AN APPRAISAL OF SOUND DESIGN AND APPLICATION IN SELECT A.B.U STUDIO THEATRE PERFORMANCES

BY

GIDEON DANJA
M.A/ARTS/23130/2012-2013

DEPARTMENT OF THEATRE AND PERFORMING ARTS,
FACULTY OF ARTS,
AHMADU BELLO UNIVERSITY,
ZARIA – NIGERIA

MARCH, 2017

AN APPRAISAL OF SOUND DESIGN AND APPLICATION IN SELECT A.B.U STUDIO THEATRE PERFORMANCES

BY

GIDEON DANJA
B.A (Hons) Creative Arts, Unimaid, 2007
M.A/ARTS/23130/2012-2013

A DISSERTATION SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES, AHMADU BELLO UNIVERSITY, ZARIA – NIGERIA

IN PARTIAL FULFILLMENT FOR THE AWARD OF MASTER OF ARTS IN THEATRE AND PERFORMING ARTS,

DEPARTMENT OF THEATRE AND PERFORMING ARTS,
FACULTY OF ARTS,
AHMADU BELLO UNIVERSITY,
ZARIA – NIGERIA

APRIL, 2017

DECLARATION

I declare that this dissertation has been carried out by me in the Department of Theatre and Performing Arts.All information derived from the literature has been duly acknowledged in the text and a list of references is provided. This dissertation has not been previously presented for another degree or diploma at this or any other Institution.

…… ……..…..…….…..

GideonDanja **Date**

MA/ARTS/233130/2012-2013

CERTIFICATION

This dissertation entitled ‘AnAppraisal of Sound Design and Application in Select A.B.U Studio Theatre Performances,’ by Gideon DANJA, meets the regulations governing the award of an M.A Degree in Theatre and Performing Arts,of the Ahmadu Bello University, and is approved for its contribution to knowledge and literary presentation.

…… ……

Prof. M. I. Umar-Buratai **Date**
Chairman, Supervisory Committee

…… ……

Dr. (Mrs) Rasheedah A. Liman **Date**
Member, Supervisory Committee

…… ……

Prof. M. I. Umar-Buratai **Date**
Head of Department

…… ……

Prof.Sadiq Z. Abubakar **Date**
Dean, School of Post Graduate Studies

DEDICATION

This study is dedicated to my dear parents, Dr. Adamu & Mrs. Azumi Danja Kulung, for their guidance especially towards realizing my passion and strong desire for music and arts. Thank you for energizing the potentials in me by your constant support and encouragements; and also providing the environment where my natural talent can bud. You have nurtured me into what I am today. I love you both, more than you will ever know.

ACKNOWLEDGEMENTS

I would like to thank the Almighty for giving me this great strength, patience, courage and ability to complete this dissertation. Although learning activity is a personal endeavour, it requires the help, support and encouragement from others to be successful. I am also grateful to my supervisor Prof. M. I. Umar-Buratai, for his encouragement, inspiration and insight throughout the entire process. His rich contributions are rather immeasurable and I consider myself favoured to be under his supervision. I also appreciate Dr. Rasheedah Liman, a Member of the Supervisory Committee, who took time to enrich this study with her generous contributions. I like to remember Prof. A. D. Menegbe who was part of the Supervisory Committee, thank you for your valued input. I also appreciate Dr. Emmanuel Jegede for doing an amazing job as the P.G Coordinator and his eloquence in imparting knowledge; you are truly a gifted teacher. I thank Dr. Keston Odiwo the Chairman for my proposal seminar, whose esteemed academic inputs have embellished this work. I am grateful to Dr. Emmanuel Gana who gave me audience and materials to aid this study. Next, I will like to appreciate some lecturers of the Department who helped me with materials as well as suggestions and contributed in many ways.Thank youProf. Steve Abah, Mr. Silvanus Dangoji, Mr. Bankole Bello, Mall. Ibrahim Kankara, Mr. David Medugu, Mrs. Jamila Mohammed, Mall. Isa Rabiu and Mr. Steve Daniel.

I would love to acknowledge other people who have contributed in one way or the other; Prof. Frank Idoko (Unijos), Prof. Charles & Mrs. Christiana Malgwi (Cambridge) for sending me books consistently from the U.S., Dr. Ekweariri Chidiebere (Alvan Ikoku Federal College of Education, Owerri) thank you for your assistance by sending me materials all the way from Imo State, sound designer Alex Glamyan (Florida) thanks for enlightening me. I am extremely grateful for the insight I got through direct contact with Prof. Sunny Ododo (Unimaid), Mr.

Edwin Agbaji who taught me theory and rudiments of music,Mr. John ‘Juju’ Koffi(University of Ghana), Mr. Adesina Adegbite and Mr. Kehinde Olalusi (Unilorin), Mr. Adekogbe Olatunbosun and Mr. Samuel Taiwo Adeyemi (OAU, Ile-Ife).

Words alone cannot express my appreciation nor compensatethe efforts of my parents, because I would not have achieved this without their support and understanding; you are ablessing and simply the best parents in the world. I extend my deepest gratitude to my only sister, Grace and her husband Mr. Hamid Maina, andmy brothers, Joel, Prince and Mitchell, your support and encouragements are amazing and unquantifiable. God bless you all.

I genuinely appreciate Eng. Bulus Mshelbwala, who first accommodated me in Aviation Quarters Site 2, and Mrs. Grace Zonzon who treated me as family and gave me a place to stay, thank you for your hospitality. May God replenish and reward you richly.I also appreciate my friends and senior colleagues who have encouraged meand made relentless efforts in making sure this study becomes a huge success, these include, Dominic James Aboi, Millicent Ahupa, Belle Aires, Katlong Dasat, Joy Okorie, Chat Bunu, Daniel Mark, Ben Williams, Martha Onuh, Karima Dauda, Imoh Obot, Victor Ihidero, Olagoke Ifatimehin, Abel Idebe,and Adebisi Olugbengaamongst several others, I thank you so much. To those whose names are not mentioned herebut who have helped me with their prayers in all the stages of my studies; you are in my heart. I really appreciate you all,may the Almighty God bless you abundantly. Amen!

ABSTRACT

The development of technological devices which led to the advancement of sound design in professional theatre created a new platform and improved the quality of theatre productions, by enhancing and advancing the message of performances in the theatre.However, most academic theatres in Nigeria havenot been able to maximize the potentials of sound design and its crucial role in theatrical performances. It has not been fully applied as much as the other technical theatre design fields. It is based on this challenge that this study sought to assess the role which sound design plays in theatrical performances. This research appraises the significance of sound design by evaluating its application in the performance of *Orisa Ibeji*, by Ahmed Yerima, and also demonstrates its feasibility in the production of Regina Ode's *The Masquerade Called Religion.* The study aimed at better ways of incorporating ofsound design in theatre performances in the Ahmadu Bello University Studio Theatre by determining the extent of sound usage, challenges and ways through which new technologies could be incorporated.The methodology adopted includes both qualitative and quantitative research methods of gathering data to arrive at its findings. The findings revealed that technical sound equipment are insufficient, and there is no technical sound professional in the Department. This situation affects the development of sound specialization and sound application during performances. The study further observed that sound design is still a less understood concept hence,itsinadequate application in theatre performances.The implication lies in the fact that creating illusion which is one of the biggest additions to the art of sound in performances, is less understood. This study recommends that sound design be given priority and utmost attention in the A.B.U Studio Theatre. It emphasizes on training students by employing technical staff to handle sound equipment effectively, repairing instruments in poor conditions, as well as institutionalizing sound design in curriculums to promote its continuity.When sound design is deployed in theatre performances, audience satisfaction is assured and better result is achieved. On the whole, this study concludes that the modern technological development in the application of theatrical sound design should be deployed in performances for excellent results.

TABLE OF CONTENTS

TitlePage…….....ii

Declaration……...……...iii

Certification……iv

Dedication…….…...v

Acknowledgements……...…..vi

Abstract……...…….....viii

Table of Contents……....ix

CHAPTER 1: INTRODUCTION

1.0 Background to the Study……1

1.1 Statement of the Research Problem……...6

1.2 Aim of the Study……..7

1.3 Objectives of the Study……7

1.4 Research Questions……..7

1.5 Significance of the Study……..…...8

1.6 Scope of the Study……....8

CHAPTER 2: REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK

2.0. Introduction……..…11

2.1 The Concept of Sound and Sound Design……...11

2.2Historical Perspective of Sound Design and its Application in the Theatre……15

2.3Sound Design and its Application in the Nigerian University Theatres……..22

2.4 The Role of the Sound Designer in the Theatrical Performances……25

2.5 Theoretical Framework……28

CHAPTER 3: RESEARCH METHODOLOGY

3.0 Introduction……..35

3.1 Research Design……...35

3.2 Study Population……..36

3.3 Sample Technique……36

3.4 Instruments of Data Collection……37

3.5 Method of Data Analysis……40

CHAPTER 4: PRESENTATION, DATA ANALYSISAND DISCUSSION

4.0 Introduction……..41

4.1 Discussion of Findings/Research Question 1……..43

4.2 Research Question 2……48

4.3 Research Question 3……67

4.4 Research Question 4……76

4.5 Implication of Findings on Theoretical Framework……85

CHAPTER 5: SUMMARY OF FINDINGS, RECOMMENDATIONS AND CONCLUSION

5.0 Summary……..87

5.1 Summary of Research Findings……...88

5.2 Conclusion……...88

5.3 Recommendations……90

5.4 Suggestions for Further Research……..……..94

REFERENCES…….95

APPENDIXES……..……..101

CHAPTER ONE

1.0 Introduction

The assertion that sound is essential to our everyday lives cannot be disputed; this is because sound is present in all spheres of human endeavours. In like manner, it is one of the most important features of communication, without which meanings cannot be properly conveyed to stimulate our visual imagination. Kaye and LeBrecht (2009) found that sound is our primary outward gesture to the world which stands as our first and best chance to communicate with others, to become part of a larger rhythm.

According to Parker & Wolf, (1996)"sound can be thought of as pressure waves moving in all directions from the source. As the sound waves move, they diminish in height (loudness or amplitude), but the wavelength itself (frequency) does not change" (p. 325). From the aforementioned, it can be deduced that sound bounces off some hard surfaces with little absorption, and, if this reflection happens several times before being absorbed, reverberation occurs. Thus, the sound may reach a receptor like our ears (as cited in Chidiebere, 2010).It rings true, that "No sound is produced in a vacuum; air, water, and earth must be present"(Bello, 2015, p. 7).

Sound is the language of the ears, therefore, anyone who is able to perceive responds to sound. Buxton (1990) points out that sound can be used for alarms and warnings, status and monitoring indicators, and encoded messages. John Cage as quoted by Schafer, (1969) sums it up by saying "there is no such thing as silence because something is always happening that makes sound" (p. 10). This implies that sound constantly exists; even in our mindswe have internal dialogue and hear all types of sounds. When all the external sounds in the outside world are quiet, our brains form sounds.

We live in a world that is filled with sounds, which when harnessed and skilfully arranged can find their way into creative endeavours like the theatre which can thus be used to support stage communication. Sound design according to Baofu (2013) is the process of specifying, acquiring, manipulating or generating audio elements which are employed in a variety of disciplines including theatre. Generating sound comes in various means but basically it entails analogue (acoustic) or digital. Through whatever means it is generated, it is important to note that a good sound design is a creative and technical process that enhances and supports the aural environment for live theatre.Based on these definitions, it can be stated that, theatre sound design simply means the crafting of the aural experience of a live theatre performance (Brown, 2005). This comes to play with the use of sound effect which is a huge part of the design process as it describes the circumstances of dramatic situations. Itcan also be used to createperiod or place of the story, convey action, evoke characterizations and give the story depth, substance and meaning.

Sound effects according to Sfetcu(2014) are artificially created or enhanced sounds, or sound processes used to emphasize artistic or other content of movies, video games, music, or other media.Sound effects or audio effects as stated by Kaye and LeBrecht, (1992) identifies the play's location and are artificially created or enhanced and used to emphasize the artistic content of films, television or radio program, play, theatrical performances, animations, video games, music among other media.All the music or sound effects in a play considered as a whole make up the soundscape which is a colossal part of theatre sound design. Thus, atmospheric and environmental effects, when used properly, can heighten actions both in realistic and abstract dimensions. Often times, these kinds of effects are what sound designers put together in their creative thoughts and abilities.Thomas, (2000) therefore, suggests that sound effectscan be

recorded and presented to make a specific storytelling or creative point without the use of dialogue or music.Most importantly, sound effects are created and applied in the theatre to establish those sounds that cannot be achieved live onstage because of their cumbersomeness, unviability, safety issues and cost implications. For example using a real gunshot or flying a real aircraft onstage is impracticable.

Sound design does not exist in a vacuum. According to Thomas (2000), sound design is dependent upon its relationship with the performers, director, stage manager, technicians, designers, and audience to make it meaningful. For example, if an actor is portraying a king, he will never successfully be a king unless the other actors onstage acknowledge him as their ruler. In like manner, some sound cues need to be acknowledged by characters onstage. A cue can be brilliantly developed and executed at the perfect time in a scene, but if the actors do not work with it, it will be meaningless and intrusive.

Thomas (2000) stated that the use of sound in theatrical productions achieved prominence and sophistication unimaginably at the dawn of technological innovations. This according to Brown, (2014) has made theatre sound design a recognized part of most professional productions. Brown's research has been contributory in shaping theatre sound in its own rights; it has helped to make sound design a more central artistic consideration of theatre production and thus, raised its profile in the industry. This in actual fact is an indicator that sound design has come to stay in academic theatre of which university theatre practice belongs. However, in Nigeria this has not been accomplished.Nwadigwe (2006) and Ododo (2006) succinctly revealed that the problems that are apparent in Nigerian theatre design practiceare unavailability of professionals, lack of the basic instruments for sound production, the notion of sound being seen as a secondary element,

and therefore inconsequential in a production. All these indicate sound design as one of the least established and ignored areas.

To further buttress the above point, Adegbite (2004) stated that the inclusion of adequate technical sound aids is possible but because of their cumbersome nature and intensive brainstorming obligation, it is often side-lined in most performances.He further stated that the universities which should ideally be role models are also suffering from lack of vital equipment. This is the current circumstances in most academic theatres in Nigeria; sound is not considered to be important enough to require a designer or a professional which is detrimental to good theatre productions.

The lack of knowledge and skill in sound design and technical concepts also hamper the growth of the practice. Thus, inadequate personnel in this specialized area of theatre performance pose a huge problem. Nwadigwe (2006) noted that in recent times, many students graduate into the wider society to practice theatre without having the opportunity to learn or even see the practice and the impact of sound in productions. The danger it foreshadows the future of the theatre industry cannot be overemphasised.This includes scarcity of experienced theatre technologist, professional sound design in commercial theatres and also poor quality sound in home videos across Nigeria.

Eni (2012) is of the view that there is lack of basic technical aid and skills for a modern production that meets the standard of contemporary performance in a digital age. Thus, the situation of sound design is the worst of all under the technical theatre practice which Nigeria is yet to exploit; especially in her educational system.

As a matter of fact, Chidiebere (2010) argues that play productions cannot be fully successful without some form of sound. The inherent and practical messages embedded in theatre performances are communicated through the actions, inactions and vocal projections of the actors, without which meanings may be distorted and lost. Observing the ways sound design has not been given due attention in theatre production, Collison (2008) notes that in spite of the fact that theatre is both a visual and auditory experience; the vast majority of the written information and advice about the technical side is majorly focusedon the visual, and often ignores sound altogether.

It is therefore pertinent to state that because of the potentials inherent in sound design in the theatre, it cannot be done away with. This is due to the fact that the complexity of the application has been made easy with technological advancement.Cipriani and Giri, (2010) posits:

> Currently, through the instrumentality and flexibility of computer, sound generation has been made easier for composers, musicians, and theatre sound designers to manipulate sound with precision and a freedom that is unthinkable. One might say that while the traditional composer working with traditional instruments composes usingsounds, the electronic composer generates and composes the sounds themselves. (p. 3)

Before now, theatre sound was an often neglected element of design.Two decades ago,sound design was recognized as a category in the Laurence Oliver Awards (Society of London Theatre) and a Tony Awards (American Theatre Wing and Broadway League) in 2008, which are annually hosted to recognize excellence in professional theatre.

Although the ideas and techniques of sound design have been around since theatre started,sound, especially electronic sound has been neglected as only little attention is paid to it proficiently.Hence, the urgent need to ascertain the level at which it has been employed in performances done in the A.B.U Studio Theatre.

In the theatre, the actors deal with the audience, but there are limitations to what the actors can do on stage in relation to the faithful reproduction of various sounds. In addition to the actor and the audience in space, other elements in the studio theatre practice of A.B.U, from the dialogue to the expressions, gestures, properties (props), costumes, setting, to the use of lights complex and difficult meanings are artfully combined to produce a play production in the Drama Village. All these are consciously put together in an attempt to reach the spectator's emotion and reasoning. However, even with the surrounding elements like lighting, costuming, makeup and set, sound design is somewhat isolated as a part of the domain of technical theatre sequence. What remains conspicuously missing in the A.B.U Studio Theatre amongst other aspects of the technical theatre is sound design. This is important as it will bring out the effective complementation of sight and sound, since theatre is a place of seeing and hearing.

1.1 Statement of the Research Problem

Materialsfrom professional theatres practice have shown that sound design has developed to an advanced level,which has given better opportunity for sound designers to maximize production potentials in order to achieve the desired output. This further illustrates that good sound production is generally believed to serve as a booster to a play. Considering the fact that sound design is crucial to the enactment of a professional production, Dugga (2008) concisely asserted that there is an increase in the number of University theatres in Nigeria which encourages the practice of technical theatre of which sound design is a part. However, in a number of academic studiotheatres, sound design productions are still rudimentary and do not meet contemporary aesthetics. The lack of proper teaching modules for sound design in the curriculum of theatre studies in Nigeria has also complicated the issue (Shimshenge & Agav, 2013). The obvious unavailability of facilities and sound design trainers pose a challenge on the development of

sound design as a discourse in Nigerian theatre practice. It is based on these problems, that research seeks to find out if the situation in the A.B.U Studio Theatre is the same or otherwise.

1.2 Aim of the Study

The purpose of this research is to appraise the significance of sound design with a view to adopting better methods of incorporatingit in the interpretation of theatre productions in the Ahmadu Bello University Studio Theatre.

1.3 Objectives of the Study

In view of the above aim, the following objectives will be pursued:

i. To ascertainthe deployment of electronic sound design in the A.B.UStudio Theatre.
ii. Todetermine the extent to which sound design has been used in enhancing the interpretation and meanings of performances in the A.B.U Studio Theatre.
iii. To investigate the challenges which the A.B.U Studio Theatre structure poses to sound design.
iv. To identify ways in which A.B.U Studio Theatre could incorporate new technologies in advancingsound design.

1.4 Research Questions

This study asks the following questions:

i. In what ways are sound facilities deployed in A.B.UStudio Theatre?
ii. What are the operational challenges that sound technology imposes on the way A.B.U Studio Theatre is designed?
iii. To what extent has sound design been used to aid interpretation of performances in the A.B.U Studio Theatre?

iv. In what ways can new sound technologies be incorporated in A.B.U Studio Theatre in order to advance performances?

1.5 Significance of the Study

Sound is an integral aspect of theatre that cannot be ignored,particularly in the age of technological advancement and innovations. This study is significant because it emphasizes on the need and also deployment methods that the studio theatres can adopt so as to incorporate sound design in their performances. The study will also help in opening up new possibilities that sound design can offer in the interpretation of play performances in Ahmadu Bello University Studio Theatre, (Drama Village).

The potentials inherent in this work, attempts to highlight the need for the combination of multimedia technology in contemporary theatre in a world of fast-paced advancement in sound development with the view that it would be adopted in theatrical performances in Nigerian educational institutions.

The study will contribute to knowledge and add more information to the literature on sound application in the academic theatres. In addition, this study willserve as a guide on how contemporary sound techniques and equipment can be adequately integrated into theatrical performances. It will also bring to light new problematic areas in sound design in the theatre – whichmaybe further investigated in the future. At the same time, it would contribute to teaching students the technical and conceptual practices necessary for designing and integrating sound into a production.

1.6 Scope of the Study

The focal point for this research isthe Ahmadu Bello University (A.B.U) Studio Theatre in Zaria – Nigeria, (popularly known as Drama Village). It is a theatre space where the Department of Theatre and Performing Arts hosts performancesand drama workshops. It has integrated indigenous forms and materials with an innovative site plan used for artistic presentations. The inspiration for its mud walls architecture emanates from ancient Hausa city-states in the Northern part of Nigeria and sub-Saharan Africa.The four circular huts imitate the Hausa traditional courtyard settingand an open square 'Zaure' that makes drama a communal activity (Ogbulafor, 2012).The A.B.U Studio Theatre falls into the category of open air theatre as well as theatre in the round. Play production is the main focus of this study amongst dance and musical performances.

This study seeks toanalysethe application of sound design and its implications on the interpretation of theatre performances. It will be limited to Ahmed Yerima's *Orisa Ibeji*by which was performed by the 400 level students during the Festival of Plays, 23rd and 24th April, 2015, and *The Masquerade Called Religion by* Regina Ode, also performed by the then 400 level students on 12th and 13th March, 2016,at the Ahmadu Bello University Studio Theatre.

While the concept of sound design consists of basically dialogue, music and sound effects, this research focuses more on sound effects which is a huge part of theatrical sound design. It critically assessedthe approach and techniques of applying electronic or pre-recorded sound effects as required by the dramatic actions which are alternative design for the manual sound application regularly done in theA.B.U Studio Theatre. This study intends to draw more attention to the frequent use of theatre sound design in performances.

CHAPTER TWO

2.0 LiteratureReview

This aims to give a panoramic view, as well as a review of the concept and related materials on sound design in the theatre. It examines the use of sound design in theatre productions and the works of different theatre designers whose theories have contributed to the discourse of sound in theatre productions.

2.1 The Concept of Sound and Sound Design

Sound, music and effects have been used in theatre as far back as historical records go. Before recording technology and playback systems, sound effects was generated by mechanical machinesand mimicry, while music was created live by instrumentalists. Before the electricity came along, sound effects were created live using a variety of ingenious methods. Sound design devices were developed within the domain of the theatre building to create sound effects, such as thunder sheets, wind and rain makers. These devices were also highly developed to be cued by an equivalent to a Stage Manager in the time, and have a large dedicated sound crew to a type of Sound Designer or Director guided to be executed. After the advent of electricity, sound was far slow to evolve than lighting. The first use of sound in the theatre was phonograph playing a baby's cry in a London theatre in 1890 (TSDCA, 2017).

The use of sound effects originated in the theatre. The early repertory of theatrical sound effects became more elaborate in early modern era, and various mechanical devices constructed to make better sounds (Sfetcu, 2014).As the technology of recording and playback of music and sound advances, so does the career of the sound designer. Although sound design now in the digital age finds its way in the games, television, and film industry; theatre is the place where sound design first started.

There are divergent definitions and descriptions of sound. This is because sound as a concept cuts across several fields of study. Its definition in natural sciences differs from that in medical or social sciences. It is omnipresent in almost all the aspects of scientific studies and thus can be argued to be though significant, yet absent in one particular theorization. Sound, on a generic term, refers to an auditory perception perceived by the sense of hearing. This universal conceptualization is limited in discourse in the sense that silence can translate or be perceived as sound.

The description as auditory perception raises up questions such as what constitutes sound in production and for what purpose is sound designed? In the theatre is sound designed for the sake of hearing alone, or is it the designers' output to achieve certain theatrical effect? Theatre scholars in attempting to answer these questions have come up with different explanations for sound. Palmer (2000, p. 167)sees sound as "the aural effects, recordings, and music in productions". Palmer's description is rich in the sense that it sees sound as aural, that is, 'what is heard' in the course of production. Nevertheless, the definition fails to give a clear-cut purpose whether what is heard affects what is seen on stage. This is due to the natural factors directly or indirectly contributing to what is heard. Sound, in this case, is not seen as an aspect of reinforcements in performance or theatre productions.

Thomas (2001) attempts to fill in the gaps in Palmer's description when he postulates that sound is an important aspectof production that creates, reinforces, or counterpoints the atmosphere or mood. Italso reveals character or contributes to the advancement of the plot. This definition gives credence to sound as a thermostat in the process of making drama or stage performances. It places the sound designer on the same par as the director in a performance in the sense that the designer is a creator of effects which reinforce the director's intent for every scene as they build

to advance the plot of the play. Seeing sound from this point of view is banal and restrictive. Recent use of sound in live theatre productions proves that sound can swap roles with the use of lighting especially in scene changes and to create effects different from its original use. The explication of Thomas (2000) is apt for this study. Thomas opinionated that sound design is dependent upon its relationship with the performers, director, stage manager, technicians, designers, and audience to make it meaningful.

Sound design is directly connected with the development of sound in film. Though this history is not as long as the history of sound design in theatre;the film inaugurated the profession of sound designer and opened a new creative field for sound professionals. In the theatre, sound design really began with the advent of hi-fidelity recording and playback, but from the beginning, the use of music was recognized as important in theatre due to its atmospheric and emotional contribution (Benedetto, 2013). This does not mean that sound design is a technological phenomenon, but sound design as a specialized area of knowledge started with the advancements of technological devices. Before then theatre performances were typically accompanied by live musical performances to enhance the story and emotion that was performed by the actors. While the term “sound designer” was not in use at this time, soon it was discovered that stage managers could add non-musical sound effects too; they specialized as “effects men”.

Sound effects and music in the theatre were used to motivate actions onstage and indicate events taking place offstage.The sound effects in early theatre were often performed by people that were invisible to the audience, usually behind the stage or audience.Its purpose was to establish the time of the day, season and weather. It is also to locate the action in a specific place, create mood and changes in mood, and stimulate audience’s expectations of what is to come, provide

information about the characters, and build transitions between scenes was also amongst its purpose.

Kendrick and Roesner (2011) argued that the advantage of sound can add value to their characters, give them the opportunity to hear the world around them, and influence creative decisions. To achieve the aforementioned, the sound designer combines and varies the five controllable properties of sound to create unique effects or music required by the production of the play. The controllable properties of sound are:

Pitch – the wavelength or frequency of the sound;

Volume – the loudness or quietness of the sound;

Quality – how the pitch and volume combine to give each sound its own distinctive effect;

Direction – the location of the sound space and how sound travels from one location to another;

Duration – the length of the time the sound lasts (Design and Production,2015).

