

# The material heterogeneity of recorded sound article review examples

[Sociology](#), [Communication](#)



This paper mainly highlights on the use of cinema sound as text in the production of films. It aids in the multi-dimensional understanding of the image analysis and sound production analysis; in the cinema films. The article places interest on the extended use and importance of borrowed instrumental music in the creation of cinema sound. The usage of symphony sounds borrowed but highly contrasted from instrumental music showcase the difference in the definition of film sounds and music in overall. All of that is aimed at reviewing and analyzing the physical phenomenon called sound. In this perspective, in the focus of sound events and how in overall sound is produced, one comes up to conclusive answers to what sound is and how it is invented. Sound can be defined as vibrations that travel via a medium e. g. air and is had by a receptive device for instance the human ear. Three essentials are important in the successful transmission of sound produced. These essentials include; first of all a vibration(s). For example, vibrations gotten from a violin string or human vocal cords are an epitome of vibrations. Secondly, a medium of transfer is quite essential in completion of the process e. g. air or the physical medium used to make the sound itself i. e. the guitar or violin strings. The refraction and compression of molecules occur repeatedly for instance when the strings are plucked. This dimensional production of sound frequencies in particular harmony and tones are essential in the making of film sound.

Accordingly, one needs to understand the material heterogeneity of a sound event if they need to comprehend the context of in, which an able audience might hear it. The ability to understand once spoken language involves the complete disregarding of the certain aspects of the sub-linguistic discourse.

This just shows that even with different sounds of the different languages, an event can sound differently when spoken in different languages but mean the same happening of an event.

In addition, every sound made symbolizes the initiation or start of an event.

When this happens, one can infer an action from the sound made by an object or device. For instance is when a car screeches and breaks on a tarmac road one can say that because when the vehicle wheels suddenly halt on the road the sound is made. This has been introduced in the diversified production of film and sounds in that different images and sound can be synchronized in cinemas even if the events tend to be independent of each other.

Consequently, sound is only actualized when a receptive device makes sense of it. Therefore, an audience is important; in the in the interpretation of sound actualization of sound recorded for playback. Sound representation via recordings and playback aid in the understanding of when and even where sound comes from. It displays the difference live sound and recorded sound. When one speaks via a microphone, and the and there is, a live feedback from an audience shows the relationship between the producer and the perceiver of the sound. On the other hand, sound recordings only display a specious relationship. In the interpretation of film sound, recording is merely the reproduction of a particular sound event compared to the actual representation of live sound. The consideration of volume intensity and frequency of the sound source or event are all determined by the multiple audience perception.

In a nutshell, sound production and interpretation depends entirely on the

origin of a particular sound event, the timing, venue or placing of the event and the specified audience expected for the intended sound event. All these play an important role in the successful execution of a sound event; in the production of film or cinema sound.

## **References**

Altman, R. (1992). *Sound Theory, Sound Practice*. Routledge.