

Theatre Simpson Specific Area Leadership Expectations

SOUND DESIGNER

- Fulfill all requirements outlined in the document: Theatre Simpson General Production Leadership Expectations.
- Create a Sound “Action List” list through a process of textual examination and conversation with Director(s), other Designers, and Stage Managers. Update this document regularly as details change at production meetings, and through Rehearsal Reports.
- Collaborate with Director(s) and Stage managers concerning audio needs and challenges. Include Actors in process as necessary.
- Collaborate with Property Master on all sound-practical properties
 - including (but not limited to):
 - doorbells,
 - radios & stereos
 - telephones
 - Other special sound effects (door slams, thunder sheets, rumble carts, etc....)
- Collaborate with Director(s), Technical Director, Mentor/ Supervisor and UGA in planning the sound schedule
 - to include (but not limited to):
 - arrangement of speakers, microphones, mixers, other sound gear.
 - equipment needs inclusive of speakers, microphones, mixers, other sound gear
 - resources for pre-recorded sound, music, effects
 - arranging for the recording of any non-pre-recorded sound, music, effects
 - Make daily contact for the purposes of assessing progress and projecting what actions are required of you to keep the project on track.
 - Providing all drawings, schedules, information and materials on published or agreed-upon schedule
- Assist or lead the UGA, soundboard operator or related personnel to rig, place and provide power for equipment for the production.
- Collaborate with Sound UGA in learning and *achieving mastery of* all pertinent sound software.
 - Request of the Sound UGA any documentation or manuals relevant to this goal
- Schedule opportunities to view run-throughs of the entire play or segments of it before the technical rehearsal process begins (this may be in addition to any planned company run through which will probably be too late in the process to be of maximum value)
- Meet immediately following Tech & Dress rehearsals to coordinate "punch lists" of continuing, new and essential tasks and changes necessary for completion of the design.
- Expect to be involved with all artistic aspects of sound for the production. This may include but is not limited to:
 - Selecting, securing, editing and otherwise preparing sound effects for use in performance.
 - Coordinate and oversee the recording of any elements requiring the recording of live effects, music or voiceover.
 - Coordinate and assist in the selection, procurement, placement, and appropriate function of equipment necessary for vocal reinforcement or amplification of live sound elements.
 - Locate, place and prepare sound equipment (mixers, amps, wires, wireless gear, speakers, etc....)

STUDENT SOUND DESIGNER DOCUMENTATION EXPECTATIONS

The following materials are generated at various stages in the process, and should have some representation on the Company Presentation, the production “Design Board” display, and the Undergraduate Research display. Many elements also needed for portfolio.

I PRELIMINARY RESEARCH

- Effects, music, images, any other visual, aural or other research material.
- Visual research as deemed useful.

II STATEMENT OF INTENT

- Mounted separately.
- To include conceptual and theoretical goals as expressed in “Preliminary Statement.”
- To include a “late-“ or “post-process” assessment portion, which articulates how you fared in meeting, the goals stated in your “Preliminary Statement.”

III SUPPORT PAPERWORK (preliminary at design meeting/ final for lobby)

- Software List/Description.
- Calendar schedule of work done during process
- Bibliographic citation for all sound used
- Original music (if any)
- Marked-up script with notations and/or cue descriptions (in notebook)

IV TECHNICAL DRAWINGS (preliminary at design meeting/ final for lobby)

- Equipment Block Diagram
- Scale Plan showing speaker location.
- Wave diagrams of complicated cues as visualized in DAW workstation screen capture.

IV CUE SHEETS

- Pre-Tech Cue Sheet (due before dry tech or first cueing rehearsal.)
- Final Cue Sheet detailing (due before opening performance).
 - Actual cue numbers
 - Cue sequence.
 - Levels and times for each cue.

V AURAL PRODUCTION EVIDENCE (for screening only)

- CD or other audio documentation with example or all cues.
- Correlated scene/text copies that indicate how text and sound interact for the listener, including a table of contents or similar guide that clearly connects the sound, the moment in the text, and, if applicable, production photo of the moment.

- Note:**
- All Materials must be labeled with: Title of Production, Act and Scene, and Designer's name.
 - All Materials must be presented at final design meeting (except as noted).
 - Students will produce a display of this material in 2 "phases"
 - The first phase will be on display for the theatre-going public during the production.
 - The second phase will be a process leading toward display at the Theatre Simpson Undergraduate Research Symposium (usually held in December of each calendar year)
 - Displays should be securely but non-destructively mounted on panels and may be up to 48" x 48" in size plus a notebook and audio playback and listening equipment.