Ordinaire (2011)asserts that it is noteworthy that visual and sound work in conjunction; a well-organized sound design on its own or that is coordinated with actions could evoke a sense of direction for the audience. The director is in charge with the responsibility of interpreting a play production. Sound design in a production is sometimes far beyond the capabilities of the director in bringing out the nuances and detailed interpretation in a play production. Realizing how far the director can go in terms of sound design is quite important in the sense that the audiences donot have to endure plays in which sound effects and music are skimpy as it can lead to severe disconnect during the performance. Therefore, we can state clearly that apart from the actor's movement, emotions and dialogue, every other audio or visual elements of stage are the products

of theatrical design and technology. This means that any production that undermines or overlooks the contributions of theatrical design has denied itself a wide range of creative opportunities and comprehensive, communicative and aesthetic values ("Anamembers –Yahoo Groups",n.d.).

Some play scripts call for particular sound effects such as a bell, a whistle, or night sounds. The sound designer's task is to find or create these sounds and record them for play productions. Sound designers also search for music to be played at a particular time during the performance to enhance the mood and help draw the audience's attention into a particular experience. Contemporary theatre practitioners have embraced sound design into the deeper realms of the art. New and improved technologies have raised the significance of sound design in the theatre towards achieving its purpose, this is to entertain and communicate of which the world of film, television and gaming have fully understood the artistic power of sound (Poole,2011).

2.2 Historical Perspective of Sound Design andits Application in the Theatre

From the study of ancient drama, it is widely believed that theatre first began in ancient Greece.The evidence people used to come up with this conclusion was the ancient Greek plays, Greek art and architecture. Many times before now, the application of sound and sound effects began in the Greek theatre. Greek stages were built with acoustics in mind, which means the specific way in which sound floats or flows within the spaceswas determined.They were built in such a way that breeze from the sea would carry voices. Actors in Ancient Greek theatre wore masks to portray the class and gender of characters. The masks had built into them what were essentially small megaphones to help the actors' voices carry throughout the theatre, as sound reinforcement just as the microphone has come to occupy the place in contemporary theatre. Sound has been used to create atmospheric effects (Devlin, 2015).

The application of sound started with the use of drum, rattles, and flutes in tribal gatherings, rituals and ceremonies to add emphasis to the events. Kaye and LeBrecht (2009) noted that even the earliest reported theatrical "events" used sound effects. Primitive ritualistic tribal gatherings for burial ceremonies, rites of spring, or harvest festivals were accompanied by drum playing. Theatre in China and India during the Bronze Age (4000 – 2000 B.C.) depended little on scenery or props, but were always accompanied and underscored by music and sound.

Peacock, (2013) stated thatin the medieval times,Commedia dell'arte,an Italian popular form of comedywhich developed in the 16th and 17th centuries employed abundant musical support of the action, as well as music before and after the plays. It also applied (what we now have as)Foley effects to the actions.The most recognized being the supplemental sound of the slapstick,a device that makes a loud slapping noise by hitting two pieces of wood together, was introduced to emphasize the characters hitting each other to heighten the farcical impact of physical blows. This was an element of the shows that featured crude physical humour and puppetry, and it led to the coining of the term "slapstick humour", which is still in our lexicon today (Peacock, 2013).

Hence, the use of music and sound in the Elizabethan theatre followed.According to Isaac, (1993), music functioned to create atmosphere, effect transitionsand musical mood-painting. Many scripts had indications for offstage sounds or sound effects. Bells, alarms, clocks, whistles, chimes, thunder, storms, gunshots, cannons, wolves, crickets, owls, roosters, the croaking of toads, the baying of hounds, the trampling of horses, the crash of armour, and the clash of swords are but a few of the sounds called for within the plays themselves. For the animal sounds and birdcalls, a talented imitator was usually hired to create these sounds with or without the aid of whistles or pipes.

In the late 1800s, the Victorian Age witnessed the use of recorded sound. The first practical sound recording and reproduction device was the mechanical phonograph cylinder, invented by Thomas Edison in 1877. Booth (1991) documented the first use of recorded sound on a Victorian stage; a phonograph was heard in a London theatre in 1890. Also, in *Theatre Magazine* in 1906, there are two photographs showing the recording of sound effects into the horn of a gramophone for use in Stephen Philip's tragedy *Nero*(TSDCA, 2017).

The Italian composer Luigi Russolo built mechanical sound-making device, called intonarumori, for futurists theatrical and music performances starting around 1913. These devices were meant to simulate natural and man-made sounds, such as trains, machine guns, and bombs. They could produce a variety of different timbres and pitches, some more than two octaves(Russolo, 1986).After his death, his intonarumori or noise instruments were used in more conventional theatre performances to create realistic sound effects.

As dramatic works demanded more realism, the use of sound expanded even more rapidly. Playwrights during this time wanted to hear more real world occurrences in addition to effects that reinforced moments of their plays. Russian realist theatre in the late 1800's began to introduce heavier uses of these sounds as called for within scripts. Realism presented the play as a scientific document, a slice of life. Nemirovich-Danchenko and Stanislavski's 1898 production of Chekhov's *The Seagull* at the People's Art Theatre (later known as the Moscow Art Theatre) challenged the methods of established theatres. What was revolutionary to theatre in this production has become today's standard for the realistic form.

Author Deena Kaye notes that as realism and, later, expressionism evolved as accepted theatrical styles, the technology for the use of sound also developed. The demands for sound in an expressionist play such as ThorntonWilder's *Our Town* spurred on a new creativity.The string

breaking effect and the symbolic effect that represents death which is followed by the realistic sound of the tree being chopped down is a combination of symbolism and realism. This is frequently replicated in modern sound design (Kaye & LeBrecht, 2009).

The first production of *Our Town* in 1938 used no recorded sound. It relied on effects created backstage by the actors and stagehands to supplement the onstage action. While live offstage sound was nothing new, Jed Harris, the director of the original production, pioneered a modern theatrical trend by deciding to use live sound to underscore the mimed action.

Live offstage effects were used to produce train and factory whistles, school bells, and church chimes. Attention was given to where these sounds originated, indicating location. Newspapers were thrown offstage in accordance with an onstage actor's movements; grinding coffee in a coffee mill imitated a lawnmower; thunder in the second act was created with a manual thunder drum. All environmental sounds — the rooster, chickens, bobwhites, crickets, horses — were created vocally by an actor or by a multitalented stagehand.

Hollier (1997) accounted the artistic life of Antonin Artaud (1896-1948) as short but productive. He was interested in using sound as an active component in the theatre. In *The Theatre and its Double,* Artaud's most remarkable text, he explains some of his innovative ideas regarding the use of voice and sound in the theatre (Artaud, 1974). Artaud was interested in creating a spatial language that would effectively integrate the performers' movement with vocal onomatopoeic sounds, sound effects and lighting. The idea was to eliminate the stage so that 'the spectacle can spread to the entire theatre and, taking off the ground, will surround the spectator in the most physical ways leaving him in a constant pool of lights, images, moments, and sounds (Artaud, 1974).

To Have Done with the Judgment of God is a radio-play in which Artaud used the radio's potentials for contributing to his Theatre of Cruelty. Some of his ideas concerning the use of voice and sound in this radiophonic work gave an Artaudian spectacle that is more felt than seen. The play was recorded by Artaud at the studio of Radio France with a group of actors in November 1947 but censored by French radio (Barber, 2001; Artaud, 2006).

Another establishedfact by (Artaud Sound and Noise, 2010)shows that Artaud was the first director to use four distributed loudspeakers in his production of *The Cenci* to create stereophonic sound. In this production, he combined sound effects of recorded footsteps and rhythmic stamping, stormy winds and waves, the ticking of a metronome, the clacking together of wooden blocks, notes from an organ, the recorded chimes of Amiens Cathedral and the recorded humming-whirring of a factory.In addition to atonal music Artaud - 'repeated sounds have a hypnotic effect'. The vocal and recorded sounds would be combined with music, silence, light, colour, movement and gesture to create a "total language". Artaud aimed to create an immersive, dangerous, sensory theatrical experience; this assaulted and swamped the audience, leaving them exhausted and changed (Al-Azraki,2012).

Sound design, as a separate discipline, is one of the newest fields in stagecraft, although the ideas and techniques of sound design have been around since theatre started. The first people to receive the credit for Sound Design were Prue Williams and David Collison, for the theatrical season in 1959 at London's Lyric Theatre Hammersmith. Dan Dugan, working with three stereo tape decks routed to ten loudspeakers zones during the 1968-1969 session of American Conservatory Theatre (ACT) in San Francisco, was the first person to be called a sound designer. That same year, the Broadway production of *Hair* included the credit "Sound by Bob Kernan." In 1971, Abe Jacob was the first to receive sound designer billing on Broadway for his work on

Jesus Christ Superstar. Once there was an established title descriptiveof sound work, more sound designers were credited as such (Kaye & LeBrecht, 2009). As new technologies began to make their mark in the theatre back in the 1980s, performances in mega theatre outfits like Broadway, West End and Oliver, rely too much on technology, in which sound, lights and even the set are computer-generated to some degree (theguardian.com).

The 21st century finds a curious irony in the development of sound in the theatre. Thomas, (2000) argued that the use of sound in the theatre productions has achieved prominence and sophistication unimaginable at the dawn of the twentieth century. The irony is that in the history of theatre, sound may have never isolated itself so totally from the other elements of production as it has today.It is exciting to see how the world of theatre sound has evolved so greatly, beyond the archaic ways of clapping, vocalizations and drumming; from the use of vinyl LPs, cassette tapes, CD players, and MiniDisc. The most important being the evolution of the use of digital technology and the decline of analogue playback devices. Those that were once difficult to acquire because of costs, but now sophisticated equipment and computerized playback system are at the reach of most theatre companies, (Kaye & LeBrecht, 2009).

Film and television have raised the audiences' expectations as well as the awareness of theatre directors and designers who have adopted the use of sound based on the realization of its impact in the cinema. The integration of sound as part of the theatre performance has now improved that an entire performance could be underscored with music and ambient sound. Innovations in technology have made the application of sound easier for live theatre. The days of a couple mono tape desks and two or three speakers are long gone. Audiences are now used to rock concerts, discotheques, multitrack cinema sound, and their own stereo systems are too sophisticated to tolerate low-tech sound in the theatre, (Kaye & LeBrecht, 2009).

The technological revolution that is sweeping through all aspects of our society, our lives and our work is also impacting theatre and the performing arts. It is changing the way we consume and interact as well as influencing our expectations as to how we are entertained.

Shakara and *TransistorRadio* are THAP 303 class production of the 300 level students that the use of microphones on stage by the actors was recorded in 2010 at the A.B.U Studio Theatre. This innovative attempt really spiced up the performances which went beyond the traditional simplistic level of the theatre practice of Drama Village. The microphones were used to increase the voice level of the actors which was quite important for an open space such as the Drama Village. In these performances, there was the use of modern musical instruments by the orchestra and also the playback of music using the means of computer and electronic sound-amplification system which substituted the orchestra for a moment during the performance (Mark, 2010).

Consequently, Brockette, (1992) acknowledged that sound is being increasingly acknowledged as an area worthy of separate recognition, especially since many theatres now amplify the actors' voices in every production, in addition to using a complex sound score to support the aspects of production. Equally, the art of sound for the theatre has found its way into so many new frontiers. Thus, the significance and meaning of sound is gaining prominence and attention across popular culture as well as academia to the extent that sound design programmes are being offered at many colleges and universities as noted by Crook and Chion, (2012).

However, Ododo (personal communication, February 10, 2015), clearly stated that sound design is one area that has been under-researched unlike lighting and costuming which are the mainstay of theatre program curriculum.This entirely true because sound design is considered to be the newest component of theatre technical fields, even though it has been with theatre in one form or another since its inception.

It should be noted that sound design is one of the components that contributed to the success of theatricality in the 20th century. Why then has it been neglected in most productions? Nwadigwe, (2006) concisely states that computers and other technologies have transformed our everyday lives and have become a crucial part of the way theatre is made, and our theatre going live too.

This illustrates that the computer has revolutionized the method and approach of sound in the theatre in the contemporary era. This prompted Enendu, (1994) to state that modern era theatre productions solely depend on sound and visual components for meaningful entertainment and communication. This means that the aural element of sound in a production is quite significant in achieving meaningful spectacles.

2.3 Sound Designand its Application in the Nigerian University Theatres

It is obvious that the theatre technology in Nigeria was borrowed from Euro-American traditions. Modern sound design became a regular feature in Nigerian theatre from the 1970s, beginning with the educational (university) theatre. Prior to that, sound in theatre practice remained at the traditional and simplistic levels. The forms of theatre practiced in Nigeria include educational theatre (universities and higher institutions), professional or commercial theatres and Government-owned theatres (Arts Councils). Among all these, the academic theatres still pose better personnel in sound design (Nwadigwe, 2006). Though sound design is one of the most critical aspects of theatre productions, it is still an underappreciated link of the technical theatre chain, and relatively an unknown profession in Nigerian theatre practice.

It is pertinent to note that the modern theatre has achieved a level of professionalism in the aspect of sound design,despite this relative expertise; the educational theatres in Nigeria are still the most ill-equipped.Despite the fact that they are meant to be training and research centres for students, practitioners, and theatre scholars, among university theatres still lack basic equipment

and accessories for sound production. Others barely manage with obsolete and inefficient instruments that make mockery of the art and the profession.

Most times, the incorporation of sound design in the studio theatre production lacks dexterity. The action lacks aural depth and the actors seem to be talking in a vacuum. This is a common problem plaguing academic theatres in Nigeria. Most of the performances pay more attention on dialogue and acting styles, but a good performance requires more than that for it to come alive for a modern audience. Beyond Nigeria's borders, theatre companies are taking advantage of the opportunities provided by the digital age.This is frequently not the case in theatre practices in Nigeria. Nwadigwe (2006), briefly captures this saying:

> Despite the development of more sophisticated and proficient equipment in the contemporary era of sound, Nigeria is still lagging behind in these theatrical developments. Even where there is money and the power to purchase these equipment, the erratic power supply in Nigeria and the relatively low level of computer literacy among theatre designers pose problems (p.83).

Besides the computer literacy among theatre designers as noted by Nwadigwe (2006), the inconsistency of power supply in Nigeria is not necessarily the case in Ahmadu Bello University Zaria, where there is evidence of improved power supply to a considerable degree. But the special training or experience needed to operate sound design software and hardware is lacking.Hence, computer literacy does not entirely mean that someone would succeed if assigned the role or task of a sound designer.

Furthermore, Nwadigwe (2006) claimed that the experimental writings and theories of Peter Brook (1925 to date), Jerzy Grotowski (1933-1999) and Bertolt Brecht (1898-1956) which have been imbibed by many theatre practitioners seem to add to the acceptance and the neglect of sound design in African theatre. These theorists emphasized the use of the actor's body and voice as the tool of theatrical communication. In a contrary view, Bertolt Brecht incorporated

recordings into his productions in the 1930s, but cited Piscator's 1927 production of *Rasputin* as being the first to make use of such recordings (in Piscator's *Rasputin*, a record of the voice of Lenin was played)(Kaye &LeBrecht, 2009).

The major influencing theatre style in the A.B.U Studio Theatre is the Brechtian technique.However, regardless of theories being attempted, studies have shown that virtually every performance in the A.B.U Studio Theatre has an iota of realism, which was influenced by Stanislavski (Ahupa, 2015). Stanislavski in the early 1900's made use of the new technology of sound recording to help create a realistic world for the characters in his productions and to create a believable world in which the play is set(Stephenson, 2011). This gives credence to the words of Idegu, (2015) when he affirmed that Stanislavski has had a large portion of most of the productions in the studio theatre. There is however a synergy of several theories like some eclecticism of Brecht, Artaud, Meyerhold, Peter Brook, Grotowski and so on, but there is a push of Stanislavski from the background and sometimes at the fore front (Ahupa, 2015). In a similar vein, Liman (2015),attested to the fact that the dominant theories in the Drama Village performances lean towards Stanislavski(which is realism) and Bertolt Brecht (the epic theatre). These two have always been effectively combined.

Since these dominant theories give way for sound to be used in performances, what then is the constrain? Has the A.B.U Studio Theatre out-rightly refused to fully incorporate sound design in their performances? How then can sound design be appropriately incorporated into the performances?

2.4 The Role of Sound Designer in Theatrical Performances

Along with lighting and set design, sound is a key component because it is emotive and can play a pivotal role in guiding the audience perception of the mood on stage. The truth is that

audiences expect to hear high quality sound in all aspects of the production. Hence, from the orchestra to the actors on stage, the sound designer is responsible for delivering the expected standard of quality in everything heard by the audience.

It is important to note that job of the Sound Designer has only been around for about 50 years asan addition to the theatre design team; as sound effects were often a part of the prop or electric departments. At first, sound work consisted largely of providing basic elements to a given scene, or of revealing the presence of an offstage action. Later, as technology allowed more flexibility, sound began to be treated as an element of dramatic construction in its own right. Sound design really began with the advent of hi-fidelity recording and playback (Foreman, 2010).It then became pronounced to acquire a professional sound designer just like you have set designers and costume designers. The role of sound designer as noted by Richard Peaslee, has rapidly come of age, now ranking equal with those of set, costume, and lighting designers(Kaye &LeBrecht, 1992).

While working with the director and stage crew, Morris, (1999) stated that the sound designer is responsible for all aural aspects of the performance. To this effect, they often come on board early in the pre-production process to get an idea of the director's vision and aims for the piece. Bearing this in mind, Morris (1999), further stated that they will adapt the equipment they use accordingly, perfecting the sound throughout rehearsals particularly the dress and technical, before the opening night. She again asserts that:

> When working with performers, a sound designer will decide what is necessary to best showcase their vocal or instrumental performance. They will have a working knowledge of the acoustics and may want to make changes to the existing set with this in mind. They will also decide on the best microphone to use for the performance style. In fact, a sound designer will have a well-developed, refined sense of hearing and will be sensitive to a musician timber, tone, volume and tuning when fitting a microphone and controlling its levels. (p. 1)

From the above statement, it can be deduced that a good sound designer must have a good creative and technical understanding of live performance as well as knowledge of computer operating systems. They should also be usually approachable, hardworking and an excellent team player – understanding the whole ethos of the message they want to portray through sound.

The sound designer helps us to see the inward nature of the play, and also helps to connect the audience to the fundamental text of the play, from the way a door is opened offstage to the breeze we hear outside an onstage window. The sound designer focuses our ears on a moment or a place, assisting the rest of the design team.

Understanding technology will continue to play an important role in the future success of the sound designer. This is because the sound designer is in charge of anything that is heard during the production. A sound designer ensures that the performance can be heard and understood by everyone in the audience regardless of the shape, size or acoustics of the venue. Depending on the type of performance in question, the designer's responsibilities include any live or recorded music ranging from creating aural soundscapes through the use of playback cues, emphasizing elements within a show with sound effects (crash, bang, thunder, phone rings, dog barking, etc.), as well as the vocal projection of the actors, both speaking and singing.Therefore, important factors that should be considered by the sound designer include the venue, the audience, the style of the performance and budget. This is because critical assessment of the above will determine the sound designer’s success in the course of the performance.

A sound designer will be more appreciated when the audiences are transported to the world of the performance and are lost in the story for however long the production lasts. Though sound design is one of the most critical aspects of theatre productions, it is still an underappreciated link of the technical theatre chain.

The literature revealed a wide range of information on the impact of sound design. As noted, the entire concept of sound design in the theatre is to enhance and frame the emotional experience of a performance. Many other industries have embraced these concepts and expatiated them in order to better reach out to people in diverse situations and affect not just their emotions but to actually feel and experience it.

2.5 THEORETICAL FRAMEWORK

Kerlinger (1986) note that theory provides a systematic view of phenomena by specifying relations among variables, with the purpose of explaining and predicting phenomenon. This statement postulates the importance of theory which is to provide the basis for explaining and understanding occurrence, causes and impact of phenomenon. It helps us understand concepts that are relevant to the study of sound design that relates to the broader areas of knowledge being considered. This is important in the sense that phenomenon can be viewed from different angles by different people and interpretations can also be varied depending on backgrounds and dispositions. The selection of theory should depend on its appropriateness, ease of application, and explanatory power.

Most of the literature on sound design consists of books which either explain the historical development; and current usage of sound in the theatre or suggest ways in which to create sound for the theatre (Kendrick & Roesner, 2011). However, there are few principles and concepts emphasizing the use of sound in the theatre. Most theoretical or conceptual frameworks on sound are obvious in films and movies because of the digitalizing dimension in these areas. Nevertheless, the application of these theories and concepts in films and movies (motion picture) do not really differ in terms of application to theatre practice, they are interwoven and can be used interchangeably. This study would make use of the concept of Foley Live Sound effects. This particular technique is used for creating synchronous effects in live performances.

Foley Sound Effect or Foley Artist, as it later became known, is named after Jack Donovan Foley who worked as the sound creator at the Universal Studios in 1914 during the era of silent film. In filming a movie, dialogue is the only sound that is captured; all other sounds are done during the post-production stage (after the shooting stops) by the sound editors.It is what the sound editors

cannot produce digitally that is handed over to the Foley artist. Foley as noted by Stinson, (1999) is the reproduction of normal everyday sound effects that are added to film, video, and other media in post-production to enhance audio quality.Foley is usually performed by Foley artists or performers. Ideally they stand on a Foley stage (an area with a variety of possible surfaces and props) in a Foley studio (a specialized sound studio).

The Foley artists can clearly see a screen which displays the footage they are to add sounds to, and they perform their sound effects while watching this screen for timing. The actions they perform can include walking, running, jostling each other, rubbing their clothing, handling props, and breaking objects, all while closely observing the screen to ensure their sound effects are appropriate to the vision. This concept can likewise be applied to the theatre, in which the sound designer watches the stage while adding the appropriate sound effects, as long as the performance of the sound is corresponding to the action.

The crux of this concept lies in the point that the sound effects are produced manually to match with the action of the picture. It is an interactive sound simulation that solely depends on the creation of sound effects with materials that can emulate the sound of real world occurrences. As the Foley artists watch the actions, they produce and add the sounds of the interactions and integrate them into the world of the play. A great skill is required here, because the Foley artist has to become the actor with whom they are synching the effects or sounds, without which the production will lack the necessary realism to be convincing.

Foley artists use creativity to make the viewer believe the sound effects are actually real. It is their duty to make the viewers not able to realize the sound was not part of the filming process itself. This means that the sound should be convincing enough to underscore the visual action. According to Throckmorton's 'Catalogue of the Theatre' (1937) "this board, you may say, is a

tree, this muslin is a wall and that spotlight the tropical sunlight – and the public will imagine it. But a dog's bark must sound like a bark, and a train like a train" (Collison 2008, p. 6). This suggests that it is quite difficult for the mind to assume a sound that is not faithfully represented.

A number of theatre practitioners and theorists like Stanislavski, Brook, Grotowski, Oliver and others also suggest that the theatrical actions of actors must be believable and also truthful. Thus, Foley artists (in a theatrical production) are actors or performers of sound, therefore they should act believably. The notion that theatre is a collaborative art form is beyond questioning. Therefore, the sound designer must work with the vision of the director and other designers to create an aesthetic and unified design approach (Studio Production Handbook, 2010).

Foley artists review the film as it plays to figure out what sounds they need to achieve, the desired sound and results. Once they gather the material and prepare to use, they practice the sounds; andwhen they accomplish the desired sound, they watch the film and add in the sound effects at the same time while synching to the film image. Similarly in theatre sound design approach, the sound designer reads the play to distill sound elements ideas that will enhance the performance organically. The sound designer may ask fundamental questions like: What does the text itself call for? What does it actually require? When will music and sound be used in these scenes? How will it be used? What sound and music is diegetic (within the world of the play) and what is non-diegetic (external to the characters' experience, informing the audience)? How will the sound design reflect this distinction? (Pliska, 2009). The sound designer goes through the process of rehearsal to experiment with different sound producing things to find out what sound will be suitable for the play production. The required sound design of a production will gradually evolve over the rehearsal period.

Hecker (2012) suggested that Foley sound effect is an art form in which you needed timing, huge creative mind and mass of props. Most successful Foley artists are audiles, which mean they can look at an object and imagine what type of sound it can be made to produce. For instance here are some ways that Foley artists use common objects to imitate certain sounds:

- Corn starch in a leather pouch makes the sound of snow crunching.
- A pair of gloves sounds like bird wings flapping.
- An arrow or thin stick makes a whooshing sound.
- An old chair can make a creaking sound.
- A heavy staple gun combined with other small metal sounds can make realistic gun noises.
- A metal rake makes a fence sound (it can also make a metallic screech when dragged across a piece of metal).
- Audio tape balled up sounds like grass or brush when walked on.
- Coconut shells cut in half and stuffed with padding make horse hoof noises.
- A heavy phone book can make body-punching sounds(University of California Berkeley, 2015).

The feature of this concept is to bring about a total sound experience in the theatre. The idea underpinning this concept is not geared towards changing the concept of sound design in the theatre, but to improve it and give the sound designer the opportunity to maximize their potentials. A careful exploration and exploitation of the potentials of the use of sound and sound effects in play production can lead to the realization of "total theatre" (Ejeke, 1994). The importance of embracing total sound experience in the theatre is that the patronage of live theatre is dwindling because film and big screen productions have been able to merge sound and visuals

perfectly.The viewers are able to experience the interplay of visuals and sound at the same time. This concept is however not to compare theatre and film in the actual sense, but to borrow some of the techniques that shaped the film; which theatre is the birthplace. Just like the concept of the poor theatre which says that if the theatre cannot be better than the film in realization of realistic effect, it becomes poorer.

The evolution of technology in music, techniques and the way sound has been generated has also changed. The synthesizer and the ability to generate sounds digitally have also advanced the role of the Foley artist. The recording process with advancement in microphones has also meant recordings can be done in higher quality. The creation of digital audio workstations (DAWs) has meant that once sound is recorded, it can be manipulated and altered beyond recognition. Modern technology has been used in the generating and recording of Foley, and integrated into performances. The call for theatre to readily incorporate latest technological innovations is as a result of the need for theatrical repositioning. This is because theatre has been evolving. Theatre is always embracing new technologies over time. For instance, with the development of electricity, lighting was introduced into the theatre which in the real sense has had transformative impact on play productions. Several technological innovations have brought about valuable inputs into theatre performances. Richard Schechner has been an ardent supporter of the use of technological innovations to boost theatre performances which made him to propose the concept of the impact of new technology in the theatre in 1968 and was also supported by Irwin Kathleen in 2008. The importance of this concept especially to this study is the emphasis on how new technology can be used in the theatre such as:

(1) To enhance the production of plays in the traditional way. Hence the research in electronics, plastics, scenery construction, audio system, and so on, can be put to effective use by

the director and his staff. The new technology can help the director to realize his intentions more completely. New technology like the computer is the cutting edge of sound design concept and new techniques and possibilities are vast.

