

A Typology of Soundtracks for Short Animated Films

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- survey of using effective use of sound in SHORT animated films

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- illustrated through clips from the NFB and from my own work

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- survey of using effective use of sound in SHORT animated films
- illustrated through clips from the NFB and from my own work
 - intention:
 - to remind you of the basic elements, raw materials of a soundtrack
 - inspire ideas, spur creativity

Four Distinct Approaches

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- Music Intensive

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- Sound Effects Intensive

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- Dialog Intensive

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- Music Intensive
- Sound Effects Intensive
- Dialog Intensive
- Interweaving Blend of two or more

Music Intensive - Song Based

- *Le Merle*



- *Norman McLaren, 1958, 4'39*
- *arr. Maurice Blackburn*
- *French-Canadian. folksong*

McLaren and Evelyn Lambart
animate *Le Merle*.



Music Intensive - Song Based

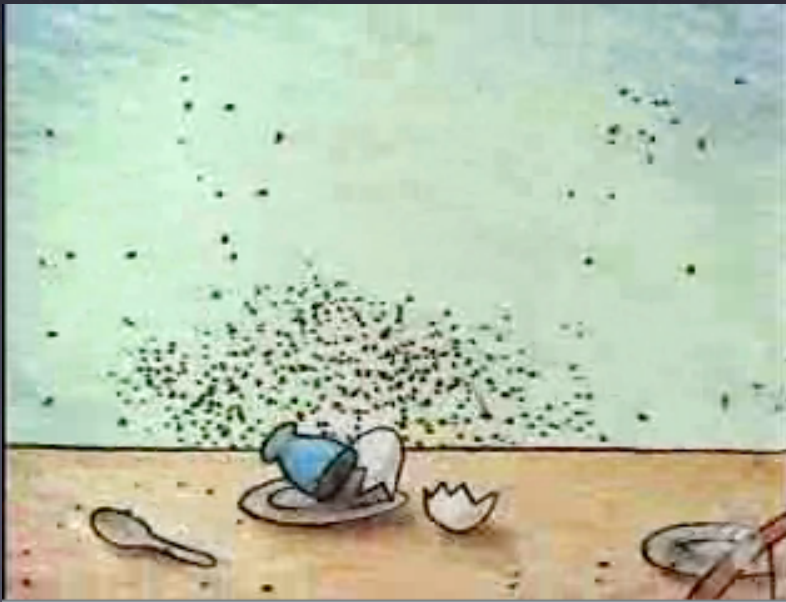
Blackfly

Christopher Hinton , 1991, 5:07

sung by Wade Hemsworth

backup vocals by Kate & Anna McGarrigle

Ontario folksong

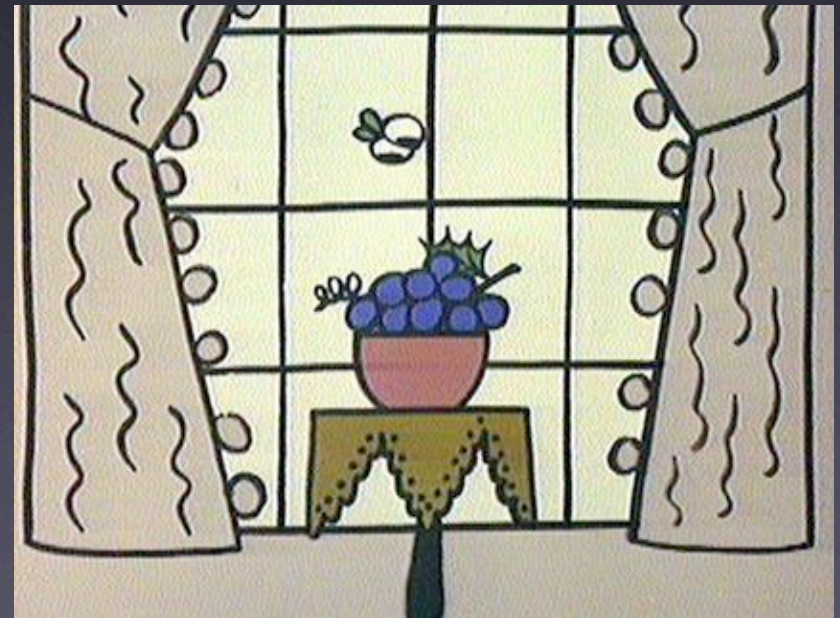


I Know an Old Lady Who Swallowed a Fly

Derek Lamb , 1964, 5:30

sung by Burl Ives

song by Canadian folksinger Alan Mills



Music Intensive - Song Based

- *The Cat Came Back - Cordell Barker, 1988, 7:37*
 - *children's song (Harry Miller, 1893), arranged John McCulloch*
 - *worked onscreen via tuba backup vocals by Richard Condie (among others)*
 - *pronounced rhythm in lyrics*



