Designing theatrical productions requires a great amount of time. If you are asked to design a departmental production you must be prepared to devote a great amount of time toward research, collaboration, designing, as well as fabrication and installation. While it is impossible to gauge in advance how much time any particular production will take, you should expect that the production, after class attendance and homework, will take a lead priority in your schedule.

NYU-TSOA-UG DRAMA – Production & Design Studio

REQUIREMENTS OF THE SOUND DESIGNER

The Sound Designer is expected to attend design/production meetings as required throughout the design/installation period of the production. Equally important, the Sound Designer is expected to regularly attend rehearsals and continue the design communication throughout the process. As a designer you will be called upon to help guide the educational experience of associate and assistant designers assigned to this project.

When designs are due, the following is expected:
- All designs for pre-recorded music and or sound effects andenhancement of "live" voices, musical instruments and sound elements,
- Full sound equipment lists and a sound plot drawn to 1/2" = 1'-0" scale from Scenic Design and theatre drawings provided by NYU-TSOA Drama. (If necessary 3/8" = 1'-0" scale is acceptable.) Sound plot is to be coordinated with lighting and projection plots.
- Design a sound delivery system that will properly execute the needs of the production. Provide a Signal Flow" that illustrates the connectivity of this system.
- Participate in the installation of the sound delivery system.
- A design presentation to acting company as well as to the production department and area staff.

During the Installation and Tech/Dress period:
- Throughout the hang period the designer MUST be available for consultation.
- The Sound Designer is expected to be there for quiet time.
- The Sound Designer is expected to coordinate and engineer any recording sessions or voice over work
- The Sound Designer is responsible for the setting of sound cues.
- The Sound Designer is expected to attend all of the Technical and Dress Rehearsals.

Projects may have a stated "preview" period where audience members will be in attendence – typically the first two or three performances. Designers will be responsible to resolve ideas that surface or need to be implemented during this period.

Post-Show:
- After closing you can expect to help with the following:
- Assist with strike – sort speciality items obtained for the production
- Assist with returns to rental house(s)

NOTE: Sometimes it becomes apparent that designed items defy these requirements and/or information follows the "trickle down theory", in these cases communication between the designer and the shops is even more critical. Please make every effort to discuss your design with the shop before and during the process for the best results.