Production

After the initial meetings with the client regarding what sounds are to be used in the forthcoming Motion Picture, the sound designer will insert the film footage files into his Digital Audio Workstation.

The next development consists of the following stages:

- Production Dialogue Editing
 - ADR (Automated Dialogue Replacement or Looping)
 - Sound Effects Design and Editing
 - Foley Mixing and Editing
 - Music Composition and Editing
 - Mixing (also called Re-Recording)
- (for further definitions for the above processes see the Glossary)

Subsequently, when all of the Post Production Audio tasks have been completed, the final cut of the film and sound will be rendered into one file format, ready for viewing by the Screenwriters and Director.

If after watching the first cut of the film, the sounds are not adequate, the corrections will be altered, mixed and edited. Finally, the completed single Film file will be mastered and locked, ready for distribution to the cinemas (*baring in mind that there are always, copies available for future editing or mixing*).

PART II: Soundscape, Narrative Music and Film: Elements of Narrative

1. Soundscape -

Geography: Mapping, and Soundscape

Soundscape - Design

The sound designers first task once he has received the film footage is to mark and record where and when - *in every scene*- sound is required. There will already be diegetic sound and ambient natural sounds recorded on the film, at the start of the Post Audio Production - Production Dialogue editing. This will enable the sound designer to document what sounds are being kept, and what the Director has stated to keep. The next stage is to map the Soundscape.

Mapping the areas of scenes, is the primary objective for creating and applying the best sounds to the motion picture.

When filming, unfortunately, due to the ever increasing noise and ambient sound pollution, it makes the most incredible areas and locations very difficult to capture sound. Therefore, with the advanced computer and software technology of today, we can synthetically seize aural environmental design for the cinema.

Documenting a planned Soundscape, will aid in the creation of a film scene, showing guidelines and paths for the film sound designer to complete the job at hand.

Example: Soundscape Foley mapping details:

- | | |
|-------------------------------------|--|
| -Landscape | - where and what? |
| -Objects that require Foley effects | - sizes and what? |
| -How many sounds | - number of sounds? |
| -Natural sounds or synthetic | - edited created sounds or natural
(external Ambient) sounds? |
| -Land mass | - where is the location, and how big? |
| -Weather elements | - wind, rain, snow, sun, dry atmosphere? |
| -Acoustic ambient sounds | - large echoes (cave, tunnel, etc),
- house, church? |
| -Time period | - what year or century the film is set in? |

These Soundscape maps will also be applied when constructing any musical Underscore, Automated Dialogue Replacement or Foley tasks.

2. The Sound Narrative Minefield

Essential Elements: Ambient - Natural, Speech, Foley and Underscore

The Sound Narrative

According to Candusso (2012), he suggests that the viewing audience has a genuine perception of the sort of sounds that will be included in film that they are watching.

From the moment the soundtrack was introduced into the Movies, the audience has been able to identify with the main concepts, ideas, and pre-judged theories. Almost everyone has been to dark landscapes, cold snowy holidays, foggy and misty harbour scenic places, or even viewed them on television or in the cinema. This then, conceives the thoughts that materialise into, how does sound capture or establish a narrative within a motion picture?

Wingstedt (2004) believes there is a system in place that acts as guide for the Sound as a Narrative. He translates the sound is divided into six functional categories.

These being:

1. Emotive Function -this emanates through the emotional senses, meaning the music narrative connects to the viewing audience psychologically. This can be applied through characters, events and relationship status

2. Informative Function -where the narrative displays and projects large wonders, or through a time period. The sound narrative elicits on a sensible cognitive scale rather than emotional, like empathetic.

3. Descriptive Function -the Sound Narrative will express emotion for the purpose of revelling a new fantasy World, Country, place. Also, projecting a large musical piece to detail appearance, atmosphere, etc, of the new place.

