



HOW MUSICALISATION COULD ENHANCE AUDIO DRAMA ?

**Techniques, devices and editing
tools for Radio/Podcasts.**

Sébastien Schmitz

Sound artist (Le Collectif Wow!)

VUB – IHECS - IAD



Where I stand

- Artist :
Sound – Radio producer – Theater -
musician
- PHD : *For a Radio-scénia Art*
- Everyday teacher :
Radio – podcast – Dramaturgy

Back-and-forth exchanges in a daily
laboratory



Radio as an art of orchestration

Radio art : A struggle against... :

- Supremacy of the text (P. Schaefer)
- Hierarchy of other older expressions : theater (M. Chenetier-Alev)
- Uses in speaking arts : projected speech and intimacy (Larrue)
- Media institutions lacking in innovation, overcautious (W. Benjamin)
- Standardization sound writing, formatting

Radio, a media :

- Intimacy (reduce distance)
- Short sentences, present tense, and repetitions
- Variation of narrative modes
- An art of the suggestion

Radio as an art of orchestration

LANGUAGE and GRAMMAR

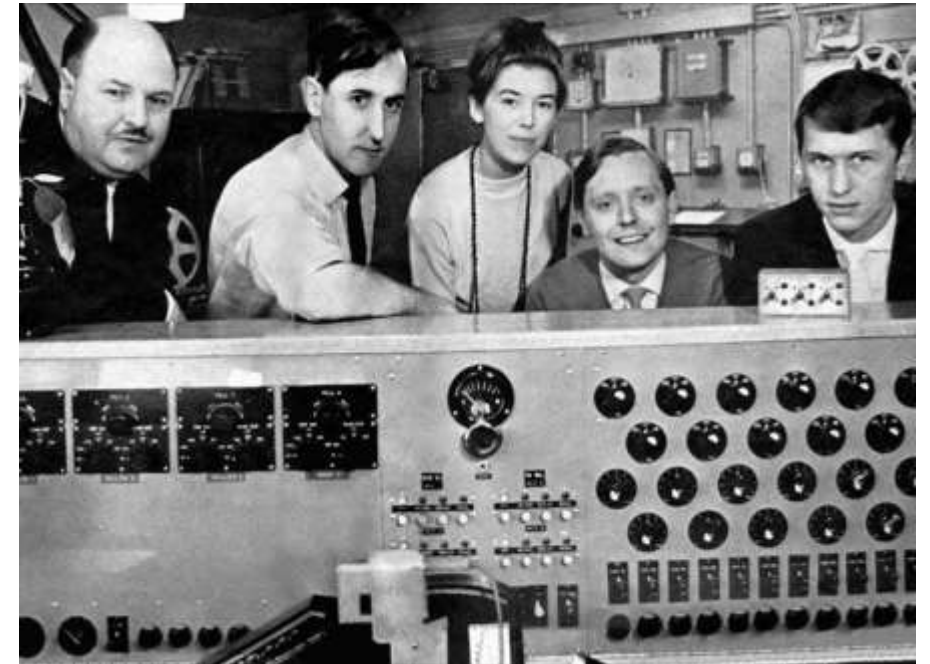
The story by the handcrafters : (R. Arnheim, Fuzelier, R. Farabet, Y. Parenthoën, K. Mortley)

MATERIAL, ingredients :

- **Words**, speech: Sense / sémantique
- **Sounds** : echoes of events, actions. / causal
- **Music**: pure aesthetic experience. Emotional / Réduite

TOOLS, instruments; uses, techniques

- **Editing** (recompose reality)
- **Mixing** (new harmonic colors)
- **Composing** with layers
- **Technology devices** : digital audio, softwares, controlers, mixing console (To Console the sound = to take care of it)



