## Design

The Visual & Technical Life of the Production:
Set, Costume, Props, Light, Sound, Multimedia.

## SOUND
## Live, recorded, computer generated

Live, recorded, sound effect, atmosphere, tension.
animated, still, integration into set, thematic.

**Live sound**
A live sound effect is made on stage as part of the action by the actor using their voice, body or props.

**Recorded sound**
Recorded sound is a sound that is played through the sound system by the technicians.

**Sound effect**
Sound effects can be to do with the environment (birds singing), an action on stage (door slamming) or necessary for the action (a train arriving). They are more usually recorded but can be created on stage (whistle).

**Atmosphere/Tension**
The impact of sound is to change the atmosphere or tension within a scene.

**Animated**
Sounds can be animated by linking them with light changes or multimedia (video) clips projected on to the stage.

**Integration into set/Thematic**
Sound effects back up the work of the set and support the theme of the production: rarely used in isolation.

**What decisions has the designer made?**
A sound designer's job is to make deliberate decisions about what the audience hear during the performance. Part of understanding a sound design is considering what decisions have been made and what effect they might have on an audience. Sound designers might make decisions related to:

**Sound levels:** how loudly or softly the sound effects or music are played. The choice of volume can create an atmosphere for an audience. For example, the sound of a library is very different to the sound of a nightclub!. Sound played at a very loud volume can have a physical effect on the audience: it is possible to feel very deep or very loud sounds vibrating through the theatre space. But remember, sound levels must always be set so that the actors can be heard.

**Reverb:** as an effect added to a sound using editing software or occurring naturally in a performance space. Reverb (or reverberation) occurs when sounds bounce off the surfaces in a space. Even after the original sound has stopped, the reverb can continue. Reverb can sound different in different spaces: imagine the difference between playing loud music in a cathedral and a classroom. Adding reverb to a sound can help the audience understand the location or atmosphere of a performance.

**Echo:** as an effect added to a sound using editing software. Like reverb, echo occurs when sounds bounce off surfaces. Unlike reverb, which is a blend of different sounds, echoes are specific sounds, for example if you shout your name in a tunnel and hear it repeated back to you. An echo can indicate a specific location, for example an empty cave, or can create a mood for an audience, like the isolation or loneliness of a character.

**Fades:** how the volume of a sound alters. Music, sound effects or soundscapes can be faded in (gradually made louder) or faded out (gradually made quieter) during a performance. This might be used as a way to start or stop an effect, or to alter the sound level in response to the action on stage. Sounds can also be established at a higher volume, faded to a lower level when the action begins, and brought back up at the end of a scene, giving the impression that the sound has been played at the same volume throughout.

*Telling the story through sound,*

*'As a sound designer, I make noise; I build the noises and the sounds so it's almost more musical.'*

**Alma Kelliher, Sound Designer, National Theatre**

**Stagecraft**: A production is deliberate, everything you experience is carefully chosen

## What style is the sound?

Theatre productions use a range of styles and the sound designer needs to respond to the overall style of the production. It is important to be able to identify the style of a production in order to understand how and why the sound design has been put together. Some examples of styles include:

### Realism
Realist productions incorporate elements that are meant to represent real life. Realism can be total or partial. Total realism means a production that seems as close to real life as possible, so sound designs for these productions need to mimic sound in real life. Partial realism incorporates realistic elements into a production that might not be realistic overall, for example, using a sound design that has some realistic and some non-realistic elements.

### Symbolism
Symbolist productions are more interested in communicating an idea to the audience than in representing real life. Symbolism allows the sound designer to create a design that communicates some of these ideas to an audience, perhaps through deliberately using certain sound effects or music for certain characters or using abstract sounds.

### Minimalism
Not all productions have to be large-scale. Minimalist productions use empty spaces and rely on the actors to create an experience for the audience. In minimalist theatre, sound can be used to create an entire setting, or a location can be changed simply by changing the soundscape.

### Fantasy
Fantasy productions allow the designer to create a new world. For sound designers, this might mean the use of a range of sound effects, music or soundscapes to create a magical atmosphere. However, it is worth remembering that a fantastical design still needs to maintain an internal logic so that the audience can understand and engage with the world of the production.

## Definition of SOUNDSCAPE:
*'The term "**soundscape**" can also refer to an audio recording or performance of sounds that create the sensation of experiencing a particular acoustic environment, or compositions created using the found sounds of an acoustic environment, either exclusively or in conjunction with **musical** performances.'*

## Video Revision:

https://www.youtube.com/watch?v=MGtX9P8gDI8

https://www.youtube.com/watch?v=y3L_3Khki1U

https://www.youtube.com/watch?v=jDy5j0c6TrU

https://www.youtube.com/watch?v=upbtfXdA9-Q

https://www.youtube.com/watch?v=h1MsuuGix5w

## Career:

http://www.associationofsounddesigners.com/whatis

https://beta.salford.ac.uk/courses/undergraduate/technical-theatre-production-and-design

https://digital.ucas.com/courses/details?coursePrimaryId=ae90ad97-1afe-42cd-85e9-ae39dae9e4c2

https://digital.ucas.com/courses/details?coursePrimaryId=bf5b380b-f8b8-b589-1095-ef6c8f76ae7c

## Links to Further Reading:

https://aact.org/sound-designer

https://www.bbc.co.uk/bitesize/guides/zyr7fg8/revision/5

https://filestore.aqa.org.uk/resources/drama/AQA-7261-SOUND-D-TG.PDF

http://www.theatrecrafts.com/pages/home/topics/sound/sound-effects-for-the-stage/

https://www.theguardian.com/stage/theatreblog/2008/oct/03/theatre.sound.design

https://tsdca.org/history/