(2) The new technology itself is an environment, one which is radically different from previous environment that it may call into being an entirely new form of theatre. The technical elements in this new form of theatre would not simply "support" an interpretation: they would themselves become the central source of the audience's experience, the organic subject matter of the theatre (Schechner, 1968). Sound design gives atmosphere and ambience to a production, and can take the lead sometimes, in the same way scenery, costumes or lighting do.

It is important to note that theatre is fundamentally a collaborative art and the interdisciplinary mix of contributing artists and technicians bring depth to the work.Through this creative network it connects to diverse communities and audiences, collaborating with multiple artists and communities, both in the process of development and its reception, and broadens a work's inter-textual scope (Irwin, 2008).

To corroborate Schechner's theory, Irwin (2008) opines that with the development in the field of computer science and digital technology, the computer especially affords new in-road into creating an entirely new environment for the audience's theatre experience. With the current developments in multimedia and digital productions, duplicating nature is no longer the interest in scene design, construction elements are now handled in such a way that the manipulation of space transformation and movement becomes important in harmonizing theatrically lights, sounds, costumes, bodies-in-motion and the words of the actor. The field of computer science holds innumerable opportunities for the designer in the theatre, which can help to blur and bridge the gap between (Eni & Osuya, 2013).

The new technology gives more flexibility, accessibility and versatility. One man could easily create the sound effects that two or more people would create. Foley is thus the firsthand choice for effects that are either too complex or too specific to be cut from a library. The computer for example can be used to create sonic events and environments that transcend the familiar because it gives room for editing. Dance theatre could benefit from this innovation a lot, while Foley effects will be more suitable for traditional or straight plays, and will specifically serve in a situation where modern sound facilities are inadequate.Adding Foley to live theatre performance means that the designer applies the sound in real time (at the actual time during the performance). This would not give any room for editing as it is done in film or computer based sound design. But most things do not make the sound we think they make. However, the successful combination of recorded and manual sound effects would make a good performance a great one.

These two concepts are chosen because the ideas reveal something feasible and useful in theatrical productions. The arrangement of the concepts also offers a better bastion for the application that would help the appraisal of sound design for performances in the Ahmadu Bello University Studio Theatre. These concepts give useful insights in analyzingany research on sound designing for live theatrical experiences. It does this by providing a guide for this research to follow in analyzing its data.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

The importance of research methodology cannot be over emphasised. Wimmer and Dominick (2011), assert that research methodology presents the universe of the study by appropriating or reducing the universe and providing the research with the opportunity to check on the incident, distributions and interrelation of variables (demographic, information, attitude, motives, intentions and so on). This chapter therefore gives a detailed description of how the research was carried out from data collation to analysis.

3.1 Research Design

The research design is descriptive and analytical in nature, as such the study falls within the ambits of qualitative and quantitative research. To thoroughly examine and carryout this research, the researcher adopts both methods. Neuman (2000) refers to the fusion of qualitative and quantitative methods of research as triangulation. A study using both methods can be more comprehensive or fuller. The idea of looking at something from multiple points of view improves accuracy as both styles have complementary strengths. It is on this basis therefore that the researcher taps from the strengths of both methods (quantitative and qualitative) in order to arrive at valid findings to the research questions. The use of qualitative method in this study is to aid the understanding and the experience of sound design application from the audience's point of view.

Also, qualitative methodology allows for in-depth and detailed understanding, or elucidation of the participants, as well as their perception and beliefs (Gill & Johnson, 2002). The decision to use qualitative methodology stems from the need to integrate the views and perceptions of the

relevant participants on sound design in the Department. The qualitative method is in the form of face-to-face interviews, using an interview guide. The interview guide was pretested to ensure clarity in the wording of the statement. As Leedy and Ormrod (2005) contend, face-to-face interviews are advantageous in that they permit the researcher to establish rapport with the interviewee, therefore encouraging cooperation. Meanwhile, the data collection tool in the research employed open-ended probing questions to "provide qualitative insights and illumination" (Collis& Hussey, 2003, p. 77).

The research also employs both primary and secondary research methods of data collection. Secondary sources include information gathered from textbooks, newspapers, publications, research reports, internet materials, journals, magazine articles, scholarly papers, documented seminars, speeches, presentations, and relevant publications.

3.2 Study Population

The A.B.U Studio Theatre is 300 maximum audience members, and the average of 260 capacity. Considering the nature of this study, the study population include audience members across other departments, lecturers and undergraduate students of the department of Theatre and Performing Arts, cast members and the technical crew of select performances in Ahmadu Bello University Studio Theatre, Zaria.

3.3 Sample Technique

Sampling is a process in which a portion of a population is carefully selected and taken as being representative of the population (Awotunde and Ugodulunwa (2004); (Creswell, 1994). A non-probability sampling technique is used most often when a difficult-to-reach population needs to be measured. For the purpose of this study, the researcherrelies exclusively on purposive or

judgmental sampling technique since the researcher cannot obviously identify all the participants (audience members) during the performances because they took place on different time frames.

In the case of non-probability sampling, there is no correct number of participants. Instead it is more useful to think in terms of the richness of the data in terms of answering the researcher's core questions. The number of research participants in a non-probability sample is not, therefore, a marker of the quality of the study. Rather what matters is the researcher's ability to access people and data that enable them to answer their research questions as insightfully as possible Githiora (2013).

In this type of sampling, the researcher selects the respondents based on the knowledge, population and the purpose of the study. Thus, in this study the researcher chooses the sample based on reachable audience members who are appropriate for the study. This is primarily used when there is limited number of people that have expertise or information in the area being researched.

3.4 Instruments of Data Collection

The instruments of data collection to be used for the study are as follows:

3.4.1 Structured Interview

In approaching interviews with 4 staff/lecturers of the Department which include, Course Coordinator, Head of Department,Studio Theatre Managerand the Executive Director of Theatre for Development. In addition, an Acoustician from the Department of Architecture was also interviewed.Some selected audience members after the performance of *The Masquerade Called Religion*were as well interviewed. A series of open-ended questions for an informal conversational interview process were prepared. This method of interview enables the interviewees to express their viewpoint on the topic of study and is likely to be more expressive

in an openly designed interview situation than in a standardized interview or questionnaire. The interviewer records the interviews which helped give maximum concentration on listening and responding to the interviewees. The types of topics in questions include their immediate knowledge and opinions about the subject in order to get valid findings and collect phenomenological data.

3.4.2 Observation

Besides interviews, observing is another standard skill which is methodologically systematized and applied in qualitative research (Flick, 2009). When observing people, the researcher can choose between two common methods of observation, which are participant and unobtrusive observation. In this study, participant and unobtrusive observation are employed. In participant observation the researcher worked with the400 level students – 2016academic session, throughout the process of the production of *The Masquerade Called Religion*. In unobtrusive observation, the researcher was a complete observer (as spectator) that maintains distance from the performance of *Orisa Ibeji*by the 400 level students – 2015 academic session,in order to avoid influencing them. This is partly accomplished by a mediated data collected using video recording which is also a technique of observation, to record the actual performance which served as a reminder.

Observation plays a key role in this study and the methodological discussion will revolve around it as the main method for collecting data. Data will be drawn from the researcher's observation of the performances; this will provide the validity as well as information about the phenomenon of the study.

3.4.3 Focus Group Discussion

This is a process whereby people from similar backgrounds or experiences gather together to discuss a specific topic of interest. Krueger, (1988) is of the view that it can be used to explore the meaning of survey findings that cannot be explained statistically. The discussion usually takes place between six to twelve (6-12) participants; it is usually organized and structured in a flexible way.

This researcher used this instrument to collect data from the members of the cast and technical crew. Two groups for the FGDs were carried out,the first group comprised of six (6) members of the technical crew,and twelve (12) cast members for the second group.

3.4.4 Questionnaire

Questionnaire is a set of printed questions, usually with a choice of answers, devised for a statistical study. The questions or statements in a questionnaire usually carry answers which allow the respondent to tick in the appropriate cell in a table based on their perceptions. In this study, Likert Scales (1932) will be used to grade the varying issues. Likert Scales is used to measure people's attitude by asking them to respond to a series of statements about a topic, in terms of the extent to which they agree with them and so tapping into the cognitive and effective components of attitudes (McLeod, 2008). In view of this, the questionnaire was administered to some of the identifiable audience members from other departments and also to some Theatre and Performing Arts students who were audience members during the performances of *The Masquerade Called Religion* by Regina Ode and *Orisa Ibeji* by Ahmed Yerima. The THAP students who are likely to witness these two performances are the current 200 level, 300 level and some of the 400 level (Group Two) students who were not part of the performances.Hundred questionnaire forms were administered, and a total of 82 were retrieved.

3.5 Method of Data Analysis

The Statistical Package for Social Sciences (SPSS) was used for analysing the quantitative data. This is in order to obtain frequencies, percentages and statistical measurements for the analysis. The indices abbreviated in the tables are: Strongly Agree (SA), Agreed (A), Undecided (U), Disagree (D), and Strongly Disagree (SA).

Data and information collected from the interview and observation would be descriptively analysed in line with the research questions and theoretical framework.

CHAPTER FOUR

PRESENTATION, DATA ANALYSIS AND DISCUSSION

4.0 Introduction

This chapter is concerned with the presentation and analysis of data gathered through the following research instruments namely: Interview,Observation, Focus Group Discussionand Questionnaire. The researcher conducted an interview with lecturers, directors, stage managers, technical team, and cast members. Also, qualitative interviews were carried out on a few audience members to gather more insights on their attitudes, thoughts, and actions on the application of sound design in the A.B.U Studio Theatre performances. To this end, a series of open-ended questions for an informal conversational interview process donewith 5 lecturers, and two Focus Group Discussions (comprising of the cast and crew) were carried out. Also,questionnaire was issued out to 82 respondents (audience members) who have witnessed the two select performances; all these were done in order to carry out the objectives of the study as stated below:

i. To ascertain the deployment of electronic sound design in the A.B.UStudio Theatre.
ii. Todetermine the extent to which sound design has been used in enhancing the interpretation and meanings of performances in the A.B.U Studio Theatre.
iii. To investigate the challenges which the A.B.U Studio Theatre structure poses to sound design.
iv. To identify ways in which A.B.U Studio Theatre could incorporate new technologies in advancing sound design.

Table 4.2: Respondents' Perception on the Deployment of Sound in A.B.U Studio Theatre

Indices	SA	A	U	D	SD
A.B.U Studio Theatre deploys (acoustic sound) local drums, percussions, gong etc. in her performances.	44 (53.7)	35 (42.7)	1 (1.2)	2 (2.4)	-
The deployment of these local sound instruments is appropriate to the performances in the A.B.U Studio Theatre.	20 (24.4)	39 (47.6)	14 (17.1)	9 (11.0)	-
The use of vocalization, drumming and handclaps in the A.B.U Studio Theatre, convincingly creates the desired sound result in her performances.	16 (19.5)	43 (52.4)	9 (11.0)	13 (15.9)	1 (1.2)
A.B.U Studio Theatre seldom deploys electronic sound device in her performances; however, it always gives a good result.	23 (28.0)	26 (31.7)	13 (14.6)	19 (23.2)	2 (2.4)
The use of electronic sound-amplification system is the ideal requirement in the performances in A.B.U Studio Theatre.	14 (17.1)	19 (23.2)	30 (36.6)	14 (17.1)	5 (6.1)
From my past experience with the A.B.U Studio Theatre performances, I think the artistic quality of sound has been consistent with contemporary practice.	9 (11.0)	26 (31.7)	13 (15.9)	26 (31.7)	8 (9.8)

Table 4.2 shows the results obtained from the audience members to explore their perceptions toward the sound design in the performances using questionnaire. The following explains indices abbreviated in the tables hereinafter: Strongly Agree (SA), Agreed (A), Undecided (U), Disagree (D), and Strongly Disagree (SA).

The response from the audience attested to the fact that A.B.U Studio Theatre seldom deploys electronic sound device in her performances; however, it always gives a good result. The table below shows that 23, (28.0%) strongly agreed to the above assertion while 26, (31.7%) agreed respectively. Majority of the respondents were also not decisive as to whether the use of electronic sound-amplification system is the ideal requirement in the performances in A.B.U Studio Theatre as seen where 30, (36.6%) were undecided regarding the issue.

4.1 Discussion of Findings

Research Question 1

In what ways are sound facilities deployed in A.B.U Studio Theatre?

The deployment of sound in the A.B.U Studio Theatre is not new; however,the deployment of sound design has always been a puzzling occurrence that can be observed in several productions in the Studio Theatre. To this effect, the course coordinator of THAP 403 (Production Workshop II) states that:

> Sound design in the Department is often an afterthought ideaand not from the beginning of a production. It is always coming in last, especially the introduction of electronic sound. That might also be because people assume the musical instruments are sufficient enough to take up the place of sound design (Rasheedah Liman, interview, March 24, 2016).

She also stated that importance has not been given to sound unlike it is done in professional theatres abroad. Sound in the A.B.U Studio Theatre is usually created with local musical instruments in play or dance performance. She further proposed that:

> If you are having a performance it is good generally to take out time to design the kind of sound effects that you want, because sound does effectively enhance performances, but if you do not take time to design the required sound, you would be taking a lot of things forgranted and that means you will expect other departments to cover up for sound within the performance and that is not good enough (Rasheedah Liman, interview, March 24, 2016).

From the above statement, it can be deduced that sound design effectively enhances a performance and without adequate provision and plan for sound, there can be a deficiency resulting in other departments such as light, costumes, stage craft to work extra hard to cover for the lapses. If this happens, more energy is dissipated and eventually, the vacuum created can affect the overall performance. It affirms the statement of Devlin (2015, p. 22) assertion that "theatre is an art in which every person has a different role and makes a contribution to the production. If one person does not come through, it affects the whole project. Everyone is

essential and they work together to create a unified vision of the production". The production of *The Masquerade Called Religion* would not have been the same without the contribution of sound.

Liman's (2016) position also points to the issue that often times much emphasis is not given to technical sound. Part of the reason is that more attention is given to acoustic sound; that is natural sound that actors can make in form of dialogues, singing and local musical instruments such as drums, gongs, maracas, and so on which are common in most academic theatres.This circumstance is due to the fact that most educational theatres lack the basic sound equipment. Even when available, they are old fashioned, compared to the computerized nature of sound and sound effect in the 21st century Europe and American theatres(Apeh, 2014). This situation is detrimental to the students' learning and also retrogresses the development of the technical aspect of professional theatre in Nigeria.

Accordingly, the wide range of facilities for sound deployment is lacking, and some of the available ones are not functional, as a result, it would be difficult to fulfill the sound need of a production to full capacity.In view of the above, the A.B.U Studio Theatre Manager Dr. Emmanuel Gana, said the basic available equipment in the Department are loudspeakers, amplifier, microphones and drums, a keyboard that functions at times and guitars that are out of shape. Dr. Gana also said:

> …there is a minimal application of sound because of the inadequate sound equipment. Most times we do not have the full complement of implementing sound design that would properly meet the requirements for a 'classy' performance as we have in other places (An Interview with the Studio Theatre Manager, 15th March, 2016).

Music is an aspect of sound design in which various Africantypes of theatres cannot do without. During a performance the orchestra can use songs to introduce a scene or create emotional background for a particular scene. Music uses human voices together with musical instruments

whether traditional or western, although music can just be a harmonious blend of different voices without instruments. Music serves the purpose of entertainment and as such it can be used to keep the audience engaged before a performance begins. For instance during the first night of performance of *The Masquerade Called Religion*, a preshow music was played back through the sound system which entertained the audience a great deal, and then later on the orchestra started performing live music using local drums and vocals; singing in Hausa and Pidgin English. It was a huge entertainment for the audience, getting them ready and expectant of the performance.

On the contrary, this was different from the performance of*Hard Choice*written bySunday Ododo10th and 11thof March, 2016 by the 400 Level Students (Group Two).People came in at exactly 7:00pm expecting the performance to begin but started an hour late. There was not any preshow music which really bored the audience, one could hear them hissing as they mummer and complain about the time and lack of music from the orchestra or sound system to cheer them up. This shows that music is important in the theatre and cannot be overemphasised (Thomas, 2000).

To encourage music during performances, the Department in 2006/2007 academic session acquired some musical instruments and other technical sound facilities so that students and staff can experiment with it. Ever since then, a couple of performances have made use of these facilities which include:Amplifiers, 2 Peavey PA loudspeakers PV115 15" 400W 8HOm, 3 cabled and 2 Shure wireless microphones, a Yamaha PSR1100 series electronic keyboard, 2 bass guitars, 2 electric guitars, Premier trumpet, a pair of Premier congas, Premier drum set, 2 tambourines, 3 flutes and 10 channels powered amplifier. Most of these instruments are in poor working conditions now.

Dialogue is the mainstay of communication in the A.B.U.Studio Theatre amongst music and sound effects.Apeh (2014) asserts that the actor's voice is the primary source of sound in play productions. It is the pivot around which all sounds and effects revolve in the theatre. In most cases the initiation of an onstage oroffstage sound effect arises from what an actor says or acts out.It is natural and can be manipulated according to whatever is required this is because the human voice produces pitch, volume, duration, quality, and articulation that is unique to their basic characteristic (Apeh, 2014). Vocal sounds can generate or stand in for mimicry. For instance, the voice can be used to produce the sound of animals, weather and seasons,etc. It is predominantly used in the theatre since it does not require much technicality and cost implications in terms of production as in the case of technical sound. However, sometimes these vocal imitations usually end up being perceived as travesty even if that was not intended. But the respondents under Table 4.2 are of the view that the use of vocalization, drumming and handclaps in the A.B.U Studio Theatre, convincingly creates the desired sound result in her performances. This is seen where 16, (19.5%) of the respondents strongly agreed to the assertion while 43, (52.4%) also agreed.

Technical sound is used when it is absolutely neededto compliment or go in line with the type of performance that demands it. In view of this, one does not expect every performance in A.B.U Studio Theatre to harbour technical sound or make use of technical sound facilities available in the Department. This gives credence as to why most of the respondents, 30, (36.6%) under Table 4.2 were undecided when asked whetherthe use of electronic sound-amplification system is the ideal requirement in the performances in A.B.U Studio Theatre.

The use of sound design spices up theatrical performances, especially when required to contribute significantly to the overall success of performances (Adegbite, 2005). Hence, the

respondents under Table 4.2 through their responses attested to the fact that A.B.U Studio Theatre seldom deploys electronic sound device in her performances; however, it always gives a good result. This is seen where 23, (28.0%) strongly agreed to the assertion while 26, (31.7%) also agreed. This is because sound design creates an emotional experience to give harmony and cohesion and by so doing, reflects the aesthetics of a vibrant theatre experience.Sound design does not just enable the audience to understand the meaning of performance; it is also expected to sustain their interest for long, at least, as long as the performance can last. On the whole, sound is meant to support and enhance a performance.It is also essential in creating the reality onstage.

As an integral tool, the designer uses sound whether in the technical or natural sense to project the playwright's or director's artistic expression and communication. In doing so, his design takes cognizance of the fundamental elements and the principles of sound design. They are meant to enhance the aesthetics of the performance which include: composition of relevant symbols, icons and indexes. In modern sound design trends, these elements are subsumed under the roles and functions of other design departments like: costume, make-up, props, scenery and lighting.

By and large, since majority of the respondents indicated that they were indecisive concerning the fact that A.B.U Studio Theatre performances hardly corroborate the artistic quality of sound with contemporary practice, it would be a good idea if performances try to include it since it tends to add flavour to the performance.

4.2 Research Question 2

To what extent has sound design been used to aid interpretation of performances in the A.B.U Studio Theatre?

A.B.U Studio Theatre is always intensely concerned with play performances. As a matter of academic requirement, theatre workshops from the various levels usually result in Dress and Technical Rehearsals leading to the final productions (paid performances). For the purpose of this study, some performances have been selected for analysis based on the fact that there was evidence of sound design that was deployed. A recent play production titled *The Masquerade Called Religion* written by Regina Ode performed at the A.B.U Studio Theatre was selected to test the ideal condition of sound design application for the purpose of assessment. Therefore, the use of sound effects as well as other sound facilities was examined.The play was staged on the 12th and 13thof March, 2016 by the 400 Level Students (Group One).

The play centres on how religion is manipulated as a tool in the hands of the political elites in order to gain political power and positions. The story is constructed around party politics and electioneering in which two political parties struggle to win the forth-coming election. In the process, one of the parties, the Peoples Interest Party (P.I.P) brings out a campaign strategy of using religion to 'divide and rule' the people by all means possible so as to avail themselves of the 'National cake' which is the political name for wealth of the Nation or the gains that come to individual politicians and groups. The party officials under the leadership of the Chairman hatch the divide and rule plan and executes it by breeding enmity and intolerance through mutual distrust between the Christian and Muslim faithfuls in the community.

However, when Hajiya Zainab, who carried out the "Operation Divide and Rule" assignment, confesses and Ahmed the new aspirant hears it, he makes a move towards reconciling the

masses. The play ends with the Chairman's group losing the elections because the market people discovered they are not credible candidates (Jonathan & Maha 2012).

It is important to note that the use of technical sound or sound effects was introduced in three different scenes in the production. The first was the siren sound in scene 1 when the Chairman of the P.I.P (Peoples' Interest Party) was coming on stage with his entourage,and also the song 'Godwin' by Korede Bello was played thereafter. The motivation for selecting this song was because A.P.C used it as their theme song for the 2015 election campaign according to the director. The second was during the dinner or cocktail party in scene 2 where the song 'Pick Up' by Adekunle Gold was played through loudspeakers. Finally the technical sound effects were used in the announcement of the election results in the last scene.

The researcher worked with the director and technical crew members to develop the sound concept of the performance. The script was studied for cues and clues to gather the ideas and also understand the moments where the sounds are supporting. A discussion of what sort of style was done with the director. The directing and production style was a mixture of Realism which is about facts and realityof real world occurrences, and to a greater extent,Brechtian technique also known as Epic theatre because the play addresses contemporary issues. The researcher, director and some technical crew members worked in a music studio to craft out the sounds required. Music and recorded sounds were used to create mood, atmosphere and setting. The internet was used to source for music and sound effects library that was suggested for the production, and for recording and mixing vocals. Sound editing software, such as Cubase SX 3 and Adobe Audition CS5.5 were used for recording and mixing vocals, they were also used to refine the music and sound effects. Echoes, changing dynamics, experimenting with tempo, reverb and delays were skilfully added to shape the required sound effects.The sounds were refined in the process of the

rehearsals. The sound operator (a technical crew member) who is meant to facilitate what the sound designer wants, used Virtual DJ (a computer application program) to playback the sound effects and music.

The cue sheet in the next page contains all the paperwork relating to the performance. It details all the technical sound design arrangement of the performance, also, the layout of the loudspeakers, powered mixer and laptop is presented in figure one.

Sound Cue/Schedule for *The Masquerade Called Religion* 12th-13th March, 2016

Cue#	Pg#	Scene	Line/Description	Sound(s)/Cue	Remarks
1	One	Scene one	After the introductory song from the orchestra, drum rolls and.	Siren sound, after opening theme song.	30-40 sec, fades out…
2	One	Scene one	Immediately after the siren sound and the party members are on stage. **The Celebration**	Theme song 'Godwin' by Korede Bello	Plays for 2mins, fades out at 2:45min
3	Seven	Scene two	The music from the first scene continues into the second. Before the lighting, another song comes in. **Voice:** "Ladies & Gentlemen the Chairman speaks". **Cocktail Party**	'Pick Up' song by Adekunle Gold	Plays and fades out at the utterance of 1st line…
4	Nineteen	Scene two	(Optional) After free-for-all fight and pandemonium, as victims express agony. **The Manifestation**	Wailing and sorrowful underscore…	Plays for 1mins, fades out at 1:30min
5	Thirty-eight	Scene four	I thought we would hear from him long before any radio announcement. **Senator:** radio please… **The Defeat**	Signature tune and radio broadcast announcement.	Sig tune Plays for 20sec and fades out, then and radio broadcast for 1:30min. Sig tune plays out afterwards
6			Curtain call	Theme song 'God Win'.	Whole song plays…

Designed by Gideon Danja

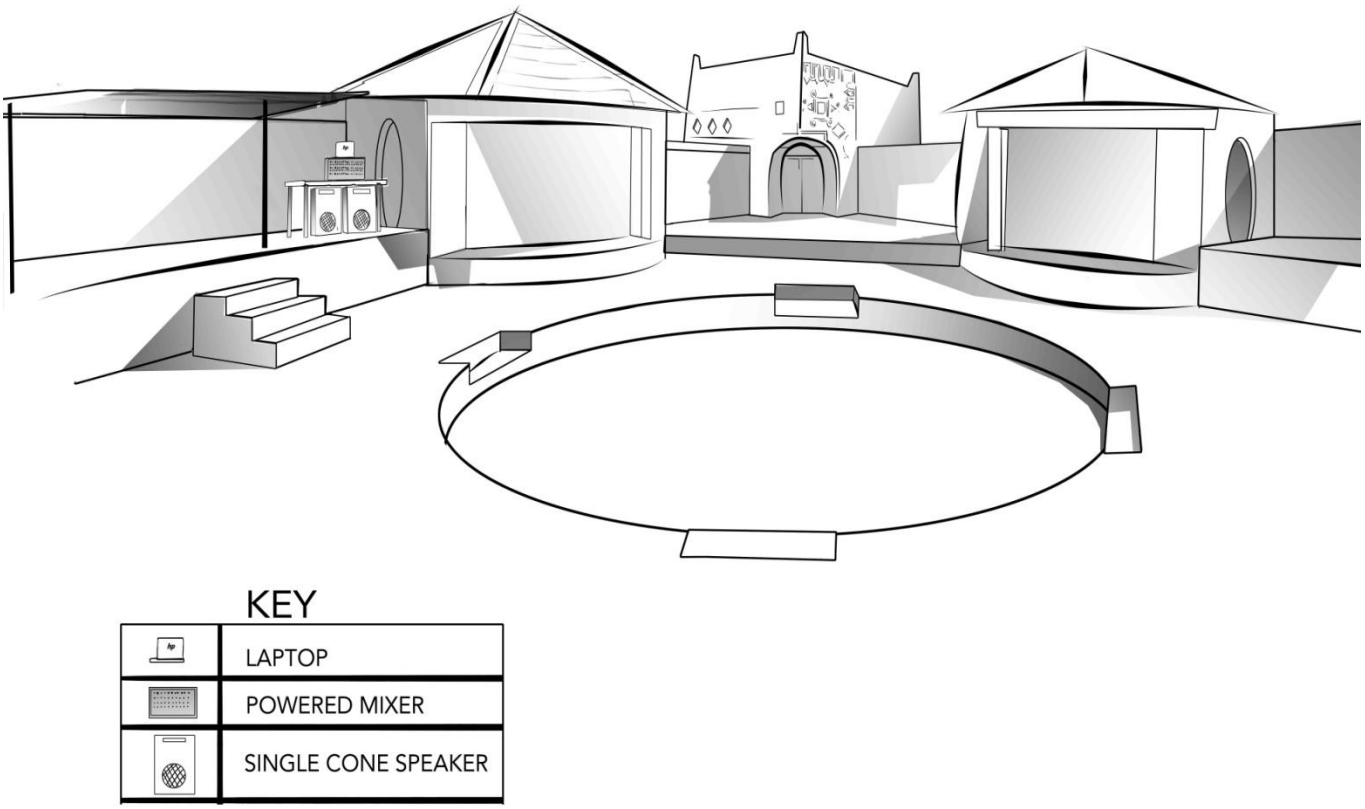


Fig. 1: Sound design layout for *The Masquerade Called Religion*

Table 4.4: Application of Sound Design in *The Masquerade Called Religion:* Performed by the 400 level Students (March 12th-13th, 2016)

Indices	SA	A	U	D	SD
The P.I.P(Peoples' Interest Party) theme song 'Godwin' by Korede Bello was important in order to achieve the vote-seeking activities and also transition during the performance.	40 (48.8)	38 (46.3)	1 (1.2)	1 (1.2)	2 (2.4)
The siren sound effect played back during the P.I.Paspirant campaign, Senator Mahmud and entourage in scene 1 (The Celebration) was communicative.	38 (46.3)	37 (45.1)	6 (7.3)	1 (1.2)	-
The background music 'Pickup' by Adekunle Gold at the cocktail party in scene 6 supported the social event situation.	32 (39.0)	41 (50.0)	5 (6.1)	4 (4.9)	-
The signature tune for the radio broadcast was captivating and created suspense of the unannounced victory of the election in the last scene (The Defeat).	40 (48.8)	37 (45.1)	5 (6.1)	-	-
The breaking news radio announcement of the final election result was used to enhance the mood in a way that gave a sense of clarity to the message of the play.	36 (43.9)	42 (51.2)	4 (4.9)	-	-
The sound aspect of the performance was very moving and the whole experience was really worthwhile.	33 (40.2)	(48.8)	6 (7.3)	3 (3.7)	-
Overall, the sound design was adequate for the performance.	29(35.4)	44 (53.7)	3 (3.7)	5 (6.1)	1 (1.2)
Generally, the sound design for this performance was satisfactory.	22 (26.8)	32 (39.0)	7 (8.5)	11 (13.4)	10 (12.2)

In relation to the application of sound design in conveying the message/theme of the performance of *The Masquerade Called Religion* in the A.B.U Studio Theatre,48.8% of the respondents revealed on Table 4.4, strongly agreed that the P.I.P theme song 'Godwin' by Korede Bello was important in order to achieve the vote-seeking activities and also transition during the performance. Furthermore, because the song is associated with the A.P.C during their campaign, 46.3% agreed equally to that fact. This shows that pre-recorded sound capture a

specific period or style; well-known songs or singers particularly strike a rich resonance with the experience and memories of the audience. The siren sound effect played back during the P.I.P aspirant campaign, Senator Mahmud and entourage in scene 1 (The Celebration) was very communicative, seeing that 46.3% strongly agreed and 45.1% agreed to the fact. Also, the intention of the background music 'Pickup' by Adekunle Gold at the cocktail party in scene 6 was to support the social event situation, 50.0% of the respondents agreed and 39.0% strongly agreed that it did achieve the desired effect.