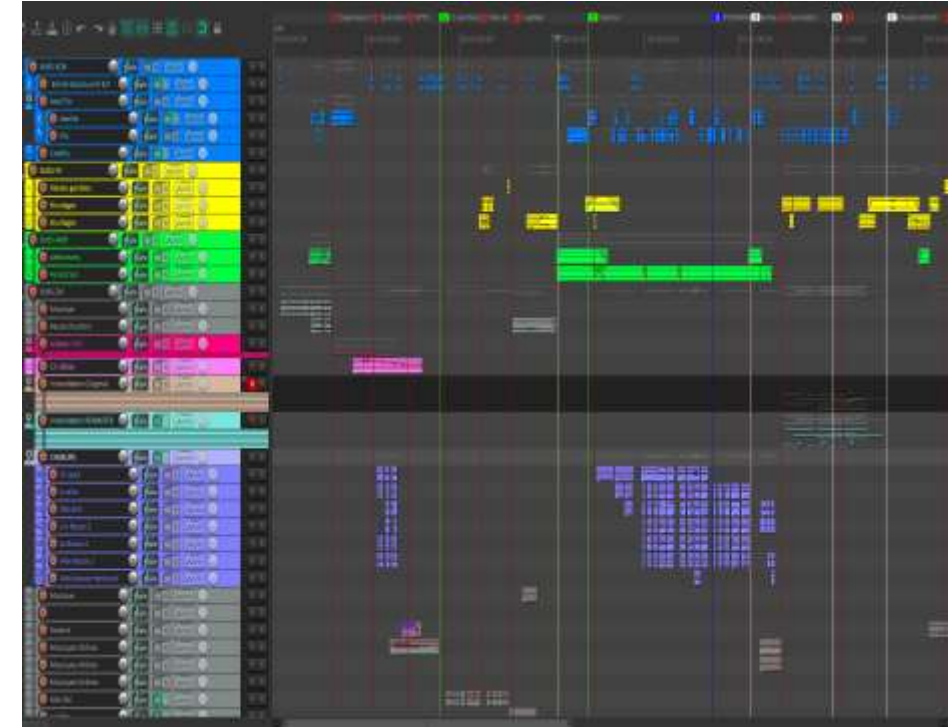
Hypothesis

Let's blur the lines between these sign categories (D. Christoffel) to write audio drama :

- Brutalizing words and music
- Semantising sounds and music
- Musicalising words and sounds

Interaction with sound devices and techniques offer

- Magic and poetry
- Opportunities to write unexpected, unexplored music



Methodology

1. Handcraft in the studio
2. Bringing (transposing) audio drama tools and aesthetic on stage (*Radio-scenia*)
3. Sharing in workshops and pedagogy

Results

https://youtube.com/playlist?list=PL1VWjuNF0t4nigTQZDIcdH_jss8jGoAji&si=mspViuZtn5hUxjhD

1. Handcraft and writing in the studio

- Replace a scene by a song : *Beaux Jeunes Monstres EP.1 6'20''* (Prix Europa – Ondas - Nova 2016)
 - Pulsation as a rythm for editing
 - Soundcraft and fooley integrated to music
 - Choir and polyphony instead of dialogue
- Alexandrins radiophonique : *La Louve 4'-6'* (Prix fiction Phonurgia Nova Awards 2020)
 - Rhythm created by words sequences of 12 feet
 - Archetypal sound to mobilise the memory (Vivaldi, Automn leaves, washing machine...)
- Reverse : From music to text : *Everyone everywhere* (Prix UK Drama 2021)
 - The electronic music composed with GD archive
 - Placing and inventing dialogue in slots
 - Creating breaks in music

Results

https://youtube.com/playlist?list=PL1VWjuNF0t4nigTQZDIcdH_jss8jGoAji&si=mspViuZtn5hUxj_hD

2. Bringing (transposing) audio drama tools and aesthetic on stage (*Radio-scenia*)

- *Beaux Jeunes Monstres EP.1 6'20"* (Prix Europa – Ondas - Nova 2016)
 - Pulsation as a rythm for editing
 - Soundcraft and fooley integrated to music
 - Choir and polyphony instead of dialogue
- *Piletta Remix*
 - Children audience
 - Music as character, helps to the narrative
 - invite children in the theater
 - Emphasize a theater of sound as a medium for imagination and thought.

