

Transmitting an Experience: A Sound Exercise for Filmmakers

Martine HUVENNE

KASK, School of Arts Gent,
Belgium

ABSTRACT. An educational programme for filmmakers or directors rarely contains a course on sound which is at the same level as the visual training and script writing. Sound for film is mostly taught as just a technical discipline in the function of film making. However at KASK, School of Arts Gent, filmmakers are trained to develop sound concepts for their films in both theoretical and practical courses. A sound exercise organised for the students of the third bachelor is presented in this article. The background for this exercise is a study on the phenomenological approach of sound and listening in film. Key concepts are: a pre-reflective, non-thematic awareness of sound, the resonating body at the centre of listening, the situated body and the passive synthesis as the unity of situational space and movement. This exercise starts from a very personal life experience of the students, something they went through and they know very well. The challenge is to transmit this experience in sound before combining the sound with image. The students are trained in peer feedback and each project takes place as a dialogue with the other students. The presence of the group is needed to understand the inter-subjectivity of sound and listening. Strong aspects of the exercise are the fact that the terminology and method used does not reduce the creative and intuitive flow of the students. The fact that the students have to start from a personal experience and are not able to 'plan' their results, invites them to go deeper into their own creative potentiality.

KEYWORDS:
phenomenology of
sound and listening,
embodied listening,
sound education,
film sound.

In this article I describe a specific method to teach about sound to filmmakers, embedded in a phenomenological approach of sound and listening in film. I presented this method in the GEECT conference in Vilnius, in September 2017.

Not only will I illustrate the exercise itself, but also the position of this exercise within film sound theory and the curriculum of the film education at KASK. Rather than being a preparation for working in the film industry, this exercise invites the students to explore the possibilities of film sound starting from recorded sound and the way they connect personally with sound and listening. Therefore, they have to start from a very personal experience.

1. Teaching sound to filmmakers

I have been teaching *Sound and Music for Film and Animation Film* for more than thirty years. As part of my research on a coherent method to think about sound and music in film, in the function of the creative process of filmmaking, I dived into musicological books and periodicals. From the very start, I was confronted with different approaches of sound and music in film, based on the language and culture of the authors. German articles and books were different from the French and different from the Anglo-Saxon ones. But despite the availability of data in different languages, the research did not yield a satisfying result. Most books were too technical or too general.

At the same time, Michel Chion¹ published a series of very inspiring articles titled “Un promeneur écoutant” in a French magazine.² As a disciple of Pierre Schaeffer, Chion developed his thoughts on sound and music in film with his theoretical background in the “musique concrète”.³ More of his books were published in the following years.

Meanwhile there was a growing interest in sound in film. In 1996, Larry Sider and Diane Freeman Sider founded the School of Sound⁴ to bring scholars and practitioners in contact with important guests like Michel Chion and Walter Murch.

However, it was a book written in German that caught my attention: *Ästhetik der Filmmusik* by the Polish philosopher Zofia Lissa written in 1959 and published in 1965.

1a. The ‘functionality’ of film music and film sound and the audio-visual concept

Lissa approaches film music as one of the elements in film as a synthetic art. To her, speech as well as sound and music as image have to function on the same level in film. The fact that music is seen as a ‘servant’ to the image, is in her opinion a legacy of the silent film. As sound film functions differently, she emphasises that the analysis of the functionality of music has to start from the interference between music and image and not from a musicological analysis. She introduces the functionality of music and sound in film from an analytical perspective. Focusing on the equivalent importance of sound and image in film, she opens the domain of thinking about film as a whole. This is a

1 Michel Chion is a composer and filmmaker, but primarily, he is a researcher, writer and historian on film sound and film music <<http://michelchion.com>> (accessed May 21, 2018.)

2 Michel Chion, “Un promeneur écoutant”. The articles are bundled in the book (1993) by the same title. Paris: Plume/Sacem, 196 p. <<http://michelchion.com/books/42-le-promeneur-ecoutant>> (accessed May 21, 2018.)

3 Pierre Schaeffer. French composer, founder of the “Musique concrète” (1948) and author of *Traité des objets musicaux: essai interdisciplinaire*. Paris: Les éditions Seuil, 1966.

4 <<http://www.schoolofsound.co.uk>>

perspective that can lead us to the film theory of Gilles Deleuze⁵ who, inspired by Pierre Boulez⁶ thoughts on musical composition, defines film as a totality (*un tout*) where the relations between the elements create this totality instead of the elements in themselves (Deleuze 1985: 20–21).