Music Intensive - Song Based

- *The Cat Came Back*

- *rhythm*

now OLD mr. JOHNSon had some TROUBLES of his OWN,
he HAD a yellow CAT that just WOULDN'T leave his HOME,
he TRIED and he TRIED to GIVE the cat AWAY,
he GAVE it to a MAN going FAR far AWAY.

chorus:

but the CAT came BACK the VERY next DAY,
the CAT came BACK, we THOUGHT he was a GONER,
the CAT came BACK, he JUST wouldn't STAY AWAY.

- *picturesque verses*

He gave it to a man going up in a balloon,
he said for to give it to the man in the moon,
the balloon came down about 90 miles away,
where the man is now, I dare not say.



Music Intensive - Song Based

- “*Liberation*” (Cyberworld 3D, 2000)
- Director - Howard Greenhalgh;
- 3D Animation - Ian Bird & Harry Michalakeas (London)
- Music: The Pet Shop Boys
- formalized, ritualized



Music Intensive - Song Based

- Advantages

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 - “dialog” content

Music Intensive - Song Based

- Advantages
 - provides structure - verse & refrain
 - story line
 - image content
 - “dialog” content
 - folksongs are “time-tested” for general interest

Music Intensive - Song Based

Resources

- *The Great Canadian Tunebook*
(Canadian Folk Songs)
<http://members.shaw.ca/tunebook/>

The Great Canadian Tunebook

Index

- Copyright & contact info
- Non-stop auto play
- Download the entire tunebook (1.5 mb)
- 78th Highlanders' Farewell to Montreal 1869
- Ah! Si mon moine voulait danser!
- À la claire fontaine
- À la claire fontaine (M'en revenant des noces)
- Alberta Homesteader, The
- Alouette!

Music Intensive - Instrumental



- *Monkey Brain Sushi*
(Cyberworld 3D, 2000)
- dir./ animator - Bernd
Brummbaer (Germany)
- music: Paul Haslinger



