**RTD 361 Fall 2014**  
*Sound Mix in Popular Culture*

Professor: Dr. Phylis Johnson  
Contact: phylisj@yahoo.com, 618-713-8193 (cell)  
Teaching/Lab Assistant: Michael Maxwell, industrialroyale@gmail.com

**Class Times:**  
Tuesdays, 12-12:50 PM, Communications 1016 - Lecture  
Wednesdays, 1PM – 2:50PM, Communications 1016 - Lab

**Office Hours:**  
Tuesdays 10AM-12PM; 1PM-2PM (COM1050F)  
Wednesdays 10AM-1PM (COM1050F)

**Course Description** (3 credits, undergraduate elective): Fundamental designs and applications of sound in a digital environment with projects including mash-ups, digital storytelling, soundscapes in virtual environments, live mixes, and sound in image.

**Objectives:**  
To introduce students to the basics of digital audio production, and then apply those principles into various projects; To learn and apply basic editing and mixing techniques in different audio applications; To explore digital aesthetics, archiving, and sound manipulation techniques in various settings; To effectively develop “aural” storytelling skills and work collaboratively in a digital environment; to experience applications to virtual worlds and gaming. Students will be tested on readings through quizzes, and a midterm essay project. Practical applications are primarily focused on three major MIX projects, with each one progressively developing skill levels in production quality, content development and exhibition.

**Mandatory Recording Equipment:** Headphones (1/4” adapter), AA Batteries, Storage Drive. All projects and related content must be recorded on professional digital recorders and ProTools, or equivalent.

**Reading Materials:** One required book. Several readings provided via LINKS and PDFs.  
http://soundunbound.com/

Links to text and media sources are included in the weekly course outline; other links and sources, to be determined. A primary link is http://remixtheory.net/
Course Outline (Subject to Revision)

Week 1-2 (8/19, 8/20; 8/26, 8/28): [Lecture in Lab] Sound & Science in Mix Culture
P. Johnson – *Sonic Transdifference* (PDF)
Christoph Cox - *From Music to Sound: Being as Time in the Sonic Arts*
The Inventors - Tesla, Russolo, Varesse, Cowell, Schaefer, etc.
http://www.pbs.org/tesla/ins/index.html
Modern Culture Mash-Ups
http://remixtheory.net/?p=258
Steinski Gives a Sampling History Lesson
History of Remix: http://everyinstrumental.com/infographic-evolution-remix/
Byron Wallen: History of Remix
http://www.soundjunction.org/byronwallenhistoryoftheremix.aspa?nodeid=134
Beatbox: https://www.youtube.com/watch?v=S0waYtV3riA
B. Wallen site: http://www.byronwallen.co.uk/
Video: Everything is a Remix (Pts 1-4) - http://remixtheory.net/?p=480
Lab (Wednesday, 8/20; 8/28) Bring Storage, Headsets.

Introduction to MCMA Server, Open Source Sites

Week 3-4 (9/2, 9/3; 9/9, 9/10): Sound Culture/Material Culture
Anthropology of Sound - http://www.anthropologyofsound.info/
Vague Terrain – Sample Culture - http://vagueterrain.net/journal07
Video: Protect IP - http://remixtheory.net/?p=484
Due: 1 page proposal/treatment for project. Typed, DS, Roman 12pt Font (include title, project summary, and how you plan to achieve it, be specific)
Lab! Bring Storage, Headsets. Project 1. Listen to Project 1 in Lab on 9/10.

****PROJECT ONE – Meaningful Sonic Mash Up****
A 3 minute, individual edited project. Collaborative Recording is permitted (file sharing with classmates). Open Source & Archiving. Creative “mixed audio” finds from Web or elsewhere. Sound solo, or Sound/Video. The sound is the critical element in this project. Post on SoundCloud. Credit all sources; abstracts (50; 500 words). Graded on production quality, continuity (transitions, editing), and content (originality and coherence/significance of message). Due: 9/10

Section Two: Capturing and Remixing - The Urban and Natural Spaces
Week 5-6 (9/9, 9/10; 9/16, 9/17): Field Recording in the Sound Environment
John Cage, Francisco Lopez & Steve Reich in Remix artists
Cage's Child of Tree: https://www.youtube.com/watch?v=XOtYDeFRk
Reich's City Life: https://search.yahoo.com/search?p=Steve+Reich+City&ei=UTF-8&fr=moz35
Lopez's Le Selva: [https://www.youtube.com/watch?v=NwrrTAX07TI](https://www.youtube.com/watch?v=NwrrTAX07TI)
Lopez's site: [http://www.franciscolopez.net/](http://www.franciscolopez.net/)
World Soundscape Project (R. Murray Schafer) - [http://www.sfu.ca/~truax/wsp.html](http://www.sfu.ca/~truax/wsp.html)
Marshall McLuhan – Visual and Acoustic Space
Marshall McLuhan – Remix
Soundscape Journal - [http://wfae.proscenia.net/journal/index.html](http://wfae.proscenia.net/journal/index.html)
Video - YouTube: [http://www.youtube.com/watch?v=G1ZLnlGljH0](http://www.youtube.com/watch?v=G1ZLnlGljH0)

Lab!  Project 2.