- | | |
|--|---|
| 4. Guiding Function | -the sound function here is to bring something directly to the audiences attention, or synthetically give the perspective through the |
| of looking
viewers eyes and thoughts. | |
| 5. Temporal Function | -this indicates how music has a set time period, and the sound narrative will relay this through the time periods instruments. |
| 6. Rhetorical Function | -where the Sound narrative steps forward in time to lead or direct a Motion Picture, the music intercepts and level to the |
| where
plays at a different
visual scene. | |

After critical analysis you can find these six Sound Narrative Functions spread out in many films. In some terms it encapsulates what, how and where the Sound Narrative can be used in Movies. For further usage it can be another guide for the Soundscape - previously mentioned in Part I.



Fig 1: Halloween (1975) opening scene. (film screenshot).

Looking at the film Halloween (1978), the opening scene consists of children singing in the background. Instantly, people can relate to the time and date. The scene quickly moves to a person, wandering up to a house, with the camera giving the projection looking through his eyes. Ok, now the film is becoming mysterious due to this camera projection. Ambient natural sounds can be heard, and slight breathing from the person in the mask. Now these ambient sounds and the breathing create a little suspense, and take the sound narrative lead.

The person looks around the house at a couple from different windows, still ambient sounds creating a lead narrative for suspense. Here the director and sound designer are using the Ambient sound narrative for eerie suspense and anticipation.

Cutting to the scene where the couple in the house head upstairs, and straight away, a high-pitched noted synthesiser starts playing (Underscore) and taking the lead sound narrative. Slightly later, a piano minor-chord sequence begins playing over the top of the synth notes, thus creating the second stage of suspense. As soon as the person grabs the knife from the

kitchen, the audience has a good idea of what kind film it is, and what sounds they will be hearing and watching.

Ambient Narrative - Natural

The easy way to understand this is if we think of being part of the film crew, and listening to the sounds around the set when not recording - people talking, the footsteps on the floor, phones ringing, newspapers shuffling and so on.

Looking back at the film Halloween (1975) [opening scene] we can hear as the character Michael is roaming around the outside of the house, the natural ambient sounds.

Listen to the example in Fig 2:

Fig 2: Outside Ambience - recorded with a Roland R26 Field Recorder.

This type of Sound Narrative is commonly used for guiding the audience with suspense.

It plays on peoples minds, and introduces uncertainty, but keep you unaware of what can happen next - especially in horror films.

In other film genres, it is also used for background noise, and can be Dietgetic (real sounds on the set) or non-diegetic (created by a Sound Designer), and added into the film.

Narrative Speech

When a scene requires the speech to tell the story, it relies on the script, and will only contain a small amount of the Ambient track and the Audio track. The speech (ADR) and conversation that is being announced will lead the scene, along with the quiet or loud Ambient sounds (Ambient track), this also depends on the motion picture genre.

For a movie scene that is lead by the speech from the actors, it has to have the correct timing, emotional anticipation, foley effects, sound ambience, dialogue, and connect cognitively.

In the scene when Clarice visits Dr Hannibal Lecter for the first time, taken from the movie 'Silence of the Lambs' (1991). When Clarice enters the office to be examined by the Security and office staff, a slight musical Underscore



Fig 3: 'Silence of the Lambs' Lecter scene image. (film screenshot).

and some Foley effects are leading the scene. As she arrives at his cell, the sounds discontinue, with only slight room ambience humming. Cutting to the chase, there is a clear narrative going on here! The build up of suspense has been undertaken with sound, and now the second stage of suspense begins - where Hannibal is speaking and analysing Clarice. Hannibal is leading the conversation, with his authoritative demeanour, no underscore, and only the sound is their speech. With clever filming tricks and angles, this is projecting a definitive Speech narrative.

Foley Narrative

An accomplished Screenwriter or Director will produce a film or visual media piece with the sound in mind.

In the next example, Lance (2015) explains the Foley Narrative whilst discussing the film 'Once Upon a Time in the West'.

The concept of the opening scene (first ten minutes) depicts heavy Foley effects mixing cohesively with the Ambient sounds. The spacial room has been adapted for these, but the Windmill sound (which is leading the scene), lowers to releases other ambient or foley effects, such as the footsteps of a cowboy, and the message machine. The windmill sound never dissipates. Later, the scene is suddenly introduced with the pounding of a steam train (heavy foley effects). The train creates tension and

anticipation which blocks out the other sounds, until the harmonica notes bring the audience into the eerie section where the ADR is relayed from the

Fig 4: 'Once Upon a time in the West' opening scene image. (Courtesy of Google Images).



actors. The gunfight commences to leave space for the soundscape again, with the creaking of the windmill. How cleverly written this sound and film landscape has been produced.