In his second film book (Deleuze 1985), Deleuze proposes a ‘he-autonomous’ relation between sound and image in film, which means that sound can function together in film in two manners: in relation to the image and in relation to the audience.

1b. How should we consider movement in sound and image?

In her book, Zofia Lissa starts from the function of music in film, focusing on movement in music and image. With this she follows the path Sergei Eisenstein introduced.⁷ She writes about movement within the image itself, and the movement that emerges through the editing. But she also introduces the way the music plays a role in the linking of certain passages in the film (a functional role in the composition, the totality of the film). She distinguishes film music from autonomous music by the fact that the music is not only working in itself, but also works (functions) in connection with the edited image. Even if her book is primarily about film music, it is also interesting to apply her way of thinking on sound in film.

1c. Towards a concept:

audiovisual perception is different from audio + visual perception

Lissa writes about audio-visual perception in a less theoretical or conceptual manner than Theodor Adorno and Hanns Eisler in *Composing for the Films* (1947). She observes a synchronous or an a-synchronous relationship between sound and image and the possible analogy between visual and auditory movements. But she also emphasises that ‘illustrative’ music is not always interesting. It is not necessary to see and to hear everything at the same time. This makes the music too dependent on what is visually happening on screen (Lissa 1965: 124). Sound, music and image are complementary: the spectator/listener is bringing ‘the whole’ together. It can be said that the image is more concrete and that the sound is more abstract. Through music, emotions are transmitted so that the spectator can identify himself with what happens on screen.

5 Gilles Deleuze, French philosopher and author of *Image-mouvement. Cinéma 1*. Paris: Editions de Minuit, 1983. And *Image-temps*, Paris: Editions de Minuit, 1985.

6 Pierre Boulez, French composer and author of *Penser la musique Aujourd’hui*. Genève: Gonthier, 1963.

7 See also Robertson Robert, *Eisenstein on the Audiovisual: The Montage of Music, Image and Sound in Cinema*. London: I.B. Tauris, 2011.

In fact, Lissa formulated two complementary ways of thinking on sound and music in film: on the one hand she introduces a way to analyse the functionality of sound and music in film starting from the image and the story. On the other hand, she introduces a method to think about sound and music in film starting from perception (and not only the emotion) of the spectator/listener. These two perspectives to approach sound and music in film are the core of my 'theoretical' courses for filmmakers.

2. Phenomenology as the theoretical framework?

In my personal research, I focus on the act of listening and sound in cinema from a phenomenological perspective. This approach gives the possibility to describe very precisely our listening without reducing sound to an image, a meaning or a concept. This phenomenological approach enables the guidance of an intuitive but also very disciplined way of working. Which is quite interesting in education.

But before introducing this phenomenological approach, it is worth to start with a thought about the possible position of sound and listening in film.

In *Cinema, a Sound Art* (2009) Michel Chion wrote:

In cinema the notion of the auditory field is completely a function of what appears on the screen. In other words, in film there is no autonomous auditory field⁸; its real and imaginary dimensions are created in collaboration with the image; and at the same time sound is always overflowing and transgressing it. It is in this double movement that film sound operates (Chion 2009: 249).

Chion's proposition starts implicitly from an presumption that sight is dominant in audio-visual perception. However, with the start of the sound film, V.I. Pudovkin made us aware of the fact that sometimes our attention is attracted through a sound without seeing what we hear. Already in 1934 he evoked the possibility of defining sound as the expression of an interior content in his article on asynchronicity (Pudovkin 1985). When sight and sound do not correlate, our senses are brought together in an audio-visual perception or an audio-visual experience. And there is more: looking at something does not stand in the way of being at the centre of our listening at the same time.

So let's change some words in Chion's quote in order to make listening and sound instead of sight and image a starting point for an audio-visual work.

In cinema the notion of the image is completely a function of what appears in the auditory part of film. In other words, in film there is no autonomous visual field; its real and imaginary dimensions are created in collaboration with the sound; and at the same time

8 Underlined by myself – M. H.

sound is always overflowing and transgressing image. It is in this double movement that film sound operates.

This variation on Chion's words, invites us to a deeper insight into the relation between sound and image. From the auditory perspective Don Ihde emphasises in his phenomenology of sound that sound reveals the invisible part.

The deliberate change of emphasis from the visual to the auditory dimension at first symbolises a hope to find material for a recovery of the richness of primary experience that is now forgotten or covered over in the too tightly interpreted visualist traditions. It is to the invisible that listening may attend! (Ihde 2007: 13–14).