Another sound effect applicationin the performance was the signature tune for the radio broadcast in the last scene (The Defeat). 48.8% of the respondents strongly agreed that it was captivating and created suspense while 45.1% also agreed to that. In addition to that, 51.2% of the respondents agreed to the fact that the application of sound at the breaking news radio announcement of the final election result helped to enhance the mood of the performance in a way that gave clarity to the message. Particularly,43.9% of respondents also strongly agreed. All the respondents attested to recognizing the introduction of sound effects in the performance at the three different scenes.

On the issue of audience response to the sound effects, similar comments were gathered: Sunday Daniel, a 100 level student of Textile Science asserted that "I liked it. The sound actually helped the performance". In the same vein, Maryam Musa, a 300 level Mass Communication student stated that:

> I was captivated because in some circumstances the sounds will come in before the scene and you will be like, I would like to see what is going to happen in the scene. It made me to look forward eagerly to what is to happen (Interview after the Performance of *The Masquerade Called Religion,* March 12, 2016).

This means that the sound effects impressed the audience. More than 90% of the audience members surveyed agreed that a theatre performance without sound is boring.

Only 1 in 30 audience members surveyed said they were distracted. Most young audience members want music and sound effects during performances.

Sound, like lighting should be invisible, it is oftentimes subtle, supporting characters and the visual action. Although contrary to Artaud's use of sound that was often loud, piercing, and hypnotising for the audience; this is alternatively subjective to the effect that is intended by the director or sound designer. On the other hand, because of the peculiarity of electronically generated sound, if they are not properly articulated and deployed, the tendency to create some level of distraction is overtly possible. This confirms the statements of Ezekiel Shayne, a 400 level student of English and Literary Studies who reported that:

> To be honest, it (the sound effects) came as something disturbing and a shock from the beginning and it did not end well because it was not on the same level with the normal actor's voice. But it was still okay because they were trying to give us a picture of listening to the result from the radio (Interview after the Performance of *The Masquerade Called Religion*, March 12, 2016).

In essence, this disparity creates imbalance and distractions because the audibility and perfection of electronic sound is often times sharper in terms of contrast to acoustic sound productions.This statement shows that although many appreciated the introduction of the sound effects, some members of the audience felt the sound effects as distractions, especially when they are not so used to overt sound effects or when the effects cannot generate the corresponding balancing when the natural voice of the actor returns back. Another major problem of the sound being disturbing would be the loudspeakers placements which were not on the stage but rather by the left side close to the orchestra. The sound impact in such setting might be alarming to some audience members especially those closer to the loudspeakers. For health implications, safety considerations in terms of safe sound design arenecessary. Loudspeakers with high sound pressure should always be placed far away from the audience, approximately six meters away.

On the value that the sound effects added to the performance, Maryam Adamu, an audience memberobserved that:

> Without the sound some parts (of the performance) cannot be played well and you might not really understand what they are trying to do. Like the scene where Chief Nnamani and other members were having a party, before the light came on there was this sound from the DJ, we were not aware of what was going on but later when the lights came on we realized it was a cocktail party (Interview after the Performance of *The Masquerade Called Religion*, March 12, 2016).

Some of the audience members who were interviewed after the performance commended the orchestra's ability to skilfully use songs to introduce the scene and fill in the gaps. For them, acoustic sound went better with the continuity of the performance than the technical sound effects. Ezekiel stated that "the orchestra helped people to understand the scene that is about to come or the one which just ended. It helped in narrating and explaining the whole scene in a short lyric". Furthermore, Emmanuel Petersaid that "The songs they sang really moved together with what was going on, I was captivated. For instance when a dialogue was uttered the orchestra sang something that supported that and also related to the action".

Furthermore, Charis Bala, a graduate of Theatre and Performing Arts noted that:

> The orchestra was more of traditional songs and the playback system brought about contemporary songs. I would say that that was a blend of two different kinds of concepts of sound and music in a performance which brought a reflection of the modern society. We are talking about Nigeria and yet we still have people that respect culture and also people that like contemporary music too. To me, the performance was a blend of both worlds (Interview after the Performance of *The Masquerade Called Religion*, March 13, 2016).

He further affirms that:

> …the use of technical sound effect really added to the beauty of the performance unlike before. The coming in and advancement of technology has been of good help to the theatre because it helps us to feel surrounded by the action. You feel it as if it is happening there, as if it was real(Interview after the Performance of *The Masquerade Called Religion*, March 13, 2016).

Thus, from the aesthetic angle, it was clear thatthe sound effects added beauty to the performance. Therefore, in evaluating the experience of the audience based on sound application

in the performance, 48.8% agreed that the sound aspect of the performance was very motivating and the whole experience was really worthwhile.In the same mood, 40.2% of the respondents also strongly agreed.

In accessing the overall feeling of the audience based on the sound aspect of the performance, 53.7% of the respondents agreed that the sound design was adequate for the performance, and 35.4% of the respondents strongly agreed.

Some respondents through observation equally affirmed that what was usually the case has been the regular use of the voice in all ramifications, but the introduction of sound effects, gave it a new ambiance, creating a different anxiety and expectation. Lending weight to the aforementioned, Uduak Samuel, a member of the audienceadded that:

> It brought out the reality. I felt enlivened. It has some nearness or proximity of real life situation; it's a normal sound that we should have heard. It was a contemporary everyday sound that was brought live on stage with its originality.It gave a feeling of sadness like the dirge, and also feeling of excitement and celebration, for example the 'God Win' song. It was a mix of emotions in regards to the actions (Interview after the Performance of *The Masquerade Called Religion,* March 12, 2016).

On the issue of audibility of dialogue he reiterated that:

> In terms of dialogue, I would like to give the over 100 per cent mark, so let me say 70%. Quite a number of characters were low, they dropped the tempo down. I wouldn't know what went wrong though. In terms of the songs from the orchestra, I would say 50% in that at some point I couldn't hear what they were saying even though they were loud. They were shouting and there was some rowdiness. I think it lacks some coordination and the true message was lost. In terms of the playback and sound effects, I would rate that 80% (Interview, after the Performance of *The Masquerade Called Religion,*March 12, 2016).

On the orchestra and sound effects,EmmanuelPeter a 400 Level student asserted:

> The sound effects were okay.The application of sound effects suddenly opened a door in our minds and we have realized something that we have not realized before. The orchestra was good too but they were a little bit exhausted. Some of their wordings were swallowed. The actors tried in their voice projection but they could do better. They were chewing their lines so the audience wasn't getting them very well and some important lines got missing. When the audience were cheering them up or laughing they kept

> talking and some vital lines get missing (Interview, after the Performance of *The Masquerade Called Religion*,March 12, 2016).

This means that actors must speak loud enough and with excellent diction in order to keep command of the scene and not allow the audience to fade into the music and what it brings from their memories. It must also be choreographed against the script so that it does not unexpectedlyappear from the blues.

Concerning theshortcomings of the performance as it relates to the use of sound effects, the audience members who were interviewed had some concernswith regards to the use of the technical sound facilities. Uduak Samuel, spoke about the scene of election announcement, and in that scene, a voiceover was played from the technical sound system. He said; "I was captivated at the news of the election but I was distracted at the party scene of the politicians because the "Pick Up' song didn't come in with precision, I was a little bit distracted with the laxity of the DJ".

On similar note, Ali Kaman explains:

> I feel that some of the actors onstage actually got carried away with the sound and in fact forgot that they were onstage. They got in and out of concentration. I think if the sound is going to be used next time, the actors should learn to concentrate so that you don't just get carried away when you hear the sound and forget that you are onstage. Donot get too excited and forget yourself and what you are actually doing (FGD with Cast Members, March 14, 2016).

Consequently, one of the cast members who played Chief Walespoke about the impact of the sound effect on him:

> The sound actually helped me to bring out the character of Chief Wale very well. The siren sound made me to feel like a politician inside a car. I felt like the governor of Kogi State. Aside that also, when we were about leaving the stage the 'God Win' song brought in this excitement within and the audience too were happy. My co-actors as well were happy with the song, some of them danced very well and it made me feel like a real politician on a rally (FGD with Cast Members, March 14, 2016).

The incorporation of electronic sound application has helped the entire production beyond the usual situation in the A.B.U Studio Theatre performances. The course coordinator confirms this saying:

> I think it (the sound) furthers the story in the performance. For instance we would normally improvise the siren sound with the voice instead of having that in the performance. But the introduction of sound helped the actors and it also helped the audience in understanding the performance, because normally what sound does is to enhance whatever that is going on, the scene of thematic concern within the context of the performance. Sound is one of those things that we are not bothered about but once in a while when that is introduced it enhances the performance (Rasheedah Liman, interview, March 24, 2016).

Several issues have been raised in line with the questions asked about the use of technical sound together with natural sound and several responses have been articulated. One of such is the possibility of creating a disparity between natural sound and technical sound. For instance musicproduced by orchestra can run smoothly with the acting but when an external sound effect is introduced, it shows clearly that something extra has been added to the performance. The fact is that once there is consciousness of a particular sound effect, a distraction is created. This tends to agree in with the assertion that efficient use of sound effects is when the audience does not recognize their interplay. That is to say, its transition is smooth to the extent that it blends unnoticed with other aspect of the performance. This discrepancy is sometimes very clear, for instance, Ezekiel Shayne one of the respondents whocomplained about the volume of the loudspeakers that was used during the radio announcement of the election results in the last scene of the performance of *The Masquerade Called Religion*, advised that:

> If the volume of the speakers could be adjusted to match the actor's voice that will be perfect, so that when the sound goes off or fades out it wouldn't be difficult to understand what the actors are saying on stage, because when the volume is too loud it takes the minds of people away from what is happening, or people could miss the action immediately after the sound (Interview after the Performance of *The Masquerade Called Religion,*March 12, 2016).

He further elaborated on the tendency that the music played through the loudspeakerscan reduce the potency and the morale of the orchestra. He posits that after the sound effects, the orchestra's gyration was weak and spineless.This supports the statement of Ekundayo 'Lase' Monja, an interviewed audience member, "The music was pretty weak. I feel the songs could have been better, on the scale of 1 to 10, I think they did 5 for me". Based on the fact that he was a former student of the Department and is a renowned musician, he suggested that if technical sound and acoustic sound is to be deployed simultaneously, there should be a balance in such a way that one should not depreciate the value of the other. His words captured this essence:

> As much as we are trying to balance the use of both modern and traditional theatre, I feel that we should be able to still use the traditional way to try and make people believe that they are casting news just by projection(Interview, after the Performance of *The Masquerade Called Religion*,March 12, 2016).

Despite the importance placed upon the traditional nature of theatre practice as it relates to sound design in the A.B.U Studio Theatre, most of the cast members have different perspectives after the experiment in the performance of *The Masquerade Called Religion.* Amaozodi Ikechukwu who acted asSenator Mahmud in the performance said:

> The sound helped in putting me into character. When the siren effect came in, I felt like a real politician who was passing the street and going for a campaign and expecting people to pay attention to me, even the audience had to turn around to see what was going on. It also helped me to pick up a movement which I came in with and I was feeling on top of the world at that time. And again when the news was going on, it was as if I was in my house listening to radio. If we were to go with the theatre practice here (in A.B.U) they would have said use Meyerhold or any of those archaic theorists to achieve it. We have been doing that but this will definitely not put me in that mood like this one. The sound gave me the mood because the voice of the person announcing the result was like Jega's voice, and it created that radio listening environment and I was paying attention very well (FGD with Cast Members, March 14, 2016).

This supports the statement of Kendrick and Roesner (2011) that the advantage of sound can add value to their characters, give them the opportunity to hear the world around them, and influence creative decisions. In essence, sound design when applied adequately

willnot only entertain the audience,butwouldalso enhance andcreate a nice aura of the performance for the actors.This means that sound design does not only enhance the theatrical experience for the audience but also assists the characters to portray their roles better.

4.3.1 Orisa Ibeji

One of the performances that deployed the use of acoustic sound effectsand audiovisual presentation technique in the A.B.U Studio Theatre is the performance of *Orisa Ibeji*.It is important to examine this performance in order to consider the use of acoustic sound in the place of technical sound. *Orisa Ibeji* was written by Ahmed Yerima. It is the celebration of the phenomenon of twins among the Yoruba people. It is also about man's fear of death and love of life; destiny and reincarnation; and the place of the gods in human affairs. Yerima employs simple and beautiful language, dynamic characters and deft skills to navigate the labyrinth that is *Orisa Ibeji*.

The play begins with Oba Adedigba summoning his three chiefs at night as a result of the bad dream he has. In his dream he sees his head cut off, which means that death has come knocking. In order to unravel the mysterious dream, Oba Adedigba consults with Ifadunbe, the great seer from the land of Oni as recommended by Balogun. As Ifadunbe consults the oracle, he tells the Oba that “the royal carver is to carve your head, exact shape, nose and all. And once you are two again, you shall be well and happy”. He also tells the Oba to “carry the calabash of sweet things, and say before the Orisa Ibeji that you forgive yourself, and you shall live.” (Page 21). Oba Adedigba becomes mad with the seer, and asks that he should be taken out of his sight.

In the second scene, Oba Adedigba is asleep, and three elderly women appear calling on him to awake. They call him an impostor. In their exact words they say “an impostor does not become a

king. A dead king does not rule." (Page 23). As Oba Adedigba tries to understand the reason why he is called an impostor, Ikate, one of the Mothers says:

> We do, because we three were all there. We saw you shared like a sacrifice to reawaken the spirit of life. We saw you gasp for life, and in despair, die. We say your carcass, though living, walk down the battle field, dazed, drunk and fallen. We saw your Balogun, further smitten by the madness of victory, with a blunt sword, remove your head, and dance home to his fellow foes. We saw it all. (Page 22).

To further unravel the dreams of Oba Adedigba, Oluawo, one of his chiefs suggests they should the shrine of Esu Odara at night. At this point Saura the priest of Esu Odare tells the Oba to ask his grandmother, Akuda, for the secret of the whistling palms; meaning that the secret of his dreams lies with his late grandmother.

In the next scene, the ghost of a frail old woman, Akuda, dressed in Aso Oke appears. At this point in the play, Adedigba is told the truth of his existence. He was born a twin in the palace. But since twins were forbidden in the palace due to an ancient experience of the twins who brought mayhem to the community, the twins are to be beheaded at birth. However, the Oba'sgrandmother manipulated the situation in such a way that the twins were not killed. It also happens that the wife of Oba Adedigba, Olori Adebimpe, who had waited for long to have babies,is finally pregnant with twins. But because of the travails of Oba Adedigba and the need for him to have a successor, he abolished the killing of twins when his wife put to birth. In his declaration:

> By the powers bestowed upon me by our forefathers, I, Oba Adedigba, son of Oba Adebimpe, hereby revoke the law which forbids the birth of twins in the palace. From this day onward, they remain welcome owners of the palace. Orisa Ibeji is also now a blessed goddess of our land Ibeko. Every year, we shall worship her, starting from today. (Page 67).

Akuda tells the story of what led to the killing of the twins in the play.

> Some stupid story about a set of twins who fought for the crown, until they killed half of the village. So the elders of the land decreed that all the twins born in the palace must be beheaded. What a foolish way to resolve a problem! (Page 50).

The highlight of this performance in terms of the employment of sound was the use of local acoustic musical instruments like talking drums, gongs, congas and maracas, alongside natural voices in order to simulate the ambient sound of a forest scene. Such sounds include whirlwind, birds, crickets, insects and other soundswhich gave a sense of fear and terror. This scene was enhanced by the backdrop with paintings and drawings of the forest scenery. Also an audiovisual screen playback was deployed in a flashback scene. Thefusion of scenic design and sound design and also audiovisual presentation go forth to prove that theatre is a combination of various disciplines working together to achieve a certain goal. With the interplay of the set design, ambient soundand the audiovisual aids, the message of the play at that point was well communicated.

Although A.B.U Studio Theatre deploys electronic sound once in a while in her performances, the sound application in *Orisa Ibeji* is a typical method by default which was used for the purpose of observation.To select and use appropriate sounds for a performance, students need to have a thorough understanding of the period the play is set in, the genre and the performance style, the overall design theme and any social, historical and cultural connections. The sound design and application for this performance will be categorized under Foley's concept of live sound effects because the students initiatively used objects and voices to create the sounds required for the performance. Although the students are unaware of this concept, if properly instructed and guided they would perform better.The concern for better and appropriate sound design is required in the theatre. Since the A.B.U Studio Theatre usually goes with the route of acoustic sound, there is an adequate way to go about using the concept of Foley live sound

effects. However, modern electronic sound application greatly enhances the experience of stage performances.Technology allows one person to create multiple sound effects layers effortlessly.

The result of the acoustic sound can be unconvincing if not properly handled, andit can also betasking because it requires a lot of manual workers. This means that,it is labour intensive compared to the computerized sound control system which is technical efficient.For example in the performance of *Orisa Ibeji*, the eighth scene required seven stagehands to achieve the forest noise.Even though the sounds were not the ideal representations, but for the purpose of the directing style of that scene, it was used to draw attention to the theatrical process which was to an extent a Brechtian technique.According to the director of the play, the concept was not completely ideas of Stanislavski, but it had a bit of Brecht. It is pertinent to note that even Brecht used realistic sounds, but his main purpose was for his audience to remain objective and not to have any emotional attachment to his characters. He used the 'estrangement effect' to distance the audience from the play and is sometimes called alienation effect. In trying to communicate his messages, sometimes clips and sounds are edited to juxtapose factual events.

Table 4.5: *Orisa Ibeji*: Performed by the 400 Level Students during the Festival of Plays (April 23rd-28th, 2015)

Indices	**SA**	**A**	**U**	**D**	**SD**
The use of unamplified musical instruments was unique to the performance in order to portray the ancient Yoruba tradition.	28 (34.1)	31 (37.8)	8 (9.1)	15 (18.3)	-
The vocal mimicry of cricket, birds, and dog sounds were realistic.	17 (20.7)	36 (43.9)	6 (7.3)	18 (22.0)	5 (6.1)
The ambient sound of the forest made by the mimicry and local musical instruments, where Akuda (the ghost) appeared created a terrifying mood.	14 (17.1)	43 (52.4)	4 (4.9)	17 (20.7)	4 (4.9)
The acoustic sound instruments and natural voices used were befitting to the performance.	23 (28.0)	35 (42.7)	9 (11.0)	11 (13.1)	4 (4.9)
The merging of local percussions with the art of imitation (mimicry) was appropriate in this situation.	12 (14.6)	45 (54.9)	6 (7.3)	13 (15.9)	6 (7.3)
Clapping, drumming, and vocalizing which are the basic ways of sound application in Drama Village was the best for the performance.	17 (20.7)	25 (30.5)	17 (20.7)	21 (25.6)	2 (2.4)
Generally, the sound design for this performance was satisfactory.	22 (26.8)	32 (39.0)	7 (8.5)	11 (13.4)	10 (12.2)

Table 4.5 shows the respondents were of the view that the use of unamplified musical instruments was unique to the performance of *Orisa Ibeji*,37.8% of the respondents agreed and 34.1% strongly agreedthat it portrayed the ancient Yoruba tradition.In simulating realistic sounds in the performance, 43.9% agreed and 20.7% strongly agreed that the vocal mimicry of cricket, birds, and dog sounds were realistic, while 22.0% disagreed and 6.1% strongly disagreed to that. Likewise, the ambient sound of the forest made by the mimicry and local musical instruments, where Akuda (the ghost) appeared was agreed by 52.4% of the respondents to have created a terrifying mood, 17.1% also strongly agreed to that. Nevertheless, 20.7% disagreed to that.

The contrast here is that even without technical sound facilities, improvisations can be made using oral voices and local musical instruments. For instance, at 400 level, the students are allowed to create sounds and other theatrical elements on their own to buttress their performance. Dr. Rasheedah Liman, in corroborating this view said that:

> THAP 403 is a student production workshop, so the idea of the course itself is to allow the students deploy whatever it is that they want to do. As the coordinator my job is to guide them through. So most of the things you see were actually the initiative of the students themselves. What I did generally was to look at what they have and whatever that I feel will not enhance the performance I advised them, I don't impose or tell them what exactly to do. They took some of the advices and discarded some which is fine because they are going to be assessed based on their creativity in the course (Rasheedah Liman, interview, March 24, 2016).

In assessing the suitability of the acoustic sound instruments and natural voices used,42.7% agreed and 28.0% strongly agreed that it was befitting to the performance.The merging of local percussions with the art of imitation (mimicry) was appropriate in this situation because 54.9% agreed it was.14.6% strongly agreed. However, a minority of the respondents disagree to that, exactly 15.9%. This result led to the puzzling viewpoint of thee basic ways of sound application in Drama Village, which are clapping, drumming, and vocalizing.30.5% agreed and 20.7% strongly agreed that it was the best for the performance. While, 25.6% disagreed, 20.7% respondents were undecided;the viewpoint of the minority cannot be disposed of. On the whole, 26.8% agreed that the sound design for this performance was satisfactory and 26.8% of the respondents strongly agreed too. 8.5% were undecided, 13.4% disagreed and 12.2% strongly disagreed. This result of the overall evaluation of the performance based on the audiences' experience is different from the performance of *The Masquerade Called Religion.* The major contributing factor to this is the deliberate attempt on the application of sound design in the performance which influenced the outcome of the performance more than *Orisa Ibeji*. It can be

estimated that based on this result, the respondents appreciated and preferred the performance that sound was properly designed and employed.

4.3 Research Question 3

What are the operational challenges that sound design imposes on the way A.B.U Studio Theatre is designed?

Because of the open air nature of the A.B.U. Studio Theatre, it is difficult to have complete control of sound. This sort of theatre can therefore create some sound challenges during productions. The acoustics or sound-carrying ability batters the speech and sonic intelligibility of sound. Furthermore, the voices of the actors' on stage are not evenly audible throughout the A.B.U Studio Theatre building. The issue rouses the curiosity to find out whether this problem could be credited to the inability of the actors' vocal projection; or could it be a problem of the room acoustics?Or does the theatre building really pose a challenge on the application of sound design? Well, it is still not clear where the problem lies, but then, a study in acoustics shows that if an enclosure is 10 percent open for sound transmission, up to 50 percent of that sound will escape (Frankovich, 2009). Clearly based on this statement it can be logically deduced that the open nature of the Drama Village makes sound impact and intelligibility incoherent, since more than 10 percent of the theatre is open.