Without this spacial area, and written script, the soundscape would not be so overpowering and able to impact the Introduction in the motion picture.

Looking at the movie 'The Conjuring' (2013), Carolyn Perron (played by Lili Taylor) portrays a great job of becoming scared when she checks out the cellar disturbance.



Fig 5: “The Conjuring’ movie cellar scene picture. (Courtesy of Google Images).

The sound narrative here is the amalgamated mix of Foley effects and musical textures. James Wan (Director) has heavily focused on scary camera angles and great timing. Whilst the sound designer has focused on intense sound effects (using violin strings) highly pitched, in the sixth and seventh musical octaves, for the underscore. Whilst the Foley effects are adding the sufficient musical staccato required.

The capturing of the Fear emotion and the cliché ‘Jump Scare’ has been doubled.

Narrative Underscore

When you watch a movie scene and the musical underscore enters, if it is playing and the actors and audience cannot see where it is coming

from,

then it non-diegetic. It has been added into the scene by a sound designer, purposely for the narrative sound to command the lead.

Composers and sound designers will utilise a Soundscape mapping system to plot the details, and apply what sorts of music to insert.

Looking at the film Horror Genres, certain musical keys, styling, and textures will be created, tested and used. It is the same comparison as Blues to Heavy Rock genres of music. Each movie genre has a unique

type of music.

Musical instruments or objects have a key factor when playing them. Large instruments or objects make deep Bass and low end tones and sounds.

Whereas, small objects and instruments create higher-pitched and thinner sounds. This applies to musical octaves on the music scale. In the first to the third octave, most notes or when a Minor chord is played, are very deep with plenty of low-end tones.

As a small test and example, I have created an alternative soundtrack (see Fig 6) to the trailer for the movie ‘The Evil Dead’ (1981).

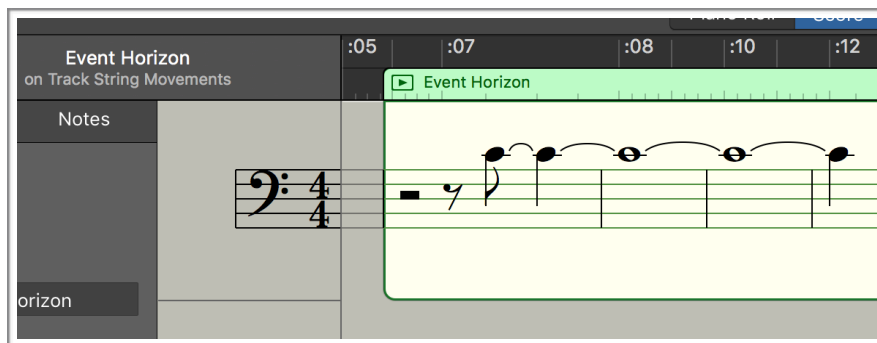
Fig 6: Horror - “The Evil Dead’ film Trailer reconstructed underscore soundtrack.

Looking at the whole example underscore, it contains the following musical instruments:

1. Strings - violins, 2nd violins, and violas.
2. Synthesisers - 2 synths.
3. Electronic Drums - 1 hip hop drum kit, and 1 1980's Pop drum kit.
4. Sound effects - effects made from a 1970's synthesiser.

The opening musical texture is set in the middle C note range on the musical scale (see Fig 7). Notice that there is a Bass Clef at the start of the staff, signifying it is using a deep bass pitch, suitable for low end instruments (ie. Bass guitar, piano, etc). Depending on the scene the sound designer will track and allocate appropriate musical rhythm, tempo or texture.

Fig 7: Event Horizon -simulated String Instrument in Logic software.

