

Term	Description	Example from Scene 2 <i>Apocalypse Now</i> (1979)
Diegetic Sound	sound that is presented as coming from a source. It can be on or off screen but it belongs inside the film world.	
Non-Diegetic sound	sound that does not belong in the film's world – sound such as background music, narration and extra sound effects.	
Point-of-audition sound	is sound as it might be heard by a character in the film. Altman (1992)	
Sound Advance	introducing a sound before the image it is associated with. Altman (1992)	
Sound Balance	sounds have to be balanced in relation to their position in the scene. Altman (1992)	
Sound hermeneutic	AUDIO - Where does this sound come from?...VISUAL...ah, here it is Altman (1992)	

Semi-sync	Sound that is associated with/synchronised with actions on screen of secondary importance. Altman (1992)	
Soundscape	Sounds commonly heard in a given period or location. Altman (1992)	
Spatial Signature	The spatial circumstances of a sound's production. Altman (1992)	
Establishing sound	Altman (1992)- From the beginning of a scene, sound that establishes location/surroundings. Removed or reduced during dialogue	
Room tone	The sonic signature of rooms where film is shot is recorded and mixed in at post production to help re-create the feeling of the space.	
Worldizing	Term coined by Walter Murch whereby sound is re-recorded in a real space to give it the genuine sonic signature of that space.	

Temporalisation	The influence of sound on the perception of time on the image (Chion)	
Empathetic Sound	Sound or Music whose mood matches that of the actions (Chion)	
Anempathetic sound	Usually digetic music. Indifferent to the mood of the action (Chion)	
Your own terms here...		

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References; (Altman 1992; Chion, Gorbman et al. 1994)

Altman, R. (1992). Sound theory, sound practice. New York, Routledge.

Chion, M., C. Gorbman, et al. (1994). Audio-vision: sound on screen. New York, Columbia University Press.