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Landscape, soundscape, taskscape in the films *The Hurt Locker* (2008), *Katalin Varga* (2009)

ABSTRACT

A new, exciting film sound practice is emerging. Contemporary film soundtracks do not exclude music, but seamlessly integrate it with sound design and soundscape composition. Such emancipated use of sound in film, whether environmental or musical, has merged different sound practices developed in the 20th century:

- 1) Acoustic ecology and the soundscape composition explore the relationship of humans with their acoustic environments. They reflect and create awareness of soundscapes and use techniques of field recording to document the sonic environment preserving their contextual associations.*
- 2) Digital sound and music technology enable sound designers to play the studio apparatus like a composer uses an orchestra, employing sophisticated techniques (e.g. selecting, augmenting, sampling, manipulating, mixing and diffusing sound in the surround field) to create emotions. As a result, the collaboration between image and sound track has intensified, for example, reducing the importance of the establishing shot.*

KEYWORDS

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This paper reflects theories of landscape, soundscape and taskscape in the context of film and shows how the artistic practice of soundscape composition can create rich film soundtracks, taking two recent films, the Oscar winning The Hurt Locker (2008) and Katalin Varga (2009) as examples.

LANDSCAPE

The concept of landscape stresses the visual elements of the physical shape of land and the impact of human activity on it. Agricultural and inhabited landscapes, like cities, reflect the interaction between humans and their environment over long periods of time. The idea of landscape implies a viewer gazing across the land. The perception of landscapes is reflected in landscape painting and photography. Both art forms capture a moment in time emphasising light, the time of year and sometimes people in these environments.

The usage of words reveals their meaning: I can say 'This house is surrounded by land'; but I might say 'Looking westward from the hill I could see a dramatic landscape'. The second sentence expresses an aspect of the land revealed in the act of perception.

We relate to our environment through all our senses: touching, seeing, hearing, tasting. What happens when we reduce this perception to one sense only, that is, listening with the aid of the technical means of a microphone, headphones and a recording device?

In the first instance we become acutely aware of the selective nature in the perception of the sounds we hear through the headphones. We suddenly realise that there is not one acoustic reality, but many depending on the perspective we take during listening. One could argue, reality does not exist. It only unfolds in our mind through our senses in the act of perception. The rest is memory and imagination.

Alan Williams (1980) tries to resolve the problem of realism in film by comparing sound recording to language in the sense that both construct realities instead of literally reproducing them. Williams rejects the idea that a sound recording is an objective, exact copy of a real sonic event. Instead he describes sound recording as a signifying practice (Williams 1980: 55) by stressing the importance of the listening subject for the construction of the audio reality in a film, that is, the sound recordist.

My contention is that in sound recording, as in image recording, the apparatus performs a significant perceptual work for us – isolating, intensifying, *analysing* sonic and visual material.

(Williams 1980: 58)

SOUNDSCAPE

We found 'landscape' stresses the visual perceiving of a land through a human being. A farmer would never say, 'I own six landscapes'. He would say, 'I own five hectares of arable land'. Soundscape, a word coined by the academic and composer Murray Schafer (1977), is derived from landscape, shifting the focus from seeing to listening. Listening is a conscious mental

activity focussing on specific sonic events and thus creating awareness of them. A soundscape consists of a multitude of sounds in a specific context and at a moment in time: bird song, cars, the din of economic activity, hints at a specific time: morning, spring, summer etc.

When we record sounds, they become objects, in the form of a tape or a file on a chip. They begin to exist outside time and context. When we record a soundscape it becomes an object. Usually we do something with these objects. We have an intention when we record: I want to point to the complex rhythms of crickets chirping on a warm spring evening, or the waves of the sea evoking a sense of eternal coming and going. By playing the recording to a friend or broadcasting it on the radio, my hope is that other listeners will discover the intricate complexity of the sounds the way I heard them. When we listen to a soundscape, we want to know where it was recorded, which microphones were used, why the recordist captured the sounds etc. If you are a composer it can also trigger ideas how to further use and process this recording in a new piece. Indeed, composers, or should one say sound organisers like Hildegard Westerkamp in Canada, Chris Watson in the UK or Fernando Lopez in Spain use soundscape recordings in artistic ways.

In a way one can compare a soundscape recording with the notated score of a musical composition: it only comes alive in a performance, or, if it is read by a composer or musician who can interpret the symbols of this score.