Music Intensive - Instrumental

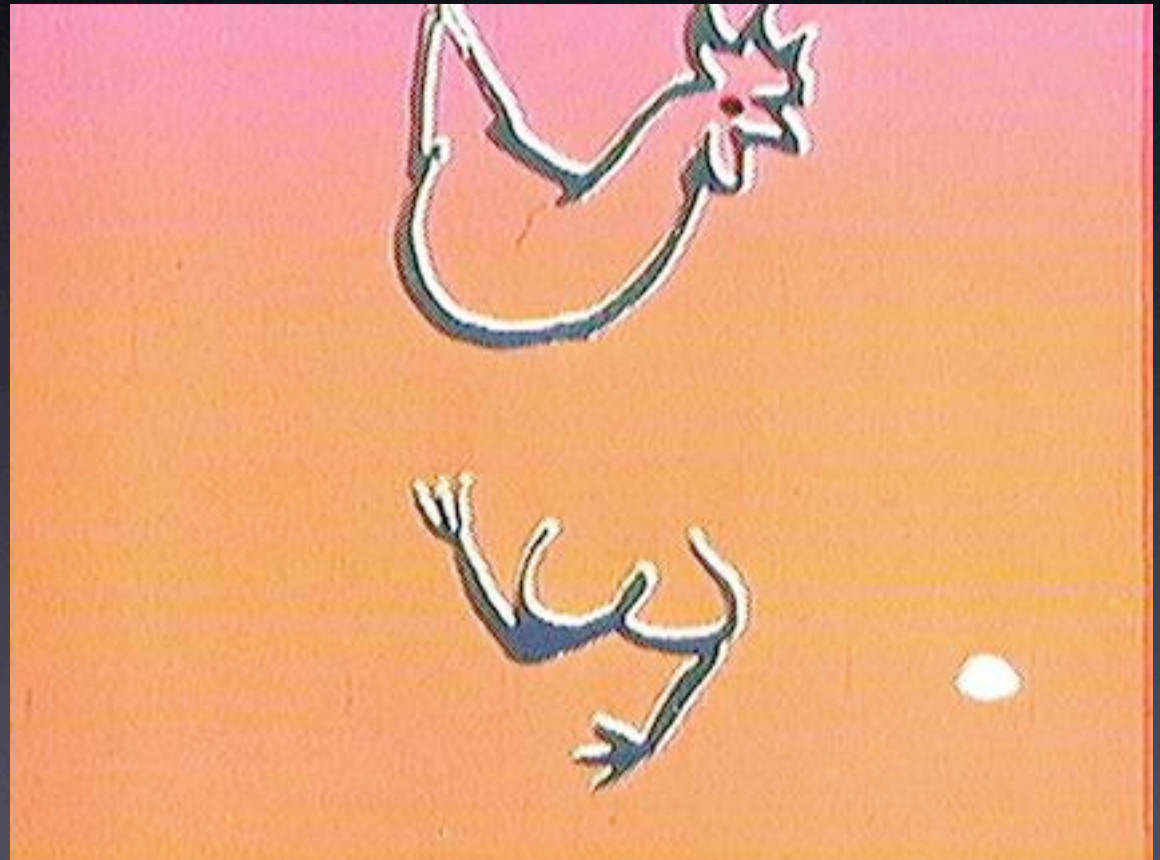


- No voice, no lyrics
- abstract
- relationship of image to sound is derived from dance



Music Intensive - Instrumental

- *Hen Hop* (1942) 3:40
- dir. Norman McLaren
- music: uncredited fiddler

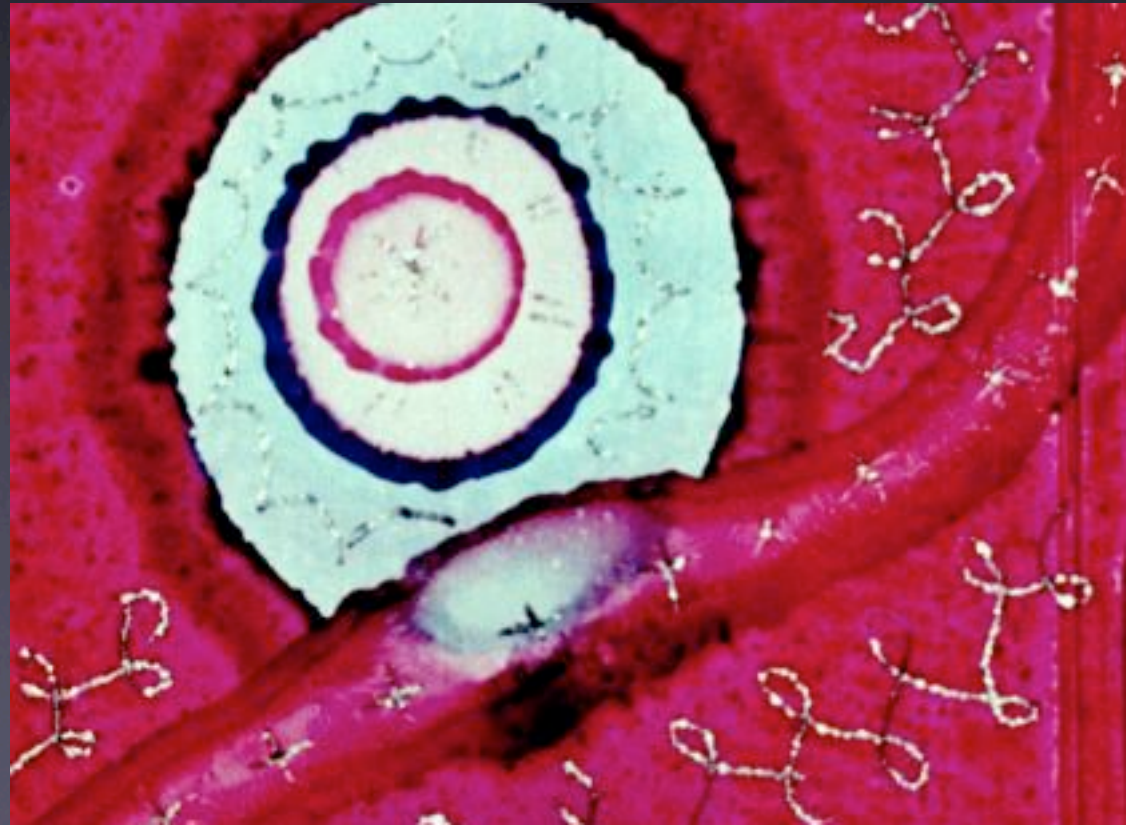


Music Intensive - Instrumental



- *Begone Dull Care - Final Movement* (1949) 3:40
- dir. Norman McLaren
- music: Oscar Peterson Trio