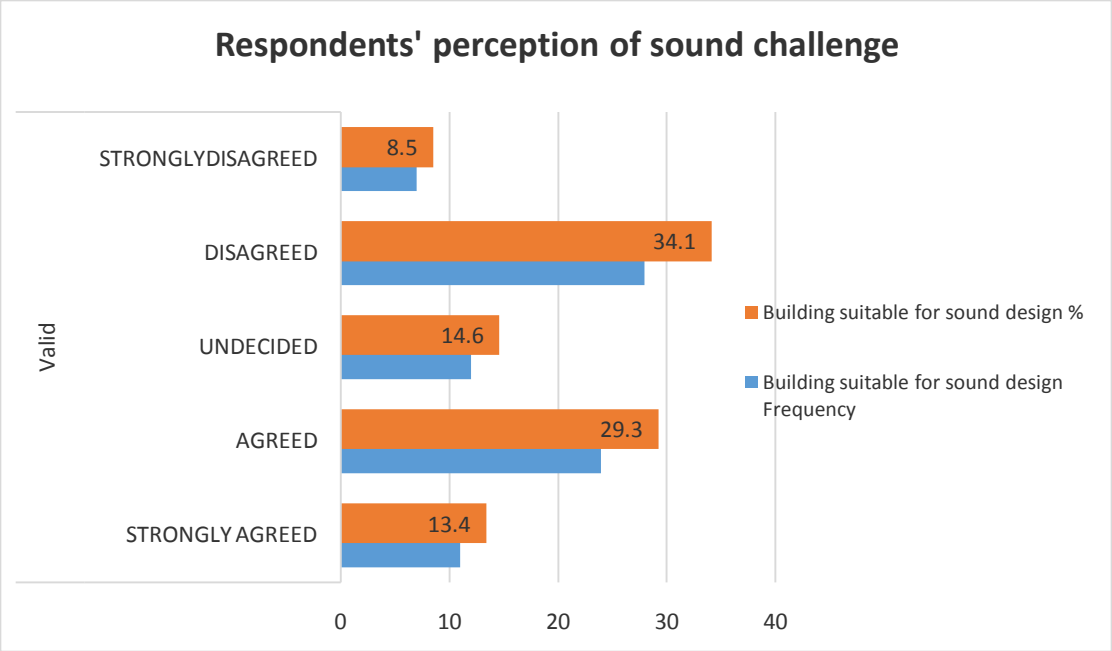
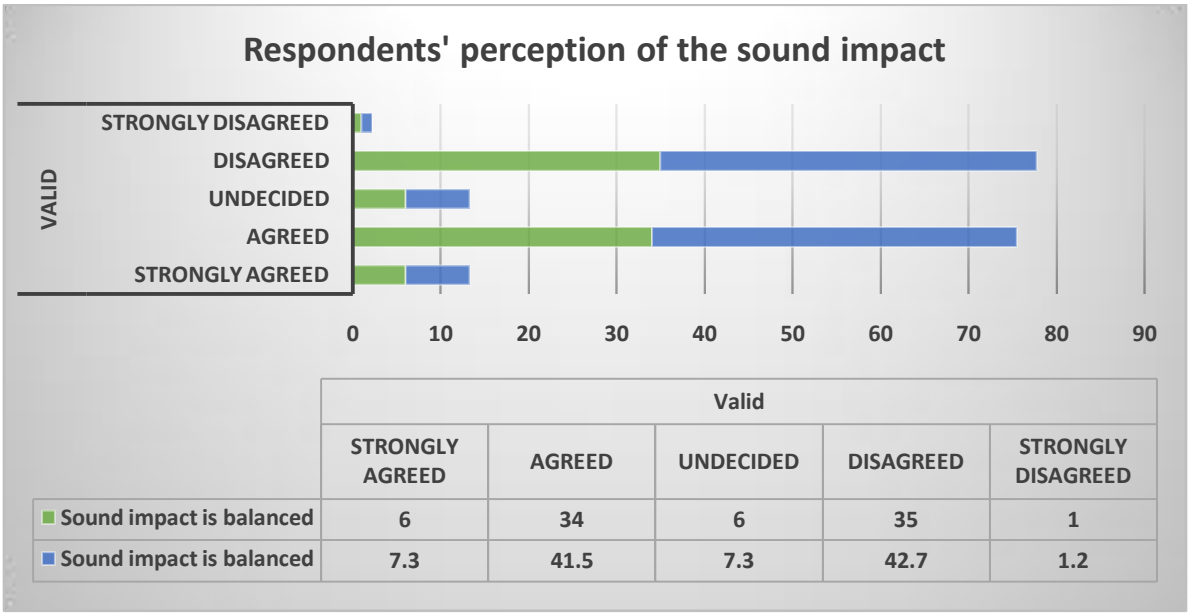


Fig. 2: Perception of sound design

Looking at the perception of the audienceon the challenges of sound design in the A.B.U Studio Theatre as captured in Fig. 2,agreater number of the respondents, exactly 34.1% disagreed that the A.B.U Studio Theatre building is perfect for the deployment of sound design whereas 29.3% of the respondents agreed that the building is not perfect for the deployment of sound design.



	Valid				
	STRONGLY AGREED	AGREED	UNDECIDED	DISAGREED	STRONGLY DISAGREED
Sound impact is balanced	6	34	6	35	1
Sound impact is balanced	7.3	41.5	7.3	42.7	1.2

Fig. 3: Respondents' perception of sound impact challenge

Also a look at Fig. 3 captures the perception of sound from where an audience member was seated during the performance. 42.7% of the respondents disagreed that the sound was balanced while 41.5% agreed that the sound was balanced. The outcome of the result is contrary to the previous result of whether the building is perfect for the deployment of sound design.

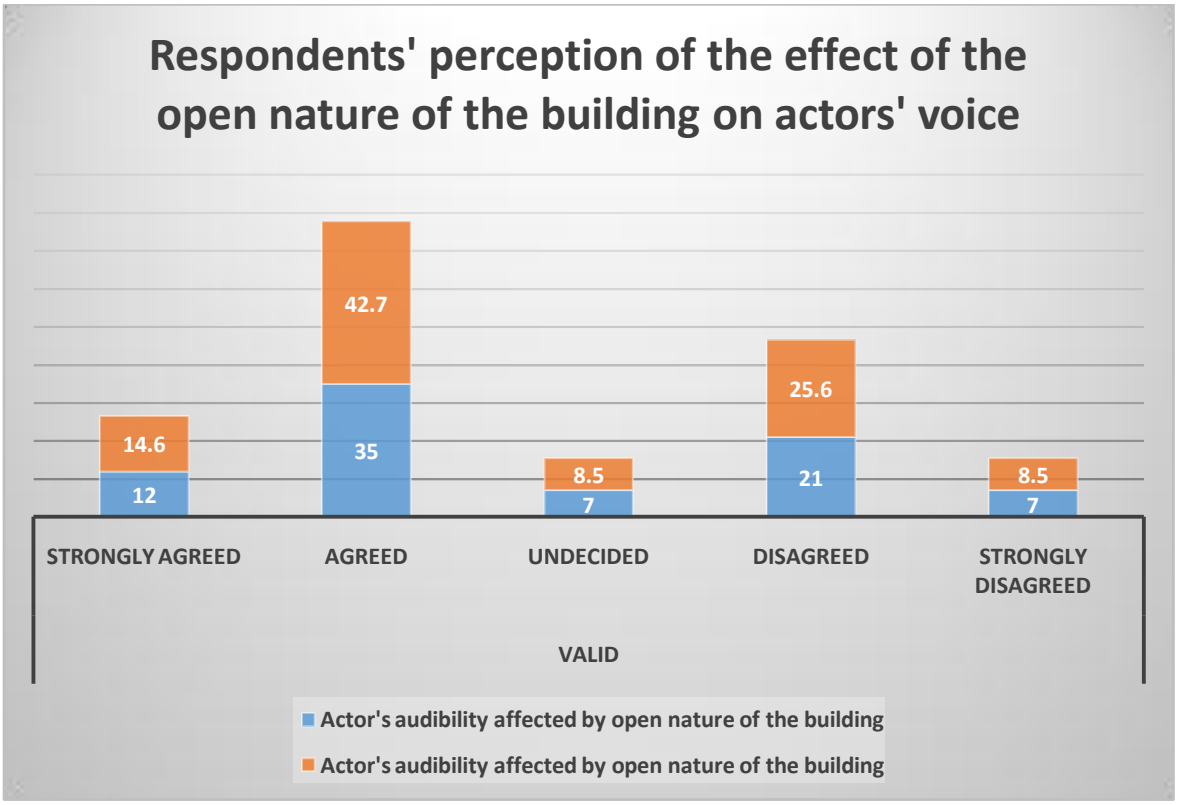


Fig. 4: Perception on effect of open nature of building on actors' voice

The data here shows that the majority of the audience have difficulty with the range of sound impact perception.This can mean that it is either too loud or too soft for the average human extent of frequency distribution. Though majority of the respondents agreed that the building is perfect for sound, in reality they still have a problem with the way sound interacts with the acoustics of the building. This cannot be visually judged, but by audio and also frequency analyses software that measures in decibels (the unit of relative loudness). This study is however

not concerned with the scientific dimension of sound design but rather with its application and appreciation.

Thus, Liman made an attempt to explain the challenges that open air theatre can pose to a performance when she states that:

> What we have here is an open air theatre and theatre in the round, and there are sound challenges when you have such kind of theatre that doesnot have any sound acoustics treatment, which means that you have to put in a lot of effort in projection for the audience to hear you. The same goes for the sound system because it is an open air, you lose the sound if you are not careful, and the audience will not hear what you are playing. But if it was a close doors theatre, you would find out that the effort you put into projection will not be expansive as we presently have (Rasheedah Liman, interview, March 24, 2016).

The above statement gives credence to the words of Morris, (1999) who asserts that:

> The type of venue itself is the first challenge to overcome when approaching sound design because most of the buildings aren't really designed with the sound quality they will produce in mind. The size and layout of the venue all need to be taken into account before any other aspect can be considered. (p. 2)

This also affirms the statement of Nwadigwe (2006, p. 85) that "Nigerian theatre buildings or performance venues have poor acoustic layouts that negatively affect sound production". It is baffling to know that as early as the 5th century BC, the constructors of theatres in ancient Greece were aware of sound when engineering their performance spaces. They incorporated a solid wall that was behind the actors which reflected any sound radiation backwards from the actors' voices back into the audience, increasing their audibility. Apart from that, there were masks with small megaphones built into them to amplify the actors' voices throughout the theatre, or as sound reinforcement just as we have microphonesin modern theatre (Glenn, 2014).

In an interview with Abah,he attested that the Drama Village building was majorly interested in community based theatre and so sound was not part of the primary consideration at the time of inception. It was rather concerned with the architectural design that was relevant to the Hausa

setting. The reason there is poor sound quality is because it is an open air theatre, it will be difficult to have the kind of sound quality found in a treated or an enclosed space(Interview, August 11, 2017). In a recent research undertaken by Eze-Orji (2016), it was analysed and concluded that staging performances in an open air always thrusts up this peculiar challenge on sound.

The implication of a non-acoustically treated performance space is detrimental to the actors, and it is an issue that needs to be tackled. Hence, Amaozodi Ikechukwu, a cast member stated that:

> There should be microphone trackers and loudspeakers all around the studio theatre so that actors don't have to stress their voices. In fact, at the point when they were announcing the result (in the last scene) I had lost my voice, I had to be straining it which made my throat sore. But if there were special microphones that would pick up voices, I wouldn't have overworked my voice like that (FGD with Cast Members, March 14, 2016).

Enendu (1994) suggested that the acoustical plans of a theatre should be done when the planning of the theatre is still on the architect's drawing board.

Also, the limited number of sound equipment in the theatre poses a huge challenge. The Theatre Manager Gana puts it thus:

> I think for now we have minimal application of sound because of our inadequate sound equipment most times, so productions have to rely on makeshift instruments for performances. Most times we don't have the full complement of implementing sound design that would properly meet the requirements for a leading edge performance as we have in other places (Emmanuel Gana, interview, March 15, 2016).

According to him, although there are sound equipment in the Department, they are inadequate and apart from that, the instruments are actually out of shape or in disrepair. He further reiterated that:

> I think the way the structure is built creates some challenges because first and foremost it will be difficult to place those equipment, then there would be wires extensions which becomes visible to the audience and then sometimes theatre is supposed to be like magic, but when everything becomes so open to the audience, it loses that. Also the sound again

> escapes because it is open air and yet again part of the audience is so close to the acting space and whatever sound coming would be harsh to them. Those are basically the challenges which I think we are facing (Emmanuel Gana, interview, March 15, 2016).

From a professional's viewpoint of a personal of acoustics, Eneh (Acoustician) of the Department of Architecturestated that open air theatre has the greatest sound absorption coefficient of one, which means it does not reflect sound; the air takes all the waves away(Interview, August 8, 2017).The sound reflecting material does not exist in the A.B.U Studio Theatre. Based on experiments carried out with the Acoustician, the two huts on stage are the only points where sound impact was better because of the wooden panels behind served as reflectors.

Another challenge in the area of sound design in the A.B.U Studio Theatre is the absence of a sound designer. Again, Gana stated that:

> We don't have any sound professional in the Department, we operate without the technician. Most of the things we do are students trying to use their initiatives. They are not properly trained on how to use sound as a complimentary component or effect to performances, so they just use their own initiatives (Emmanuel Gana, interview, March 15, 2016).

To corroborate this statement, Liman stated:

> We actually don't have any sound engineer, what we have may be the people in charge of musical instruments which generally in Africa, Nigeria and of course in A.B.U Studio Theatre they take the musical instruments as standing in the place of sound in a performance. So when we talk about sound a lot of people would actually talk about musical instruments (Rasheedah Liman, interview, March 24, 2016).

She stressed that the curriculum of the Department does not put emphasison sound design, which can be seen as another major challenge of sound exploration. She further commented:

> The fact is that sound in the A.B.U Studio Theatre generally is not isolated for studies, but it is part and parcel of a performance. It is juggled up here; we do not give importance to it unlike the way it is done abroad because they have departments that major in sound design for theatrical performances. I would say that we donot actually have it here because it is taken for granted(Rasheedah Liman, interview, March 24, 2016).

She then went on to observe that:

> I think the major reason that I will give is the fact that we have not actually evolved to that point of thinking about creating an aspect of the theatre that will give importance to sound. Just like the lighting for instance, we take a lot of that for granted but of course we have our lights and the use of light. But when it comes to sound I think that is a major part that we are lagging behind (Rasheedah Liman, interview, March 24, 2016).

This statement is seen in the way most directors do not even realize that they have the option to expand their production in the direction of sound design.They probably make it the least of their concern. Lighting and other design departments are given enough time to setup and experiment, and then the sound aspectis given little period duration before the performance to put everything together. This is evident when the researcher volunteered in the practical workshop of the 400 level students' (Group Two) production of *Hard Choice* by Sunny Ododo. That it has always been done that way, does not mean it is the way it should be. The students do not think towards sound design or rehearse with sound; it comes in after everything has been perfected. The Department is supposed to evolve from the archaic clapping, drumming,vocalization and singing; from the analogue to digital treatment of sound design. Sound adds another level of meaning and context to a performance.

The absence of a sound designer in the Department has led to the use of improvisation during performances. Liman sheds more light on this saying:

> I think that we have been doing a lot of improvisation so maybe when we get to the point where the sound department is established then we can compare and contrast what differences are there, but for now we have not been using it. Our actors have not been trained in that part and the audiences are not having the taste of sound, so because of the improvising we wouldn't really know the extent to which it affects performances. Till we create that department then we would know how it has been affecting our performances, but for now the improvisation is basically working (Rasheedah Liman, interview, March 24, 2016).

Nwadigwe (2006)noted that during performances, the personnel merely improvise with whatever can be devised to produce some form of incidental sound. The result is often unsatisfactory. During the FGD with castmembers, a discussant expressed his dissatisfaction when he stated that

"our theatre practice here is full of unnecessary improvisation which is old-fashion, those days have passed away many years ago, and we are now in the 21st century". This shows that the students are struggling to cope with the difficult situation, especially the lack of facilities and trainers.

Sound design is a basic requirement of any theatrical performance which does not necessarily need any separate department for it to function properly. "As a matter of fact, no production thrives without some level of auditory stimuli" (Chidiebere, 2010, p. 67). Sound design is therefore an art that is collaborative in practice, which with the rest of the theatrical team continues to develop (Glenn, 2014).

There is no course in sound design in the curriculum. Some students in the Department also agreed that the only course that is close to sound design in A.B.U Studio Theatre is music. In a FGD discussion, a technical crew member said:

> We did music in our 200 level only; this is to tell you how the Department doesn't take it seriously, and the lecturer is not even a permanent staff. Music is supposed be a core element in theatre and performing arts, in fact people even think theatre arts is more of dancing and singing, they don't know there are other things to theatre arts. Music is a core specialization in theatre arts but the Department doesn't take it seriously, I don't even see the temporary teacher at the moment, I have no idea who teaches music now (FGD with Technical Crew Members, March 14, 2016).

Although a theatrical sound design and a music composer may have the same task, they have some distinguishable duties in executing their responsibilities. However, knowledge of and appreciation of a wide variety of music is often a key to the creation of a successful sound design (Glenn, 2014).

Another challenge that is obvious is that sound is not isolated in the A.B.U Studio Theatre. Speaking on this, Liman stated thus:

> But unfortunately we actually do not isolate it or make it a field of study. There are so many contributing factors to the issue of sound in performances depending on the angle you are looking at it. You could have for instance where musical instruments are used to assist elements of sound, people improvise sound by using drums and their voices, sounds are also sometimes improvised by introducing maybe an electrical instrument apart from drums and some other musical instruments that we have. The fact is that sound in the A.B.U Studio Theatre generally is not isolated for studies because people take it for granted but it is part and parcel of the performance. Sound is usually created with instruments in a play or dance performance; it is juggled up, we donot give importance to it unlike the way it is done abroad because they have departments that major in sound design for performance. I would say that we donot actually have it here because it is taken for granted (Rasheedah Liman, interview, March 24, 2016).

The nature of sound design application in the A.B.U Studio Theatre practice is not adequate enough. The sound equipment available are not advanced and the techniques of creating sounds are not effective enough. In order to boost the existing practice, there is need to combine some electronic reproduction of sound devices. One of the technical crew membersduring the FGD suggested that there is need for the Department to have its own music/sound studio to enhance performances.He specifically stated that:

> I think if we have a musical studio and get someone who is good in making beats, sound fabricating and editing, I think it will enhance the sound application in Drama Village. Most of the sound equipment we have here are not good, the keyboard, guitars, the loudspeakers are malfunctioning, the drums are spoilt and so on, but if we can have modern equipment like the ones used in professional theatres, it will go a long way in improving the quality of performances. Like the news casting scene we had to go outside the school to a commercial studio to put the sound effects together, but if we have it here in Drama Village and someone who controls it, I think it would have been very easy, cost efficient and accessible for enthusiast like me (FGD Technical Crew Members, March 14, 2016).

With the advent of home studio recording technology, studio equipment are nownot price prohibitive. A good quality microphone and computer-based audio which allows easy recording and editing is within reach. Thus, the need for a sound designer in the Department who will teach the students the basic concepts of sound design cannot be overstated. This is the major entreaty of the students which was captured in the statement ofRebecca Podonu Maulome a technical crew member as she laments:

> Sincerely things should be done as fast as possible so that we would not bring shame to this Department, because when we go out there people expect you as a graduate of theatre and performing arts to know some basic things, for example to be able to use microphone onstage to perform, but you have never done it before, how do you expect them to see you? I think it is a shame on the Department if they don't train their students to be conversant with these things so that when we go out there we don't disgrace them (FGD with Technical Crew Members, March 14, 2016).

The statement above means that in order to set high standards, there is need for a review in the way students are trained with regards to technical theatre, especially sound design. This impartation will increase the level of their confidence in the wider world as graduates of theatre and performing arts.

4.4 Research Question 4

In what ways can new sound technologies be incorporated in A.B.U Studio Theatre in order to advance sound design?

The nature of sound design in the A.B.U Studio Theatre performances is by default the manual application. This means they play non-amplified musical instruments, or use their voices to produce sound. This is mostly the effort of the student actors' initiatives who attempt these methods which is usually not done properly as there is no any formal training on the subject at any level. In that light, the students are not stimulated and lacking in ideas that would lead to any professional outcome. A perfect example to demonstrate the poor application of sound is the performance of *Sweet Taste of Shame*by Elaigwu Ameh, 11th-13th September 2014. In the last scene, Inspector Monday realized that the Cash Madam was a human trafficker, so he went to arrest her and attempted to shoot her with his pistol.As she tried to escape, he shother by making the sound 'taah!' with his mouth which was not convincing. It was obvious to the audience that the sound does not resemble the one from a gunshot. The audience laughed and muttered at this sloppy application of sound even to the point where the major message of the play was rendered by the characters. This highlights the importance of getting the sound design as good as possible

before the main performance. The effect would have been different if the audience were taken unexpectedly by the shock of a gunshot sound, their attention would have been captured for this serious part of the performance. This instance shows that when a sound is vaguely applied it can negatively affect even the thematic concept of the performance in an undesirable way, but when it is done properly, it can aid to engross the audience. Similarly, the 400 level students'performance of Wole Soyinka's *Opera Wonyosi*, (26^{th}-27^{th}, August 2014) was done without proper attention given to sound design. The audience had to bear with how sound was randomly applied and the unintelligible vocals.There are several other cases of performances in which sound was inappropriately done.

Every sound can convey a feeling or idea that the audience will naturally understand and feel, through their common experiences, social ideas and innate instincts. It is always vital to keep in mind that audiences often forgive poor quality visual, but very rarely forgive poor sound; this is because sound directs the eyes (Jones, 2012). This statement alone gives way and hope for the future of sound design and the techniques used,as well as the technology involved. The means of developing a theatrical sound design that adequately brings the world of the play into the minds of the audience into believing the drama requires more than mere mimicry to the creation of sound that optimizes and communicates the real world on stage. Because the process of producing sound is complex, time consuming and not simply as someone would imagine, the first step to take into achieving the desired outcome would be to get an instructor. Most of the time the students or technical crew cannot simply record the object they are observing through simple logistics they have to create a sound the source would actually produce.

The participants in the FGD (Focus Group Discussion) were of the opinion that if a professional sound designer is brought into the Department, thatit would create an opportunity for exploration

into both technical sound and acoustic sounds which would add value to the performances in the Drama Village. Also, students who are interested in sound design and music can find an opportunity for specialization.

The lack of an instructor in the area of sound design tends to be the major reason and factor why there has not been much attention on it. The Head of Department, Prof. M.I. Umar-Buratai, during interview on 4th April, 2016 also agreed to the idea of bringing a sound designer to handle and develop this aspect effectively. To support this assertion, the A.B.U Studio Theatre Manager asserted that:

> …most importantly the Department needs a sound professional or designer, somebody that will think out and design the sound effects of a performance in order to tell the story better. Then again I think we need equipment because the sound professional might be handicap in terms of application without proper equipment. The Department can source or invest in good equipment to help the students in terms of their learning and practice, which would go a long way in enhancing the performances. Also, the Department needs educational materials in terms of books so that the students can learn too. There should be emphasis laid on sound in terms of productions not just singing and acting, sound is also very essential, we also need to develop sound design into the curriculum (Emmanuel Gana, interview, March 15, 2016).

From the above, it is clear thatthe only way to enhance the use of sound is for a sound designer to be brought in. This would help in taking the performances to attain an advanced level. The Sound Technologist would then be in charge of incorporating sound design into the performances, thereby, enhancing the performance as a whole.

The above statement gives credence to the information on the sound designer's job, ("American Association of Community Theatre", n.d.) which posits that:

> The sound engineer works under the designer and must take the sound design to ensure that it can be created in a given space. This involves selecting equipment to reproduce the various sound elements required, installing, testing and usually running the actual show.

The need for the Department to procure the needed equipment was also stated because without the equipment, sound cannot be efficiently employed in performances. This is further captured

by the character that played the role of the Babalawo in *The Masquerade Called Religion*. He states that "…I think this lack of equipment is a big problem we are facing. Like now I don't know anything about piano, guitar or any musical instruments" (FGD with Cast Members, 14th March, 2016). Hence, any student of Theatre and Performing Arts deserves to know sound design operation; for example learning music software, music theory, musical instruments and so on.

Furthermore, the importance of sound equipment cannot be over emphasized. The Department needs to procure the following equipment; speakers, amplifiers, mixing board, microphones, computers and the editing software, so that sound design can be efficiently employed in performances done in the A.B.U Studio Theatre.

Coming down to the ways in which sound design can be incorporated into the performances done at the A.B.U Studio Theatre, Amaozodi Caleb suggested thus:

> Modernization is taking over, technology is coming into theatre and it will enhance live and stage performances if it is introduced. For example, the Drama Village has its own uniqueness in terms of architecture, but there is a way you can bring in professionals who would come into this theatre and they will reconstruct the place. You can even have speakers mounted round Drama Village and microphone trackers that will pick up sounds produced by the actors onstage. The speakers all round and the microphones will enable the audience hear clearly as if you are whispering into their ears; this is what technology is doing (FGD with Cast Members, March 14, 2016).

From the above, it can be deduced that with the way the society is changing, there will be need to advance. Microphones placed at strategic positions can amplify the voices of the performers. When this is achieved, the audience can sit comfortably and enjoy direct sound from a performance without having to strain their ears.From observation, the students have been familiarized with vocalization techniques to projecttheir voices without depending on any reinforcement device. However, getting familiar with microphone usage will certainly give them more edge in this modern society. The truth is that new innovations are coming up now from

time to time, and of course the world is going digital. Therefore, there is the need for the Department to live up to expectations in this modern generation. This was clearly captured by one of the members of cast, Amaozodi I. Caleb, who played Senator Mahmud. He states that:

> Our generation is the one that wants technology and the digital paraphernalia, if sound equipment is installed by the Department, students will like it. If we really want this performance to go digital there are things we could have brought in that would make it come out so beautifully especially in the cocktail scene. There should be microphone trackers and loudspeakers all around the studio theatre so that actors don't have to stress their voices. We used to have another problem when the generator is on, actors have to overly project to be heard over the generator's noise. Good sound equipment is needed to help our sound in the studio for a better production (FGD with Cast Members, March 14, 2016).

This is further captured by Amaozodi Ikechukwu Caleb who is also a crew member. He stated that "We might have the theories and all that but in this 21st century, theatre has gone beyond just theories. Modernization is taking over, technology is coming into theatre and it will enhance live and stage performances if it is introduced".

The direction in which tutelage in the Department is tilted towards is the community based theatre, which predominantly focuses on traditional performances.However, sound design is a new development that will add value to what is obtainable. It will give additional advantage to students not only in contemporary theatre but in thebroaderprospects like, screenplay productions and radio drama.