TASKSCAPE

Tim Ingold, a social anthropologist, introduced the concept of 'taskscape' in 1993 as a critical response to the word landscape. Ingold asserts that landscape objectifies the act of perceiving by excluding the time element. For him landscape is not something dead or static, but inhabited by humans and animals pursuing activities. These beings dwell in the landscape and have tasks to fulfil: eating, playing, fighting, planting, harvesting and procreating etc. All these activities take place in time. They also generate sounds, which can only exist in time.

Relating these observations back to the idea of soundscape, the time element is at the core of what a soundscape can mean. Michel Chion's concept of reduced listening (Chion 1994: 29), which is derived from Husserl's phenomenological notion of reduction, is only partially useful here. When listening to soundscapes we never exclude the cause, meaning and effect of sounds. Hearing a wave crashing against the shore, we instinctively connect this sound to its cause. Still, we can enjoy the constantly changing noise of waves, the intricate song of a bird, even though the purpose of the song for the bird is to defend its territory and scare off intruders.

Some composers have used soundscapes for artistic purposes, to create awareness about noise pollution or, positively, highlight the beauty of the natural sound world. Bill Fontana dislocates the sound in live transmissions from one place to another, from the Golden Gate Bridge in

San Francisco to Cologne and vice versa. By doing this he creates ambiguity and surprise: the listener can see and hear a place in new ways. But these valid activities rarely reach a wider audience. By contrast, composed soundscapes in films are consumed in cinemas by large audiences across wide geographic and cultural areas.

SOUNDSCAPES IN FILM

Considering the use of soundscapes in film, we have to reflect in the first instance about the apparatus which enables the mediated experience of watching a film. Today's sophisticated production and projection tools can create intense, immersive audio-visual experiences in the darkness of a modern cinema.

The soundtrack plays an integral part of this experience. Using the term soundtrack can falsely create the impression that this object exists on its own. But, as Chion provocatively put it, there is no soundtrack (Chion 2009: 226). All sounds and soundscapes in a film owe their existence to the images and the narrative context, even in documentary film, which strives to be closer to reality and closer to the object of its observation than feature film. Feature films also portray realities through story telling. As in any film form, sound is crucial for creating a sense of reality for the viewer, the sense of 'being there'.

Sophisticated sound technology and approaches are used in contemporary documentaries, matching those in feature films. Well-recorded original location sound is crucial in documentary films, more so than in feature films where ADR techniques are regularly used in post-production.

Contrary to the ideology of authentic, unhampered and original location sound, the acoustic reality of a documentary film is carefully synthesised through conscious choices by the location sound recordist and post-production mixer.

Modern digital multitrack post-production techniques used in documentary films have narrowed the gap to mainstream feature films (for example, in docudramas). These techniques have also exposed the concepts of *cinéma vérité* or 'fly on the wall' documentary as ideologies. Digital techniques of sound post-synchronisation make it possible to reconstruct a soundtrack from scratch in a realistic and convincing way. Chion termed it 'foleyed cinema' (Chion 2009: 141). This opens ethical questions of authenticity and originality comparable to the moral issues posed by digital image manipulation through Photoshop (Martin 2011: 288).

Digital audio-visual production tools enable a creative user to simulate experiences of film characters, as if they were experienced in the real world. Feature films have become more documentary in the sense that they are located in realities which are evoked visually and in particular sonically. The sounds and ambient soundscapes of a location, diffused in the surround field, create a sense of place on a visceral, emotional level.

Traditionally, music is the realm of emotion. To create or emphasise emotional moments in a film, a film composer could 'play' an orchestra according to his imagination supporting the emotional flow of the drama.

In contemporary film this is still the case, but in addition a sound designer can now ‘play’ a digital audio-visual studio to create a sonic time-space continuum for a film, which is anchored in the physical and social world as well as in its psychological perception. This has two advantages: environmental sounds are transcultural. A listener from any cultural background will understand the sound of water or wind. Secondly, digital sound production tools make it possible to seamlessly integrate environmental and musical sounds in a film soundtrack: Environmental sounds can be musicalised by augmenting certain pitches or timbral characteristics; equally, musical tones can approach natural sounds by carefully matching their timbres.

