FACTFILE:
GCSE
DRAMA
Components 1 and 2

Sound Design

"If music be the food of love, play on..."
(Twelfth Night).

Progression from KS3 to Key Stage 4

At KS3, students were expected to research and manage a range of information effectively in investigating issues. Students were expected to demonstrate creativity and initiative when developing ideas and following them through. It was expected that students would learn to work effectively with others and demonstrate self-management.

Students are expected to continue to develop their skill sets at KS4; working on their communication skills through working effectively within a group setting as well as interpreting, analysing and presenting information in a range of ways. Students should be able to display creativity and imagination when approaching text, stimulus and research; always taking audience into consideration in developing and realising their ideas. In addition, other cross-curricular skills in analysing data and in presenting information should be developed.

Students should be able to plan, set personal goals, collaborate within a group to achieve set targets and work on overcoming any problems that may arise.

Skills development and group work

Students will be working in a group of between two and six. The process of creating and developing is fundamental and applies as much to the design student as the performance student.

Students will be working on developing the actual sound and presentation independently. However, this is part of a bigger group process. This process will involve working within a group in establishing ideas, researching, discussing, presenting, debating, developing and realising through the medium of drama. Your design needs to compliment either the script or the devised piece and should be well informed, creative, and contextually accurate with your selections justified.

As students:
You will be developing your design vocabulary and be expected to discuss sound in a knowledgeable way; understanding the potential sound states and applying sound in a knowledgeable way.
A target audience will have been agreed with the group and you will plan your sound design accordingly.
If you are working on Scripted performance then you will have to research playscripts and in the case of designing for devised, research the stimulus.

Suggested Group work:

• Research theatre, style and genre;

• Research materials;

• Research context;

• Agree upon a target audience;

• Keep track of performance work;

• Discuss edits/scenes;

• Discuss sound design ideas.

Sound for the Devised Performance: Component 1

During the process of creating, developing and realising your **sound design** for the **devised performance** you should compile a file of evidence which you can use in your final presentation to help support your ideas on the sound design. This document indicates the type of evidence which you should include.

Learning Outcomes

Create ideas

Design students should be able to create ideas by researching the following:

• Pre-release materials;

• The professional practice of sound design;

• Resources and materials available in the development of their sound design;

• A range of genres, style and practitioners.

The Pre-Release Material

As a sound design student you will work with a group of between 2 and 6 to choose one stimulus from a choice of 3 for the development of your devised performance. After research of the stimulus you will begin to work on the development of sound ideas for one character in the devised performance. You will familiarise yourself with the technology and keep detailed notes throughout. You will be expected to contribute to group discussions and provide input to allow you to understand how to create a sound plot with cues for four sound states. During the preliminary devising period you should research the following ideas.

(i)   Sound Overview and Terms

Sound is used to create atmosphere and achieve a specific effect. It can help set the scene, indicate location, time and place as well as focusing attention on a character or emotion. There are three types of sound usually used in theatre: Recorded sound, Live sound effects created onstage and live sound created offstage.

Sound States

Sound designers create what the audience hears during a performance. This can be a sound that is demanded by the script or the creation of a soundscape, an atmospheric sound effect or music underscoring scene or moment. Sound is used to help create the world of the performance.

Possible sound states

Recorded diegetic sound effects. Diegetic means a sound that the character onstage can hear and respond to.

Example: A telephone sound effect.

Recorded Non-diegetic sounds. These are sounds that the character cannot hear, but they help to enhance the mood or atmosphere.
Example: A heart beat increasing and decreasing to show the rising and falling tension in a scene.

Underscoring music. This is when music is played in the background of a scene, a moment or a blackout to create atmosphere or tension.

A Soundscape is the use of sound effects, either live or recorded, to a moment or scene. The use of a soundscape can enhance the atmosphere, infer a mood, create symbolism or help to establish a realistic background. This may include recording and mixing sounds or playing sounds over one another.
Example of a live soundscape: Using voice and percussion to create the atmosphere at a football match.

