



2020 YEAR 8 SOUND DESIGN

Task 4

Name: _____

Terminology for Year 8 Sound Design:

Term	Definition
Sound Designer	<p>The sound designer plans and provides the sound effects in the play, including music from existing sources. In addition, a composer may write original music for the show. All the music and/or effects in a play considered as a whole make up the "soundscape."</p> <p>Sounds and music in the theatre can:</p> <ul style="list-style-type: none"> • motivate actions onstage and indicate events taking place offstage • establish the time of day, season and weather • locate the action in a specific place • create mood and changes in mood • stimulate audience expectations of what is to come • provide information about the characters • build transitions between scenes • offer shortcuts that rapidly advance the plot or recall past events <p>http://www.aact.org/sound-designer</p>
Digital Soundscape	<p>A collection of sound effects (SFX) are sourced or recorded, and then edited to create the ambience or impression of a particular setting such as a factory, train station or beach.</p>
<p>Diegetic Sound (actual sound)</p>	<p>Sound whose source is visible on the stage or whose source is implied to be present by the action:</p> <ul style="list-style-type: none"> ○ voices of characters ○ sounds made by objects in the story ○ music represented as coming from instruments in the story space (= source music) <p>Diegetic sound is any sound presented as originated from source within the play's world.</p> <p>Diegetic sound can be either on stage or off stage depending on whatever its source is within the frame or outside the frame.</p> <p>Another term for diegetic sound is actual sound</p>
<p>Non-diegetic sound</p>	<p>Sound whose source is neither visible on the stage nor has been implied to be present in the action:</p> <ul style="list-style-type: none"> ○ narrator's commentary ○ sound effects which is added for the dramatic effect ○ mood music <p>Non-diegetic sound is represented as coming from the source outside story space.</p> <p>We know of that certain sounds are represented as coming from the story world, while others are represented as coming from outside the space of the story events. A play with diegetic and non-diegetic conventions can be used to create mood (horror), or to surprise the audience (comedy).</p>
<p>ELEMENT OF DRAMA Mood</p>	<p>Mood: describes the feelings and attitudes (often combined) of the roles or characters involved in dramatic action often supported by other Elements of Drama as well as design elements. The mood is the emotional impact</p>

	intended by the playwright, director and/or other members of the creative team.
ELEMENT OF DRAMA Atmosphere	Atmosphere: The interaction between the audience and the mood of a drama performance.
ELEMENT OF DRAMA Dramatic Symbol	Symbol: symbolic parts of the scenography or design represent and add further meaning to themes, narrative, emotion, mood and atmosphere. Different colours are symbolic. Other symbols might be found in a sound effect , music, style, images. Some symbols are literal while others infer meaning.
ELEMENT OF DRAMA Time	Time: both the time of day, time of the year and time in history or the future. Time also reflects changes in time within a scene or drama event. Time also refers to the flow of time over the length of a drama event: fragmented time, cyclical time, linear time and so forth.
ELEMENT OF DRAMA Space	Space: the place where dramatic action is situated and the qualities of that place including temperature, features, light levels, population levels and other environmental factors that may be presented to or imagined by the characters and/or audience.
PRINCIPLES OF DESIGN	<p>In creating the sensory environment, a scenographer or designer will select and control the following aesthetic principles that add to the quality of the experience:</p> <ul style="list-style-type: none"> • contrast: occurs when there is a marked difference between two aspects of drama. This can be used to focus audience attention or used as a symbol or metaphor, for example, use of contrasting light and dark colours in design or contrasting use of comedy and tragedy in a play. Soft and loud, fast and slow. • emphasis: bringing the audience's attention to something by making it bigger, stronger, louder, brighter or clearer. Emphasis can be part of writing, direction, acting or design. • repetition: the selection of elements to be featured more than once in a performance to emphasise as well as surprise especially when creating new associations. • rhythm: both musical rhythms, for example, variation in tempo and beat and the patterns formed in approaches to design (simple, gentle – complex, aggressive).

SYMBOLS

Drama is about making meaning – its purpose is to increase our understanding of ourselves and our world.

Our ability to create effective drama texts, to communicate fully with an audience in performance and appreciate drama as spectators depends on our ability to use and understand symbols in the theatre.

A symbol can be anything we give meaning to – an object, a word, a picture, sound or action.

Symbols are the way we give importance to key elements in our lives and provide one of the key **elements of drama**.

SYMBOLS IN SOUND

Many symbols we use in the theatre are neither words nor pictures but sounds and actions. The beating of a heart can be used as a symbol of life, so can the sound of breathing. Whilst a slowing heart beat can symbolise the end of life.



Music has the power to convey symbolic meaning and soft, gentle violins carry the sense of peace and romance just as clearly as loud, clashing drums and brass suggest conflict. The sound of waves breaking gently on a beach conveys a totally different message from the howling wind of a cyclone.



