

### How do I analyse a Script as a Sound Designer? Part 1

- 1) Read the script a few times
- 2) Talk to the director
- 3) Play with the relationship between the script and the potential of what is happening on stage

**Read the following script once:**

**A: Hello...? Is anybody there? (*no answer*) Hello?**

**B: What are you doing here?**

**A: Oh, it's you.**

**B: Surprised to see me?**

**A: I thought you had left.**

**B: I'm back.**

**A: When did you come back?**

**B: A while ago. Why do you want to know?**

**A: Just wondered.**

**B: You are not going to get rid of me so easily.**

- Now read it again and choose the words/topics that strike you. Annotate why they strike you and make quick decisions upon what these words mean in the script:

A: Hello...? Is anybody there? (no answer) Hello?

*"there" - makes reference to the space in which this conversation occurs.*

*It is an outdoor space near to the sea.*

*"no answer" - demonstrates A seems to be alone.*

*A is relieved to be alone.*

B: What are you doing here?

A: Oh, it's you.

*"you" - who is "you", and what does this person inspire?*

*B is slightly sinister and A feels scared.*

B: Surprised to see me?

*"surprised" - what kind of surprise?*

*A is disturbed by B's presence.*

A: I thought you had left.

B: I'm back.

*"I'm back" - makes reference to the space in which this conversations occurs again.*

*Outdoor space near to the sea. The sea feels stronger and closer.*

A: When did you come back?

B: A while ago. Why do you want to know?

*"Why" - is B honestly asking or are they hiding something?*

*B is hiding something.*

A: Just wondered.

*"wondered" - what does A know about B?*

*A knows B is hiding something, but A doesn't know what and this is bothering A.*

B: You are not going to get rid of me so easily.

*"get rid of me" - makes reference to a strong desire, does A want to get rid of B?*

*A would prefer B wasn't there, but A doesn't know how.*

- Read the script once more and annotate descriptions of sounds that suit the words/topics you chose and the decisions you made:

A: Hello...? Is anybody there? (no answer) Hello?

*“there” - It is an outdoor space near to the sea, we hear the sound of the sea. It is far away but it is a fierce and strong sea.*

*“no answer” - A is relieved to be alone. The sound of the sea slowly fades away to demonstrate how A is relieved.*

B: What are you doing here?

A: Oh, it's you.

*“you” - B is slightly sinister and A feels scared. A subtle buzzing sound to represent B.*

B: Surprised to see me?

*“surprised” - A is disturbed by B's presence. The buzzing sound is getting louder and uncomfortable.*

A: I thought you had left.

B: I'm back.

*“I'm back” - Outdoor space near to the sea. The sound of the sea becomes stronger and the sea feels closer. It's almost as if a storm is about to start.*

A: When did you come back?

B: A while ago. Why do you want to know?

*“Why” - B is hiding something. Subtle sounds of a violin in the background. Not a melody/song, but the sound of loose and erratic violin chords.*

A: Just wondered.

*“wondered” - A knows B is hiding something, but A doesn't know what and this is bothering A. The sound of the violin becomes more intense and erratic.*

B: You are not going to get rid of me so easily.

*“get rid of me” - A would prefer B wasn't there, but A doesn't know how. The storm hits and sound of thunder interrupts the scene.*

- When talking to the director explain why certain words/topics strike you and what the sounds mean:

A: Hello...? Is anybody **there?** **(no answer)** Hello?

*“there” - It is an outdoor space near to the sea, we hear the sound of the sea. It is far away but it is a fierce and strong sea.*

*The director likes this idea and wants the sound of the sea to be heard before the scene starts.*

*“no answer” - A is relieved to be alone. The sound of the sea slowly fades away to demonstrate how A is relieved.*

*The director doesn't want the audience to know that A is relieved. The director agrees that the sound of the sea can fade out, but they want a very subtle fade out (e.g. 15 seconds)*

[...]

B: A while ago. **Why** do you want to know?

*“Why” - B is hiding something. Subtle sounds of a violin in the background. Not a melody/song, but the sound of loose and erratic violin chords.*

*The director likes how you are building tension in the scenes, but doesn't like the violin sounds and prefers to use buzzing sounds.*

A: Just **wondered**.

*“wondered” - A knows B is hiding something, but A doesn't know what and this is bothering A. The sound of the violin becomes more intense and erratic.*

*You change the sound of the violin becoming more intense and erratic, by breaking up and intensifying the sound of the buzz.*

- Once you have fully agreed on the director vision and seen a rehearsal, you can start playing with the relationship between the script and the potential of what is happening on stage. Read the script again and annotate how your idea of the sound must adapt:

*E. g. B is wearing cowboy boots with straps of metal. These straps of metal make a noise at each step that B takes. Talk to the costume designer and the director to embrace this sound as part of the Sound Design.*

A: Hello...? Is anybody **there?** **(no answer)** Hello?

*“there” - It is an outdoor space near to the sea, we hear the sound of the sea. It is far away but it is a fierce and strong sea.*

*“no answer” - The sound of B's footsteps with their cowboy boots is heard from offstage. A looks over silently to see B walk on stage.*