To demonstrate how differentiated sound designers use environmental sounds in film to create a sense of place and emotional way of being there, I have analysed two films: *The Hurt Locker* (2008) and *Katalin Varga* (2009).

THE HURT LOCKER (2008) – DOCUMENTARY FICTION

By reconnecting carefully selected acousmatic and environmental sounds with moving images, new ‘augmented’ realities can be constructed in films. An augmented acoustic reality is created by the sound designer, who uses the surround sound space to place and move sounds and atmospheres dynamically according to the narrative. The fact that most of these sounds operate off-screen transforms this space from the physical into a narrative space, in which the viewer-listener is immersed.

The Hurt Locker (2008), directed by Kathryn Bigelow, which was awarded two Oscars for Sound Mixing and Sound Editing in 2010,¹ put these new aesthetic and technological approaches into practice. Bigelow has increasingly been recognised for the unconventional use of sound in her films, both commercially and academically through analytical texts (Wilkins 2010, Redmont 2003, Stilwell 2003), often from the perspective of gender studies. Bigelow places her topics frequently in the action genre, which is conventionally a male domain.

With the recent wars in Iraq, Afghanistan and Libya (2011) the film *The Hurt Locker* has a poignant actuality. Even though it is a feature film, it has many stylistic properties of a documentary: a shaky, hand-held camera; rough, fast zoom adjustments; rough location soundscapes and ‘intertitles’ e.g. *Bagdad*, or *Days left in Bravo Company’s rotation: 37*. These intertitles structure the flow of filmic time.

Often so-called anti-war films are in fact glorifying the experience of the soldier. Bigelow’s film has this trait. In addition she is able to show a group of soldiers not as anonymous war robots, but as real characters with different psychological mindsets and sensitivities. Bigelow manages to combine machismo with psychological vulnerability in the protagonist Sergeant First Class William James (Jeremy Renner), the bomb disposal specialist. This character is a perfect example of an ‘adrenaline junkie’, who thrives in these extreme conditions. Before the opening scene we can read: ‘The rush of battle is often a potent and lethal addiction, for war is a drug’, a quote from the *New York Times* Middle East correspondent

1. Sound Editing was by Paul N.J. Ottosson and Sound Mixing was by Paul N. J. Ottosson and Ray Beckett.

Chris Hedges in his book *War Is A Force That Gives Us Meaning* (2002). Some soldiers, like the film character William James, get addicted to the 'adrenaline fix' during highly dangerous missions. He cannot function any longer in normal society, which becomes obvious when he returns home towards the end of the film: he is unable to connect to his wife and child. His experiences in the war were so extreme, that even when he explains them to his wife, she cannot relate to it. So he returns to Iraq for another tour of duty.

Bigelow structures her film along various, overlapping timelines. First there is the counting of the days of duty left in Bravo Company's rotation: 37, 23, 16, 2. For all soldiers it is a time of waiting – and sometimes a race against time, hoping to escape the constant threat of being killed in action.

The second time structure consists of the various bomb disposal actions by Specialist William James. The IEDs (Improvised Explosive Devices) have to be defused in a painfully slow and careful way. These missions are highly dangerous and require men with special skills and nerves of steel. Bigelow shows these on the surface uneventful, repetitive, but extremely tense operations almost in real time in a documentary fashion. The first disposal takes 14 minutes (at 28.40) and the second 9 minutes (at 1.33.33) of the film time. She increases the drama by cutting away to shots from high buildings, or from hidden corners of hallways, implying an enemy is watching.

Whenever an IED is discovered, there are nervous soldiers shouting commands, radio voices, aesthetically reinforced by fast image editing. The loneliness of the bomb disposal expert is highlighted by the subjective sound of his breathing, enclosed in the monstrous bomb suit. His breathing is closely recorded through the in-built communication microphone. One can therefore hear the tiny nuances, when James holds his breath, or breathes irregularly because of his tension. This is supported by a subjective camera perspective, moving and shaking, as if the viewer was in the bomb suit.

The contrast between high density action, shouting, breathing, running, shooting etc., and the stillness of waiting and listening for the hidden enemy is extreme. Sound plays a crucial role in making this palpable: it provides the viewer with a real sense of being there.

This feeling of being there is achieved right from the start of the film by breaking a Hollywood convention. Instead of a title music Kathryn Bigelow asked sound designer Paul N. J. Ottosson to create a soundscape composition for the opening scene, which immerses the viewer/listener into the – for Western ears – alien and rich sound world of a fictional Baghdad.