These different sounds each generate a whole world of images and emotions in us; they communicate with us on a deep and powerful level. Ibsen's *A Dolls House* concludes with the slamming of a door as Nora walks out, leaving her husband and children behind. This single sound symbolises the finality of her departure, and the audience knows there is no hope of returning.



Sound Terminology

- Diegetic sound – actual sound
- Non-Diegetic – added in
- Looping (at atmospheric track)
- Warp
- Canon
- Delay/echo
- Reverb (a quick echo that produced early reflections to emulate room sounds)
- Pitch shifting (e.g.: change the pitch)
- Amplification (increase or decrease)
- Compress
- Normalise
- Repeat
- Atmospheric sounds (e.g.: wind, rain, crickets, thunder, storms, crowd noise)
- Volume
- Pace (e.g.: change tempo/speed/pace)
- Pause
- Mood (e.g.: Aggressive)
- Timbre (pronounced Tamber) – the tonal quality of the sound e.g.: shrill
- Fade in
- Fade out
- Cross Fade in
- Cross Fade out
- Tempo
- Rhythm
- Sharp – slightly higher than it should be
- Staccato – notes that are played so that each note is clear and separate from another
- Up Tempo – music that has a fast beat
- Bass sounds – are deep
- Flat – slightly lower than they should be
- Atonal – written or played in one key
- Melody – sombre/melancholy or upbeat
- Minor scale – relatively sad/feel
- Major scale – happier mood/feel
- Piano, strings, wind instrument, percussive
- Synthesized sounds
- Pitch
- Tempo
- Sustained sounds can create a sense of melancholy
- Syncopation – shifting notes some are strong some are weak (usually for upbeat)
- Non rhythmic that builds in volume/pitch to create tension/urgency

WORDS TO DESCRIBE MUSIC:

Loud, soft, brassy, gentle, romantic, melodious, raucous, strong, eerie, spooky, rhythmic, choppy, noisy, mellow, shrill, reedy, clear, breathy, rounded, full, thin, piercing, strident, harsh, warm, resonant, dark, bright, heavy, light, and flat. floating, ethereal, muted, hushed, gentle, singing, rich, grand, climactic, far away, urgent, fluttering, delicate, graceful

Throbbing, urgent, febrile, energetic, giddy, swirling, washed (as in 'colour wash'), lyrical, sonorous, playful, teasing, witty, light, bright, adventurous, exuberant, riotous, far away, kaleidoscopic, majestic

Serene, sublime, hand-filling, velvety, stately, courtly, choral, sonorous, sustained, understated, plaintive, lofty, elegant, rich, celestial, tranquil, reminiscent, mysterious, historic

Stately, grand, dramatic, ancient, swirling, graceful, sophisticated, undulating, serious, determined, architectural, decorated, hypnotic, scholarly.

WORDS TO DESCRIBE AUDIENCE IMPACT:

soothe, excite, relax, stimulate, meditate, calm, enlighten, frighten, give a feeling of foreboding, shock, evoke feeling of dis-ease, confusion, invigorate, rejuvenate, stir your imagination, make you happy, lift your mood, restore, cure, heal, empower, stir, incite, lift your spirits, make you more alert, exhilarate

Instruments that may be used:

Piano, banjo, bass guitar, drum, cymbal, bell, electric guitar, didgeridoo, flute, violin, harp, classical guitar, harpsichord, horn, oboe, organ, synthesizer.

Listen to the Sound Design examples found in:

Teams/Yr 8 DR Docs/Task 4 Sound Design examples

and highlight the words above to describe the music you are listening to and what impact it would have on an audience.

- Year 8 Sound Design example 1 30secs
- Year 8 Sound Design example 2 30secs
- Year 8 Sound Design example 3 30secs
- Year 8 Sound Design example 4 45secs
- Year 8 Sound Design example 5 30secs
- Year 8 Sound Design example 6 40secs

SO MUCH TO TELL YOU

By John Marsden

Script excerpt #1. Scenes 20, 21 and 22 Scenes and Transitions.

SCENE 20 MARINA THE DIARIST

Today Mr Lindell read us a poem by a man whose father had died. When he was cleaning out the house, this man found, in a drawer, a whole lot of poems that his father had written. And he was saying how sad it was that his father had this hidden side to him that he'd never known about, and now it was too late to get to know him better. And I thought, all you'd find in my father's papers would be financial statements and lists of figures.

SCENE 21 PRISON CELL

Man is listening to Walkman.

VOICE-OVER: I have an announcement. Captain Davis regrets that there is no hot water, so therefore showers are cancelled for tonight. I repeat, no showers tonight. That is all.