With :

 - a story, a tale,
 - a discussion after the performance (reflection on the power of sound)



- Children :



Results

https://youtube.com/playlist?list=PL1VWjuNF0t4nigTQZDIcdH_jss8jGoAji&si=mspViuZtn5hUxjhD

3. Sharing in workshops and pedagogy

- Pedagogical podcast

An Introduction to the Senses of Sound through Philosophy

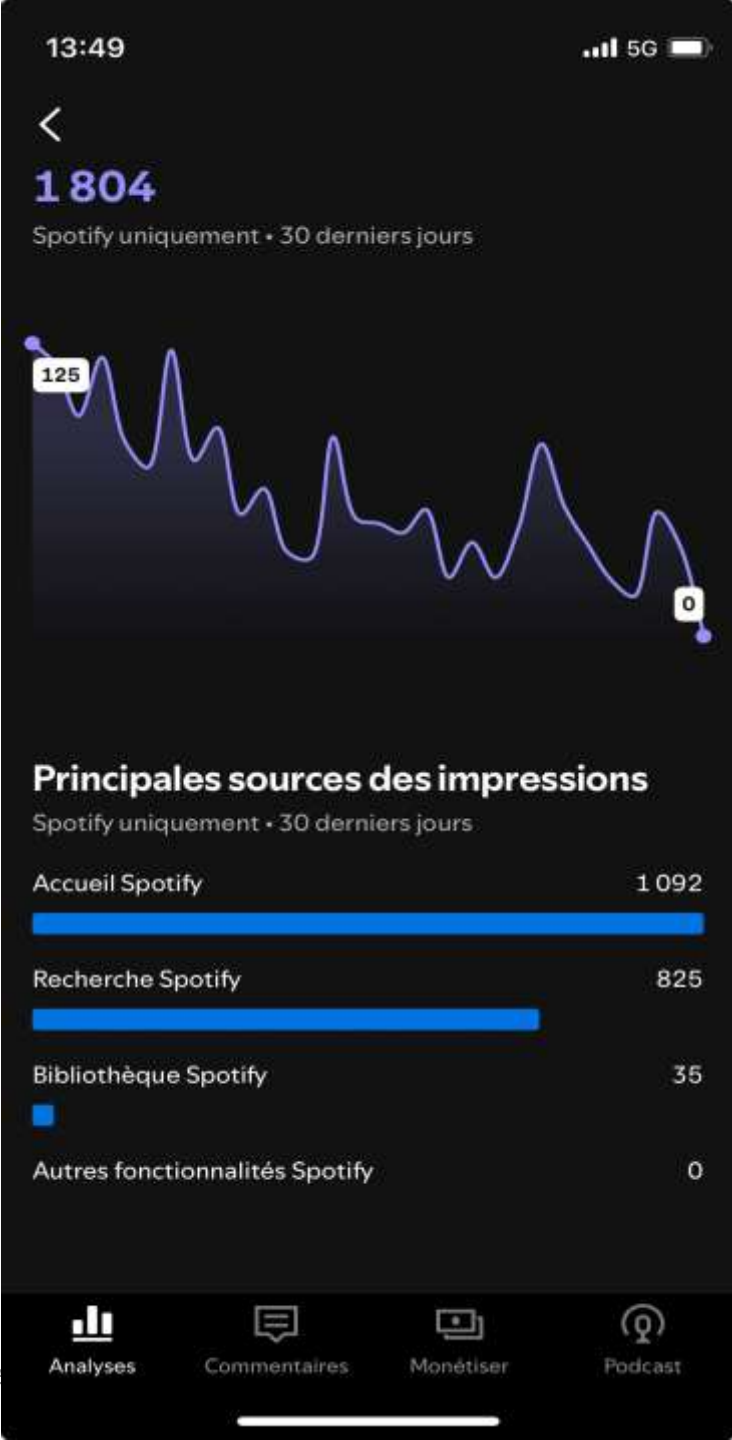
Amphitheater : 1000 students

(present / absent / streaming / unseen)

- Theater as a school alternative



Data



Conclusions

Sound and composition as a game
No more screen at all. Imagination through sound
No AI but human interacting technology
Media with IM-MEDIAT (Here and now)
Is the Radio (scenia) usefull for other topic ?





Children comments after the radio play

Limits, perspectives

• Peer and youth contribution, any course

• Peer and youth contribution to create programs





2. Intermediality : Radio-scenia

A stage to encourage young people to think, interact and communicate using sound tools and technology.



2. Intermediality : Radio-scenia

Other Raido-scenic contexts, explorations

- with students in arts and media
- with adults
- with artists

3. Back to amphitheater

Observation:

*Teachers who lecture in amphitheatres have noticed for several years the **difficulty in capturing students' attention**. Some mention a generational conflict, others the declining level of new high school graduates, and still others the impossible polychrony caused by the use of digital technology tools. These observations have led many higher education stakeholders to call for the **evolution of pedagogical scenarios at the university** (Langevin and Bruneau, 2000).*