Bigelow seems to expand on a similar treatment of the opening scene in the classic Western *Once upon a Time in the West* (1968), where Sergio Leone uses a 14 minute soundscape composition to introduce the location of the drama through detailed, augmented sounds and to present the credits.

Bigelow and her sound designer Ottosson increase the division of labour between the image track and the sound track by entrusting an important role to sound in the construction of meaning. In particular the establishing shot is relieved from some of its functions, because the

soundtrack can provide a sense of the location. In a filmed online interview Paul Ottosson describes his approach:

In *Hurt Locker* there were a lot of close-up shots with hand-held camera. We had to tell everybody where we are and reflect the perspective of the person we are with. James is very strong, Eldridge is weaker and scared. How they perceive the same situation is vastly different. We edit and mix them differently.

(Ottosson, Beckett: 2010)

The first images of the film are shaky, close-up shots in poor quality of some dirty, littered road surface. These images reveal not much. By contrast the soundtrack starts in the darkness of the cinema, before the image track begins and opens up a rich sound world of an Arab city: all sounds are grounded in a deep musical drone. The composers Marco Beltrami and Buck Sanders integrate their musical sounds and textures fully into the soundscapes. Beltrami and Sanders use some musical elements, e.g. a deep drone, which turns the environmental sound events into quasi-motifs. The musical/acoustic unity is guaranteed through the drone. Later, some high-pitched electronic sounds are mixed in to increase the tension. The use of some sounds, i.e. the singing of a muezzin in particular, poses ethical questions. In its electronic treatment (distortion, time-stretching, transposition) this familiar evocative sound transforms into something sinister, creating negative associations of sickness and unease. Such ideological use of culturally defined environmental sound is problematic, not least because such usage is consumed un- or half-consciously.

In the same interview the location sound mixer Ray Beckett remarks: 'If a film has a good soundtrack it is almost subconscious. The viewer doesn't notice specific sounds because s/he is completely drawn in.' Indeed, we hear an exotic environmental soundscape composition with an Arabic male voice, shouting through an amplified megaphone. Closely recorded we hear the rustling and scratching of sand and stones, which turn out to be the rubber chains of a remotely controlled robot vehicle. Car horns burst in and disappear with a Doppler effect. Most sounds are not synchronised, because we don't see the corresponding events. But they are all plausibly part of the scene. In fact this gives the sound designer greater freedom in placing and designing the sounds to create a consistent sonic reality.

Soldiers arrive in an armoured vehicle. When they spill out into the street we hear short, sharp commands: Go! Go! Go! Soon a musically stylised heartbeat is introduced. A herd of goats bleat. An ambulance siren rushes by. And then the rustling of the robot vehicle again, which has reached an IED. At that moment a jet screeches above the scene off-screen, that is, outside the image frame. Whenever the bomb disposal experts encounter moments of high danger, this tense, unpleasant jet sound is repeated, as a quasi-motif. Ottosson comments:

In the film '2012' everything is on the screen. In *The Hurt Locker* we were more invisible in what we were doing, but it still had a great

value for the movie. This is a lot harder to do because you are trying to sell something that is not on the screen but has a great importance. (Ottoosson, Beckett: 2010)

The sounds have become agents to disrupt or to create unity with the aim to engage the empathetic abilities of the viewer-listener.

The drone and the heartbeat give it overall structure. The environmental sounds are introduced as themes, partly complementing each other, sometimes creating abrupt contrasts. This soundscape composition has several advantages: firstly, it provides the viewer with an acoustic sense of place and space. This enables the camera to focus on details from the start. A general establishing shot introducing the scene is not required any more or becomes a perspective amongst many others. Secondly, a soundtrack composition instantly draws the viewer into the film in contrast to a title music, which remains outside a scene and is alien to the location sound. The soundscape composition has the additional advantage that it can blend seamlessly into the normal, narrative soundtrack of the film. Music always stands out, in particular at the moment when it begins, as well when it ends, because it defines this time segment as an inner, emotional state (of the protagonist and the viewer). Thirdly, the specific sounds of the soundscape, which were introduced at the beginning as themes, can later be transformed and manipulated and in this way provide additional meaning in different contexts. When the remote disarming of the IED fails, Staff Sergeant Matt Thompson (Guy Pearce) puts on his bomb suit and approaches the IED, the ominous drone sets in again, accompanied by the Muezzin call to prayer. But this time the singing is transposed down and time stretched, rendering it as a distorted and sick sound. This wide, spacious and dark soundscape is contrasted by the extreme narrow, claustrophobic sounds of breathing inside the helmet of the bomb suit.