SCENE 22 CLASSROOM

LISA: What do you think of her?
CATHY: I think she's really sweet. I like her.
LISA: You like everybody.
CATHY: No I don't!
LISA: OK. Who don't you like?
CATHY: Oh, help! Umm... people who are cruel to animals.
LISA: No, name someone.
CATHY: OK. Kanye West.
LISA: Oh! Don't be so annoying.

End of extract.

SOUND DESIGN DEVELOPMENT (Brainstorm)

FOR SCRIPT EXTRACT #1. SCENES AND TRANSITIONS 20, 21 & 22

Working with your partner, make strong and appropriate sound choices for each of the scenes from the *So Much To Tell You* extract. Consider where you might use diegetic and non-diegetic sounds and what sound effects will support the mood and atmosphere to create impact for an audience and support the text effectively. Consider also, what the cue will be for the sound to begin and finish.

SCENE 20

MARINA THE DIARIST

MARINA: Today Mr Lindell read us a poem by a man whose father had died. When he was cleaning out the house, this man found, in a drawer, a whole lot of poems that his father had written. And he was saying how sad it was that his father had this hidden side to him that he'd never known about, and now it was too late to get to know him better. And I thought, all you'd find in my father's papers would be financial statements and lists of figures.

SCENE 20 SOUND DESIGN CHOICES

What is the mood you would like to create for Scene 20? Why have you chosen this mood?

How will you achieve this through sound? Sound effects – diegetic, non-diegetic? Music? Will you record sound effects?

Where will the sound start and finish? For now, mark the cues on this script with an **SFX*** for the start of the sound effect and a **SFX^** to finish. Write next to it if the sound effect will fade up slowly/fade out slowly or if it will be a quick start/stop.

SCENE 21

PRISON CELL

Man is listening to an iPod.

VOICE-OVER: I have an announcement. Captain Davis regrets that there is no hot water, so therefore showers are cancelled for tonight. I repeat, no showers tonight. That is all.

SCENE 21 SOUND DESIGN CHOICES

What is the mood you would like to create for Scene 21? Why have you chosen this mood?

How will you achieve this through sound? Sound effects – diegetic, non-diegetic? Music? Will you record sound effects?

Where will the sound start and finish? For now, mark the cues on this script with an **SFX*** for the start of the sound effect and a **SFX^** to finish. Write next to it if the sound effect will fade up slowly/fade out slowly or if it will be a quick start/stop.

SOUND DESIGN DEVELOPMENT CONTINUED FOR EXTRACT #1....

22 CLASSROOM

LISA: What do you think of her?
CATHY: I think she's really sweet. I like her.
LISA: You like everybody.
CATHY: No I don't!
LISA: OK. Who don't you like?
CATHY: Oh, help! Umm... people who are cruel to animals.
LISA: No, name someone.
CATHY: OK. Donald Trump.
LISA: Oh! Don't be so annoying.

SCENE 22 SOUND DESIGN CHOICES

What is the mood you would like to create for Scene 22? Why have you chosen this mood?

How will you achieve this through sound? Sound effects – diegetic, non-diegetic? Music? Will you record sound effects?

Where will the sound start and finish? For now, mark the cues on this script with an **SFX*** for the start of the sound effect and a **SFX^** to finish. Write next to it if the sound effect will fade up slowly/fade out slowly or if it will be a quick start/stop.

TRANSITIONS BETWEEN SCENES 20, 21 & 22

Think about what sound effects or digital soundscapes you might create for the transition between each scene. What mood do you want to create and how will you show the setting of the scene you are going to move into next? Will you need to record voice overs or live sound effects?

Scene 20 – 21 Transition:

Scene 21 – 22 Transition:

Where will the sound start and finish? Mark the cues on the script.

SO MUCH TO TELL YOU

By John Marsden

Script excerpt #2. Scene 35 & 36 transition.

SCENE 35

SCHOOL BOARDING HOUSE DORMITORY

TRACEY: What if she can't speak? What if her voice has rusted right up?

KATE: That'd be awful.

SOPHIE: Maybe she'll talk like a baby. You know, Mumma! Dadda!

Sudden blackout.

Sophie's voice can still be heard, but the laughter has gone from it. It sounds increasingly desperate.

SOPHIE: Dadda! Dadda! Daddy! Dad, where are you? Where are you?

Blackout continues.

KATE: I wonder what'd make her talk.

TRACEY: Maybe she's talking right now.

SCENE 36

PRISON CELL

Man still sitting in corner.

VOICE-OVER: The following men to Reception: 1837, 0891, 2992; that's 1837, 0891, 2992.
You have visitors.

Sounds of locks, gates.

Shadows as man leaves cell.

FATHER: Marina!

MARINA: Hello, Dad.