Influences

You will need to think carefully about the **genre** and **style** of the play in considering your ideas for sound design. You will also need to think about how you want the **audience** to perceive a certain character or scene and how sound can be used to compliment this. Should the style of your piece be realistic, then you will need to consider how best to enhance this. This may mean thinking about the actual sound and the position from which the sound is coming.

Genre and style example:
A Commedia Del Arte style of performance will probably suit more exaggerated, symbolic or abstract sound effects.

For example: when the archetypal villain enters an ominous style of music or hissing may be played to accompany his every entrance. This is a sound motif that could then be recurrent throughout the devised performance.

Your sound design may also be influenced by the **context** and **time period**. Styles of sound i.e. a phone ring have changed dramatically over the last fifty years. You may also need to think about **cultural references** in sound i.e. Harpsichord music to represent rural Ireland.

The sound should be discussed with the **director** and should complement the **style of acting** and overall **design** of the piece. Sound design should not be seen in isolation, but as part of the bigger picture of production.

Performance History

The Greeks

The Greeks used sound to enhance their performances through the use of song, live music and choral odes. The design of the amphitheatre meant that acoustics were particularly good.

Shakespeare

In Shakespearean times, sound was used to create effect and to compliment the language in terms of a description of time, place and action.

All sounds were created live onstage. The noise of thunder was made by beating drums offstage or rolling a cannonball across the floor of the Heavens over the stage. Some companies used a thunder machine which was a wooden box which was balanced like a seesaw on which a cannon ball was rolled from one end to the other to make a thundering noise.

Music was played by 'the players' onstage and often featured instruments such as trumpets, flutes and harpsichords.

1900's onwards

Chekov, Ibsen and Shaw all wrote complicated sound effects into their work and up until the 1900's these were all created by mechanical means or voice and may have included wind machines, rain boxes and metal sheets to create thunder.

It is only into the second half of the twentieth century that we have been able to record and playback sound.

Learning Activity:

Carry out your own research into current sound design within theatre performance. Use the following questions as a guide.

1. What are the important features of sound design in theatre?
2. How does the sound designer begin the process of designing?
3. What creative ideas do you bring to the overall concept for the production?
4. How will your ideas be influenced by background, genre and style?

In preparation for your final presentation:
Present a summary of research on the pre-release stimulus, influences from design ideas and professional practice.

Types of sound

Music:

- Music is valuable in creating atmosphere and denoting mood. Very often music opens or closes the drama. The lyric, rhythm or tempo of the music can help to illustrate a theme or idea;
- Music can be used as background but should not detract from the action or be played too loudly over dialogue as it can be distracting;
- Permission for public performance rights should be sought from the appropriate body.

Sound Effects:

- Both recorded and live sound effects can be used to create atmosphere and help enhance the emotion onstage. The letters FX are used in place of the words sound effects when writing up a cue sheet.

Sound scape:

- The group acts as an orchestra creating a sound scape with their voices, objects or percussion. The sounds are layered on top of each other to create a soundscape. These can be mixed with music or recorded effects and the overall sound scape can either be performed live or recorded.

(v) CUES

Sound Cues:

- Every production should have a list of sound cues so that timings are accurate and hitting 'the moment' is well rehearsed.
- Cues should be listed in order on a cue sheet. Next to each cue number the line of dialogue or action should be listed.

Example:

Cue Number	Cue	Details	Duration
Cue 1	Maisie: This castle is terrifying.	Thunder sound FX, track 3, effects CD 7.	Fade out after 8 seconds.
Cue 2	Barny: Stop, what is that?	Live sound FX, muffled scream from DSL.	Three seconds.
Cue 3	Fade up spotlight on Dracula.	Prepared, edited snippet of violin music.	Twenty seconds.

(vi) Possible Equipment:

- **CD player** – plays CD's that have been created for the performance.
- **Mini-disk player** – Can be used to play or record sound/music.
- **Laptop/computer** – Can be linked up to the sound desk and used to play sound that has been stored and collated for the performance.
- **Mixing desk/sound control desk** – allows the designer to control all elements of sound onstage.
- **Amplifier** – most mixing desks will have an amplifier built in to them.
- **Speakers** – usually placed high at the sides of the stage. They can be plugged into the mixing desk to give precise control over fading in and out.
- **Hanging Microphones** – placed over the acting area to pick up actor's voices whilst onstage.
- **Hand held Microphones** – can be used by the actor, but need to be good quality, otherwise they will cause feedback.
- **Radio Microphones** – small microphones worn by individual actors which are about 3 cm in length. These can be clipped to the costume near the throat.
- **Prompt book** – an annotated script with your notes on sound.

