

# The Shaping of Sound Focus in Film and Television Sound Mixing

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**Abstract.** "Sound Focus" aims to adopt the concept of "focus" as the core reference of sound creation. Solve the problem of how art and technology are combined in sound production. Sound focus can "break the surface with the point" in the process of sound optimization to achieve a clear artistic expression. From the perspective of film and television sound mixing creation, this paper explains the means of displaying sound focus in the process of mixing and shrinking in the later stage of the film. And achieve the goal of improving the overall sound production effect.

**Keywords:** sound design; artistic expression; film and television sound, post-production.

## 1. Introduction

The first appearance of "sound focus" was in the discussion of Mr. Wang Danrong, a recording engineer in China. During the production of the film "Assembly Number" released in 2007, he deeply felt the limitations of the original sound creation scheme. Thus, the "sound focus" is used for creation. So as to achieve a focused rather than rich, emotional rather than mechanical, comprehensive rather than independent sound creation presentation [1].

"Voice Focus" is a summary of practical experience. In Mr. Wang Danrong's exposition, he only mentioned his high attention to the emotional potential energy of "voice focus". That is to say, it is a foil to emotions. However, in the process of further exploring the sound focus, the author finds that it is actually a highly complex and comprehensive concept. The clear proposal of "sound focus" provides an optimized scheme for the current sound creation mode in the industry. It is an attempt to solve the problems brought about by today's pursuit of rich sound creation. From an aesthetic point of view, "less", as a representative aesthetic taste in the East, is widely recognized by the audience in China. By taking the consciousness of "less" to create a distinct image, symbolism and universality, that is, the so-called "charm". For this reason, in the process of film and television sound creation, the shaping of sound focus is quite worthy of attention.

## 2. the Concept of Sound Focus

"Sound focus" refers to the combination, selection and allocation of various sound elements in literary and artistic works. In the final presentation of sound, it forms a multi-dimensional "focus" effect on spatial relations, logical levels and emotional trends. The main line conveys a clear theme of creation.

The so-called "focus" of sound is a more perceptible phenomenon of "focusing and imaging" through the lens. It is used to explain the effectiveness of "sound focus". What it "focuses" here is the attention of the audience. Sound focus makes the "language" of sound provide further design space for the narrative, emotion, rhythm and integrity of the film. Rich auditory means are of direct benefit to the viewing value and aesthetic value of the film.

In addition, the word "focus" also has the meaning of expressing the unity of opposites between dynamic and steady-state. For example, the "focus" of the image can wander between the locking and shifting of the focus, and the image often expresses the aesthetic presentation like a "daydream" [2]. The same is true of the "focus" of sound. For sound, dynamic focus refers to the rhythmic change and flow of sound elements in the film, which emphasizes the change of sound. Through the transformation between elements, we can achieve the macro-cognition of the real "existence" of the

focus; The focus of steady state refers to the stability and continuity of sound elements without transformation, which emphasizes the "occasion" of sound. Relying on the meaning of sound to create a field, so that the audience can perceive and understand the orderly progress of the film. The unity of opposites means that they will alternate in the course of the film. And then create rich sound layers and progressive emotional experience.

### 3. the Function of Sound Focus

As mentioned above, "Sound Focus" is improving the current sound production scheme of film and television. Make it more in line with today's demand for technology and art. In the art of film and television, how to blend between "skill" and "art" has always been a topic of discussion. In terms of "technology", today's film and television sound, whether it is collection, processing or final mixing and broadcasting. How to ensure the "restoration" of sound and the "effectiveness" of transmission? To retain the "naturalness" of film and television works is the core concern at the technical level; In terms of "art", the voice in film and television works needs to be dominated by the director's consciousness. Film and television directors generally achieve the artistic height of their works, and how to make their works perfectly and efficiently express the consciousness of the director in his creation. It is an important reliance for its artistic achievements. The focus of sound is to build a path between "skill" and "art". By means of technology, it provides an "anchor point" for the better development of artistry, thus contributing to the promotion of artistic value.

In the field of film and television, the objects that sound can explain are aggregated. Making a complete voice has the ability to show the content of speech at the same time. It also describes the scene space and renders the narrative state, thus realizing the effective superposition of meaning. Creators can use sound to achieve excellent clarity. To some extent, the focus of cohesion is to establish the audience's attention expected by the director, in which the director's consciousness is in a strong position. The cohesion of sound focus is conducive to the construction of a more obvious narrative, thus realizing the presentation of the film and television text itself.

Shao Yong, a scholar of the Song Dynasty, once put forward the idea of "taking less as more" on the basis of the philosophy of "daily loss of Tao" in *Tao Te Ching*. The viewpoint of "taking nothing as something" is quite typical in the history of the development of Chinese aesthetics [3]. The "style" of art emphasized in traditional Chinese aesthetics is also to embody the "general nature of phenomena". That is, the "real form" of highly concise rationality [4]. For this reason, film and television works also need "bone" to guide the presentation of style, as well as the voice in film and television creation. The "real" sound of film and television can be integrated through the stylization of film and television. On the one hand, this integration refers to the "emotional main line" mentioned by Mr. Wang Danrong, which makes the practice traceable; On the other hand, it successfully constructs the overall "narrative space-time" in form, so that the audience can get a better immersion experience.