disc 90 - ch.6 41:00



Music Intensive - Instrumental Scored

- *A Chairy Tale* (1957) 9:53
- dir. Norman McLaren, Claude Jutra
- music: Ravi Shankar, Chatur Lal



<http://www.nfb.ca/animation/objanim/en/films/film.php?sort=title&id=11152>

disc 157 - ch.1

MUSIC INTENSIVE

- *Characteristics*
 - *defines mood or emotional presence*
 - *provides rhythmic skeleton*
 - *ritual background provides a “depth” of meaning
celebration, dance, funeral*

Sound Effects Intensive- WYSIWYG style

- *Strings (NFB, (Neurotica, ch. 4)*
- *dir: Wendy Tilby*
- *sound: Les Halman*

disc 157



Sound Effects Intensive Metaphorical

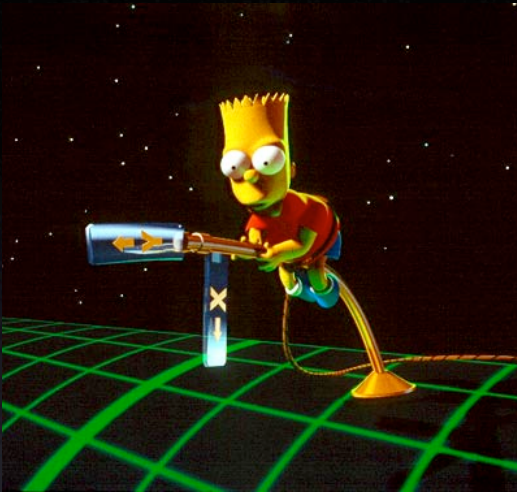
- *Quietus* (2004) 4:30
 - dir: James Sayers
 - sound: Bruno Degazio

Sound Effects Intensive-

- *Characteristics*
 - *austerity*
 - *lack of human warmth*
 - *keeps attention on-screen*
 - *does not distract from the visuals*

DIALOG INTENSIVE

- Character dialog



- *Homer3 (from Cyberworld 3D, 2000)*

- Animation Director - Bob Anderson; PDI Animation
- Music: Alf Clausen
- Sound Effects: Chris Ledesma, Bruno Degazio, Ed Douglas



DIALOG INTENSIVE

- Character dialog

- *CREATURE COMFORTS (1989)*
- *dir: Nick Park*



IMDB Trivia: The film's soundtrack is a mixture of actual interviews with shut-ins and zoo attendees, and semi-acting. The leopard was a Brazilian friend of director [Nick Park](#) who hated England. Park told him to pretend he was a leopard in the zoo for the interview.



DIALOG INTENSIVE

- Narrator



- *George and Rosemary (1987)*
(*Neurotica*, ch. 3) (8:48)
- *written & directed: Alison Snowden & David Fine*