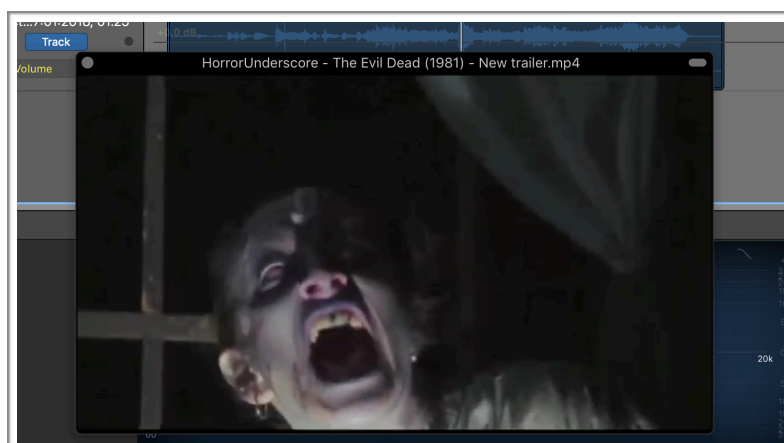


1.22-1.28 minutes into the soundtrack you can hear a pitched emulated guitar sustained staccato effect. This was created in the D major note, just above the middle C note on the scale. With heavily added volume fluctuating effects, sustain, and guitar distortion, this has created a sound worthy of the 'Jump scare' it holds.

This depicts and enhances the scene when the zombie first makes her appearance, but it has to be with an impact on the senses for the viewers.

At approximately distinctive high-musical (see Fig 9)

Fig 8: Part of 'The Evil Dead' (1981) Trailer where the staccato is designed for. (film screenshot).



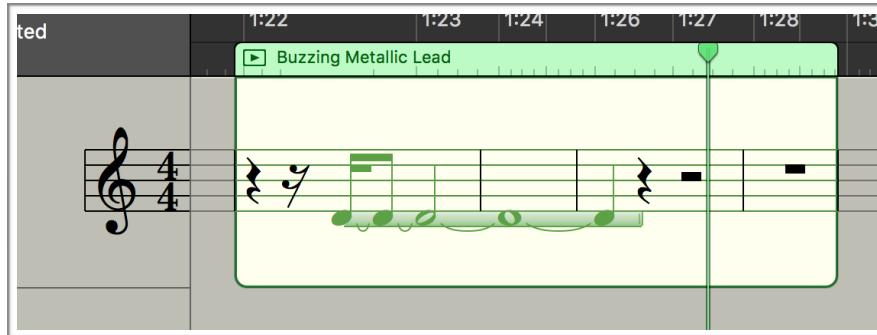


Fig 9: Emulated guitar sustained staccato effect.

The general idea here is too demonstrate the scary underscore and musical textures, in order for the readers to achieve an understanding of how the narrative and sound design works within films.

The eerie beginning underscore as the trailer is telling the story of the character finding a dagger and a mysterious book.

Later in the trailer, zombies attacking the harmless main characters, the stabbing instant sustained staccato sound.

PART III: Music and Film: Narrative

Emotional capture

1. Movie Diegesis

Compartmentalisation: Foley, Real and Sounds, Integration

Throughout this paper we have spoke briefly about what Diegesis is. This section will reiterate and highlight how it works in the Soundtrack components, aided by Film examples.

Non-Diegetic - Foley Intended enhanced effects

Experienced Sound designers can use such mapping (as listed in Part II), to recreate a perfect natural motion sketch, without recording the foley effects from external natural resources.

In Fig 10 I have created a sound clip with a Roland R26 Field recorder of the natural occurrence of Rain.

How - This was recorded from cooking strips of bacon in a frying pan on a domestic gas hob.

The scene setting to use it - looking out from your kitchen door at the rain pouring down into the outside garden.

Fig 10: Foley effect for external heavy Rain - weather

For the main audience this sound will be acceptable as external Rain. This is due to the fact that the sound is almost identical to Rain, and when the viewer is watching the film they unconsciously welcome this. The ordinary person will not know that the Sound Designer has had to recreate the sound, and it plays a large enhancement to a movie scene. In terms of Diegesis, this sound effect plays the part of a non-diegetic sound.