2a. About phenomenology

In phenomenology perception is not a simple reception of information, but it involves an interpretation which frequently changes according to the context. Phenomenology starts with experience rather than by what we expect to find, given our theoretical commitments. It asks us not to let pre-conceived theories form our experience, but to let our experience inform and guide our theories. In phenomenology we are interested in how the things appear as correlates of our experience (Gallagher, Zahavi 2008: 1–12).

In phenomenology what we see or what we hear, not the object in itself but an appearance, is a phenomenon revealed through our senses. To perceive something is not a one-on-one thing, but the intentional object is constituted in the intentional act. Phenomenology makes a difference between *hyle*, the intentional act, and the intentional object.

In the case of sound and listening this means that sound is always correlated with the listening and that the meaning or the source of the sound is 'constituted' in the intentional act. The very special feature of listening is thus that the listener always stands in the middle of his listening. This is different from sight: you can look at something that is external to your body. You can take a distance. This difference implies another 'grammar' to put images together, then putting sounds together. Sound editing is not only a question of structurally putting elements together (as a language). Sound editing has more to do with placing layers on top of each other, interacting with each other. In the act of listening the layers are brought together through the listener's body in his mind.

The difficult point to talk about, is that we are not always aware when we are listening to a sound. A lot of sounds are surrounding us, without feeling the necessity to reflect on them. There is a distinction between a pre-reflective, non-thematic awareness of sound, and a reflective thematic awareness of sound, which leads to the perception of sound.

According to the phenomenologist Edmund Husserl, the intentional act is motivated by kinaesthetic experience, which is not yet reflectively constituted in origin. A thematic experience will only happen under the condition that the kinaesthetic experience and inner time awareness have occurred. This makes it possible to consider a pre-reflective, non-thematic awareness of sound. In that case we experience sound rather than perceiving it. In phenomenological terms, it means that the intentional act is not leading to an intentional object, but becomes a bodily intentional act that leads non object-directed intentionality. We experience the sound, without giving it a meaning or without searching for the source of the sound. The body of the listener resonates.

Pierre Schaeffer described this way of listening as *musicianly listening* (listening to the qualities of the sound itself produced by a musician), and Roland Barthes (1976) talks about *Panic Listening*: the open listening, for Barthes connected to the act of listening of a psycho-analyst in order to discover what is evoked by those aspects of sound that do not 'mean' anything.

2b. About phenomenology and editing sound

But how can a unity take place without structuring precise elements?

As a non object-directed intentionality, the bodily intentionality leads to a passive synthesis. The body at the centre of its listening is a situated body. In line with Husserl, the phenomenologist Maurice Merleau-Ponty formulated:

The word "here" applied to my body does not refer to a determinate position in relation to other positions or to external coordinates, but the laying down of the first coordinates, the anchoring of the active body in an object, the situation of the body in face of its task (Merleau-Ponty 1958: 115).

This means that, in terms of the transmission of an experience through sound, the unity of a situational space is not defined by a geometrical or objective 'system' imposed from outside (e.g. image), but by the transmission of the situatedness of the listener in the sound recording, editing and mixing.

2c. The phenomenological key-concepts

The phenomenological key-concepts⁹ in the third Bachelor sound exercise at KASK consist of:

9 See also Huvenne, Martine. "Sound in film as an inner movement: towards embodied listening strategies". *Moving Imagination*, ed. H. De Preester, Amsterdam: John Benjamins, 2013, p. 133–148; Huvenne, Martine. "Editing space as an audio-visual composition". *Film Text Analysis. New Perspectives on the Analysis of Filmic Meaning*, ed. J. Wildfeuer and J. A. Bateman, New York/Abingdon:

- ◆ A reflective thematic awareness of sound and a pre-reflective, non-thematic awareness of sound. (Husserl)
- ◆ The resonating body at the centre of listening. (Merleau-Ponty)
- ◆ The situated body and the passive synthesis as unity of situational space. (Merleau-Ponty)

3. Transmitting an experience, the assignment

Transmitting an experience is a purely practical course for the third Bachelor of the film program. This course is taught in collaboration with two other teachers: Griet Van Reeth, who is specialised in sound recording, and Michel Coquette, a specialist in sound mixing. Before the start of this practical course, we had deep discussions over a period of time about how the content of a film is defined by sound in relation to the work-flow dictated by the industry.

