

ARI & NOAH

04 DIRECTOR AND AUDIO DRAMATURG GUIDE

Private table-read, audio experiment and evidence-led development method

OPEN PRIVATE DEVELOPMENT MATERIAL

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Core principle

Do not solve an audio problem by changing the dramatic text first. Test performance, sender identity, mix, cue timing, acoustic action and listener comprehension before proposing any textual change.

1. Choose the development mode

Mode	Definition	Valid evidence
Basic Table Read	Seven stable readers, a director/logger and spoken or timed cue placeholders.	Useful for rhythm, role separation and approximate scene timing.
Human Full-Cast Read	Seven human tracks recorded as complete scenes.	Strongest evidence for performance, timing and first-listen testing.
Synthetic / Hybrid Assembly	Seven stable synthetic or mixed human/synthetic tracks assembled into real-time scene files.	Valid for timing, sender/mode clarity and cue tests; less authoritative for human performance nuance.
Desk Simulation	Silent reading, model analysis or word-count estimation.	Risk identification only; not measured evidence.

2. Protected dramatic features

- No general narrator.
- No non-diegetic emotional score used to explain feeling or causality.
- Messages, live calls, playback and interior speech remain distinguishable.
- Ways In runs approximately 5:10 as a complete work, without ordinary dialogue.
- The final calendar change from 19:00 to 19:30 remains ordinary, exact, wordless and without score.
- Ari, Noah and Sam are not doubled in the standard seven-track reading.

3. Suggested session blocks

Block	Scenes	Internal estimate	Primary load
A	1-4	22:10	World, household rhythm, first route and location changes
B	5-8	23:35	Offers, illness and repeated late versions
C	9-12	24:45	Shared note, pickup and the words
D	13-14	16:30	Reduced asking and the apartment sequence
E	15-16	26:10	Noah's offer, Ways In and the final Thursday

4. Directing messages and mediated speech

- Identify a sender once at the beginning of a new exchange, then preserve a stable voice identity.
- A draft must sound different from a sent message; an arrival must sound different from a live call.
- Institutional voices may be dry and procedural, but should not collapse into one undifferentiated bureaucracy.
- Do not use excessive filters that reduce intelligibility.
- Allow message timing to affect the scene; do not treat messages as detachable narration.

5. First-listen decision hierarchy

Observed problem	First response	Escalation
Line unclear	Articulation, pace, emphasis, masking removal	Retake and re-test
Sender unclear	Stable voice identity and one sender introduction	Cue or mix revision
Location unclear	Acoustic transition or bounded room tone	Selective Foley or transition adjustment
Action unclear	Playable Foley or embodied response	Only then consider an authorised spoken solution
Scene overlong	Remove accidental tails and duplicated signals	Protect dramatic pauses and source-defined durations

6. Evidence standard

A single preference is not evidence. A correction candidate should be linked to an audio file, timecode, listener response and repeatable failure. The first remedy should not alter the source text.

7. Ethical and practical voice use

- Use real performers only with informed recording consent.
- Do not clone or imitate an identifiable real person's voice without permission.
- Keep synthetic voice provider terms and project privacy settings under review.
- Do not upload private performer recordings to a model-training service unless the performer has explicitly agreed.

- Label synthetic or hybrid tests accurately when reporting privately to Auteur Visuel.

8. Production enquiry threshold

Stop relying on the open private-development permission when a public audience, public link, programme listing, festival, broadcaster schedule, monetisation plan or completed release becomes part of the project. Contact Auteur Visuel.

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