Table 4.3: Incorporating Sound Design in the A.B.U Studio Theatre Performances

Indices	SA	A	U	D	SD
Electrical power should be consistent in the A.B.U Studio Theatre to avoid hitches during the performance.	66 (80.5)	13 (15.9)	-	1 (1.2)	2 (2.4)
Sound equipment need to be adequate for theatre performances to run smoothly.	51 (62.2)	20 (36.6)	1 (1.2)	-	-
A musical/sound studio should be provided.	46 (56.1)	30 (36.6)	6 (7.3)	-	-
There should be a unique acoustic treatment that would improve thesound intelligibility.	46 (56.1)	31 (37.8)	4 (4.9)		1 (1.2)
Loudspeakers should be placed at strategic places in the theatre.	46 (56.1)	27 (32.9)	4 (4.9)	4 (4.9)	1 (1.2)
Apart from dialogue, sound effects and music should be employed in performances using electronic sound-amplification system.	45 (54.9)	26 (31.7)	5 (6.1)	6 (7.3)	-

Relating the ways of incorporating sound design in the A.B.U Studio Theatre performances,Table 4.3 shows that 80.5% respondents strongly agreed that eelectrical power should be consistent in the A.B.U Studio Theatre to avoid hitches during the performance. In addition to that, 62.2% strongly agreed that sound equipment needs to be adequate for theatre performances to run smoothly.56.1% of respondents strongly agreed and 36.6% agreed to the fact that a musicalsound studio should be provided. Based on sound installation 56.1% strongly agreed while 37.8% agreed that there should be a unique sound installation that would make the aural perception of performances wonderful. It has also been strongly agreed by 56.1% of the

respondents that loudspeakers should be placed at strategic places in the theatre, 32.9% also agreed to this idea.

Apart from dialogue, sound effects and music, 54.9% of the respondents strongly agreed that A.B.U Studio Theatre should employ electronic sound-amplification system in her performances, 31.7% of the respondents also agree to this opinion.

There is what sound does to the audience that visuals cannot. Thus the main loudspeakers for the audience are to be kept at the left and right huts of the stage as illustrated in figure five. For the performance of *The Masquerade Called Religion*, the ideal placement of the loudspeakers would have been farther away from the audience, but because of the wiring in the building it was not easy to achieve that. A row of monitor speakers (as feedbacks) pointing towards the onstage performers will help them hear themselves, singing, sound effects and musical instruments playing. The sound designer can sit at the back of the room, operating and mixing console which shapes the sound and volume of all the voices and instruments. If this is employed performances willbe enhanced.

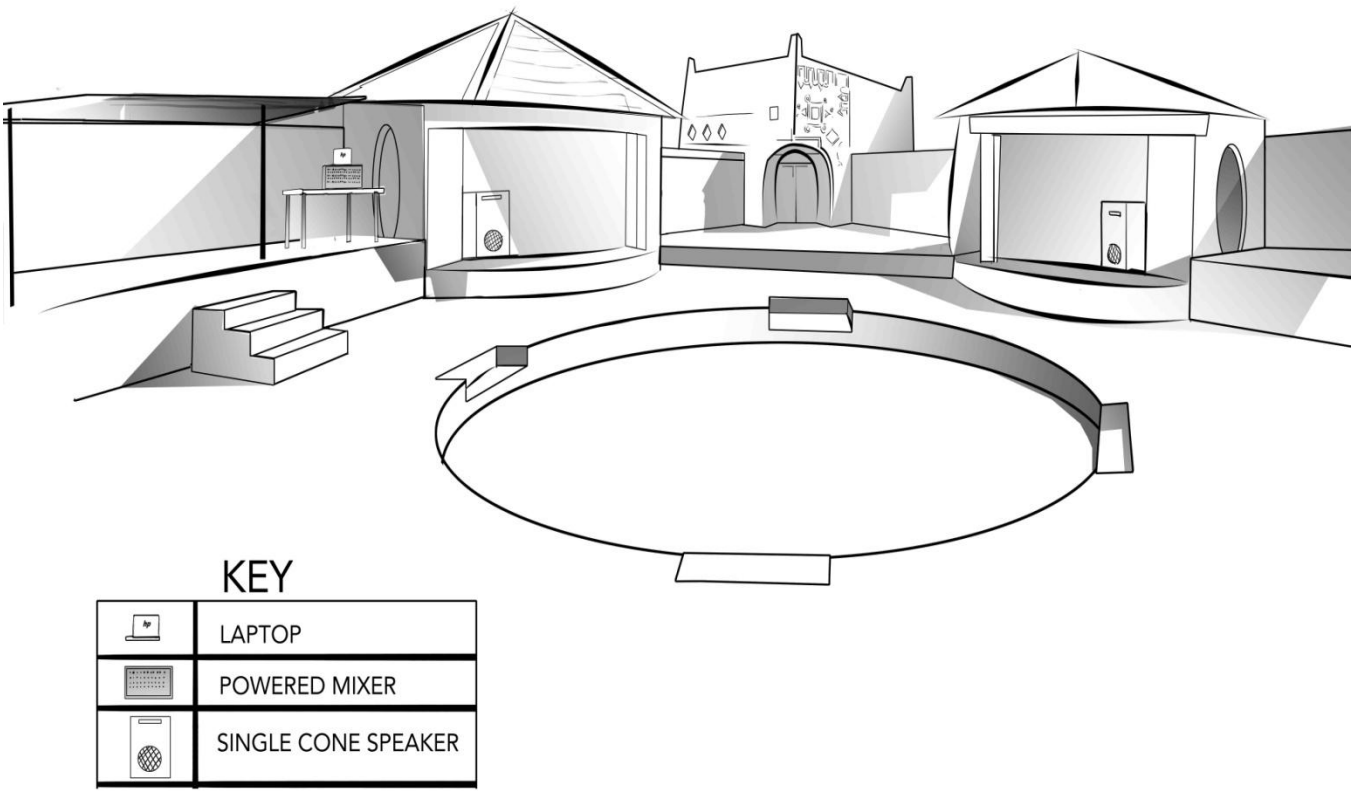


Fig. 5: Ideal sound design layout of *The Masquerade Called Religion*

Consequently, it is pertinent to note that new innovations are coming up and the world is going digital.This is seen in the different kinds of media taking over and making it easier to achieve great results. Thus, performances that employ the use of sound should be experimented with more often because the present trend of theatre demands sound innovations.

Sound design is a major theatrical consideration. Since theatre performance is an experience in both sight and sound, it can only be significant when actions are heard and seen. The recent technological advancement in digital audio and computer-based recording and editing systems allow the creation of almost any imagined sound effects; natural or man-made sound. The improvement and sophistication in recording and editing equipment has also improved the quality of sound design application in the theatre. The class's practical work was a blend of live and recorded sound, aimed at enhancing the performance. The interaction of both live and recorded sounds gave it a theatrical presence that clearly distinguished it from the usual productions in Drama Village. The sound primarily served the purpose of creating a mood or accentuating scenes and spoken words. The demonstration of Richard Schechner'sconcept of the impact of new technology in the performance of *The Masquerade Called Religion*proves that it is feasible and useful, so the conceptual framework shows how it can be applied in practice; and what its limitations are.Although there are weaknesses in the sound design application, the sound design concept for the production was effective.However, the students could have improved the performance if they had all the facilities and equipment of a professional theatre venue.

4.5 Implication of Findings on Theoretical Framework

In the A.B.U Studio Theatre, sound effects are mostly produced using drums and voices. The ways in which the drums are tapped determine the desired effects. Foley sound effects as a theoretical framework of this study has further given impetus to the analysis in the sense that its

guiding principle is to create a rich, immersive, detailed, coherent audio experience that feels unified with onstage action. Theatre is fundamentally a collaborative art and the interdisciplinary mix of contributing artists and technicians have been reemphasized in this study. This is because the use of the sound effects in two of the performances under review have shown that audience is in sync with the use of new technology in the theatre. The value that new technologies add to the theatre is increasing the nature of creativity and at the same time promoting the rich tradition of entertainment and theatre.

This conceptual framework is not only to analyse the performances in this study but also help students in making informed or educative decisions in designing appropriate sound for theatrical productions. The findings of this study is indicative of the assertion that technology canallow the theatre to breath fresh air and bring about more electrifying performances. Right from the ancient periods, theatre has encouraged new technologies over time. The same way Foley effects concept of creating sound has brought similar innovation to the theatrical performances. In line with Foley effects concept of generating sound, it has been observed that performances in A.B.U Studio Theatre have to a large extent enhanced the production of plays in both traditional and contemporary dimensions. It has encouraged the use of amplifiers, loudspeakers and musical instruments to generate sound or create effects to enhance productions in A.B.U Studio Theatre. With the availability of the above mentioned instruments, the performance of *The Masquerade Called Religion* brought new dimension to directing and sound design.

CHAPTER FIVE

SUMMARY OF FINDINGS, RECOMMENDATIONS AND CONCLUSION

This chapter presents the summary of the study as well as the findings based on set objectives as well as the theoretical framework. This chapter also provides the conclusion to the research and the recommendations that is drawn from the research findings.

5.0 Summary

This study has been able to appraise sound design and its application in select performances in A.B.U Studio Theatre with the purpose of adopting better methods of incorporatingsound in the performances of theatre productions in the Ahmadu Bello University Studio Theatre. Four objectives were set down to enable the researcher achieve the aim of the study.

Richard Schechner's concept of the impact of new technologyand Foley sound effects' concept are the theories underpinning this study. Although, Foley sound effects concept was not used in the performances, it was used to appraise the employment of acoustic sound design in the performance of *Orisa Ibeji.*This study embraced both descriptive and analytical survey as the research design with primary focus on quantitative and qualitative tools. Questionnaire, interviews and observations (participant and unobtrusive) were employed by the researcher to collect data.Interviews were carried out with undergraduate students, lecturers, directors, stage managers and technical team. A series of open-ended questions based on an initially approved guide was used. Specifically, 3 lecturers and 18 students of the Department were interviewed. The interviews were conducted after the performance of *The Masquerade Called Religion*which was stagedon 12th and 13th March, 2016 at the A.B.U Studio Theatre. The researcher also carried out an unobtrusive observation on a performance of *Orisa Ibeji* performed on 23rd and 24th April 2015, and a recorded video of the performance was acquired from the Department. These

performances were selected because of the deployment of sound effects. These exercises led to important findings based on the objectives of the study.

5.1 Summary of Research Findings

The following are the findings from this study:

i. It has been discovered that there are insufficient technical sound facilities in the Departmentthat meets contemporary appeal, andthe fewones are in a state of disrepair.

ii. It has been discovered that despite the availability of some technical sound facilities in the A.B.U Studio Theatre like;loudspeakers, powered mixer and super power mini hi-fi systems, there is no technical sound designer in the Department and this situation has affected the development of sound specialization.

iii. It has been discovered that the audience appreciated the use and introduction of technical sound effects in the performance of *The Masquerade Called Religion.*

iv. The respondents are of the opinion that more concentration should be accorded to electronic sound design because the present trend of professional theatre demands sound innovations.

v. It was also discovered that theopennature of A.B.U Studio Theatre poses a challenge to performances in terms of the sound coming vocally from the actors. In addition, although there is evidence of improved power supply to a considerable degree, occasionally there is power failure even during performances.

5.2 Conclusion

Sound design is vital in the theatre especially considering the present level of technological advancement and the new trend of bringing technology into the theatre.It is important to ensure that the university or academic theatres give preference to sound design just like it has been done

to set design and lighting. The reliance of theatrical performances solely on acoustic sound cannot be static in the sense that there are expectations by the paying audience to advance performances with innovations. The technical theatre practitioners should be advancing and not just being stagnant in terms of ideas and skilfulness, even as the society evolves. Therefore, the innovation of technical sound is a pointer in a positive direction.

It is important to also note that, the need for technical sound should not override the sense of traditional or acoustic use of sound and music. This is because electronically generated sound cannot take the place of acoustic sound. The theatre could do without technical sound but the same cannot be said of acoustic sound. Whereas creating truly authentic and convincing sound has the potential to transform a theatrical production. Care has to be taken to avoid conflicting blend of both sound types (acoustic/electronic) to the extent that a consciousness is created. Unless it is intended by the director, this could obviously result in distraction.

In essence, good sound design does not take long to realize. Regardless of the pedagogical practice in the Department, the university theatres are essentially for learning and training purposes. Therefore, A.B.U Studio Theatre should begin to explore the full potential of sound design to meet the expectations of a generation that has grown accustomed to certain kind of audiovisual spectacle in its entertainment. The norms in which sound design is treated needs to be adjusted to better fit the new era in other to keep young audiences engaged and attending theatre since majority of the theatregoers are youths.

Gerd Hauck (Dean of the Faculty of Design and Communications at Ryerson University in Toronto), states that audience can massively increase if it can embrace the new technologies, or it can become a very esoteric art form for a small audience. The ideal situation in the theatre production is something for which to strive for good quality presentation and production. Sound

design, either as sound effects, music playing in the background or the voice of the performers, should be an integral part of a production concept right from the beginning to help in the audibility purpose.

5.3 Recommendations

In view of the above findings, the researcher makes the following recommendations on the appraisal of sound design and application in select A.B.U Studio Theatre performances:

i. Though, upgrading the sound equipment is a continuous process for most academic theatres in Nigeria and especially in A.B.U Studio Theatre.The high-end equipment can be very expensive, had to find and difficult to maintain. Hence, the Department should make efforts to repair and also acquire basic home studio technical facilities for effective production of sound during performances. However, before the equipment are repaired, students can make use of the current acoustic instruments and experiment with other sound producing objects, to artfully employ them in performances.This way, they will learn the craft of incorporating sound design in theatrical performances as exemplified by Foley's concept.

ii. Good equipment in the right hands is awesome, but knowledge, skill and great ears can make amazing sound design with any equipment. The Department should employ a technical or sound designer to assist in setting the stage for proper use and experimentation of sound. All the sound design requirements of performances done in the A.B.U Studio Theatre should be done either with the help of digital technology or under expert professional guidance. Any student of theatre and performing arts deserves to know sound design operation; for example learning music software, music theory, musical instruments and so on. Students can develop their skills on sound design

whichwill empower them to start making a living. This is not only relevant and essential in the theatre but also in television, radio, film, home video production, internet podcastand so on. There is need for a strategically progressive agenda for the improvement of sound facilities in the Department to provide the opportunity for students and lecturers alike to experiment more on the area of sound effects and music.

iii. Trying out the repositioning of loudspeakers and other manual or electronic sound producing equipment will go a long way in adjusting to a proper audible preset for the building. Figure 6 shows a surround sound reproduction layout placement. This will create the effect of the actors and audience being surrounded by the sound sources. Placing stage-floor or boundary microphones in strategic locations in the stage or discretely on the set to reinforce the actors' voices will make the sound impact direct and without intelligible difficulty. The other solution would be to place sound reflectors behind the actors and also, acoustic panels on the walls in the huts where the audience sits to treat the sound problem (though the open nature of the theatre might cause those panels to deteriorate quickly, for example rain, sun, dust etc. will affect it).

The need for training the students cannot be over-stated. They must be able to trust their judgment of sound design planning, only then can they start to make good decisions.The students need training to be audiles, which is going to enable them have a critical listening ability to make good decisions in designing sound. This will open up vistas to the scientific knowledge of the psychological and physiological principles of sound perception which is known as psychoacoustics. The current equipment can therefore be used till the Department can afford high-end paraphernalia. This will get them

somewhere in achieving the goals for this research. The most important thing is to practice the sound design craft and hone their skills; the better equipment will come later.

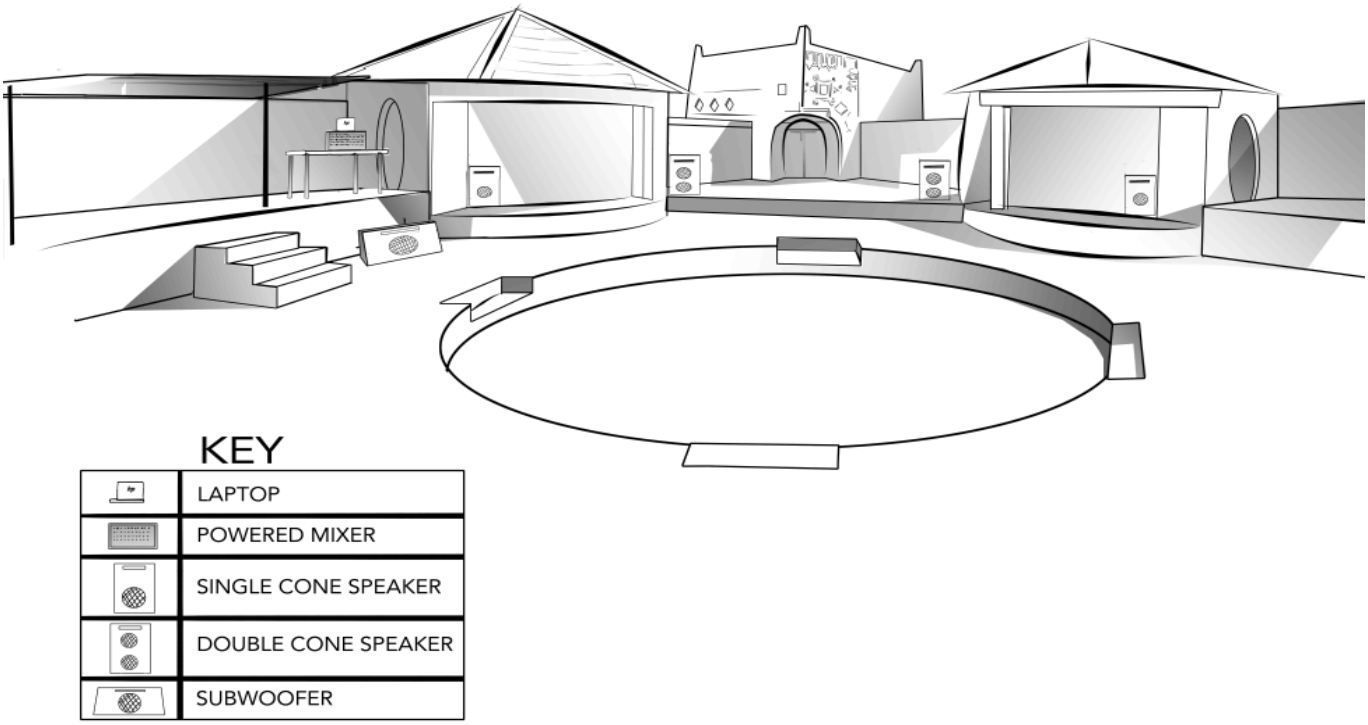


Fig. 6: Ideal surround sound design layout for Drama Village

iv. Looking at the curriculum of the Department of Theatre and Performing Arts A.B.U, there is no course on sound design, even with its more than three decades of existence, it has no yet embraced the opportunities sound design has to offer to enhance a performance, and create a new excitement for the modern audience. There is need to review the way students are trained in the Department in order to substantiate the

programme. Since the Department claims to be responsive to the changes in the global world of science and technology, sound design is an aspect of contemporary theatre which is a synergy of both arts and science, it should therefore be incorporated in the curriculum and that wouldhelp the learning of the students and also enhance the performances inA.B.U Studio Theatre. Sound design shouldbe given more concentration because the present trend of professional theatre demands sound innovation.

v. The world is witnessing an absolute paradigm shift in modern sound output; it is nice to have variety choices of sound application rather than just one method that may only work in few situations. The following is the basic sound package for the A.B.U Studio Theatre:

- An 8-channel mixing console
- 2 large loudspeakers to use as the main source of sound (and a power amplifier for those speakers)
- 2 smaller speakers to use as onstage practical speakers (and a power amplifier for those speakers)
- A playback source with a minimum of 2 separate stereo output (either 2 CD players or a computer that is dedicated to sound)

Two other things that are needed,though not mandatory but highly recommended are:

- 2 additional speakers that can be used for surround sound for a more accurate sound to the audience's experience, (and a power amplifier for those speakers)
- 1 or 2 subwoofers for the bass and low-end frequencies (and a power amplifier for those sub bass speakers)

vii. Finally, to avoid power failure and to help run the technical sound equipment smoothly, there should be a stable power supplyespecially during performances. Because of the involuntary nature of hearing among all other senses, a silent generator should be

provided to avoid noise pollution.The noise of a generator can affect the aural perception of the performance, which can overpower the actor's voice.

5.4 Suggestions for Further Research

Every research always generates new issues and those issues can act as pointers to engender further researches. The crux of this research was the appraisal of sound design and application in select A.B.U Studio Theatre performances. However, in undertaking this research, some issues of concern have been teasedout which the researcher cannot all attend. It has been realized that sound design is worthy of attention and is a valid subject in theatre and performing arts, as such further research can be carried out in the following areas: Acoustics of open air theatre;Propounding a theoretical framework that is exclusive for theatrical or stage performances. In addition, since the role of sound design is a recognized role in the theatre creative team, it needs to be conceptualized and theorized in educational theatre. A relevant study of sound selection for the performances done in the academic theatres in Nigerian contemporary situation, and that is culturally befitting to the region where the context of the play is situated also needs further investigation. Finally, an exploration of sound as theatre: designing the sonic perception for the theatre audience in a surround sound system during performances. This multi-channel sound reproduction can create a unique experience for the audience to be surrounded by the sound source, from the music, sound effects and the actors' voices.

REFERENCES

Adegbite, A. (2004). Inadequate Technical Facilities in the NigerianUniversity Theatre Bane of the Development of Technical Aesthetics.*Journal of African Studies,* (15&16), 3-14.

Adegbite, A. (2005). Design and Technical Concepts in Nigerian Theatre Practice: A Postulation of Re-definitive Approach towards a Sustainable Development.*Journal of Nigerian Theatre,* 8(1), 113-131.

Ahupa, M. (2015). *An Evaluation of the Impact of Bertolt Brecht's Alienation Techniques on the Role of Audience in Ahmadu Bello University Theatre Practice*(Master's Dissertation). Department of Theatre and Performing Arts, Ahmadu Bello University,Zaria, Nigeria.

Al-Azraki, A. Z. (2012). The Politics of Change and Theatrical Interaction: A Critical Investigation of the Theories of Antonin Artaud, Bertolt Brecht and Augusto Boal. *Journal of the College of Arts. University of Basrah,* No. (60), 82-94.

American Association of Community Theatre - The Sound Designer's Job. (n.d.). Retrieved from https://www.aact.or/sound-designer

Anamembers – Yahoo Groups. (n.d.). Retrieved from http://groups.yahoo.com/neo/groups/nigerianauthors/conversations/messages/2407

Apeh, C. (2014). Sound Equipment Fabrication and Values in Nigerian Theatre Staging Experiences. *LWATI: A Journal of Contemporary Research,* 11(4), 111-120.

Artaud, A. (2006). *To have done with the Judgment of god* (*Pour en Finir avec le Jugement de dieu).* Sub Rosa Records, Belgium.[Video file].Retrieved from http://www.tour.reelhd.com/movie_player/index?

Artaud, A. (1974). The Theatre and its Double. In Artaud, *Collected Works,*Vol. 4, Translation Victor Corti. London: Calder and Boyars.

Artaud Sound and Noise. (2010). Retrieved from http://www.slideshare.net/cathtallks/artaud-sound- and-noise.

Association of Sound Designers. (2015).*What is a Sound Designer?* Retrieved from http://www.associationofsounddesigners.com/whatis

Awotunde P. O.,& Ugodulunwa, C. A. (2004*). Research Methods in Education.* Jos: Fab Anieh Nig. Ltd.

Kerlinger, F. N. (1973). *Foundations of Behavioral Research*(3rd ed.). New York: Holt,Rinehart, & Winston.

Baofu, P. (2013).*The Future of Post-Human Performing Arts: A Preface to a New Theory of the Body and its Presence.*Cambridge Scholars Publishing.[e-book]. Retrieved from http://www.books.google.com

Barber, S. (2001). *The Screaming Body.* London: Creation Books.[e-book]. Retrieved from http://www.books.google.com

Benedetto, S. D. (2013). *An Introduction to Theatre Design.* Routledge.[e-book]. Retrieved from http://www.books.google.com

Bello. J. P. (2015). *Fundamentals of Music Technology Course Materials.* Retrieved from http://www.nyu.edu/classes/bello/FMT.html

Ballinran Entertainment.(2011). *Beyond the Curtain: How Digital Media is Reshaping the Theatre.* Retrieved from www.stagescene.ca

Booth, M. R. (1991). Theatre in the Victorian Age. London and New York: Cambridge University Press.

Brockette, O. (1992). *The Essential Theatre.* (5th Edition). Philadelphia: Harcourt Brace.

Brown, R. (2005). Sound Design: The Scenography of Engagement and Distraction.The Theatre Soundscape and the End of Noise. *Performance Research,* 10:4 'On Techne'.

Brown. R. (2010). *Sound: A Reader in Theatre Practice.* UK, England:Palgrave Macmillan.

Buxton, W. (1990). Using Our Ears: An introduction to the use of nonspeech audio cues. In E. Farrell, (ed.), *Extracting meaning from complex data: processing, display, interaction. Proceedings of the SPIE.* Vol. 1259, 124–127.

Chicago Humanities Festival. (2010). *Sound Design for Theatre* [Video file]. Retrieved from http://www.youtube.com/watch?v=8HzedVMQjaU

Chidiebere, E. S. (2010). Sound and Sound Effects Application for the Theatre: A Retrospective and Introspective Analysis. *Journal of Arts and ContemporarySociety*. Vol 2, 67-77. Retrieved from http://www.cenresin.org

Cipriani, A., & Giri, M. (2010). *The Electronic Music and Sound Design: Theory and Practice with Max/MSP - Volume 1.* Retrieved from http://www.virtual-sound.com

Collis, J.,& Hussey, R. (2003).*Business Research: A Practical Guide for Undergraduate and Postgraduate Students, (2nd ed.),*Basingstoke: Palgrave Macmillan.

Collison, D. (2008). *The Sound of Theatre*: *From the Ancient Greeks to the Modern Digital Age.* Eastbourne: England.

Creswell, J. W. (1994). Research Designs: Qualitative and Quantitative Approaches, Thousand Oaks CA: Sage In. P.D. Leedy (1997). Practical Research: *Planning and Design. (6th ed.),* U.S.A. Prentice-Hall, 105-107.

Crook, K., & Chion, M. (2012).*Audio-Vision: Sound on Screen*. New York, NY: Columbia University Press.

Devlin, C. (2015), *Research and Sound Design for Much Ado About Nothing on Royall Tyler Stage*(Bachelor of Arts Research, University of Vermont, U.S.A). Retrieved from http://www/scholarworks.uvm.edu/cgi/viewcontent.cgi?

Design andProduction.(2015). Retrieved fromhttp://www.artsalive.ca/en/eth/design/sound.html

Dugga, S. V. (2008). Rethinking Training Imperatives in Nigerian University Theatres. In *Nigerian Theatre Journal, a Journal of the Society of Nigerian Theatre Artists.* Lagos: CBAAC. 9 (1), 5-15.

Ejeke, O. S. (1994). The Stage Play and Sound Application: Some Principles. In M. Enendu & O. Okome(eds.),*The Sight of Sound.* Ibadan: Kraft Books Limited.

Enendu, M. L. O. (1994). The Sight of Sound: Theorizing Sound on Stage and Media. In M.Enendu & O. Okome(eds.),*The Sight of Sound.* Ibadan: Kraft Books Limited.

Eni, K. E. (2012). Global Technological Advancement and the Challenges for the Nigerian Theatre. *The Quint : An Interdisciplinary Quarterly from the North, Vol. 4(3),*58-75.

Eni, K. E.,& Osuya. O. (2013). The Complimenting Role of Scenography as an Actor in the Redefinition of Scenographic Aesthetics in Theatrical Productions. *The Dawn Journal.* Vol. 2, No. 2. 252-265.

Eze-Orji, B. (2016). Play Production Challenges in anOpen Air-Theatre: A Study of University of Nigeria, Nsukka Theatre Arts Pavilion.*A Journal of Theatre & Media Studies.* Vol. 1. No. 2, April.

Flick, U. (2009). *An Introduction to Qualitative Research, (4th ed.), Sage.* SAGE Publication Ltd. London. [e-book]. Retrieved from http://www.books.google.com

Foreman, G. (2010). *A Practical Guide to Working in Theatre.*London, England:Bloomsbury Publishing.

Frankovich, D. (2009). *The Four-Fold Method of Noise and Vibration Control.* Aearo Technologies LLC. Indianapolis, Indiana. Retrieved from https://earglobal.com/media/9733/fourfoldmethodfornvcontrol.pdf

Gill, J.,& Johnson, P. (2002).*Research Methods for Managers, (3rd ed.),*Sage Publishing, London.

Githiora, L. W. (2013). Assignment: *Non-Probability Sampling Methods.* Master of Arts in Project Planning and Management University of Nairobi, Kenya.

Glenn, M. R. (2014).*The Modern Sound Designer in a Theatrical Team* (Master's Thesis, The University of California, Irvine).Retrieved from http://www.gradworks.umi.com/15/62/1562350.html

Hecker, G. (2012). *Gray Hecker – Veteran Foley Artist, Soundworks Collection*. Retrieved from http://soundworkcollection.com/videos/garyhecker

Hollier, D. (1997). *The Death of Paper, Part Two: Artaud's Sound System.* Vol. 80, (pp. 27-37). The MIT Press. Retrieved from http://www.jstor.org/stable/778806

Irwin, K. (2008). Arrivals and Departure: How Technology Redefines Site-related Performance. *Scenography International*. Issue 9.

Isaac, J. (1993). *Production and Stage-Management at the Blackfriars Theatre.*London: Oxford University Press.

Jonathan, M. D., & Maha,M. (2012). Theatre, Religion and National Integration: A Case Study of Regina Ode's *The Masquerade Called Religion.*Retrieved from http://www.academia.edu/4355286/THEATRE_RELIGION_AND_NATIONAL_INTEGRATION

Jones, C. (2012). *How to Record Your Own Foley Tracks at Home*. Retrieved from http://www.chrisjonesblog.com/2012/11/how-to-record-your-own-foley-tracks-at-home.html

Kaye, D., & LeBrecht, J. (1992). *Sound and Music for the Theatre.* New York: Back Stage Books.[e-book]. Retrieved from http://www.books.google.com

Kaye, D., & LeBrecht, J. (2009). *Sound and Music for the Theatre*, (3rd ed.), Elsevier Inc, Jordan Hill, Oxford: UK. Retrieved from http://.www.tandfbis.s3.amazonaws.com/fp-usermudia/uploadFiles/Soundandmusicforthetheatrech3.pdf

Kendrick, L., & Roesner, D. (2011). *Theatre Noise: The Sound of Performance.* Newcastle: Cambridge Scholars Publishing.

Krueger, R.A. (1988).*Focused Groups: A Practical Guide for Applied Research*. UK: Sage Publications.

Leedy, P. D., & Ormrod, J. E. (2005). *Practical Research: Planning and Design*,(8th ed.). NJ: Prentice HallUpper SaddleRiver.

Mark, D. (2010). *Managing the Ahmadu Bello University Studio Theatre in a Digital Age: Prospect and Challenges* (Bachelor of Arts Research).The Department of Theatre and Performing Arts, Ahmadu Bello University, Zaria, Nigeria.

McLeod, S. A. (2008). *Qualitative Quantitative.* Retrieved from www.simplyphychology.org/qualitative-quantitative.html

Morris, C. (1999) *Sound Design for Theatre Performance: A Guide.* London: Blackwell Publishers.

Neuman, W. L. (2000). *Social Research Methods: Qualitative and Quantitative Approaches* (4th ed.). Boston: Allyn and Bacon.

Nwadigwe, C. (2006).Modern and Postmodern Trends in Theatre Technology: Implication of Stage Lighting and Sound in Nigeria. In D. Oni & S. E. Ododo(Eds.),*Technical Theatre Practice in Nigeria: Trendsand Issues*(pp. 81-93).Lagos: Centre for Black and African Artsand Civilization.

Ode, R. (2004). *The Masquerade Called Religion.*Makurdi, Nigeria: Bookmakers Publishing.

Ododo. S. E. (2006). Design Practice in the Nigerian Theatre. In D. Oni& S. E. Ododo (Eds.), *Technical Theatre Practice in Nigeria: Trends and Issues*(pp. 17-36). Lagos, Nigeria: Centre for Black and African Arts and Civilization.

Ogbulafor, A. (2012,September 7). A.B.U Drama Village Rehabilitation. *Daily Times Newspaper.* Retrieved from http://www.archive-ng.com/page/5268156/2015-01-07

Ordinaire, M. (2011). *The Stage on Screen: The Representation of Theatre in Film.* (Doctoral Thesis, Columbia University, U.S.A) .Retrieved from http://academiccommons.columbia.edu/download/fedora_content/download/ac:132288

Palmer. S. (2000).*Essential Guide to Stage Management: Lighting and Sound(Essential Guides for Performing Arts).* Hodder and Stoughton. London[e-book]. Retrieved from http://www.books.google.com

Parker, W. O., & Wolf, R. C. (1996). *Scene Design and Stage Lighting.* (7th ed.). Philadelphia, U.S.A:Holt, Rinehart and Winston, Inc.

Peacock, L. (2013). Conflict and Slapstick in Commedia Dell'arte — The Double Act of Pantalone and Arlecchino.*Comedy Studies,*(4)1, 59-69.

Pliska, G. (2009). *Sound and Music in Theatre.* Retrieved from http://www.isa.co.uk/downloads/ SoundandMusicinTheatrebyGregPliska.pdf

Rediscovering Artaud's Sonic Order. *The Journal of Music and Meaning,* Vol. 9 Winter, 2010. Felipe Otondo, Lancaster Institute for Contemporary Arts, Lancaster University.

Russolo, L. (1986). *The Art of Noises.Monographs in Musicology;* Translated by Barclay Brown. Monographs in Musicology, No. 6. New York, NY: Pendragon Press.

Schafer, R. M. (1969). *The New Soundscape: A Handbook for the Modern Music Teachers*. Berandol Music Limited. New York, U.S.A: Associated Music Publishers Inc.

Schechner, R. (1968). Improving Design for the Technical Function: Scenography. Structure and Function. *Educational Theatre Journal,*Vol. 20, No. 311-316.

Shimshenge, E., A. & Agav, E. (2013) Improving Film Quality in Nollywood Through the Introduction of Filmmaking Studies in Theatre Arts Departments. *Nigerian Theatre Journal: A Journal of the Society of Nigeria Theatre Artist,* Vol. 13, No. 2. 105- 120.

Sound Design:Student Technical Theatre Handbook. (n.d.). Retrieved from http://www.hcs.harvard.edu/~htag/handbook/?q=wiki/sound_design.

Sfetcu. N.(2014).*The Art of Movies.*[e-book]. Retrieved from http://www.books.google.com

Stephenson, G. (2011). *Stanislavski and Postmodernism*(Doctoral Thesis,University of Birmingham, U.S.A). Retrieved from http://etheses.bham.ac.uk/3321/1/Stephenson12Mphil.pdf

Stinson, J. (1999). *Real-time Sound Effects: The Foley Way. (Motion Picture Sound Effects).*Videomaker, Vol. 14, No. 1, 1999 July, p. 82 Retrieved form http://www.videomaker.com/article/7220-real-time-sound-effects-the-foley-way

Sudio Production Handbook.(2010). Retrieved from http//:theatre.gmu.edu/affiliates/masonplayeEr/mp_forms/studio_prod_handbook.pdf

Theatre and Performing Arts Handbook[Brochure]. (2004a). Theatre and Performing Arts Department, Ahmadu Bello University, Zaria, Nigeria.

TSDCA – Theatrical Sound Designers and Composers Association. (2017). *History of Sound in Theatre* Retrievedfrom http://www.tsdca.org/history/?_e_pi_=7%2CPAGE_ID10%2C3106273362

The Professional Development of Theatre Sound (2014). Royal Central School of Speech and Drama. Retrieved from: https://www.cssd.ac.uk/content/professional-development-theatre-sound.

Thomas, R. K. (2000).*The Masque of the Red Death*, presented at the UNEAC House for the Festival de Caribe in Santiago de Cuba.

Thomas, Richard K. (2001). The Function of Soundscape,*Theatre Design and Technology Journal*.37(1),18-29.

Yerima, A. (2014). *Orisa Ibeji*.Ibadan, Nigeria:Kraft Books.

Wimmer, R. D., & Dominick, J. R. (2011).*Mass Media Research: An Introduction, Ninth Edition.* Boston, U.S.A: Wadsworth, Cengage Learning.

APPENDIX I
Guided Interview Data

This appendix contains the selections of interviews conducted during the course of this study.Below are list of the staff members of the Department interviewed:

1. Prof. M. I. Umar-Buratai – the Head of Department, Theatre and Performing Arts(Interviewed, April 4, 2016).
2. Dr. Emmanuel Gana – the A.B.U Studio Theatre Manager (Interviewed, March 15, 2016).
3. Dr. Rasheedah Liman – the Course Coordinator, THAP 403: Production Workshop II (Interviewed, March 24, 2016).
4. Prof. Steve Abah, Exucutive Director of Theatre for Development Centre. Department of Theatre and Performing Arts (Interviewed, August 11, 2017).
5. Arch. Anselm Eneh, (Acoustician) Department of Architecture A.B.U, Zaria. (Interviewed August 3, 2017).

INTERVIEW EXCERPTS

The Masquerade Called Religion: **March 12, 2016.**
List of Persons Interviewedafter the Performance at Drama Village

First Night (12th March, 2016) around 8:30pm:

1. Maryam Adamu
2. Emmanuel Peter
3. Sunday Daniel
4. Bukar Aliyu
5. Abduldrama Shehu
6. Grace Garba
7. Ezekiel Shayne
8. Ekundayo 'Lase' Monja
9. Majid Mu'azu
10. Williams Jeremiah
11. Rilwan Adam

Second Night (13th March, 2016)around 8:40pm:

1. Khadija Chiroma
2. Gideon Oshike
3. Charis Bala
4. Uduak Samuel
5. Atahiru Ibrahim
6. Emmanuel Bello Jarred
7. Faith Japari
8. Justina Olukotun
9. Isah Auwal

10. Elizabeth Andrew
11. Douglas David
12. Ola Matthew

Did you notice the use of sound effects?

Maryam:Yes.

Emmanuel: No.

Sunday: Yes.

Bukar: Yes.

Abdulrahaman: Yes.

Grace: Yes.

Ezekiel: Yes, though I came in late.

Ekundayo: Yes, even though I came late.

At which point did you notice it?

Maryam:In most parts there were sound effects and it rhymed with the theme.

Bukar: In many places, but can't really remember.

Abdulrahaman: Towards the ending.

Grace: It came in at intervals.

Ezekiel: At the last part they were announcing the election result.

Ekundayo: Where they cast the news.

In what way did you respond to the sound effects?

Maryam:Positive reaction

Sunday: My response was cool and I liked it. The sound actually helped the performance.

Bukar: It was quite excellent

Abdulrahaman: It was ok, especially the radio announcement.

Grace: Entertaining and I think it was wonderful.

Ezekiel:To be honest, it came as something disturbing and a shock from the beginning and it didn't end well because it was not on the same level with the normal actor's voice. But it was still ok because they were trying to give us a picture of listening to the result from the radio.

Ekundayo: When I graduated from theatre and performing arts, I've always been a fan of mixing both traditional and technological aspects of theatre, I feel it is a new improvement

when students try to inculcate traditional and modern theatre into performances like this, I think it's good.

Were you impressed or distracted by the sound?

Maryam:I was captivated because in some circumstances the sounds will come in before the scene and you will be like, I would like to see what is going to happen in the scene. It made me to look forward eagerly to what is to happen.

Bukar: I was impressed

Abdulrahaman: Yes, I love everything about the sound.

Grace: I was captivated.

Ezekiel: At the beginning I was distracted because I wasn't expecting to hear any sound from that angle, but it was ok because at the end I got the message they were trying to deliver.

Ekundayo: Before the news and during the time the news was cast there was this silence, so it got my attention.

In what way do you think the sound effects added or contributed to enhancing the performance?

Maryam:Yes by introducing a scene. Without the sound some parts cannot be played well and you might not really understand what they are trying to do. Like the scene where Chief Nnamani and other members were having party, before the light came on there was this sound from the DJ, we were not aware of what was going on but later when the lights came on we realized it was a cocktail party.

Emmanuel: The songs they sang really moved together with what was going on, I was captivated. Like when a dialogue was made then they sing something that was related to the action.

Bukar: Yes it enhanced and supported the performance very well.

Abdulrahaman: In my own view, the sound really goes with the performance, it was great.

Grace: Yes it does because at every point when the sound came in it was relating to everything they were doing.

Ezekiel: It was ok because it helped people to understand the scene that is about to come up or the one which just ended. It helped in narrating and explaining the whole scene in a short lyric.

Ekundayo: I believe they had gone to the studio and put this together, and it sounds real, the beauty is there and you can relate to it, especially where you listen to the radio in real life. I think the idea of the theatre as a whole is being able to relate with what is real and what is not.

How would you describe the audibility of the performance from the dialogue, music and other sound effects?

Maryam:Yes they were very audible, the actors and loud speakers were alright.

Emmanuel: Actually it was audible enough, they really tried.

Bukar:Yes it was loud enough from where I was seated, close to the stage.

Abdulrahaman: Well, towards the beginning it was not that audible if you check.

Ezekiel: In terms of dialogue, it was ok because you could hear what they were saying, even though a response from the audience sometimes overshadows the dialogue. The orchestra was perfect and the sound from the speakers was too loud.

Ekundayo: Sound effects were enhanced so it was louder. In terms of dialogue, most of the lines were buried because of the way they were rendered, and we could barely hear their lines. I was taught that when an audience is laughing, you as the actor should stop and let them finish whatever they were laughing for; I think they missed it in that part, most of the lines they rendered were lost because of the cheer of the audience.

What suggestion do you have in terms of sound, (anything that you heard)?

Abdulrahaman: Yes, next time I pray that they will do more.

Ezekiel: Yes, if the volume of the speakers could be adjusted to match the actor's voice that will be perfect, so that when the sound goes off or fades out it wouldn't be difficult to understand what the actors are saying on stage, because when the volume is too loud it takes the minds of people away from what is happening, or people could miss the action immediately after the sound.

Ekundayo: Well I think like Oga Steve would say, "the idea of this well is to be heard", so I think we should be able to balance that. As much as we are trying to balance the use of both modern and traditional theatre, I feel that we should be able to still use the traditional way to try and make people believe that they are casting news just by projection.

Second Night of the Performance of *TheMasquerade Called Religion:* March 13, 2016.

Interview with select audience members on the second night of the performance:

Did you notice the use of sound effects?

Khadija:Yes.

Gideon: Yes.

Justina: Yes I did.

Charis: Yes.

Uduak: Yes I did.

Emmanuel:Yes a lot.

At which point did you notice it?

Khadija:After each scene.

Gideon: At intervals of each scene.

Justina: Almost every scene.

Charis: At the point of celebration they used sound effects that accompanied the scene, then other places too.

Uduak: At the point where we had the political scene, the chaotic points at the market and lots more from the party ousting.

Emmanuel:At the election result announcement they used the technical system and it came out good.

In what way did you respond to the sound effects?

Khadija:It was entertaining.

Gideon: I think it was ok for me.

Justina: It brought the best in the performance, and I felt great and ok.

Charis: I must say it really added to the beauty of the performance unlike before. The coming in and advancement of technology has been of good help to the theatre because it helps us to feel surrounded by the action. You feel it as if it is happening there, as if it was real, it brought out the reality.

Uduak: I felt enlivened. It has some nearness or proximity of real life situation; it's a normal sound that we should have heard. It was a contemporary everyday sound that was brought live on stage with its originality.

Were you captivated or distracted by the sound?

Khadija:I was captivated by the sound.

Gideon: I was actually captivated. I was here yesterday and because of the sound and music I came here again thinking it was going to be a different performance, so I had to come back today.

Justina: I was captivated.

Charis: I was captivated. At a point I felt like standing up to dance because they played some songs that are really trending, so at some point I felt like it was the real location. That is the point I was trying to make about making you feel surrounded by the performance.

Uduak: I was captivated at the news of the election. I was distracted at the party scene of the politicians because the "Pick Up' song didn't come in with precision, I was a little bit distracted with the laxity of the DJ.

In what way do you think the sound effects added or contributed to enhancing the performance?

Khadija:Yes the sound contributed a great deal.

Charis: It brought reality closer to us. We feel and see it, we don't assume it.

Uduak: From the aesthetics angle, it added beauty to the performance. What we see regularly in the theatre is all about voice all through, but the introduction of sound into it gave it a new atmosphere. It created an expectation and anticipation.

Emmanuel:Yes. I could see the actors playing multiple roles, so I think they are not much so if they were to really do the election announcement it is going to be a challenge for them, so I think the use of the technical system helped their work to be easy. It also made a special impact on the audience because it sounds like real radio broadcast; it helped the performance very well.

How do you consider the music in the performance; what impact does it have on you?

Khadija:It was ok.

Gideon: Yes. The mourning scene song actually captured a moody environment which gave us the depth of what was happening.

Justina: The music contributed a lot because without music, they wouldn't have carried us along.

Charis: The orchestra was more of traditional songs and playback system brought about contemporary songs. I would say that that was a blend of two different kinds of concepts of sound and music in a performance which brought a reflection of the modern society. We are talking about Nigeria and yet we still have people that respect culture and also people that like contemporary music too. To me, the performance was a blend of both worlds.

Uduak: The music was so much about what was going on onstage. It gave a feeling of sadness like the dirge, and also feeling of excitement and celebration, for example the 'God Win' song. It was a mix of emotions in regards to the actions.

How would you describe the audibility of the performance from the dialogue, music and other sound effects?

Khadija:It was audible enough.

Gideon: It was excellent from where I sat (the second raw from the stage).

Justina: They tried and I believe they did well.

Charis: The sound was perfect for me, the dialogue was normal too, but definitely there is no perfect art work. At some point some were dropping but it is normal or it occurs in the theatre.

Uduak: In terms of dialogue, I would like to give the over 100 percent mark, so let me say 70%. Quite a number of characters were low, they dropped the tempo down. I wouldn't know what went wrong though. In terms of the song from the orchestra, I would say 50% in that at some point I couldn't hear what they were saying even though they were loud. They were shouting and there was some rowdiness. I think it lacks some coordination and the true message was lost. In terms of the playback and sound effects, I would rate that 80%.

Emmanuel:The sound effects were ok. The application of sound effects suddenly opened a door in our minds and we've realized something that we haven't realized before.The

orchestra was good too but they were a little bit exhausted. Some of the wordings were swallowed. The actors tried in their voice projection but they could do better. They were chewing their lines so the audience wasn't getting them very well and some important lines got missing. When the audience were cheering them up or laughing they kept talking and some vital lines get missing.

What suggestion do you have in terms of sound, (anything that you heard)?

Gideon: Actually yesterday was my first day here, I don't know much about the theatre so I can't say much. But I was entertained.

Justina: They should keep it up.

Charis: Nothing much, rather than to say that I really enjoyed myself.

Uduak: If I had the opportunity of meeting some of the actors, I would ask them to remove their minds from whatsoever that is bothering them. They should focus and concentrate. The message in the play should be prioritized, that way they would be able to throw out or project their voice and not shout. This will grant the audience the liberty of enjoying the performance. For the sound system, they should try to program the cues and know their cues well so that it should be on point. Like today I noticed that the sound system goes on and off, they should try and check the electrical connection so that everything is accurate. Even though we know something goes faulty sometimes, but at least try to rectify any issue before hand.

Emmanuel:I would suggest they do more of voice training. It is obvious they were exhausted because they have been rehearsing and performing. I like the articulation of some of the actors, for example Alhaji Mahmud who did very well with his role. When they work on their voices they could be better and go places with voice training.

APPENDIX II

Guide for Focus Group Discussion (FGD)

Questions for 6 Technical Crew Members on 14th March, 2016, at Drama Village around 1:40pm.

Do you think that the sound designs deployed were adequate for the productions?

Philip Obed: - Yes, I think the sound helped to build up some of the themes in the play like the cocktail party, you know in such settings, as one enjoys themselves you would be listening to some cool music. Like the 'Pick Up' song by Adekunle Gold was what the group suggested, but initially I wanted another song but they said this one fits more into the setting.

Adrew Nanyak Nandang: - It was actually adequate because we had those sounds when we needed them. The places we used the sounds were actually those place we needed them. The sound tells something, it helped in bringing out the message which we aimed at and it was very well achieved because the sound played what we wanted it to be used for in the production.

Omoniyi S. Oluwatideyin: -I think the reaction of the audience alone is a testimony to the fact the sound was actually deployed very well, because the audience were familiar with the art form. For instance the song 'God Win', everybody was aware of it and the way it's been deployed. Even the news casting session, the audience actually appreciated it with applause, some gestures and screaming.

Amaozodi Ikechukwu Caleb: -During the news casting while the INEC official was declaring the result,I could hear some audience saying 'Jega', that is to say that the voice of the person really was in line with how results are been announced. I think it went well.

Rebecca Podonu Maulome: -Basically, I feel it really came out well because people were used to the whole sound coming from the orchestra, drums and actors, but then at some point something comes up from the sound system, and people really reacted to it because there was this blast and uniqueness it came along with it especially when they played 'God Win' by Korede Bello. They also least expected the announcement from the sound system, and I think it did something great to the audience because if it doesn't have any effect on the audience then we have not achieved anything.

Was the sound design cue sheet comprehensible in application?

Sound Operator /DJ: - Yes to a great extent, the last line of the actors usually cued the sound effects.

1st Respondent: -Also, we wrote down the list of songs and sound effects. An action or dialogue from the actors prompted those cues usually.

Were there any challenges in the application of sound design/que and if yes, what effect did it have on the production?

Philip Obed: - Yes. We used a naked wire to connect the amplifier, so most of the actors moving through that passage do trample on it and it interrupted the connection. The dress and technical rehearsal was horrible because they disturbed my cable connections a lot and it got me angry. The sound did not come out the way I intended.

Omoniyi S. Oluwatideyin: -Yes, perhaps during our dress and technical rehearsalthere was obstruction which was a challenge. We all know that the light wiring in Drama Village is not that ok; there were times that the chord will move out from the socket during the time of an action onstage. The DJ might even try to fix it but it will not come on, but during the main production we were lucky that nothing serious really happened.

Ali Kaman: -During our dress and technical rehearsal there was a point where the sound was supposed to come in but it came in late and there were times it came in earlier than it was supposed to. There was a little bit of interruption there.

Tsufem Daniel: -I think during rehearsals, there was a time we used the two speakers we have in Drama Village and to some extend the speakers were malfunctioning, we had to make use of our phones. But the challenge we had with the phones was the issue of loudness, some people could not hear the sound very well.

In your own assessment, do you think the sound design brought about any meaningful innovation to the productions?

Philip Obed: - Yes, like for example the siren sound, when the Chairman of the P.I.P party was coming in you hear that sound to usher in his coming and it shows this was an aspirant coming in with his covey and entourage to do his own campaign too.

Tsufem Daniel: -Yes a lot! Like my colleague just said, the audience is used to hearing people singing from the orchestra, but the introduction of the sound helped to bring in suspense. The audience will normally expect the orchestra to sing but something different came in and I think a lot of them were surprised. It also helped to bring in the trend in the society, things that people are associated with. Aside from the contemporary songs, some of the songs that were sang many years back like the 'Jagajaga' song by Idris Abdulkarim of which many people in Nigeria know about it and what really happened during that era. It helped us to achieve the play very well.

Ohin Louis Ugochukwu: -The loudness of the sound also attracted the audience. During the announcement of the result, they were quiet interested to hear what the sound system is saying. There was this attraction that it brought because they wanted to know the result too. It was real to them.

Rebecca Podonu Maulome: -The sound gave a sense of clarity. No matter how clear the orchestra is people have to really listen with keen attention, but the sound system was so clear. Even the announcement of the result was clear; you need to watch the faces of the audience, they were paying real attention to what was actually going on. It really attracted them.

Amaozodi Ikechukwu Caleb: -Like my colleague said, there was a shift from the normal convention. The orchestra usually produces the sound alongside the actors' voices, but now there is a piercing sound that comes from the loud speakers, so it had this power to keep the theatre in silence. Normally when the orchestra is singing people would still be making noise, but this sound came in piercing the ears of the audience so they had to keep quiet to know what it was saying, and they really got the message through the sound system.

Ali Kaman: -In relation to what my colleague said earlier, the audience was able to relate more to what we were saying and there was active participation because when the 'God Win' song came in, they were like "ok I know what this person is trying to say even though he had not said anything". The song just summarised everything and also gave a commentary on the action.

Tsufem Daniel: -In summary, if one should say something about the introduction of sound, I think the sound contributed to the mood of the performance. For example, almost everybody is aware of the 'God Win' song, whether you are a religious person or not. As soon as the song was introduced, you can see the joy in the faces of people and the atmosphere was charged up. I think the sound helped to increase the tempo of the performance.

Rebecca Podonu Maulome: -Another innovation was that the sound allowed the actors to be able to do other things properly. For instance, if we were to be singing the songs (played back) and dancing at the same time, we wouldn't have done it well. But because

the performance wasn't based on our voice at that time we could do any other thing we wanted to do successfully. So it was helpful.

Are there other ways or suggestions you think might enhance sound design in the A.B.U Studio Theatre if applied?