Resources

http://www.associationofsounddesigners.com/whatis

The Sound Desk/Control Desk

Important Elements of the Desk

Individual Inputs	Gain	Sliding Volume control
Master volume control	Reverb	Treble
Mid	Bass	Pan

Learning Activity:

What equipment is available to you to create sound?

– List the equipment available to you.
– The types of sound that may be required.
– List the mood and emotional states in each scene/moment.
– Consider type, length, volume, acoustics, sound angles (front, sides, behind the audience.)
– Consider the use of music during blackouts etc.
– Purpose of the sound – Symbolism, practicality or mood
– How you are going to collate the sound?
– Use a prompt book/annotated script.

(vii) What style is the sound?

Theatre productions use a range of styles and the sound designer needs to understand and react to the overall style of the production. Understanding style will enable us to piece together suitable sound and soundscapes.

Realistic style

A realistic production is one that attempts to mirror life. Realism can be total or partial. Total realism involves creating a production that is as close to real life as possible. Therefore, sound designs for these productions need to imitate real life sounds. Partial realism incorporates realistic elements into a production that might not be completely realistic using sound elements that are a mixture of realistic and non-realistic.

Minimalistic style

This involves a free space with few properties or scenic devices. This style relies upon the actors to dictate the action and create dramatic effect. Sound can really help in this context to set the scene, location or setting.

Symbolism

Symbolist productions are focused upon communicating an idea to the audience rather than inferring or representing real life. Symbolism permits the sound designer to create a design which communicates ideas or concepts to the audience through selecting specific sound or creating an abstract soundscape which infers a particular idea.

Magic/Fantasy

Fantasy and magical productions allow the designer to design for a new world and create innovative and exciting soundscapes. Even though this may enable more creativity on the part of the sound designer, it still needs to make sense; allowing the audience to follow the piece and engage with the production.

What about the audience?

When designing sound, you must think about the audience and the impact as well as the effect it will have.
– Consider where the audience are seated;
– The relationship that you want to create between the audience and actor;
– The style of staging.

Design Ideas and practitioners

Modern soundscape design.

Sound design has become a type of theatre in its own right. Modern soundscapes are as much art as the acting onstage.

Ross Brown's research has been instrumental in shaping theatre sound into a specialist discipline. Sound has taken on a new role in theatre rather than just complimenting the action. Sound is not just a part of the 'mise en scene,' but is an important aspect of the production.

Resources:

http://www.garethfry.co.uk/qas-for-students/

http://www.hcs.harvard.edu/~htag/handbook/?q=wiki/sound_systems

http://www.bbc.co.uk/newtalent/drama/advice_diey.shtml

Professional practice

Sound designer Christopher Shutt designed the sound for 'War Horse', and received a Tony award for his work.

"Our aim was to make these amazing creatures [the horses] come alive vocally as well as visually. You are already introducing a strong vein of artifice by representing horses as puppets with actors operating them. Following this approach, I did not use 'real' sound but created naturalistic effects to convey an interpretation of something akin to the real thing."

Shutt used very little recorded sound, but instead concentrated on the actors and their live sound onstage. "There is only one existing recording of horses trapped on barbed wire in pain, which I chose not to use. Instead the actors developed a 'horse language' which they vocalised live and was so much better than using a sound track. All three puppeteers are making the noises of the horse – the breathing, snorting, whinnying and screaming – and are individually radio mic'ed. After that, I treat the three people as one individual." He discusses in interview how there were few recordings of WWI battles, and references the fact that it was a challenge to create a true depiction of trench warfare.
"With no source material, I had to be slightly anachronistic, using a combination of sounds which I then manipulated to make them sound less modern. World War One survivors are somewhat thin on the ground these days – so I am relying on the non-appearance of many WWI veterans to put me right!"
Shutt had to consider the collision between the tank and the horse and how to make it dramatic for the audience.

"The sound of the tank tracks comes from specially constructed speakers which the puppeteers wear on their bodies at the front and back of the tank itself. This gives maximum effect when close to the audience, in addition to sending the engine noise all around the auditorium."

Practitioners

Adolphe Appia was a Swiss theatre director/designer born in 1862. He advocated that all aspects of design and performance should work in harmony. He wanted the staging to be very simple and relied on the music in performance to suggest the setting to the audience.

He disliked painted two-dimensional sets, instead opting for three dimensional "living" sets. Focusing on light and shade in inferring space and location as well as music evoking mood. He also used music in performance to create setting instead of aesthetically pleasing sets. He believed in the 'Gesanst Kunst Werke' which roughly translates into the 'Total Art Work'.

Steps in Sound Design

- You will need to acquire ideas/script from your group;
- Understand the atmosphere/emotion at key moments;
- Research the time period and context;
- Consider what practical sound effects are required i.e. a phone ringing;
- Find music pertaining to the time period and mood;
- Think about live sound that may be required;
- Consider how the sound will be amplified onstage acting and effects;
- Consider the length and volume of sounds;
- Consider incidental music or specific music for scene changes;
- Collect sounds and sound effects;
- Order and collate sounds;
- Create a cue sheet;
- Use an adapted script and make notes throughout;
- Create CD/sound file on computer.

Learning Activity:

Carry out your own research into current sound design within theatre performance. Use the following information/questions as a guide.

1. What professionals/practitioners will you take inspiration from?
2. Are the sounds practical, symbolist etc.?
3. What four sound states will you create and how?
4. Create four sound states, Are they live/recorded?
5. Where will the sound come from and why?
6. Are you using microphones?
7. Create a cue sheet using your prompt book.

2.   Develop Ideas:

Develop a design concept for the devised performance.

Your starting point for the creation of the sound design concept should be a discussion with your group. The design concept should reflect the overall objective of the devised work and should take account of the chosen style, genre and consider the impact upon a chosen audience. An overview of what this might look like, based on the stimulus of 'Homelessness', is outlined below:

Chosen Genre/style/structure – <u>realism</u> and <u>psychological drama</u>. <u>Linear</u> and focused on <u>character development</u> rather than <u>plot</u>.

Our devised drama is based on the theme of homelessness. We initially examined various photographs from Lee Jeffries who has made them the focus of his photographic art.

He produced a haunting set of black-and-white portraits of people living on the streets of Europe and the U.S. Every picture tells a story and is full of emotion.

> Image removed due to copyright restrictions. To view this image click on the link:
> http://leejeffries.500px.com/homeless

Lee Jeffries

The piece examines the lack of opportunities and impossibility of getting off the streets. Our primary ideas also came from the story featured on the Northern Ireland news about two sets of homeless people who were partners and who died on the streets within a month of each other. We also found the story of a man burned to death in Belfast whilst living rough. Therefore, we have used newspaper articles, real interviews, poetry and song as inspiration in devising and scripting.

Style

The piece is about the psychological trauma of people who find themselves homeless and is mostly presented in a realistic way, apart from one physicalized movement sequence, during which we talked about the symbol of a clock ticking, leading into a piece of evocative music.

The development of the first sound ideas

The movement sequence featured a slow movement balletic style movement sequence about a couple being ejected from their home and fighting with authorities. The group used the idea of a silent scream and there was no dialogue within the piece, therefore, it was decided that the music should evoke the emotion of pain, panic and fear. The group wanted to use the same piece of music at the end to frame the action and show the cyclical nature of being homeless. Therefore, I had to find a piece that allowed a similar emotion at both parts, both the eviction and the death scene at the end of the play.

My research into contemporary music and suitability for the audience.

I knew that I wanted this piece to be modern to suit a contemporary adult audience. I decided to use 'Say something (I'm giving up on you)' to show the depths of the characters' pain at being forced to give up their home. The words "Anywhere I would have followed you." And "I am feeling so small...it was over my head" as these lyrics could be applied to the act of being made homeless and the desperation associated emotionally with this. They could also be used for the death scene at the end of the play when one partner loses their battle with life and the other feels aggrieved at them having "Left them behind."

Sound choices/equipment

I knew that I wanted the volume of the piece to be loud and almost intrusive. As the movement sequence developed, I experimented with changing the volume range at key moments. I decided to use the mixing desk to play the music through so that the sound would come out directly in front of the audience. As there was no dialogue in the piece, I did not need to worry about the sound overshadowing dialogue.
I also suggested using a ticking sound at the start of the scene when the couple are asleep to show the symbolic element of time passing quickly before they are to be ejected and to represent the fact that we are in a house in an ordinary room. A room that is about to be taken from them.

I thought that this sound effect would add to the intensity of the situation and add to the feelings of stress; effectively communicating the panic to the audience and show the fact that time is not on the couples side. I wanted the sound to come from the area in which the clock has been placed onstage and therefore I used a portable speaker attached to a laptop and controlled from behind the side curtain. This was challenging as I had to ensure that there were good sight lines for the person operating the sound equipment from the sides of the stage. I recorded 15 seconds of the clock ticking, although, it could be faded down after ten seconds, which is when Gerry, the main protagonist, awakens and speaks. It is hard for the actor to count ten seconds on stage, therefore I had to have a little extra recorded so as to ensure that he could interrupt the sound of the ticking clock.

The last sound state created was a sound scape, which was a melee of recorded and live sound. I started with the actors creating the sound of chatter as well as other noises such as rustling and wind sounds. I recorded these sounds using a Dictaphone recorder and was able to download this on to my laptop. I was then able to use this soundscape as part of the show and as well as playing the soundscape for the street scene near the end of the piece. I played the sound effect of a dog barking using an effects CD. I was able to fade down the soundscape from my laptop at the same time as the CD using the mixing desk.

Impact upon audience

We wanted the audience to feel emotionally affected by what they witness. Although it is not educational theatre, we hoped that they could take away some understanding of the plight of the 15,000 homeless families in Northern Ireland. The story itself was complimented by the evocative music, with symbolist elements being used in the clock ticking, representing the passing of time and associated fear that comes with this. The soundscape was used to add realism and a sense of time and location. However, the element of the wind gave the piece an element of 'pathetic fallacy' and the dog barking an extra sense of distress.

Resources used:

https://www.theguardian.com/artanddesign/gallery/2012/jan/20/big-picture-homeless-lee-jefferies
http://www.bbc.co.uk/news/uk-northern-ireland-35860690
https://spinditty.com/playlists/10-Songs-for-the-Melancholy-Mood
http://www.bbc.co.uk/education/topics/zm72pv4

The final product

At this point you will have gathered your sounds, organised these and rehearsed these using a sound cue sheet. The final sound plot will be completed with cues identified including the four different sound states. The duration, volume and lines will have been identified and marked.

Sample recordings will be available for the examiner. You will need to present 5–7 minutes on sound choices and your samples. It is good practice to film the presentation, although this is not compulsory.

Sound for the Scripted Performance Component 2

Apply theatrical skills to realise artistic intentions in performance

During the process of creating, developing and realising your **sound design** for the **scripted performance** you should compile a file of evidence which you can use in your final presentation to help support your ideas on the sound design. This document indicates the type of evidence which you should include.

Check-list of requirements in the 5–7 minute presentation

- Section 1 – design concept for the performance that considers background, style and genre of the script.
- Section 2 – rationale of four sound states, commenting upon: mood, context and concept.
- Section 3 – outline of the process of applying the design concept to communicate meaning and realise artistic intentions (to include sample recordings)
- Section 4 – final sound plot with all cues identified, including the four different sound states.

Learning Outcomes

Create ideas

Design students should be able to create ideas by researching the following:
- A range of published play scripts;
- The professional practice of creating sound;
- Resources and materials available in the development of their sound design;
- A range of genres, style and practitioners.

Sound students should be part of the collaborative group process. They should be able to investigate play scripts and select accordingly. They should take account of numbers, styles and skills within the group. The first part of the research will involve researching the plays style and genre.

Researching

Context, style, and Genre.

The context for a script relates to the facts or circumstances that surround the play. It is important that the context is researched and understood by the director, performers, and designers. The context is generally defined in terms of the social, cultural and historical, background of the play.

Social Context

The social context is linked to the time period of the play and generally defines the characters as being working, middle or upper class. External influences which impact upon the world of the play are also part of the social context and can include factors like war, famine, social unrest and the influence of modern technologies or the living conditions of the time.

Cultural Context

Cultural context is about how the values and attitudes of the period can affect the behaviour of the characters in the play. The ethnic origins of the characters can also have an impact upon how they speak and behave and the development of the plot. Cultural context can range from a play having royal patronage to the influences of comprehensive education.

Historical Context

The historical context is the background to the period of time in which the play is set and refers to what is happening, generally in terms of the political climate and the general mood and attitudes as well as actual historical events.

Style

Style can be defined as how the play is performed and communicated to the audience and can include ideas like over exaggeration, use of stillness, high energy and physicalisation. Practitioners can also be referred to in terms of defining style. The style of theatre companies can also be referenced.

Genre

Genre refers to the category or type of theatre with the two oldest being comedy and tragedy. Other genre include, Naturalism which is drawn from the work of playwrights of the late 19th century; these plays were written as a reaction to the unrealistic genre of Melodrama. There is a tendency in current theatre writing towards a Non-Naturalistic approach and this can be seen in productions such as The Thirty Nine Steps and The Curious Incident of the Dog in the Night.

Learning Activity:

Once your group have chosen the script for performance consider the following:

- The social, cultural and social context of the script;
- The style and genre of the script;
- How the context, style and genre will influence your designs.

Research a range of materials and equipment

Read notes on sound equipment, types of equipment and types of sound found at the start of this document for information.

Starting point
- Look up sound effects and music, thinking about how you can download and store this information legally and securely;
- Research any editing software that may be required;
- Make a list of equipment available to you within the department;
- Research and use sound effects CD's in developing your sound concept;
- Research sounds applicable to the location, style, period, context, genre and mood.

Research professional practice in design for performance (and apply ideas)
Read the information on professional practice and practitioners at the start of this sound fact-file. You should also research any information on past productions of your play and gather ideas from previous productions. Make notes on what sounds were used and how these sounds were created. Think about length and volume and whether they were live or recorded sounds.

You must now collate and use four sound states for your production.

Example: 'A Streetcar Named Desire.'

Every time Blanche thinks about her deceased husband a polka plays in the background. This signifies her distress at having lost him (as this was their music). The music is symbolic of the disintegration of Blanche's world. The speed at which the polka plays helps enhance the feelings of panic and loss. The polka music will become distorted in the final sound cue to show how her mind has become warped, confused and to indicate the rising danger within the play.

The Varsouviana polka represents the past. It was the music playing when Blanche's first husband killed himself. It plays on an almost endless loop in Blanche's head and is always accompanied by a gunshot. The sound effects in 'A Streetcar Named Desire,' are not just there to create ambiance and enhance the atmosphere. They create a tangible tension throughout the piece and prevent Blanche from resting or relaxing. The sound effects listed in 'A Streetcar Named Desire,' could be described as uncomfortable sounds, helping to add to the sense of distress that Tennessee Williams hopes to create. Possible and actual effects (as listed in the text) are as follows:

• A cat screeching when Stanley and Blanche first meet, causing Blanche to jump;
• The sound effect of a train passing close by;
• The sound of crashing;
• Furniture overturned during a fight;
• The sound of street cries at the top of scene four;
• The sound of a faraway gunshot;
• The sound of inhuman voices that surround and affect Blanche as she disintegrates.

Cue Number	Title/Trk	Details	Duration	Line/Cue
Cue 1	Trk 1 playlist (laptop).	Cat screaming – Immediate fade up.	2 seconds	Stanley – Well take it easy.

