

SOUND DESIGN

THEATRE 347 SECTION 01 & 02
M W 10:30 - 12:20 SPRING 2012
OFFICE HOURS: T TH F 10:30 -11:30
www.geneseo.edu/~ferrell

JOHNNIE FERRELL
OFFICE: BRODIE 173A
245-5844 226-8809
ferrell@geneseo.edu

INTENDED STUDENT LEARNING OUTCOMES:

Upon completion of this course the successful student will be able to...

1. Gain a working knowledge of the various forms of equipment, which are employed in sound production work in the theatre.
2. Gain a working knowledge of basic technical theory, which underlies the design and operation of sound equipment.
3. Experience first-hand the backstage operation of a performance in the area of sound within a design or operational standpoint.
4. Present a specific topic in new or continuing development areas of sound mechanics presented in the form of a clearly written and well-organized report, which is also orally shared with the class.
5. Analyze and create sound for a scene based on the properties and objectives of sound design.
6. Draft a basic sound plot with proper supporting documentation.
7. Appreciate the relationship of sound with other areas within the theatre process.

TEXT: "Sound & Music for the Theatre" - Deena Kaye & James LeBrecht

GRADE SCALE:

A	96 - 100	C+	76 - 79	ALL PROJECTS MUST BE COMPLETED FOR COURSE GRADE
A-	90 - 95	C	73 - 75	
B+	86 - 89	C-	70 - 72	
B	83 - 85	D	60 - 69	
B-	80 - 82	E	00 - 59	

Course Requirements and Evaluation Scheme:

- 15% Class Performance.** Participation in class discussions and responses to material being presented. Text comprehension as evidenced by discussion and response to oral questioning.
- 15% Lab Activity.** Completion of 4 lab exercises from Pro Tools, SFX/QLAB.
- 15% Three Design Projects.** Design, document, and presentation of three design projects.
- 15% Final Design Project.** Design, document, and presentation of a final design project.
- 15% Examination # 1 - Theory and Principles of Sound.**
- 15% Examination # 2 - Sound Equipment and Its Interconnection.**
- 10% Technology Reports.** Weekly reports every Monday dealing with a new or continuing development in the area of Sound Technology. These reports are intended to familiarize you with resource materials within the field such as Live Design, Front of House, Live Sound, and Theatre Design & Technology.

SOUND DESIGN – SPRING 2012 CLASS SCHEDULE :

- JAN. 18 W Introduction.
- 23 M Theatre Sound, pp. Viii – 30.
- 25 W Theatre Sound, pp. 40 – 50,
Research, Resources, and Selection. pp. 51-64.
- 30 M Theory and Principles of Sound, (pp. 33 – 66).
- FEB. 1 W Theory and Principles of Sound.
- 6 M **Sound Lab – Pro Tools Tutorial # 1.**
- 8 W Theory and Principles of Sound, (pp. 67/87 – 114).
- 13 M Electricity for Sound.
- 15 W Theory and Principles of Sound.
- 20 M **Examination # 1 - Theory and Principles of Sound.**
- 22 W **Sound Lab – Pro Tools Tutorial # 2.**
- 27 M Sound Equipment and Its Interconnection.
- 29 W Microphones, (pp. 115 – 185).
- MAR. 5 M Microphones, (pp. 115 – 185).
- 7 W **Design Microphone Project # 1.**
- MARCH 10 – 18 SPRING BREAK**
- MAR. 19 M Analog Sound Equipment and Its Interconnection, (pp. 187 – 213).
- 21 W **Sound Lab – SFX Tutorial # 1 & Q Lab.**
- 26 M Digital Sound Equipment and Its Interconnection, (pp. 215 – 298).
- 28 W **Sound Lab – Pro Tools Tutorial # 3.**
- APR. 2 M **Sound Lab – Pro Tools Tutorial # 3.**
- 4 W **Analog Design Project # 2.**
- 9 M Amplifier Sound Equipment and Its Interconnection, (pp. 391 – 399).
- 11 W Speaker Equipment and Its Interconnection, (pp. 497 – 520).

- APR. 16 M Mixer Sound Equipment and Its Interconnection, (pp. 401 – 438).
- 17 T GREAT DAY
- 18 W **Design Project # 3 & Technology Report Paper.**
- 23 M Signal Processing Sound Equipment and Its Interconnection,
(pp. 439–495).
- 25 W **Examination # 2 - Sound Equipment and Its Interconnection.**
- 30 M The Sound Plot. pp. 65 – 80.
Rehearsals & Running the Show, pp. 141-166.
Working with the Theatre Company, pp. 80-94
Preparing to Build Cues, pp 95-109.
Approaches and Techniques, pp. 167-185.

