

Project Description  
12/6/16

### Sound Design & Composition Studio Collaboration

This project is a collaboration between theatrical sound design and music composition departments. Our goals for this are professional grade recordings of experimental compositional pieces for the underscoring of this spring's main stage production: Shakespeare's *Macbeth*. This is a piece that demands tremendous respect. Shakespeare heightened all of the western world's storytelling, poetry, and language. The work is simultaneously a look into the past and a timeless inspection of what it means to be human. This inspires a strong desire in all of us to do *Macbeth* justice. The theatrical philosopher Stanislavski said "in general is the enemy of art." This rings true for art in general. We want to be as specific as possible within the notation, arrangement, and mastering of the music. This will allow us to create a true auditory experience for the public. Working together we can experiment with different ways of crafting and experimenting with sounds. Through this we hope to expand the way all parts of the team think about creating feeling within an audience. The composer has training constructing harmonies, rhythms, and melodies. Understanding music is a skill that takes years of theory and training. Similarly, the sound designer creates ambient aural worlds through the use of naturalistic sounds and frequency manipulation. Working together will be a way of creating something that neither team member could create individually. Hopefully, this partnership will foster a relationship between the composition and sound design departments. We can raise the level of sound design for productions at Kent State University, and increase both the exposure of the composer's work as well as their levels of experimentation.

For this undertaking we are using the various spaces available to the sound design team. These include: Wright-Curtis Theatre, the recording studio, rehearsal spaces, and the recording suites. The first step is creating the original notations for musicians to perform. The sound designer and composer will work together to come up with the desired notation and arrangement for various pieces. We hope to have this accomplished by March 30<sup>th</sup>. After this we contact the performers of the assorted instruments in the arrangement and record them. We're going to use the budget in this area. The art of recording sound is an ever evolving field, and Kent State's Sound Design department has fallen behind the forefront of it. We are going to use the money to create a system to accurately record quality sounding material for use in productions into the future. We hope to be done with this by February 20<sup>th</sup>. The next steps are mastering the tracks and adding any synthetic tones to the mix. We want to be as specific as possible with each track. This will be done by February 30<sup>th</sup>. The first read through of the play is March 6<sup>th</sup>, and the production opens April 20<sup>th</sup>. We will use this remaining time to do any final touches and work together with the director.