FATHER: I can't ... I didn't think I'd...

MARINA: Am I allowed to touch you?

FATHER: I... I think so... I haven't had a visitor before.

MARINA: I don't know where to start. There's so much to tell you...

Curtain. (The end of the play)

SOUND DESIGN DEVELOPMENT (Brainstorm)

FOR SCRIPT EXTRACT #2. SCENES AND TRANSITIONS 35 & 36

Working with your partner, make strong and appropriate sound choices for each of the scenes from the *So Much To Tell You* extract. Consider where you might use diegetic and non-diegetic sounds and what sound effects will support the mood and atmosphere to create impact for an audience and support the text effectively. Consider also, what the cue will be for the sound to begin and finish.

SCENE 35

SCHOOL BOARDING HOUSE DORMITORY

TRACEY: What if she can't speak? What if her voice has rusted right up?

KATE: That'd be awful.

SOPHIE: Maybe she'll talk like a baby. You know, Mumma! Dadda!

Sudden blackout.

Sophie's voice can still be heard, but the laughter has gone from it. It sounds increasingly desperate.

SOPHIE: Dadda! Dadda! Daddy! Dad, where are you? Where are you?

Blackout continues.

KATE: I wonder what'd make her talk.

TRACEY: Maybe she's talking right now.

SCENE 35 SOUND DESIGN CHOICES

What is the mood you would like to create for Scene 35? Why have you chosen this mood?

How will you achieve this through sound? Sound effects – diegetic, non-diegetic? Music? Will you record sound effects?

Where will the sound start and finish? For now, mark the cues on this script with an **SFX*** for the start of the sound effect and a **SFX^** to finish. Write next to it if the sound effect will fade up slowly/fade out slowly or if it will be a quick start/stop.

SCENE 36

PRISON CELL

Man still sitting in corner.

VOICE-OVER: The following men to Reception: 1837, 0891, 2992; that's 1837, 0891, 2992.

You have visitors.

Sounds of locks, gates.

Shadows as man leaves cell.

FATHER: Marina!

MARINA: Hello, Dad.

FATHER: I can't ... I didn't think I'd...

MARINA: Am I allowed to touch you?

FATHER: I... I think so... I haven't had a visitor before.

MARINA: I don't know where to start. There's so much to tell you...

Curtain. (The end of the play)

SCENE 36 SOUND DESIGN CHOICES

What is the mood you would like to create for Scene 36? Why have you chosen this mood?

How will you achieve this through sound? Sound effects – diegetic, non-diegetic? Music? Will you record sound effects?

Where will the sound start and finish? For now, mark the cues on this script with an **SFX*** for the start of the sound effect and a **SFX^** to finish. Write next to it if the sound effect will fade up slowly/fade out slowly or if it will be a quick start/stop.

TRANSITIONS BETWEEN SCENES 35 & 36

Think about what sound effects or digital soundscapes you might create for the transition between each scene. What mood do you want to create and how will you show the setting of the scene you are going to move into next? Will you need to record voice overs or live sound effects?

Scene 35 – 36 Transition:

Where will the sound start and finish? Mark the cues on the script.

YEAR 8 SOUND Design

Marking Key

Task 4: Sound Design

Weighting 10%

In pairs, students will explore the role of sound designer and create a digital soundscape to enhance mood and atmosphere for a section of script from *So Much To Tell You* by John Marsden. Students will consider dramatic symbol and the principles of design within their digital soundscape.

Sound – in role as Sound Designer	
<p>Effective digital sound choices have been independently made to support setting and mood for the script extract.</p> <p>The sound design creates appropriate meaning for an audience.</p> <p>There is clear and effective dramatic symbol evident in the sound choices.</p> <p>The student has effectively and consistency contributed to the sound design.</p> <p>Sound is effectively cued to support to the dramatic action</p>	7-8
<p>Some effective digital sound choices have been made to support setting and mood for the script extract. The sound design creates some appropriate meaning for an audience.</p> <p>There is dramatic symbol evident in the sound choices.</p> <p>The student has contributed to the sound design.</p> <p>Sound is cued with some effect to support the dramatic action.</p>	5-6
<p>There is an attempt at selecting digital sound choices to support setting and mood for the script extract. The sound design creates some meaning for an audience.</p> <p>There is an attempt at dramatic symbol in the choice(s).</p> <p>The student has made some contribution to the sound design.</p> <p>There is an attempt to cue to sound to support some of the dramatic action.</p>	3-4
<p>Selected digital sound choices do not support setting and mood for the script extract.</p> <p>There is no attempt at including dramatic symbol in the sound choice(s).</p> <p>Limited to no contribution to the sound design.</p> <p>Sound is not effectively cued to support the dramatic action.</p>	1-2
/8	

Comment: