

**SYLLABUS for
Theatre 353
Winter 2011
Sound for the Theatre**

Instructor: Henry Reynolds
Office: 128 Michigan League
Phone: 936-5565
Office hours: 10 am - 6 pm Monday - Friday (meetings are encouraged but must be arranged)
Credit hours: 2
Texts/reading material: all supplied by instructor

- Theatrical Design & Production, J. Michael Gillette, 6th edition
- selected articles will be on reserve in the sound studio
- I may also add two or three small articles to this list at a later date.

Class times: 3-5 pm Fridays and 2 three hour meetings on Saturdays

Evaluation will be as follows:

5%	project I
5%	project II
10%	project III
10%	project IV
10%	project V
10%	script analysis TO KILL A MOCKINGBIRD for the final project
25%	final project
10%	class participation, studio etiquette, and discussion of mainstage shows
15%	2 quizzes

Sound 353 Grade Schedule

A+	100-98	B+	90-88	C+	80-78	D+	70-68	E	59-0
A	97-94	B	87-84	C	77-72	D	67-64		
A-	93-91	B-	83-81	C-	73-71	D-	63-60		

All assignments are due at the beginning of the class listed on the syllabus. Assignments turned in late are subject to a reduction of 1/3 letter grade per weekday. Readings are to be completed by the date listed so that a discussion may occur during the class meeting time.

The class will meet once per week. The student will be introduced to live and recorded sound effects and to music as a design element. This course will focus on the potential that "sound" can bring to a theatrical production. Through actual sound projects the student will gain understanding and proficiency in the techniques utilized in creating soundscapes and sound effects for the theatre.

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NOTE- BOLD TYPE = DUE ON THAT DAY

meeting date	objective/topic
1/14	introduction to class organization studio demo- computer accounts, power, HVAC, etc. playing music through the system - the mixer demystified
1/22	sound - properties and quirks begin system patching, signal flow demo reel to reel editing reading - <u>Lend Us Your Ears, Sound Off, Keeping it Clear, Tony Meola</u>
1/28	system patching, signal flow continued, balanced/unbalanced, line vs. mic level Project I due and played for all reading - <u>Signal Basics</u>
1/29 Sat.	the mixer part 2 watch Mixer Demo DVD reading - Gillette, pgs. 511-545
2/4	listening exercise ProTools intro block diagrams, flow charts, etc. EQ use Ear Training CD's
2/11	introduction to microphones loose topics reading - <u>The Composer & the Designer, Using Microphones, Choosing Microphones, Wireless Microphones, Unseen Actor in Red October</u> Project II due and played for all
week of 2/14	Quiz #1 (patching)- make an appointment with Henry
2/18	electronics & sound components- playback devices, processors, EQ listen to Magic Flute and vocal track reading - <u>Click Audio</u>
2/25	ProTools part 2 reading - <u>Tascam Reference Data, Appendix C</u>
3/4	no class - WINTER BREAK

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- 3/11 ProTools part 3
discussion of script analysis and discussion of final project
Project III due and played for all
- 3/12 Sat electronics & sound components- playback devices, processors, EQ
reading – Word Clock, Compressors
- 3/18 ProTools continued
reading - Buyer's Guide to Loudspeakers
Quiz #2 (vocabulary)
Project IV due and played for all
- 3/25 SFX
loudspeakers, the design and use
rig speakers in the theatre and play various sound tapes
explore the relationship between speaker placement, frequency response and speaker type
Script analysis of TO KILL A MOOCKINGBIRD due at the beginning of class.
- 4/1 SFX
converting files, file types
- 4/8 using SFX
preparing the show plot, shop order, running sheets
Project V due and played for all
- 4/15 live sound effects
open for final project discussion
reading - Stage Sound (book by Collision), pgs. 89-93
- 4/25-27 **Final project rehearsal**
- 4/28 **Final project presented to class**

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Project I *you must use 1/4" 2 track open-reel machine*

You will edit provided recording of words into four **complete and grammatically correct** sentences to be played as one continuous track with tip and tail leader and 5 seconds of leader between sentences.

Project II *you must use ProTools*

You will edit recorded words into four **complete and grammatically correct** sentences played as a continuous sound file but with each sentence on a separate track. Does not have to be the same sentences as Project 1.

Project III *you may pick the machines and media*

You will create an "environment" track from the "**natural**" world to underscore your edited word track from Project II. You will mix your environmental track and the word track live on the spot for the class. The "environment" must be composed of at least 3 elements. The environmental tracks needs to compliment or augment the subject of the word track. The total project run time must be a minimum of one minute in length.

Project IV *you may pick the machines and media*

You will create a min of 4-minutes realistic soundscape of a virtual trip that begins at the info desk in Pierpont Commons and ends near the Lurie Carillon. This "trip" is on a Wednesday afternoon, in the spring. The project may be on one machine/media and may run un-aided or may be "run" by you in a hands-on manner. The project must utilize at least stereo and quadraphonic output is a bonus. Also the soundscape must contain a minimum of 8 different elements and music.

Two of these 8 elements must be from the following "families"- a form of water and an animal (NOT HUMAN)

Project V *you must use the SFX system*

You will create a soundscape for the poem The Highwayman. You will use an existing recording of my wife reading the poem and set it in a soundscape with very specific sound Q's. However, this project will use the model of discrete Q's (like the live theatre) rather than on linked or continuous Q's. Therefore, as with Project III, you will mix your environmental concept live and on the spot over the word track. You must include some musical underscoring. As you may alter/insert/adjust her reading via the space between words but you may not alter the word order of the text

Script Analysis

This is a typed paper in the 5-8 page range. The idea is to explore what the playwright is attempting to express in the play. The scenes that will be used in the final project will receive a more detailed analysis.

Final Project this is an attempt to simulate a real-life theatre sound dry-tech

You will make the sound effects for the scenes we select which are consistent with your script analysis. This project will occur in the AMT as if you were presenting your design for the director before a tech rehearsal.

Additionally, you will be required to specify speaker locations and other variable equipment as if this project was a fully realized production. You will be allowed cueing and rehearsal time so that you may need to set levels, etc.

I'll bring the cookies. Then we strike our set-up.