

T&D 371 "Sound for Theatre"

Instructor: Casey Martin

Course Meetings: 12:05pm-12:55pm; Tuesday & Thursday-lecture
3:30pm-5pm; Friday-lab

Room: 4044 Vilas Hall for lectures

Hemsley Sound Booth for lab days

Office hours: Wed. 9:55am-11:05am in Rm. 1137 Vilas or by appointment

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Course Objective: This course's goal is to introduce you to Theatre Sound Design and Engineering; its conventions, methodologies and its recent role in theatre production through the text, course reader, lectures, hand-outs, on-line resources and hands-on lab work. The course requires listening skills, research, production paper work, and exposure to commonly used equipment in theatre. We will be returning to this question, "What is Sound Design and how does it help support the play?" The designers, composers, operators and engineers in the profession can offer a great deal to the play's overall concept with their individual contributions. Sound Design is an increasingly important collaborative part of theatre, and we will explore how and why.

Merriam-Webster's Online dictionary defines "design" as:

- 1) : to create, fashion, execute, or construct according to plan
- 2) **a** : to conceive and plan out in the mind <he *designed* the perfect crime> **b** : to have as a purpose : <she *designed* to excel in her studies> **c** : to devise for a specific function or end <a book *designed* primarily as a college textbook>
- 3) *archaic* : to indicate with a distinctive mark, sign, or name
- 4) **a** : to make a drawing, pattern, or sketch of **b** : to draw the plans for

Grading & Attendance: Grades will be assessed in the small projects (each worth 100 points), quizzes (each worth 100 points), a final project (worth 200 points) class participation and overall responsive nature to participate and learn. Attendance is purely punitive; unexcused absences or tardiness will result in a lowered final grade.

Lab Requirements: The lab portion will be held Fridays from 3:30-5pm. Lab meetings will involve equipment demonstrations, as well as hands-on time for you. "Crumbs from the Table of Joy" and "Tis Pit She's a Whore" are class projects/labs where the entire class will be involved in the setting-up of and striking the show. Duties will be assigned. **Please keep in mind that there is NO food or drink allowed in the control booths.**

4th Credit Students: The 4th credit option is a grade assessment for those who are sound designing a University (or other) Production this semester or next. You can also use the 4th credit if you are interested in doing a Research Paper.

Required Text: *Theatre Sound*, John Leonard

ISBN: 087830116X

* Available at University Bookstore and Underground Books

Course Reader

* Available at Bob's Copy Shop (University Square)

Recommended Text: *Sound Reinforcement Handbook*, by Gary Davis & Jones

Required Supplies: -(3) CD-R

-(1) Mini Disc

Suggested Reading & References:

Sound and Music for the Theatre 2nd Edition, Deena Kaye & James LeBrecht

Sound Design: The Expressive Power of Music, Voice

and Sound Effects in Cinema, David Sonnenschein

Sound Design in the Theatre, by John Bracewell

Midi Systems and Control, by Francis Rumsey

http://www.jblpro.com/pub/technote/ssdm_99.pdf

<http://www.rane.com/library.html>

www.masque-sound.com/

www.meyersound.com

www.fullcompass.com

<http://www.brooklyn.com/theatre-sound/index.html>

On . . .	we will discuss . . .	so, before class, please read . . .	and be prepared to discuss these questions . . .
Tues 9/6	introductions, syllabus, text & labs	my e-mail w/ attachment	hand in theatre safety agreement
Thurs 9/8	history of sound design; properties of sound	Leonard, ch 1&2 (pgs 1-16) Leonard, ch 3 (pgs 17-23) Ostwald, (pgs 24-30) Thomas, (pgs 1-15)	How do the different types of theatres affect sound/design? What is sound? What are the controllable properties of sound?
Fri 9/9	lab project #1-- listening		
Tues 9/13	concept & design lab project #1 due	Kaye/LeBrecht (pgs 37-64) Pool, Mini Manifesto (pgs 1-5)	
Thurs 9/15	basic electricity cables & connectors	Read "Basic Electricity" Rane notes "Sound System Interconnection" Leonard, ch 3 (pgs 23-38)	What are the primary units for measuring electricity in circuits and components?
Fri 9/16	lab project #2-- music selection		
Tues 9/20	human hearing lab project #2 due	Everest (pgs 41-81)	Which frequencies are human ears most sensitive to?
Thurs 9/22	sound levels & decibels	Everest, (pgs 23-40)	At what level does sound intensity become hazardous to our hearing?
Fri 9/23	mixing consoles	Leonard, ch 3 (pgs 66-82)	What advantage (if any) of using a Yamaha O1v digital console over any analog console? Any drawbacks?
Tues 9/27	microphones	Leonard, ch 3 (pgs 40-53)	Which mic is best to use for area mic'ing? What circumstances need to be considered when using area mics?
Thurs 9/29	recording & playback	Leonard, ch 3 (pgs 53-66)	Which recording media provides the most reliable results at the most affordable prices?
Fri 9/30	speakers, amplifiers & crossovers	Leonard, ch 3 (pgs 82-90) Brown, (pgs 1-3)	What are the choices available in loud speakers?

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Tues 10/4	signal processing & effects	Leonard, ch 3 (pgs 91-95)	When could effects be used to enhance a design?
Thurs 10/6	intercom	Leonard, ch 3 (pgs 96-98)	What's side-tone?
Fri 10/7	sound systems-analog	Davis/Jones, pgs 313-345	What are the basic components of a theatre sound system?
	sound systems-digital	Desktop Music Handbook-Digital Audio Section	What is the difference between digital and analog? What advantages are there to using . . . digital components? . . . analog components?
Tues 10/11	set up for <i>Crumbs</i> in Mitchell Theatre		
Thurs 10/13	the production process: design for <i>Crumbs</i>		
Fri 10/14	set levels for <i>Crumbs</i>		
Tues 10/18	review for quiz #1		
Thurs 10/20	quiz #1	lecture notes, text and course reader	
Fri 10/21	lab project #3-- putting it all together		How do the different components connect and work together?
Tues 10/25	the production process: research & resources	Kaye/LeBrecht, (pgs 49-64)	Where should one begin with the design?
Thurs 10/27	the production process: the sound plot	Kaye/LeBrecht, (pgs 65-74) Pool, (pgs 1-9)	What's important to have listed on a sound plot?
Fri 10/28	lab project #4-- concept paper for <i>Sorry, Wrong Number</i>	Fletcher, (pgs 117-132)	
Tues 11/1	computers in sound: overview project #4 due	Leonard, ch 6 (pgs 161-179)	What can computers do with regards to ADSR and pitch shifting?
Thurs 11/3	computers in sound: continued; MIDI	Desktop Music Handbook-MIDI	Pro Tools or Sound Forge?

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Fri 11/4	computers in sound: single and multi track editing software		What are the disadvantages of using computer editing for sound effects?
Tues 11/8	set up for <i>Tis Pity</i> in Hemsley Theatre		
Thurs 11/10	working with the theatre company	Kaye/LeBrecht (pgs 75-88)	What is the role of "designer" in a collaborative theatre environment?
Fri 11/11	set levels for <i>Crumbs</i>		
Tues 11/15	sound effects	Leonard, ch 6 (pgs 142-161)	Why use effects?
Thurs 11/17	advanced system design	Leonard, ch 5 (pgs 127-141)	
Fri 11/18	lab project #5-- Radio Theatre		
Tues 11/22	project #5 due- listen to in class		
Thurs 11/24	Thanksgiving Day		
Fri 11/25	Thanksgiving Day after		
Tues 11/29	playback software- SFX v5.5	SFX quick reference handout	
Thurs 12/1	SFX continued		
Fri 12/2	SFX lab		
Tues 12/6	final project roughs due		
Thurs 12/8	quiz #2		
Fri 12/9	work on final project		
Tues 12/13	work on final project		
Thurs 12/15	work on final project		
Fri 12/16	present final projects		



The instructor reserves the right to make minor changes in the
 Syllabus at any time during the semester for the benefit of the course objectives