In these discussions, I understood that with my background in music and dance, I could think more freely about sound and music in film. I started from movement and a ‘thinking in movement’¹⁰ to develop concepts and to compose the sound for and in a film. We brought our expertise together. In line with my research on a phenomenological approach of sound and listening, we started with this exercise on sound and film. Our aim was to give the students tools to develop their sound in film in connection with their content and the experience they wanted to transmit in their films, rather than to learn to fit in a pre-decided work-flow. In this exercise they start from sound (no music, no speech) and learn how sound recording, sound editing and sound mixing are connected with each other in the process of filmmaking.

As I explained before, this exercise is substantiated through a phenomenological approach. However for the students it is an exercise they are doing step by step, without knowing where the following step will lead them. They begin to write down an experience. At that moment they don’t have any idea how they will materialise this experience starting from sound recording and finalising the materialisation of this transmission of an experience in an audio-visual work.

Routledge, 2016, p. 46–65; Huvenne, Martine. “Embodied listening: a moving dimension of imagination”. *The Oxford Handbook of Sound & Imagination*, ed. M. Grimshaw, M. Walther-Hansen and M. Knakkegaard. London: Oxford University Press, 2018.

10 See also Sheets-Johnstone, Maxine. *The Primacy of Movement*. Amsterdam: John Benjamins Publishing, 1999.

4. Film training at KASK School of Arts Gent, an art school

In KASK, cinema is positioned among the arts. The film education at KASK forms filmmakers by teaching the different aspects of filmmaking: writing, camera work, sound recording and editing. The educational focus lies on the development of a personal audio-visual language.

In the first year, the film students start with studio classes in both fiction and documentary film. A class *Audio-visual research* is added to the curriculum, constructed as an open space for the students to explore and experiment with different aspects of the audio-visual language. During the three Bachelor years, sound becomes increasingly important. In the first Bachelor, the students have a theoretical course on (musical) composition. However, they use sound in their practical work.

In the second Bachelor, an analytical course on audio-visual composition gives the students insight in the different ways sound, music, speech and image can be combined. Different sound concepts were explored in film history and each of these concepts invite the audience to different strategies of audio-visual perception. Alongside their practical courses in filmmaking the students are trained in sound recording and editing in function of their proper projects.

In the third Bachelor, the students have to make an audio-visual work, where they have to transmit a personal experience through sound. This course enables the students to understand how different the grammar of sound is from the grammar of editing images. Not necessarily edited in function of the image or the narration, sound can be edited in function of the transmission of an experience.

4a. The different steps of this exercise can be described as follows:

- 1) **Writing** down a very personal experience. Their experience is their benchmark for themselves as well as for the feedback they will receive during this exercise.
- 2) **Recording three sounds.** We listen in small groups (not more than 8 students) to the work of each student. The students are 'resonating' with the sounds, not always knowing the experience. They have to avoid any criticism. They have to react directly, without giving an expression, a meaning or an emotion. This is the first peer feedback on the recorded sounds. This feedback gives the student an indication of if he/she is on the right track, which means that the sound recording does not start from thinking in concepts, symbols or images. The framework for this peer feedback is a phenomenological approach to sound and listening.

The concepts of resonance, the non-thematic awareness of sound and ‘thinking in movement’ are introduced.

- 3) For the third step, the students record more sounds and present a first **editing of the sounds**. Again, the peer feedback starts with resonating with the sound and trying to verbalise what is evoked through the editing. In this step, the position and the situatedness of the listener is important. Questions are: where am I positioned as a listener? Does the sound evoke a certain space? Does the edit combine spaces? How am I moving through those spaces as a listener? With the situatedness of the listener, another aspect of the relation between the listener and the sound comes into focus: how important the sound is to the listener, is he touched by the sound?
- 4) In step 4, we go **back to the experience** and put the **focus on the right sounds to evoke the experience** (dynamics, haptic qualities, space in sound, situatedness of the listener...). Peer feedback.
- 5) Step 5 **focuses on the sound edit** (composition of sound, rhythm, dynamics, evocation of spaces, superimposition of spaces, evocation of feelings, contrasts...). Peer feedback.
- 6) In step 6, an **external person** who knows nothing about the experiences, with open ears and able to **verbalise what he/she is hearing/feeling/understanding** is invited to listen to the sound edits of the students.
- 7) In step 7, the **sound edit is refined** and the students try to combine **their soundtrack** with images. Peer feedback. This very difficult step makes clear that the timing in an image edit can differ from a sound edit. Some sounds do not allow certain images or actions. By doing this, the students learn how to make space for sound in an image, and with this, to work out how complementary sound and image are. They also learn that, as an audience, we switch easily from listening to looking and vice versa in our audio-visual perception.
- 8) **Mixing the sound of an audio-visual project**. With this step, the students learn how to prepare their sound edit in a professional way to work together with a professional sound mixer.

