

## **The Other Half of the Picture: Theatrical Sound Design**

- I. Introduction
  - A. Sam White
  - B. One of the directors in Paradise
    - 1. Most days it is
  - C. Tech Director for Theatre Off The Square in Weatherford
- II. Why Sound Design is important
  - A. Can be the element that makes your show more immersive
  - B. Audiences are dumb and need cues for what is happening
  - C. UIL Rules and Sound Check

### **1. Use of Music Under Copyright**

- a) Your school is responsible for acquiring any and all clearances for any copyrighted music you use. This is not the League's responsibility. The UIL cannot give opinions on copyright issues.

### **2. Use of Original Music or Music In the Public Domain**

- a) Your school will be responsible for acquiring any and all clearances for any original music produced "for hire." Your school will be responsible for researching and determining whether or not a piece of music is in the Public Domain.
- b) Original compositions are permissible and encouraged.
- c) Your administrator will be required to sign a statement stating that your show is in compliance with copyright law. The statement is included in the Standards and Copyright Compliance Form. The link to the form can be found on the main theatre page of the UIL website and under "Resources and Forms."

### **3. Use of Live Musicians Onstage and Offstage**

- a) The use of live musicians or singers onstage is permissible only if their presence on stage is dialogue driven or prescribed by the playwright. They shall count towards the allotment of cast members and shall play roles in the play.
- b) Live musicians or singers used off-stage do not require approval. This shall be accomplished using the allotted cast and crew members.
- c) All music selections used live on or offstage must comply with copyright law.
- d) Live music shall not exceed nineteen (19) minutes of the total performance time.

#### 4. Music Log

- a) Directors shall indicate all live music cues in the integrity script.
- b) This changed a couple years ago

#### 5. Sound Effects

- a) Recorded or live sound effects (ie. rain, crickets, wind, explosions) are permissible without time restriction.

#### 6. Electronic Amplification of Voices

- a) Electronic amplification of voices is limited to offstage voices. They may be recorded by anyone.

### III. Copyright issues

- A. Theatre is not fair use
- B. Small vs. Grand Rights
  - 1. Small rights are covered by BMI, ASCAP, and GMR
  - 2. TV, radio stations, networks, Internet streaming, cover bands, cabarets, and any other public performance that is not theatrical
  - 3. Not in costume, not choreographed
  - 4. Grand Rights
    - a) Theatrical
    - b) Per performance cost
    - c) Can be hundreds or thousands of dollars for one performance
- C. Creative Commons
  - 1. <https://teaching.resources.osu.edu/teaching-topics/simple-guide-creative-commons>
- D. Public Domain w/ Dates
  - 1. <https://library.osu.edu/site/publicdomain/2020/07/27/when-does-music-enter-the-public-domain-in-the-united-states/#:~:text=For%20publicly%20distributed%20copies%20of,to%20maintain%20federal%20copyright%20protection.>

### IV. Where to find sound effects and music

- A. Freesound.org**
- B. Tabletopaudio.com**
- C. Incomptech**
- D. Wikimedia Commons**
- E. ZapSplat.com
- F. Bensound.com
- G. <http://derekaudette.ottawaarts.com/music.php>
- H. <https://www.loc.gov/collections/national-jukebox/about-this-collection/>
- I. <https://sound-effects.bbcrewind.co.uk/>\*
- J. archive.org\*

### V. Go Button