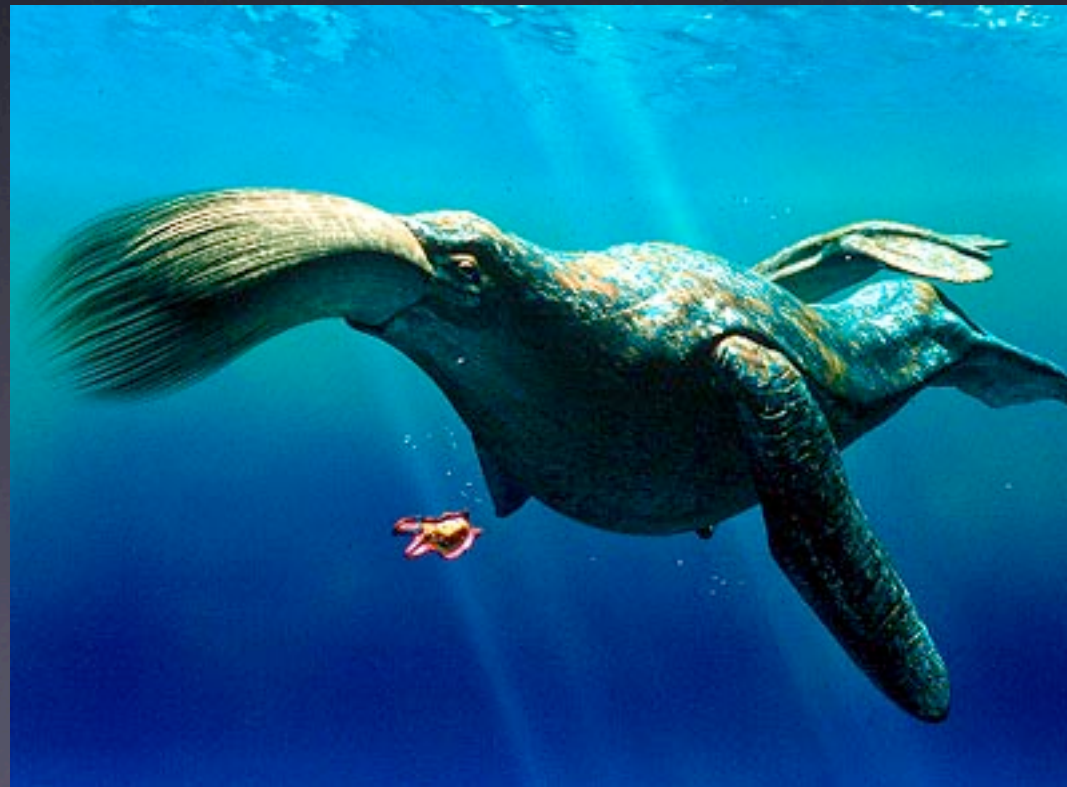
DIALOG INTENSIVE

- *Characteristics*
 - *warmth of human communication, character-to-character
or narrator-to-audience*
 - *precision, flexibility, efficiency of language to move story
along*