In the previous creative concept, the sound in film and television is a subject attached to the visual image, and seldom has an independent aesthetic interest. The "audio-visual contract" [5] proposed by Chion reveals a mechanism that can change this situation. That is to say, in the art form of strong visual experience of film and television, hearing still has the opportunity to enjoy its own subject. It is for this reason that the focus of sound can appear relatively independently in the process of the overall production of film and television. Sound workers have the initiative to strive for the construction of auditory narrative and the formation of sound aesthetics. So that the creation of sound becomes more passionate.

### 4. Application of Sound Focus

Sound focus also achieves aesthetic "inner victory" through a series of technical means. That is, to realize the reconciliation between reality and deductive reality, and the continuity between

performance space and narrative space. Realize the unity between the director's intention and the acceptance of the result. At the level of practical application, such as Hegel (G. W. F.).Hegel's assertion that "beauty is the perceptual manifestation of ideas", the manifestation of themes needs to rely on the construction of sensory materials to achieve. In other words, in order to achieve the purpose of interpretation expected by the director, The necessary process is to put the director's consciousness into the sensible means in practice and stimulate the audience's sense. So as to realize the expression plan of the creator. It can be seen that there is a real intermediary layer between concrete practice and aesthetic realization. By virtue of the integration of this stage, the technique has achieved actual results, and also completed the aesthetic appreciation according to the framework of this stage. According to the corresponding intermediary effect, the author also starts from the application purpose of sound focus. It is divided into three aspects: the creation of narrative space, the promotion of meaning proliferation and the rendering of synesthesia effect.

The shaping of narrative space aims to provide a "stage" for the occurrence of events. The characteristic of film and television creation is that the time and space of the "stage" may shift at any time due to the emergence and application of montage techniques. The narrative space of film and television works is highly complex. The creator needs to coordinate the audience's viewing space, story plot space, audio-visual presentation space and other dimensions at the same time. Finally, a credible spatial architecture is formed. The audio-visual array presented by the film produces a sensible world of "indicative illusion" [6].As far as creative practice is concerned, the construction of narrative space ultimately needs to serve the narrative itself, so how to stabilize the narrative space of film and television? It is particularly important in the creative stage to make it a necessary and complete narrative process that can fully undertake the corresponding narrative process.

One of the key points of sound focus is to create a sound that is "sufficient". From the perspective of the development of film and television sound, the space for the use of sound is constantly expanding. In fact, the creators of each era are always busy with how to "fill" the world that has always seemed "empty". The creation of sound focus provides a solution that pays more attention to the concept of "whether to need" and "how much to need". Satisfy enough but not complex effect expectations, and create a reasonable and appropriate narrative space. This approximation to the "minimum" is actually more valuable than getting caught in a "race" for space utilization.

Compared with the language in the true sense, the film lacks the clear characteristics of double segmentation. Therefore, as a language system, it is undoubtedly far-fetched, and the communication and understanding of movies are difficult to be as smooth and reliable as real language [7].Therefore, the demand for better realization of the value of film text drives film and television creators to solve the two important problems of translation and rhetoric. That is to say, first, how to effectively and low-loss complete its communication effectiveness as a language function; Second, how to use montage of metaphor, metonymy and other means of poetic speech expression. The former is the "saving" of meaning, which makes the meaning to be conveyed in the author's consciousness as complete as possible to the receiver; The latter is the "proliferation" of meaning, which enables the original meaning to show a richer expression.

In addition, the appreciation of film and television is a unique and complex psychological process with the audience as the main body, as an artistic presentation of hearing. Film and television sound forms auditory images with organized materials. But compared with the visual image, the expression of sound is more abstract. It is difficult for the auditory image to construct the auditory scene of experience without the association and reproduction of human brain. It pays more attention to people's creative appreciation, and also relies more on people's psychological activities to construct aesthetics. While sound forms abstract cognition and synesthesia with the help of active thinking activities, the deconstructed meaning is reconstructed into new implications. And then form effective emotional hints at the subconscious level, even with the help of physiological feedback to regurgitate the corresponding emotional rendering.

## 5. Summary

Based on theoretical reference and practical experience, "Sound Focus" is quite feasible in the production of film and television sound. Especially in the post-production process of complex scenes, The presentation of "sound focus" with high integrity and strong purpose has an intuitive optimization effect on film and television sound works. It is worth noting that "sound focus" can not only intervene in the whole sound production as a core. It can also improve the sound only in the post-mixing link without changing the existing pre-production process of film and television.

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