Digital audio techniques have made a decontextualisation of environmental sounds possible. The same techniques also opened a new field for sound textures and music composed in this way. In digital film post-production (since the 1990s) electroacoustic sound composition has found a new field of popular impact. The journey from causal to reduced listening and back to an artistic recombination of images and sounds has created a filmic way of listening, which I would call syncretic. Synchresis is a neologism coined by Chion, implying a constructed synchronism between images and sound, which is synthesised by the viewer into new meaning. Reflecting on the marginal status of electroacoustic music as an artistic genre, Julio d'Escrivan concludes, 'It seems that electroacoustic music, having originated in film, as it were, has a need to return to the image in order to understand and explain itself (Julio d'Escrivan 2007b).'

SAMPLING (CULTURE)

Soundscape composition is part of a wider practice in music, art and film, where fragments of audio-visual realities are selected, isolated and sampled. Sampling can be understood in the literal sense as a digital sound (or image) capturing and manipulation technique. In a metaphorical sense

a 'sample' is a historical or stylistic element of reality isolated from a context and used in new one.

Das Testament des Dr Mabuse (Fritz Lang 1933), *Dancer in the Dark* (Lars von Trier 2000), or *Requiem for a Dream* (Darren Aronofsky 2000) can be analysed from this perspective.

This aesthetic approach to sound (Waters 2000) has been increasingly adopted by filmmakers and sound designers. The following case study aims to demonstrate the influence of the artistic fields of soundscape composition and electroacoustic music on the design of a modern film soundtrack. It is striking to observe that surround sound technology is not used to reproduce soundscapes and environmental sounds naturalistically. Instead digital surround sound is used in a dramaturgical way to immerse the viewer in the drama.

KATALIN VARGA: SOUNDS OF REVENGE AND TRAGEDY

In his debut film *Katalin Varga* (2009) the English director Peter Strickland focused on the basic human emotion of wrath (anger), which culminates in a tragic act of revenge.

Katalin Varga (Hilda Péter) lives with her husband and their nine-year-old son Órban (Norbert Tankó) in a small village near the border between Hungary and Romania. Only Katalin knows that the son is the consequence of a rape. Katalin told a woman in the village about this secret, because she couldn't bear the burden any longer. Through carelessness the rumour spreads quickly through the village. When Katalin's husband hears about it, he beats her up and throws her out. Katalin leaves the house on a horse cart with her son, who watches without understanding, and embarks on journey to take revenge on her rapists. The film is constructed at its core as a road movie with the theme of revenge and its tragic consequences.

The normal location sound, which is consistently in mono, is contrasted by scenes in which Katalin remembers and drifts off into an inner world of dreams. These scenes are all emphasised by surround sound. In one scene we can see Katalin traveling with her son on the horse cart. A close-up shows the trotting horse with a section of the cart. The sound is in mono. When the camera pans towards the sky, we can see a bird of prey circling. The acoustic space opens up without transition into a large musical drone in surround, as if this journey is the liberation from Katalin's dark past. Frequently during the traveling scenes the location sound is replaced by slowly moving sound clouds in a vast acoustic space.

The composers Geoffrey Cox and Steven Stapleton succeed in metaphorically evoking Katalin's inner world of thoughts and emotions through electroacoustic soundscapes. Often these scenes are acoustically set in a bath of strongly manipulated voice drones. The large, but slightly dark, sonic space is a symbol for Katalin's mental state, which has been darkened through the traumatic experience of her rape as a young woman.

The positive aspect of the symbolism of these large, acoustic spaces lies in Katalin's effort to recreate a mental space for herself, which had been

taken away by the men. This is expressed through the images of wide landscapes and large sound textures while she is travelling on the horse cart.

This inner sonic space of Katalin is occasionally inhabited by her voice: she whispers fragments of an inner monologue. This enormous soundscape in surround, a metaphor for Katalin's dreams and hopes, collapses abruptly into mono, when Katalin is catapulted back into the film reality.

