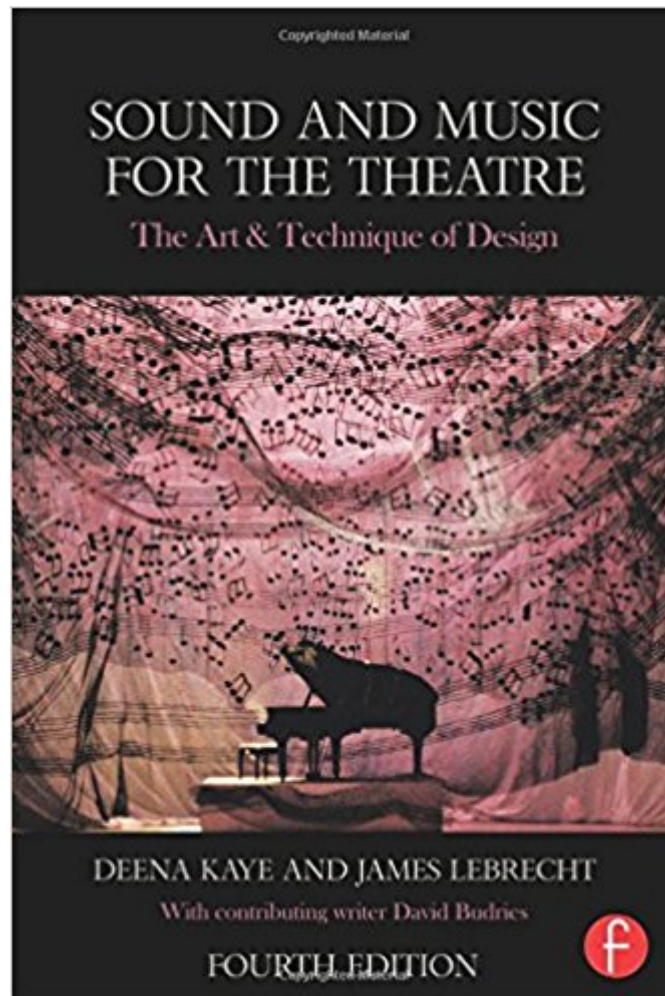


The book was found

Sound And Music For The Theatre: The Art & Technique Of Design



Synopsis

Covering every phase of a theatrical production, this fourth edition of *Sound and Music for the Theatre* traces the process of sound design from initial concept through implementation in actual performances. The book discusses the early evolution of sound design and how it supports the play, from researching sources for music and effects, to negotiating a contract. It shows you how to organize the construction of the sound design elements, how the designer functions in a rehearsal, and how to set up and train an operator to run sound equipment. This instructive information is interspersed with anecdotes describing real-life problems with solutions that you can apply in your own work, whether you are a sound designer, composer, or sound operator.

Book Information

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Customer Reviews

"James LeBrecht and Deena Kaye have written the most practical, broad-minded, useful book on sound in the theatre that has, to my knowledge, ever been published in English. It is a book that every sound designer needs to have; it is a book that every theatre person would enjoy and profit from." -Oskar Eustis, Artistic Director at The Public Theater

Deena Kaye has composed, designed sound and directed music for more than 200 productions at theatres nationally and internationally, including The Public Theater and the Berkeley Repertory Theatre. She has lectured and been a guest artist at numerous universities around the country and is an audition, vocal and dialect coach in New York City. James LeBrecht is the president of

Berkeley Sound Artists and has served as the resident sound designer at the Berkeley Repertory Theatre. His more than 100 sound designs have been heard at dozens of theatres throughout the world.

It is an informative book, but the last TWO-THIRDS of the book is nothing but interviews!! All the valuable, insightful material takes place in the first 164 pages which is also sprinkled with real-world experiences by the authors. These real-world anecdotes are interesting to read, but most do not further the process along - they exist more like breaks in the action. After the first 150 pages it is a verbatim transcription of interviews with industry people. The last 212 pages could have been condensed into maybe 50 pages by extracting only the pertinent information. FYI: this is not 400 pages about the Art and Technique of Design; it is nearly 150 pages of info with a final 200 pages of rhetoric. I would not have paid this kind of money for what is a glorified primer.

A terrific book for Stage Managers to round out their awareness and insight into the sound designer and composers process as part of a theatrical collaborative team.

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