4b. Peer feedback coaching

This exercise is organised in small groups of 8 participants at most to enable the peer feedback. The ‘external ears’ of the peers are very important in the process. It is a way to give the student within the creative process the possibility to work in a very personal way

without losing the interpersonal communicative track. There are some rules formulated for this feedback:

- ♦ Never speak in terms of good or bad, or even interesting, these are all judgments revealing a certain opinion or taste. The first comments have to start from an **open listening**. The external listener tells about the way he/she **resonates** with the sound: what does this sound **evoke**? (Questions about the kinaesthetic experience, sound without fixing a meaning or a source.)
- ♦ **Resonating** with a sound implies an **embodied listening to a felt sound**.¹¹
- ♦ A third comment is about the **situatedness** (Merleau-Ponty 1958: 115) of the **listener** in the sound. This is not only about the positioning of the listener in space through sound, but also about the way the listener is engaged in the sound through haptic, dynamic or movement qualities.
- ♦ Once the sound editing starts, the **auditory spaces** are a topic in the feedback and with this the possibilities of the **superimposition of auditory spaces**.¹²
- ♦ As in every experience, different time elements are intertwined; the editing of spaces will be connected to the concept of time as a field, rather than to a linear time construction.

This brings us back to the phenomenological approach of sound and listening in which the experience does not take form as a re-presentation of something, but as a **presentation of the experience**. With the body in the middle of the lived auditory space, unifying all filmic elements in the audio-visual perception and the layering of the auditory spaces, the unity of the virtual space and the transmission of the experience occur. It is not the understandable construction of the elements to re-present the experience, but rather an interpersonal resonating feedback that is used as a method.

4c. An example: the experience of Noemi Osselaer (2017)

Biking during nightfall.

The sky colors orange. Here and there a stroke of sunlight on the road.

I'm looking at the houses in the street. This moment is deeply soothing. Far away

I hear the shutters falling down, a farmer bringing in his harvest.

The sun disappears at the horizon. The landscape is intensely beautiful.

But with darkness, a tension begins.

Streetlights are flashing on.

11 For felt sound, see also Petitmengin, Claire et al. "Listening from within." *Ten Years of Viewing from Within: the Legacy of Francisco Varela*, ed. Claire Petitmengin. Exeter: Imprint Academic, 2009.

12 See also: Huvenne, "Editing space as an audio-visual composition".

I become very alert and a bit paranoid.
 I have to take a path without houses, through the dark fields.
 I don't feel safe and expect someone will surprise me.
 I bike faster.
 Adrenaline flows through my veins.
 I focus on biking instead of on the environment.

<<https://vimeo.com/290246798/8aa0995cf0>>

4d. Comments of Val Kuklowsky on this exercise

In 2018 we invited sound supervisor Val Kuklowsky¹³ as the 'external ear' for our exercise. This was a wonderful experience for all of us and I asked Val for some comments on this exercise from the perspective of a sound professional who might collaborate with one of the filmmakers we are forming.

What he finds very important in this exercise is that the students learn how sound is able to communicate as sound. As they are not allowed to use understandable words or music, they have to communicate in sound as an abstraction that can lead to an emotional response that can evoke an experience.

As an external listener, not knowing the story, he had just two possibilities to connect with the sound: the geographical location and the emotional impact of the sound. So sometimes he was able to capture the meaning, or to reveal the essence of the experience but this was not always clear.¹⁴

Val suggests using the voice more as a vocal presence, not as a medium for words. He also suggests giving the students a little incentive: to give them the possibility to pick one necessary sound effect from a sound library. That one sound effect might give them the definition of what they need and bring them to another level of thinking.

Another very interesting remark he gives is about the editing of sound and image. He explains: There are two levels of sound: the one is the abstraction and the second one is movement. The students can develop this further with extra attention to the movement and the correlation between movement in the image and the movement in sound.

13 We met Val Kuklowsky in the GEECT meeting in Vilnius September 2017 where he gave a lecture on "The Hollywood sound in everyone's backyard". As sound supervisor (which includes sound design and the production of the sound), Val Kuklowsky always worked in close collaboration with film directors, understanding the needs for the film and organising the materialisation of those needs.