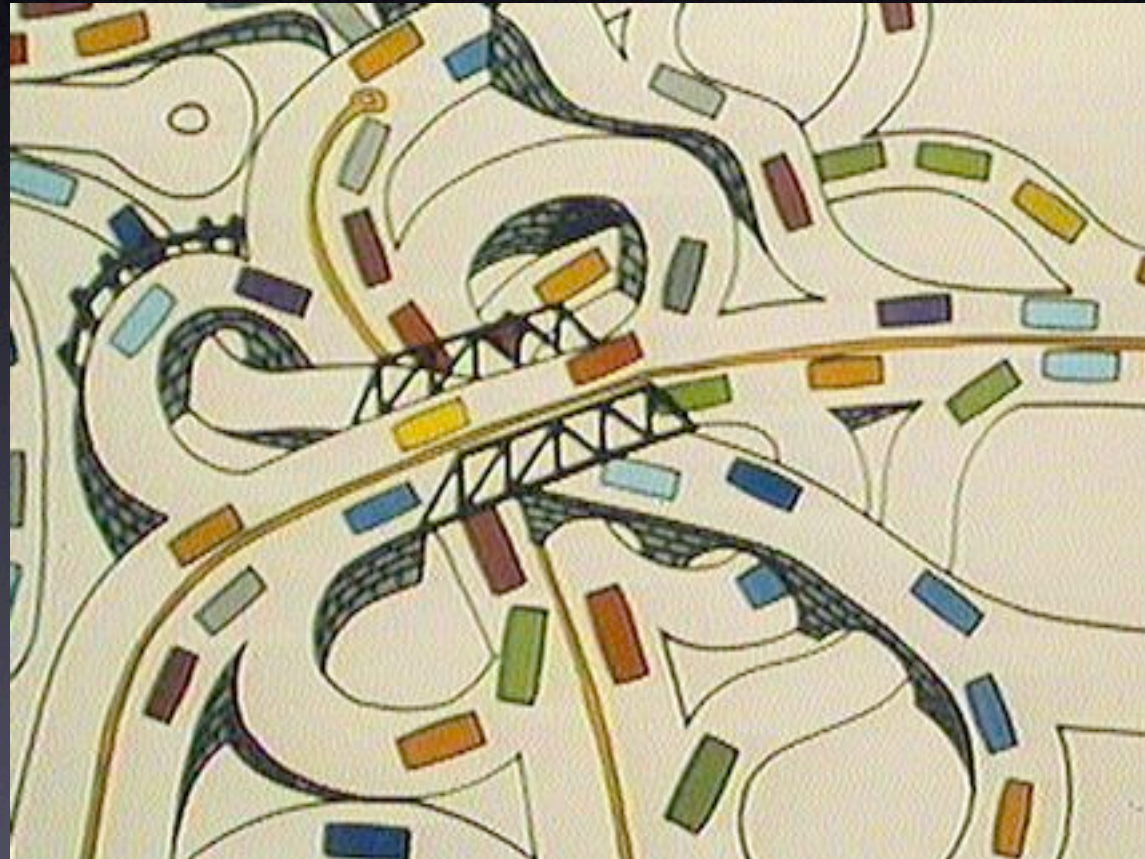
Interweaving Blend - Music and Effects

- *Flipbook - WaterFall City - Kraken*
- **DIR: Satoshi Kitahara; Jerzy Kular**
- **3D animators -
Noriaki Kaneko (Tokyo),
ExMachina (Paris)**
- music: Hummie Mann
- sound design: Bruno Degazio



Blend - Music , Narrator, Effects

- *What On Earth (1966) 9:35*
- *dir: Kaj Pindal, Les Drew*
- *music: Donald Douglas*
- *sound: uncredited*
- interweaving scenes - music scenes alternate with narration and SFX scenes
- satire of TV and documentary style of the time



Summary - Four Distinct Approaches

Music Intensive <ul style="list-style-type: none">- <i>song based</i>- <i>instrumental</i>	<ul style="list-style-type: none">- <i>defines mood or emotional presence</i>- <i>provides rhythmic skeleton</i>- <i>ritual aspect provides a “depth” of meaning</i>- <i>derived from dance</i>
Sound Effects Intensive <ul style="list-style-type: none">- <i>WYSIWYG</i>- <i>Metaphorical</i>	<ul style="list-style-type: none">- <i>austerity</i>- <i>lack of human warmth</i>- <i>keeps attention on-screen, does not distract from the visuals</i>
Dialog Intensive <ul style="list-style-type: none">- <i>Character driven</i>- <i>Narrated</i>	<ul style="list-style-type: none">- <i>warmth of human communication, character-to-character or narrator-to-audience</i>- <i>precision, flexibility, efficiency of language to move story along</i>
Interweaving Blend <ul style="list-style-type: none">- <i>Music and Effects</i>- <i>Effects and Narration, etc</i>	<ul style="list-style-type: none">- <i>interweaving of scenes where one or two sound elements dominate</i>- <i>variety keeps soundtrack fresh to the ear</i>

Soundtrack Design Exercise

The Soundtrack Graph

Sketch out your show on a large sheet of paper (11*17) with time running along the horizontal axis at the rate of 1 minute per page.

- a) Along the top of the page, draw a mark at every minute and write in the names of your scenes and other important picture/story events.
- b) In a track beneath this, note your *fundamental tension* and draw in the motion from one side of the polarity to its opposite.
- c) Beneath in three parallel tracks, draw a graph of the *intensity level* of each of the three principal soundtrack elements (dialog, music, effects) as it progresses through the film. Using the corresponding colored markers. Write in the soundtrack keypoints noted in your script in the previous exercise.
- d) On a final track, draw the overall audio intensity level, which will be the *resultant* or *product* of the previous levels.

What can you say about the sound intensity pattern of your show? Do sound and image complement one another or do they fight for attention? How is the principal climax of the story supported by the sound? What can you do to make it more effective?

Music Selection and Editing Workshop

- Come to this with:
 - your Story reel (Premiere, avi or Quicktime)
 - (optional) guide track or rough music (cd, mp3, wav file)
- we will:
 - select appropriate temp music (if necessary)
 - edit as required
- You will leave with:
 - musical temp track, fine cut to 60 second length

Music Intensive - Song Based

- Legal Issues - Licensing
 - Synchronization License
 - pertains to use of composition
 - not required for public domain music
 - contact publisher
 - Master Use License - contact record company
 - always required for existing recordings
 - record the music yourself