Diegetic Ambience

Examining the movie Jaws (1975), [opening scene]: you can hear the sounds of the beach - seagulls, wind and ocean, children playing and shouting, dogs barking, in the background -non-Diegetic. Simultaneously, you hear the sounds of the actors whilst the camera is on them creating the Diegetic sounds.



Fig 11: Jaws (1975) Diegetic sounds - Beach scene. (film screenshot).

These are the exact sounds that the actors and film crew can hear on set. Director Steven Spielberg and Screenwriter Peter Benchley projected a great job here, and wanted a natural ambience and suspense to this scene.

Established Screenwriters and Directors will have already added these effects into the film script, at the writing stages.

These ambient effects are used in many suspense and horror movies. The narrative format here, is - quiet ambient sounds, sad speech and dialogue.

In the next scene the dog has been found dead, here the sharp underscore will intercept with heavy force - orchestral violins in high-pitched notes, creating a sharp blow to the senses.

2. The Underscore Sound Narrative: the Illustrator of deep emotions -

Drawing: Psychological Interaction, Emotions.

Psychological Interactions

As mentioned previously, spacial areas in a films script are planned for musical underscore, Foley or Natural ambient sounds, to involve and captivate an audience.

As *Brown-1994* reiterates, the viewing audience can decipher the story line as the motion picture unravels. It is the combination of visuals and music that will directly excite, sadden, enlighten or create other emotional neurological responses.

In the movie '28 Weeks Later' (2007), there is a scene, at the start of the film, when the characters Don and his wife Alice are trapped in a room at the top of their house. Hammering on the bedroom door are Zombies trying to get in to attack them. The scene unfolds with ultimate fear, chaos, loud Foley effects, and slowly and quietly in the background, an underscore theme begins to play.

The psychological scene for the viewers is visually is already set - horror, trauma, intense fear, erratic actions and emotions, empathy for the characters who are not zombies.

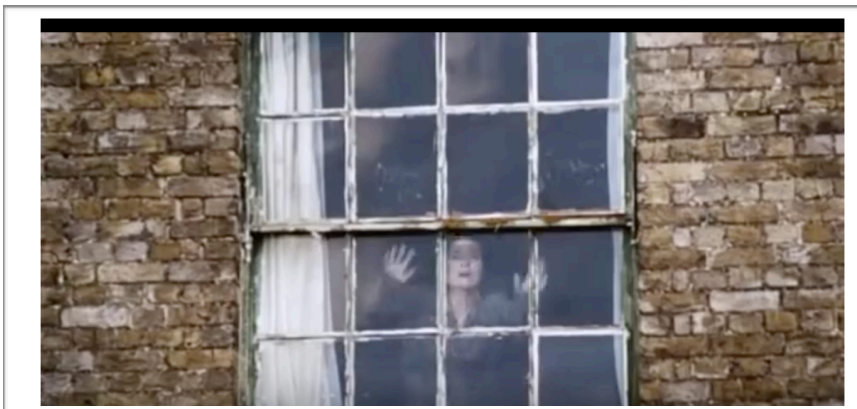


Fig 12: Opening scenes - Don leaves his wife alone with the Zombies from the movie '28 Weeks Later'. (film screenshot).

What makes this scene is the connection between the visual psychological footage linked with the precise and sharp timing of when the Sound Narrative intercepts it.



Fig 13: Opening scenes - Don leaves his wife alone with the Zombies from the movie '28 Weeks Later'. (film screenshot).

The following points list the way this scene works with the Sound Narrative:

1. Film footage - camera angles, dark scenes.
2. Intense acting and action.
3. Foley effects enhanced and added to scene.
4. Timing -
 - the precise points where the Underscore starts and stops.
 - the suspense and build of the Underscore.
 - the impact the Underscore has.
 - the type of Underscore composed and played to the scene.
 - the volumes of the Underscore.
 - the mix of the Underscore, and amount of instruments.
5. Emotional connections - the script storyline.
6. Soundscape - locations - Foley sound effects created realistically.
 - Diegetic Underscore mixed for the location.