Learning Activity:

• Write about the mood and context of your chosen script.
• Make notes on your artistic intentions
• Make notes on how you recorded/downloaded/created/stored sounds.
• Write up your sound cues.
• Prepare your four sample recordings as part of your presentation.
• Now complete the second part of your design presentation taken from page 47 of the specification.

The final product – 5–7 minute presentation

At this point you will have gathered your sounds, organised these and rehearsed these using a sound cue sheet. The final sound plot will be completed with cues identified including the four different sound states. The duration, volume and lines will have been identified and marked.

Your presentation will feature notes on style, genre, structure, mood as well as references to the context of the play. You will have researched past productions and will have used these notes to have designed, planned and developed your own sound concept. Your presentation should include all aspects in section 1–4 of the requirements for sound on page 47 of the specification.

Sample recordings will be available for the examiner. You will need to present 5–7 minutes on sound choices and your samples. This will be performed before your group perform their devised piece.
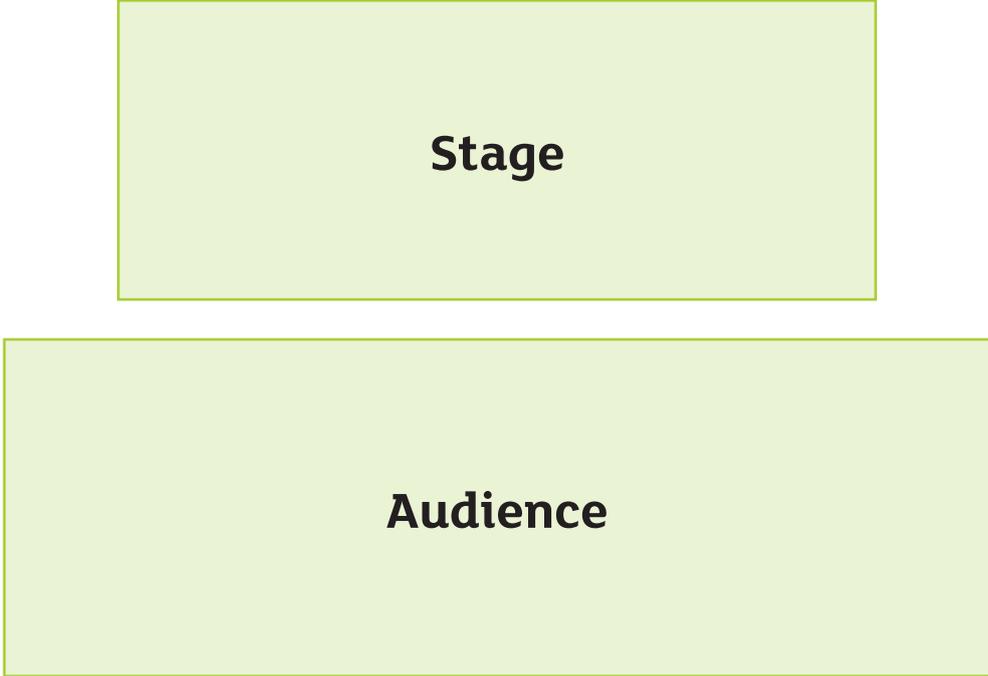
• Candidates are advised that they can record their presentation on camera. However, this is not compulsory.

Appendix 1.

Stage Plan

Use the blank template below to plan where you will position your speakers for the performance you are working on. These may be fixed and operated from the mixing desk, or you may be using portable speakers operated from the side of the stage.

– Mark the exits/entrances.
– Mark stage properties.

Stage

Audience

Explanation of choices

Appendix 2.

Sound Cue Sheet:

Group Number: _____

Name of piece: _____

Use this sheet to plan your sound cues.

Cue SFX #	Title/Track	Time	Cue line/action when the cue will be called	Description/Additional notes
Example SFX 1	*Example* CD, Trk 1: Wild Rover	*Example* Fast fade up 2 secs	*Example* Line: 'This was a mistake. Coming to Belfast was a mistake.'	*Example* – Edit track to cut first 30 secs off – Fade down.

Appendix 3.

Bibliography

McGuire, B (2001) Technical Companion to Drama, Chapter 2, Sound, pps 30–40.

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