14 Although he managed very well to reveal the essence of the experience in each of the projects.

From his perspective Val Kuklowsky wrote:

Being led into a room full of sound exercises was akin to being blind folded which immediately proceeded with a spontaneous overview/critique of what I just heard. Each of the student pieces were drawing from personal experiences and meant to relate that story sonically.

Because of the students' lack of sonic vocabulary, they did seem to understand diegetic geographical identification and without realising it – how sounds can express emotional underpinnings of their feelings. My “blind” critique(s) centred around that rather than erroneously guess what the specific experiences/stories were.

Critiquing in front of the entire class allowed the other students to compare their own ideas against my notes, as well as get deeper analyses that they could eventually build their own vocabulary from. My suggestions also gave options to accomplish their assignments on a more advanced level.

All in all I felt this is a wonderful exploration to use as an important tool in their filmmaking vocabulary. I encourage Martine to keep nurturing this idea.

4e. Effect and output of this exercise

Let us be clear: this exercise is one of the puzzle pieces in the curriculum of film education at KASK. However, for some students this exercise is the trigger to find their personal film language. This was already the case in the first year we organised this course for Nathalie Teirlinck, who was nominated in 2010 for the European Short Film Award in Berlin. The comment on her work was: *“An experimental attempt to recount childhood memories from the interior with a complex montage technique. Pictures, sound and editing blend into multilayered storytelling”*.

The emphasis on the transmitting of an experience gives the students a tool to combine storytelling with the transmission of an experience. They understand how it is possible to engage their life experience in their script writing and the realisation of their film and to express the invisible. In this perspective I invite everyone to discover the film *Girl* (2018) by Lukas Dhont who won the Camera d'or in Cannes.

5. Conclusion

I presented a sound exercise organised for filmmakers in the third Bachelor in KASK. Three teachers teach this exercise, each with a different expertise in sound.

In this exercise practice, research and a phenomenological approach as a theoretical framework come together.

Strong aspects of the exercise are the fact that the used terminology and method is not reducing the creative and intuitive flow of the students. The fact that the students have to start from a personal experience and are not able to ‘plan’ their results, invites them to go deeper into their own creative potentiality. Starting from sound gives them insight into the different grammars of sound and image. The peer feedback is an essential part of the exercise. With the comments of Val Kuklowsky, we are invited to improve this sound exercise.

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Perteikti patirtį: garso pratybos filmo kūrėjams

SANTRAUKA. Mokslas apie garsą filmo kūrimo procese yra jauna, besivystanti disciplina. Viena pirmųjų filmo garso teorijos novatorių – lenkų mokslininkė Zofia Lissa. Analizuodama regimojo ir girdimojo judesio jungtį, ji išskyrė muzikos ir garso vaidmenį kine.

Šiame straipsnyje apžvelgtos garso pratybos, skirtos KASK (Gentomeno mokyklos) III kurso bakalauro programos studentams, įkūnija neįprastą, bet labai veiksmingą požiūrį į filmo garsą. Fenomenologijos teorinė sistema leidžia studentams reflektuoti jų darbą neribojant kūrybinio ir intuityvaus srauto. Pristatydami labai asmenišką gyvenimo patirtį, studentai turi perteikti ją garsu dar iki jo redagavimo ir sinchronizavimo su vaizdu. Pagrindinės šių pratybų sąvokos: priešreflektinis, netematinis garso suvokimas, klausymo metu rezonuojantis kūnas, pozicionuotas kūnas ir pasyvi sintezė kaip erdvės ir judesio jungtis. Kiekvienas projektas plėtojamas bendraujant su grupe. Klausytojo pozicionavimas garso redagavimo procese, garsinės erdvės prioritetizavimas, laikas kaip terpė ir klausymo įkūnijimas tampa esminėmis įžvalgomis.

Garso konsultantas Valis Kuklovsky'is, pakviestas dalyvauti kaip nepriklausomas klausytojas, savo trumpame komentare teigia, kad šios pratybos padeda studentams formuoti filmo kūrimo žodyną. Be abejonės, daugumai studentų garso ir jo redagavimo filme galimybių pažinimas kartu su asmenine patirtimi ir klausymo įkūnijimu tampa reikšmingu žingsniu link jų individualios filmo kalbos.

REIKŠMINIAI

ŽODŽIAI:

garso ir klausymo fenomenologija, įkūnytas klausymas, garso edukacija, filmo garsas.