Philip Obed: - Yes, I think if we have a musical studio and get someone who is good in making beat, sound fabricating and editing, I think it will enhance the sound application in Drama Village. Most of the sound equipment we have here are not good, the keyboard, guitars, the loud speakers are malfunctioning, the drums is spoilt and so on, but if we can have modern equipment like the ones used in professional theatres, it will go a long way in improving the quality of performance. Like the news casting scene we had to go outside the school to a commercial studio to put the sound effect together, but if we have it here in Drama Village and someone who controls it, I think it would have been very easy, cost efficient and accessible for enthusiast like me. This innovation made me more exposed to Virtual DJ (software) and sound effects, my class members were even proposing to me that I should just go on with the DJ work because during most of our parties, picnics and orientations we do hire a DJ. They said I should leave comedy and become a DJ becauseI did very well with the performance

Omoniyi S. Oluwatideyin: -This goes to the Department. It is very obvious that this Department is not up-to-date, even the equipment needed to be stretched before we can actually achieve any result or what we want to do. I think there should be a unique style of electricity wiring channels in such a way that students would have easy accessibility for them to explore what they want to explore. Perhaps we might have put up something more beautiful than this, but because of the constraint and limitation the theatre is posing, that might have hampered our creativity. I think the bulk of this work or aspect goes to the Department to help in achieving our goals.

Tsufem Daniel: -Like they use to say "whatever is worth doing at all is worth doing well". Like I said earlier when we tried using the two loud speakers of the Department we encountered a lot of challenges; the Department needs to stand up and do something. I have to commend on the work the Department is doing but in this particular area, I think the Department needs to do something. We have been managing things for long, for example yesterday the issue of the light failure while the actors were onstage at the moment they freezed, the light cable got burnt and I heard the H.O.D asking what was going on, he was asking to call the Stage Manager and so on. 'Baban Danny' had to go in to quickly fix the wires. Now imagine if a particular scene that a sound cue was supposed to be played, what do you think is going to happen? I want to appeal to the Department, we know things are not easy but the Department can still try in regards to the technical area of the theatre.

Amaozodi Ikechukwu Caleb: -I think the stand at which A.B.U is claiming to be the largest university is the sub-Saharan African region is of little or no importance to me, because we are far behind in terms of theatre technicalities. We might have the theories and all that but in this 21st century, theatre has gone beyond just theories. Modernization is taking over, technology is coming into theatre and it will enhance live and stage performances if it is introduced. For example, the Drama Village has its own uniqueness in terms of architecture, but there is a way you can bring in professionals who would

come into this theatre and they will reconstruct the place. You can even have speakers mounted round Drama Village and microphone trackers that will pick up sounds produced by the actors onstage. I know they encourage actors to train his or her voice but it is not good for the actors to strain their voices especially in professional theatres (where microphone does all the work for you). The speakers all round and the microphones will enable the audience hear clearly as if you are whispering into their ears; this is what technology is doing. The Department has been around since in the 1970s and we have a lot of big names who graduated here, but do you know if others come to the Drama Village you and I are reputing and all that, they get disappointed. So in terms of sound we should improve on it because technology is taking over. This theatre can improve in such a way that where ever you are seated you can be able to hear and enjoy the performance comfortably. The speakers we use tired but to an extend it was a little distant to reach the others properly. There is a way it can be done that smaller speakers would be at the back, and the audience can relax and hear them neatly.

Rebecca Podonu Maulome: -Truth be told, they are actually training us here to be more of street performers. They will tell us to project our voice that that is the way it works. Sincerely things should be done as fast as possible so that we would not bring shame to this Department, because when we go out there people expect you as a graduate of theatre and performing arts to know some basic things, for example to be able to use microphone onstage to perform, but you have never done it before, how do you expect them to see you? I think it is a shame on the Department if they don't train their students to be conversant with these things so that when we go out there we don't disgrace them.

Terusha Tarson Tomothy: -Technologically speaking A.B.U is behind. When you go to other universities like Lagos, Jos, Calabar and so on, they are media inclined, their students are good at handling the camera and other sound equipment. But here they take you to DevComm and tell you this is a long shot, medium shot and all that, which is not helping us because in a class of 74 students how many people would benefit from that especially with the lack of sufficient equipment? When we go out there it is a new thing that we would learn and we will say we are graduates of theatre and performing arts. I remember when I went for Purple Teen about 2 years back, which was our first time experience on radio drama, we saw everything new and we were in 300 level then but we couldn't handle any of these things: the mixer, microphones, computer editing and so on. How many students in this class can confidently say yes I can do radio drama? And in less than six months from now we will be graduates of theatre and performing arts and we have not experienced this, honestly this is bad for us. If the Department really wants to help the younger ones coming up I think they should equip the theatre for this purpose.

Ohin Louis Ugochukwu: - I would say that this Department lacks specialization. Let's say at 300 level every student should at least choose one aspect of the theatre that he or she wants to specialize on, because theatre is very broad and you can make profit/money out of these different units. We have the lighting and sound design, costume and set design, acting etc. there should be specialization and not this 'jack of all trades and master of none'. Basically, technology is going advanced and we are not considering that aspect of it. All they do is they want you as my colleague said be street actors and actresses. There should be specialization in the technical aspect, this is very important. Though the acting is good but the technical aspect should be put into serious

consideration. I think if they can do that, this theatre will move forward to the permanent site. But the first step to be taken is that I also think this theatre is too ancient, something has to be done concerning the theatre.

Terusha Tarson Tomothy: - As a theatre and performing arts student and also an actor, I think when we are having a dress and technical rehearsal, we should have professionals actors especially from the film industry that will come and watch our performance and give us there input too. That would create the avenue for the students to interact with them and they might also see the potentials the students probably want to work with them. For example when you go to Benue State University Theatre Arts Department, you are likely to see Nollywood actors every month; they come to associate with the students during their performances. But since I came to A.B.U Studio Theatre I have never seen an actor or director from Nollywood coming to see what we do here, that is not encouraging at all.

Rebecca Podonu Maulome: - I think based on that, the major factor here is that we do not concentrate on screenplay, all we do here is stage performance. Like all these schools you mentioned (Uni-Jos, Uni-Cal, Uni-Lag etc), they all do screenplay. They are known or even called theatre and media studies or theatre and film studies. But these screenplay professionals might not know anything about stage acting. They don't know your movement, 360 turning, blocking and all that, so what do you expect them to come and tell you? They are only familiar with screenplay, just give them a script and tell them what to do and they will do it perfectly well. I think that is one other aspect we are lacking; there should be specialization 'for Christ sakes'. Someone was asking me when I was in Abuja, about what I was doing or specializing; I had to form something so that I wouldn't disgrace my school because they are not expecting that you should not be specializing at this stage. You are in 400 level and you don't have an area of specialization? Even our projects should be written on our areas of specializations, and not anyhow or haphazardly. I think the Department should put certain things into consideration so as to be able to produce professionals.

Omale Enemona: - Adding to what they are saying, in building sound if we invest in this area of sound it will produce specialist. Someone who is conversant with sound can graduate to become a music producer or a DJ because recently we see DJs making massive money from this profession, but all we are doing is jumping on stage when the media is taking over and making it easier to achieve great results with microphones and computer which goes a long way to entertaining people. So please let us try to invest into this because the way the whole process is going personally I don't like it.

Garba M. Hadiza: - Another thing is that, there is so much emphasis on acting and it kills other areas of specialization. If there is so much emphasis on acting how do you expect media to sell? I remember last term when we were doing a course DevComm we didn't even start the course after which we had another practical course to be doing. They don't put so much importance on media courses and most of us will just do it to get our grades. It shouldn't be so, some of us should pick interest in media course because it is really selling and here they are actually killing us, honestly. Please the Department should do something about it.

Rebecca Podonu Maulome: -New innovations are coming up now and of course the world is going media. Some students came up with ideas like 'Red Carpet' but if you notice after that set nothing like that was done again, even though the idea was interesting and entertaining to the audience, there was no space for continuity. Nothing at all is encouraged; this will eventually make the students feel as if they have done nothing, like you've just wasted your energy being creative. They will be like you are taking this beyond THAP 403. At least they should encourage us because we are doing these things so that when we get out of here we will represent well.

La'ah Samuel Obadiah: - This is supposed to be a school and a university not just any school. In a university you are supposed to be allowed to experiment and try out new things because in the outside world nobody will give you the chance to try something new, except you have paid your dues. Therefore, if you want to try something new in the university I don't think you should be stopped as long as it is purposeful and you can do it. They should encourage us to try something new. In the real sense, they shouldn't allow us to follow a particular trend because things are constantly changing. If for example the next set of 400 level students are coming to do a performance that is similar with this one, for me I think it shouldn't be so, they should come up with an entirely new concept to help the Department grow. Though continuity is important in the aspect of the basics of what is needed to develop the skill, but again new things come every now and then. When students want to be avant-gardist in their approach or ideas, I think they should allow them experiment that.

APPENDIX III

FGD Guide for 12 Cast Members 14th March, 2016:

Were you comfortable with the sound design as it was used in the production?

All Respondents: -Yes we were comfortable with the sound design as it was used in the production.

Did it enhance the performance of your role?

Babalawo: -Of course it did especially for those of us in the rally scene, because the performance wasn't based on drumming and vocalizing at that point. When the music 'God Win' by Korede Bello was played from the loudspeakers, it enhanced the dance in that scene. If you compare that dance to the one done with local drum and voices, you will see the difference because the whole actors believe it to be like something you do in the party, in the street and everywhere even in your room. So it enhanced the actors' performance onstage at that particular time.

The Drunk: -It also created a platform. Like the siren that cued the political party, because we did not come in like that but once we heard the sound the song comes in. it cued the actors onstage.

Ahmed: -I think it helped in sinking the actors into the role because there was this scene of believability. They were seeing themselves as extending beyond certain level of acting; they are now living it at that particular time. I think the sound helped them to advance their acting better at that point.

Mai Goro: -I have something contrary to what my colleague said. I feel that some of the actors onstage actually got carried away with the sound and in fact forgot that they were onstage. They got in and out of concentration. I think if the sound is going to be used next time, the actors should learn to concentrate so that you don't just get carried away when you hear the sound and forget that you are onstage. Don't get too excited and forget yourself and what you are actually doing.

Rally Party Member: -Personally while onstage I paid so much attention to the sound operating or functioning, maybe because we were not used to it here. I was so keen and scared hoping that it will not fail. Had it been it was the orchestra that will come in I know definitely the lead singer will pick up the song eventually, but because it was the digital playback it got me worried and paying more attention to it sounding before I got relieved. There was this consciousness in me of the issue of technical malfunctioning while onstage.

Chief Wale: -The sound actually helped me to bring out the character of Chief Wale very well. The siren sound made me to feel like politician inside a car. I felt like the governor of Kogi State. Aside that also, when we were about leaving the stage the 'God Win' song brought in this excitement within and the audience too were happy. My co-actors as well were happy with the song, some of them danced very well and it made me feel like a real politician on a rally.

Rally Party Member: -There was a part when the sound came in late but it became more realistic when Senator Mahmud said "announcement please", and the radio came on at that point as if he ordered someone in the cabinet to turn on the news. It was so realistic to me just like being in your home listening to an announcement on radio.

Prof. Effiong: -I was actually comfortable with the music played at the cocktail party scene. I was feeling like a big woman and it actually helped me bring out my character as Professor Effiong in that scene. And also in the rally scene the siren sound helped me to react properly to the opposing part when they came in. It helped me in bringing out the effect of what was happening.

Senator Mahmud: -The sound helped in putting me into character. When the siren effect came in, I felt like a real politician who was passing the street and going for a campaign and expecting people to pay attention to me, even the audience had to turn around to see what was going on. It also helped me to pick up a movement which I came in with and I was feeling on top of the world at that time. And again when the news was going on, it was as if I was in my house listening to radio. If we were to go with the theatre practice here they would have said use Meyerhold or any of those archaic theorists to achieve it. We have been doing that but this will definitely not put me in that mood like this one. The sound gave me the mood because the voice of the person announcing the result was like Jega's voice, and it created that radio listening environment and I was paying attention very well.

Mallam Shehu/Imam: -Music is known to complement the action onstage. In the scene where I played Mallam and went to see the Babalawo, after I left the stage there was this song that was complementing that scene. It made me really saw myself as a person who

seems to be righteous and claims to be a clergy man but he is not. I believe the music and sound heightened that sense for me.

Is there any observation that might enhance sound design application in subsequent productions?

Senator Mahmud: -Yes. Our generation is the one that wants technology and the digital paraphernalia, if sound equipment is installed by the Department, students will like it. If we really want this performance to go digital there are things we could have brought in that would make it come out so beautifully especially in the cocktail scene. There should be microphone trackers and loudspeakers all around the studio theatre so that actors don't have to stress their voices. In fact, at the point when they were announcing the result I had lost my voice, I had to be straining it which made my throat sore. But if there were special microphones that would pick up voices, I wouldn't have overworked my voice like that. Speakers should be placed around so that the audience wouldn't have to stand up or stress themselves to hear the actors. We used to have another problem when the generator is on, actors have to overly project to be heard over the generator's noise. Good sound equipment is needed to help our sound in the studio for a better production.

Ahmed: -I think in a nutshell, the Department should step up in its technical aspect of sound system or perhaps inventing new ideas. We pass through a lot of challenges even to achieve a little. If the Department steps ups, even in producing this same performance again it will come out very good, and those equipment would enhance the performances of the actors so that we would not be stressing ourselves. We wouldn't be conscious or doubting whether the equipment will work or not, because that alone can affect the role or character someone is playing. If you are on stage and confuse whether something will work or not it will definitely affect your performance. I think the Department should make a little bit of advancement in the technical sound aspect of the theatre.

Mallam Shehu/Imam: -I think this Theatre Arts Department is supposed to have a musical studio and a music producer that knows his job very. For instance the sound effects in the crisis scene, we shouldn't have gone out to an external producer to put the sound elements for us. We should have our own producer that will make those effects for us and also show us the craft, or get some students to go to the studio to experiment with all that. Interjection: **(I thought there is a studio in DevComm…)**Yes but it is not well equipped for music and sound productions, it is more of a video and radio production studio. I think we don't just have a studio that will handle the sound requirements or needs in the theatre. In fact we are not to be doing this freezing onstage effect because the realness is not coming out. I remembered when I attended Association of Nigerian Authors (ANA) anniversary in Minna, I saw some secondary school students bringing out real theatre onstage and I felt like this is real theatre, the costuming, makeup, props and everything was great. I was asking myself as a 300 level student who will be going to 400 level soon; I have not experienced the height of these things onstage in my theatre. Our theatre practice here is full of unnecessary improvisations which is old-fashion. This is what we have been reading from the Ancient Greek and we are still doing it in the 21st century. Sometimes I ask myself did we come to school to go back to the ancient ways of doing things. Those days have passed away many years ago, and we are now in the 21st century 'for goodness sake', it doesn't make sense to me.

Senator Mahmud: -If we had good sound in the crisis scene, we would have done a lot. If we had a mixture of audio of riot or fight and played it back through speakers all-round the theatre, and also have actors miming and gesticulating, the emotions would have come out very well. People will really feel it to their bones. Even for the mourning scene, if we had a mixture of realistic children crying and wailing to contribute to what we had onstage, I am telling you we would have had more effects on the audience.

Rally Party Member: -We encourage the Department to do more on experiments. Especially what my colleague just mentioned now that there is an effect it gives out to the audience. If you remember during the conquering of Adolph Hitler, he didn't have to carry guns around, he used radio as propaganda. He used radio and said "surrender your arms you are surrounded", and the people did. There is what sound does to you that visuals cannot. Just as my colleague said we would have done something better in the mourning scene, people would feel it, and instead of the audience laughing when we wanted them to cry, you would see them silent even if they don't cry it will really get to them and I think it would be wonderful.

Other questions/issues that came up during the Focus Group Discussions

So have you been taught about sound design before?

All Respondents: -Nothing like that. We don't have any idea about sound design.

So what is the closest course to sound design?

All Respondents: -Music or Orchestra. Basically music is the closest to sound design. Just a little about music at 200 level THAP 210.

How is the level of music taught here?

Senator Mahmud: -We did music in our 200 level only that is to tell you how the Department doesn't take it seriously, and the lecturer is not even a permanent staff. Music is supposed be a core element in theatre and performing arts, in fact people even think theatre arts is more of dancing and singing, they don't know there are other things to theatre arts. Music is a core specialization in Theatre Arts, but the Department doesn't take it seriously, I don't even see the temporary teacher at the moment, I have no idea who teaches music now.

Rally Party Member: -To me it is more of a mess, because I can't imagine myself studying music and had to go to another studio for them to produce beats for me. We had to go to a studio outside the school to make beat, score and edited the music for us to perform. Nobody in this class could do that, and we did a course in theatre and performing arts known as music, and we can't actually do that, it is painful.

Director: -Talking about music and studio productions, it is funny that most of the people that went to that studio to record that song have never been to a music studio before, and you will go and brag in your house that I am in theatre and performing arts, when you cannot even score a music piece. Sincerely that music production was not good, the producer gave us a weird auto-tune sound effects that made us sound like this Hausa music which killed the whole production. I played it to my mother who doesn't even know anything about music and she condemned the song. That is actually a pity. Most of us want to specialize in one thing or the other, like most of my class members are

gurus when it comes to theories, and they have big dreams, but the Department is not really helping us when it comes to the practical technical aspect. The highest is that we can go on stage and act very well, but where is the stage out there? Seriously, it is not all about acting.

Babalawo: -In addition to the issue of sound I think this lack of equipment is a big problem we are facing. Like now I don't know anything about piano, guitar or any musical instruments but I actually got 'A' in the music course, by means of the theory I believe. If for instance I applied a job like in the NDA or something like that, and they go through my transcript and see that I got an 'A' in music, and they assign me to a music team or handle a musical instrument, that will be a problem. We really need to see and interact with some of this equipment to get familiar with them so that when it comes to production of sound at least we will be confident everywhere we go.

Chief Wale: -I think this is just a clarion call on the Department that though we they have been trying and has been doing well in regards to theories, they should wake up in terms of practical. For example during our music class in 200 level, few people, I mean the microcosm of the class went to a music studio in Samaru to record our song, a lot of us were very happy because most of us have never done something like that before, but what about the larger majority of the class that were not opportune to do that. Honestly a lot of people from this class are into music and they have some recorded songs that are doing well out there, but the Department doesn't even have a studio for them to really explore their talents. I have a friend right from 100 level who said before we graduate you guys are going to hear my songs, but up-to-date he has not done anything. Probably if you ask him he would say he doesn't have money or access to record, not because he cannot sing. If the Department can wake up and encourage this aspect, it will help students. What is wrong with having a well-equipped studio in the Department? It can help people that are going into music and other sound and media related areas. I am using this opportunity to appeal to the leadership of this Department to please for the sake of the future of this country and arts in Nigeria and Africa at large to please stand up and help us.

APPENDIX IV

Interview with the Theatre Manager Mr. Emmanuel T. Gana on 15th March, 2016:

To what extent is sound design implemented in theatre performances here?

I think for now we have minimal application of sound because of our inadequate sound equipment most times, so productions have to rely on makeshift instruments for performances. Most times we don't have the full complement of implementing sound design that would properly meet the requirements for a leading edge performance as we have in other places.

So what are the equipment available?

Basically what we have now are speakers, amplifier, microphones and drums, a keyboard that functions a times and guitars that are out of shape.

Do you have any computer(s)?

No we don't, most of the times the students use their own laptops, but the studio theatre doesn't have any one.

Do you have any sound professional in the Department?

No we don't have any sound professional in the Department, we operate without the technician. Most of the things we do are students trying to use their initiative. They are not properly trained on how to use sound as a complimentary component or effect to performances, so they just use their own initiative.

If no, is there any reason why trainers are lacking?

I would say probably because the Department has not made that effort to look for a sound technician that would be there to take care of all the sound needs of a production. I think it has not considered that as a need that should be met in the Department.

So do you think sound design is necessary for enhancing a performance?

Yes, it is very essential for a performance because it adds colour and aesthetics to the performance. It also helps to advance the plot of a play; most essentially sound design helps to convey the necessary emotions that a performance requires. It also helps maintain the tempo and rhythm of a performance, so it is very necessary and important.

How has the absence of a sound professional impacted on performances?

Yes it has, you find out the performances here are devoid of this sound design that we are talking about. What we have is very minimal, the best we can have is people singing and all that, and in terms of aesthetics of sound and what sound can contribute to a performance, this is lacking, that is why the students don't even think in that direction. There is nobody in terms of a professional of sound that directs them to know this is what sound can do in a performance, so you find out that the concentration most times is on acting and singing for transitions, but for sound to create emotions in the audience or in a performance, that aspect is lacking and it tells a lot about the kind of production that we have.

So do you have any provision for teaching sound design in the curriculum?

We do not, the closest we have is just music, basic musicology and introduction to music and that is all which is close. We don't teach any sound or technical whatever.

Has electronically generated sound been used during productions?

Not often, what students have done in terms of generating sound was just recorded gunshots played back using speakers but any other thing no.

What impact did it create if there is any?

I think it created the shock effect, once the audience is not aware of the sound coming up and then it comes up, it gives them that shock effect. It helped to advance the feeling that the play intends to generate in terms of gunshot effect.

Have you experienced any challenge as a result of the theatre building?

I think the way the structure is built creates some challenges because first and foremost it will be difficult to place those equipment, then there would be wires extensions which becomes visible to the audience and then sometimes theatre is supposed to be like magic, but when everything becomes so open to the audience, it loses that. Also the sound again

escapes because it is open air and yet again part of the audience is so close to the acting space and whatever sound coming would be harsh to them. Those are basically the challenges which I think we are facing.

So finally, what suggestions do you have in terms of sound design that would enhance performances here in the A.B.U Studio Theatre?

I think most importantly the Department needs a sound professional or designer, somebody that will think out and design the sound effects of a performance in order to tell the story better. Then again I think we need equipment because the professional might be handicap in terms of application without equipment. The Department can source or invest in good equipment to help the students in terms of their learning and practice, and I think it would go a long way in enhancing the performances. Also, the Department needs educational materials in terms of books so that the students can learn too. There should also be emphasis laid on sound in terms of productions not just singing and acting, sound is also very essential, we also need to develop sound design into the curriculum.

APPENDIX V
Department of Theatre and Performing Arts,
Faculty of Arts,
Ahmadu Bello University, Zaria-Nigeria

Postgraduate Dissertation Questionnaire

Dear Respondent,
I am a postgraduate student of Theatre and Performing Arts Department, Ahmadu Bello University, Zaria. I am currently conducting a research onthe topic: **An Appraisal of Sound Design and Application in Select A.B.U Studio Theatre Performances.** This questionnaire seeks to find out your perception on the application of sound design in performances done at the A.B.U Studio Theatre. You have been selected as one of the respondents and I will be grateful if you could kindly answer accurately to the best of your knowledge the questions contained in the questionnaire. All responses will be treated with utmost confidentiality and will be strictly used for academic purposes only. Thank you.

Yours Sincerely,

Gideon Danja

Instruction: please fill out and tick (√) in the appropriate cell in the tables below.

Section A: Bio-Data of the Respondent

1. Sex: Male □ Female □
2. Age: 15-25 □ 26-35 □ 36-45 □ 46-60 □
3. Faculty: _____
4. Department:_____
5. Level: 100 □ 200 □ 300 □ 400 □ Others_____
6. Including this one, how many performances have you previously attended in the Drama Village?

One □ Two □ Three to five □ Six to ten □ More than ten □

Key: An explanatory list of the abbreviations used in the tables below.

SA= Strongly Agree
A= Agree
U= Undecided
D= Disagree
SD= Strongly Disagree

Section B: The Deployment of Sound in A.B.U Studio Theatre

		SA	A	U	D	SD
7	A.B.U Studio Theatre deploys (acoustic sound) local drums, percussions, gong etc. in her performances.					
8	The deployment of these acoustic sound instruments is appropriate in the various performances in the A.B.U Studio Theatre.					
9	The use of vocalization, drumming and handclaps in the A.B.U Studio Theatre, convincingly creates the desired sound result in her performances.					
10	A.B.U Studio Theatre seldom deploys electronic sound device in her performances; however, it always gives a good result.					
11	The use of electronic sound-amplification system is the ideal requirement in the performances in A.B.U Studio Theatre.					
12	From my past experience with the A.B.U Studio Theatre performances, I think the artistic quality of sound has been consistent with contemporary practice.					

Section C: Challenges of Sound Design in A.B.U Studio Theatre

		SA	A	U	D	SD
13	The building is perfect for the deployment of sound design.					
14	The impact of sound perception from where I was sitting was well balanced.					
15	The actor's voice is not clear because of the open nature of the building.					

Section D: Ways of Incorporating Sound Design in the A.B.U Studio Theatre Performances

		SA	A	U	D	SD
16	Electrical power should be consistent in the A.B.U Studio Theatre to avoid hitches during the performance.					
17	Sound equipment need to be adequate for theatre performances to run smoothly.					
18	A musical/sound studio should be provided.					

19	There should be a unique acoustic treatment that would improve the sound intelligibility.					
20	Loudspeakers should be placed at strategic places in the theatre.					
21	Apart from dialogue, sound effects and music should be employed in performances using electronic sound-amplification system.					

Section E: Application of Sound Design in Conveying the Message/Theme of Performances in the A.B.U Studio Theatre

	***The Masquerade Called Religion:* Performed by the 400 level Students (March 12th-13th, 2016)**	**SA**	**A**	**U**	**D**	**SD**
22	The P.I.P theme song 'Godwin' by Korede Bello was important in order to achieve the vote-seeking activities and also transition during the performance.					
23	The siren sound effect played back during the P.I.P aspirant campaign, Senator Mahmud and entourage in scene 1 (The Celebration) was communicative.					
24	The background music 'Pickup' by Adekunle Gold at the cocktail party in scene 6 supported the social event situation.					
25	The signature tune for the radio broadcast was captivating and created suspense of the unannounced victory of the election in the last scene (The Defeat).					
26	The breaking news radio announcement of the final election result was used to enhance the mood in a way that gave a sense of clarity to the message of the play.					
27	The sound aspect of the performance was very moving and the whole experience was really worthwhile.					
28	Overall, the sound design was adequate for the performance.					

	***Orisa Ibeji:* Performed by the 400 Level Students during the Festival of Plays (April 23rd-28th, 2015)**	**SA**	**A**	**U**	**D**	**SD**
29	The use of unamplified musical instruments was unique to the performance in order to portray the ancient Yoruba tradition.					
30	The vocal mimicry of cricket, birds, and dog sounds were realistic.					
31	The ambient sound of the forest made by the mimicry and local musical instruments, where Akuda (the ghost) appeared created a terrifying mood.					
32	The acoustic sound instruments and natural voices used were befitting to the performance.					
33	The merging of local percussions with the art of imitation (mimicry) was appropriate in this situation.					

34	Clapping, drumming,and vocalizing which are the basic ways of sound application in Drama Village was the best for the performance.					
35	Generally, the sound design for this performance was satisfactory.					

Thank you for your feedback.