In the movie 'The Dark Knight' (2008) [ending scene], the musical Underscore is composed and projected as the Sound Narrative in a functional way (as described in Part II) in a three ways:

1. Emotive.
2. Directive.
3. Guiding.

All of this functionality works to become an attraction for the viewing audience to fulfil their psychological needs.

The Foley effects are intermingling in certain stages, with intermittent dialogue sitting in where required.



Fig 14: 'The Dark Knight' [ending scene] - surprising revelations. (film screenshot).

This type of Sound Narrative is one of the most powerful guides to any film footage, making the power of a film capture the scene completely, and finishing with ultimate cognitive resolution.

Conclusion

During the preparation of this paper, detailed research has taken place to organise and decide on what sort of film genres were going to be discussed. Whilst looking at the genres of Drama, Comedy, Horror and suspense, and family-orientated motion pictures, the author decided on Horror and Suspense, to make an authoritative report. Subsequently, as the author has a large interest within the psychological and ghostly horror brand of movies, and he calculated this would be a better read.

The beginning of this document discusses what the Soundtrack, and the components, include, and how they interact with the any film. From a perspective of the viewing audience, it is hard to decipher, and may be totally unnoticeable. Noises and objects, underscores, and foley effects are things we hear everyday, on the radio, on television, in the park, but can become concealed without the hearing these sounds, and not just listening.

The author has detected that a Sound Designers job is not just to add effects, or construct a musical melody to a film, he has to or a movie. The Sound Designer has to be creative, inventive, properly organised, and create a Soundscape like it would appear in reality. The film is their paper, and they have to paint the sound masterpiece, as they would say.

This is unlike what the author thought at the start of the fundamental writings for this report. Any papers, news, tasks, or assignments can seem exciting in the preliminary stages, it is not until the solid research and exploration has taken place the true background and data becomes established.

We have talked about about what parts the soundtrack and the components have in a motion picture, and to discover the deeper meanings for the Sound Narrative is where the report really begins. The revelations that ninety-percent of Screen writers actually leave approximately forty-percent to half of the film for the soundscape is a massive fact in itself. It is stating that the Film Industry relies on sound to capture emotional moments to the maximum, and it exceeds in some cases to give our neurological senses the appetites they are looking for.

Back in the day when Jack Foley, discovered the art of adding and creating sound effects to enhance and enrich the movies, it was a world changing turning point. To compare this discovery, it would be similar to the magical World Wide Web or Internet!

Looking deeper into the Sound Narrative, we have realised, that it takes a good ear, set of eyes, and keen patience to enable and apply great sound effects, or ambient noises. Most film Screenwriters and Directors know this, and they tend to hire experienced or stylist Sound Designers who are suited for their films, similar to when they are looking for the adequate actors.

By researching various Sound Designers, and what kind of motion pictures they work on, it reveals an insight to what style and characterised designers they are. The renowned Director Steven Spielberg tends to lean towards George Lucas or J.J. Abrahams when locating the required Sound Designers for his forthcoming movies.

On a different level, I am sure there are many other meanings to the Sound Narrative, but within this small paper I have assessed and encapsulated data and critical imperative findings to achieve an analysis.

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Glossary

Digital Audio Workstation mastering arranged with computers and desks, visual and audio monitors, and the appropriate software studio package.	-This a studio set-up specifically created for recording, mixing, editing and music. Digitally mixing
Jump scare audience	-this a part in a film scene, where it designed intentionally to scare and make the jump with fear.
Mixing (also called Re-Recording) on a certain editing.	-the whole music track or tracks have been equalised with volumes, and is running smooth par (usually compressed to a volume in the next stage of
Music Composition and Editing	-creation of a musical piece, with the mixing and editing completed at a later time.
Production Dialogue Editing has designer will use used, and later	-editing of the film dialogue that has been left on the film after all the visual footage been completed. The sound what is required to be enhance it.
Sound Effects Design and Editing later them, and	-the process of setting up a Soundscape, adding another plan and timeline, and adding Foley effects, ADR, editing completing the job.