FINAL DESIGN PRESENTATIONS

MAY 8 TUESDAY 8 – 11 AM

OR

MAY 9 WEDNESDAY 12 – 3 PM

GOOD BOOKS TO BROWSE OR OWN:

- "The Designs of Abe Jacob" - Richard Thomas
- "The Audio Dictionary" - Glenn White
- "Live Sound Mixing" – Duncan R. Fry
- "Live Sound Reinforcement" – Scott Hunter Stark
- "The Microphone Book" – John Eargle
- "Modern Recording Techniques" - Huber & Runstein
- "The MIDI Manual" – David Huber
- "Stage Sound" - Collison
- "Sound And Recording" by Francis Rumsey & Tim McCormick
- "Sound Design in the Theatre" – John Bracewell
- "Sound for the Stage" - Patrick Finelli
- "Sound for the Theatre" - Grahm Walne
- "Sound Reinforcement Handbook" - Davis & Jones
- "Sound System Engineering" – Davis & Patronis
- "Theatre Sound" – John Leonard
- "Theatrical Design and Production" – Gillette
- "The Sound of Theatre" – David Collison
- Live Design, Front of House, Live Sound, and Theatre Design & Technology

CREW SYSTEM REQUIREMENTS AND PROCEDURES

THEATRE 347 SOUND DESIGN

1. Anyone enrolled in any of the following courses will be assigned to a crew in the semester in which he or she is registered for that course. Please see the "Crew Requirements" for each specific course available from the instructor.

THEA 130	Introduction to Technical Theatre
THEA 225	Production Stage Management
THEA 233	Stage Make-up I
THEA 235	Costume Construction
THEA 236	Scene Painting for the Theatre
THEA 241	Fundamentals of Design for the Theatre
THEA 333	Technical Direction
THEA 342	Scene Design I
THEA 343	Scene Design II
THEA 344	Stage Lighting Design I
THEA 345	Stage Lighting Design II
THEA 346	Costume Design
THEA 347	Sound Design

2. While a student may enroll in more than two such courses in any given semester, he will be assigned to no more than two crews.

3. Crews will consist of a minimum of **45 hours** of work.

4. The crew listings and calls will be posted on the production callboard. It is the responsibility of the student to check those listings the day they go up, as some crews may begin that day.

5. Illness, emergencies (death in the family, etc.), and scheduled classes are the only recognized excuses for absence from crew.

6. One unexcused absence may constitute a failure for the crew. Pre-approved absences must be made up before the termination of the crew.

7. A student's participation in extracurricular productions does not constitute a major conflict, and the student's crew will take priority. **Crew is a class meeting.**

8. The process for changing a crew will be handled only through the Technical Director and the faculty member of the course for which the crew was assigned. Crew assignments will only be changed when there is a major conflict involved and when there are two parties willing to make the switch. In all cases, major conflicts must be discussed, except in the case of emergencies, before the crew begins.

9. The student will be graded by the assistants and faculty member in charge of the particular area(s) where the student is assigned. At his or her discretion, the faculty member of the course for which the student is doing the crew, may average the crew grade into the final grade for the semester.
10. Written crew evaluations will be available from the class instructor at the end of the crew assignment.
11. The crew requirement for this class may be fulfilled in one of the following ways:
 - A. By working a minimum of 45 hours as a crewmember of a Sound Prep/Run crew for a Department production.
 - B. By serving as Assistant Sound Designer, or as Sound Designer for a Departmental production.
 - C. At the discretion of the instructor, serving as a Sound Designer for a non-departmental production and providing documentation of that experience.
12. The instructor will work closely with each student to enable them to have the necessary skills and tools to achieve a successful experience. It is understood that each student will possess a different level of expertise. Crew assignments will be assigned to fulfill both the student's interest and growth within the process.
13. Some crews may have to work more or less than the minimum 45 hours to accomplish the necessary tasks-at-hand. It should be noted that since a complete and consistent crew experience (i.e., one that has a beginning, a middle, and an end) is necessary, a student's commitment is to the completion of assigned tasks within a reasonable number of hours.
14. Grading of your crew experience will be based on the following criteria:
 1. Adequate number of hours worked;
 2. Effort;
 3. Skills and growth in skills and/or creativity;
 4. Initiative and curiosity;
 5. Reliability.