As Katalin arrives at the scene of her rape on the edge of a forest, we can hear mysterious, reverberant sounds of voices. Whenever Katalin drifts off into the world of her haunted memories, these spherical sounds can be heard.

A good example for the metaphorical use of a sound is an open fire during a rural dance party. Music and other location sounds fade away until we can only hear the intense cracking of the burning wood over the now familiar spheric electronic sounds as a metaphor for Katalin's tension and turmoil.

Katalin's pursuers, relatives of her first victim, drive at night through the country. This scene is repeatedly stylised as an abstract light show: we can see two headlights in a dark landscape, in which shadowy silhouettes of treetops and colours appear. The scene is accompanied by the typical spheric soundscape, which in this context has something ominous.

Peter Strickland avoids sound effects for their own sake or prescriptive music, which dictates how the viewer should feel. In spite of the fact that Strickland uses electroacoustic music techniques – he himself is member of the experimental group *The Sonic Catering Band* – the film *Katalin Varga* is quite different from the category of film as illustrated electroacoustic soundtrack, as we find it in some horror films.

After 55 minutes the dramatic key scene of the film evolves. Katalin sits in a rowing boat with her former rapist and his current wife. Katalin retells the story of her rape. The couple listen silently. The wife slowly realises that the rapist in the story is her husband. Katalin speaks neutrally at first, but then can hardly restrain her tears. It starts raining – a frequently used stylistic trope to underpin the filmic resolution of an emotional conflict. Rain can be a metaphor for catharsis, the cleansing from guilt or the awful burden of memory. Strickland avoids using prescriptive music here to amplify the emotional state of the protagonist and instead relies on the evocative power of environmental sound.

In the dramatic final scene of the film Antal (Tibor Pálffy), Katalin's rapist, who in the meantime has transformed into a loving husband, awakes and notices that his wife Etelka (Melinda Kántor) is not in bed anymore. He nervously leaves the house to search for her. When he rushes across a meadow towards the edge of the forest, the sound expands into surround: clatter of storks, which sound ominous in their electroacoustic stylisation and crickets, which tear the nerves of the ears, are mixed with abstract electronic sounds. This composed soundscape is much more effective than any music in expressing Antal's desperate panic to find his wife. The storks are never shown in the image frame, and the nervous noise transforms in its acousmatic detachment from the visual and through

its insistent volume into something threatening. It is a sound, which could occur plausibly in the off. At the same time through its emphasis it represents metaphorically the inner tension and sombre expectation of the rapist. Shortly before he discovers his wife hanged on a tree, high cries of a bird of prey are added to the soundtrack. They sound like the violin stabs accompanying the shower scene in Hitchcock's *Psycho*.

CONCLUSION

Soundscape composition for film can be seen as an alternative to conventional film music. The use of recording and studio technology to organise, manipulate, generate and mix environmental and electronic sounds in relation to images has turned sound into a truly universal, trans-cultural communication tool: everybody understands the sound of rain, sea waves, thunder, wind, crickets and bird song.

Soundscapes are flexible and multifunctional: they provide a sense of place and space and they can evoke emotions. Soundscapes are not burdened by musical traditions and cultural context. In modern film soundtracks environmental soundscapes and (electronic) musical textures are fully integrated seamlessly blending into each other. Soundscape composition increases the division of labour between the image and soundtrack, that is, establishing shots become less important and can be introduced any time, not just at the beginning of a scene. Techniques of electro-acoustic music have found a new field of application with a much broader audience.

The film director and the sound designer have become composing listeners.

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Martin started composing applied music for theatre, modern dance and moving images in Berlin in 1983. He founded and ran Cue Studio for Electroacoustic Music GmbH in 1984 in Berlin with Martin Supper and composed music for a dance company and for productions at the State theatre Freie Volksbühne in Berlin. Since moving to London in 1993, he has written and produced numerous radio programmes about the British classical music scene for German Public Radio. He has composed music for TV documentary films (BBC 1 and 2; Channel 4; Discovery Channel). In his recent music he combines electronic sounds with live-performing musicians.

Martin has written, together with F. Butzmann a book on film sound in German: *Filmgeräusch – Wahrnehmungsfelder eines Mediums* (Wolke Verlag, Hofheim 2012).

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