**PROJECT TWO – Field Mix - Urban or Nature**

Environment Remix:  Sound & The Environment  (3 minute presentation).
Record environment sounds, and create a mix.  Layering of sound and remix is important to this project.  Originality is the focus, although sampling of other materials can supplement your piece.  Credit all sources; abstracts (50; 500 words).  Graded on production quality, continuity (transitions, editing), content (originality and coherence/significance of message).  Post to Sound Cloud.  Visual Option.  Due: 9/17

Section Three:  Audio Essay

Week 7-9 (9/23, 9/24; 9/30, 10/1; 10/7, 10/8):  *Retromania*:  Remixing Sound History
Paul Miller (DJ Spooky) vs. Simon Reynolds  Sharing Files – Individualism vs. Community

Case of The Charleston & Daft Punk
Research on Remix and Cultural Analytics - - The Charleston and Daft Punk,
[http://remixtheory.net/?p=460#more-460](http://remixtheory.net/?p=460#more-460)
Remixes, [http://www.youtube.com/watch?v=m9uTqeV7drk&feature=related](http://www.youtube.com/watch?v=m9uTqeV7drk&feature=related)
Daft Punk - [http://www.youtube.com/watch?v=7QRqppvXTgU&feature=related](http://www.youtube.com/watch?v=7QRqppvXTgU&feature=related)
Lab!  Project 3.

**PROJECT THREE – Audio Essay**

*The Art of Regeneration: Parallel Universe(s) - From Clone to Creativity*

**Audio Essay (2-3 minutes)** – Using the broad theme *Parallel Universe(s)* - *Things & Strings Theories* conceptualize your audio essay; provide a treatment; establish a main premise, note your research (text, sound); use sound to defend your case, and post it to sound cloud.  Credit all sources; abstracts (50; 100 words).  Graded on production quality, continuity (transitions, editing), and content (originality and coherence/significance of message/and research).  Post to Sound Cloud.  Video Option/Post to Video Source.

**Written Essay (5 pages, DS, Typed, Times 12PT Font)** - Accompanied by a written essay on the same theme (more developed).  Must incorporate 10 readings/videos listed in this syllabus
(additional outside articles/videos welcomed as well) that heavily influence your work. Your written essay must include a bibliography. Your audio essay must list all sources used within the production. Paper Due 9/20; Production Due 10/8 Production.

**Week 10 Fall Break (10/11-10/14): Lab on 10/15 (Last day to drop, 10/26)**

**Section Four: Looping/Remixing Revolution**

**Week 11-12 (10/21-10/22): The Dub Revolution: Looping, Editing, Mixing.**

Vague Terrain (Dub History – Dub, B Sides): [http://vagueterrain.net/journal10/eduardo-navas/01](http://vagueterrain.net/journal10/eduardo-navas/01)
The Dub Revolution: [http://remixtheory.net/?p=51](http://remixtheory.net/?p=51)
Remix Defined: [http://remixtheory.net/?page_id=3](http://remixtheory.net/?page_id=3)
Birth of the Loop: [http://www.loopersdelight.com/loop.html](http://www.loopersdelight.com/loop.html)
Lab! Practice looping and other techniques.

**Week 13: (10/28, 10/29): Best Remixes??????**

Video - Remix, Hip Hop: (2011) [https://www.youtube.com/watch?v=2hLehAePLoQ](https://www.youtube.com/watch?v=2hLehAePLoQ)
Video - Remix, Pop: (2014) [https://www.youtube.com/watch?v=45GGU0s5zZA](https://www.youtube.com/watch?v=45GGU0s5zZA)
Video - Tom Foolery - [http://www.youtube.com/watch?v=sJtpkMz8nL8&feature=related](http://www.youtube.com/watch?v=sJtpkMz8nL8&feature=related)
Web - [http://www.myspace.com/djtomfoolery](http://www.myspace.com/djtomfoolery)
Lab! Create Remix as group exercise.

**Section Five: Thoughts to the Future**

**Week 14 (11/4, 11/5) Final Project Discussion.**

John Cage - *The Future of Music*  
Lab! Work on Final Project.

****PROJECT FOUR – YOU PROPOSE THE MIX ****

Open proposal based on one of earlier projects or related idea, must be approved by instructor. Must establish relevance to course objectives. Credit all sources. Graded on production quality, continuity (transitions, editing), and content (originality and coherence/significance of message/and research). All projects must be approved in advance, requiring students to turn in a 1-2 page typed proposal that describes the project in abstract form; further elaboration must include sources of content, and well as the significance and originality of the project. Write abstracts (50; 500 words). Post to Sound Cloud.

Video Option/Post to Video Source. Due 4/29-5/1.

**Week 15-16 (11/11-Veteran's Day; 11/12; 11/18, 11/19)**

Mobile Aesthetics of Remix - [http://remixtheory.net/?p=607](http://remixtheory.net/?p=607)
Lab! Wrap Up. Work on Final Project

Week 17 (11/25-11-26) Thanksgiving Break
Week 18 (12/2, 12/3) Listen to Final Projects
Week 19 (12/9 2PM-3:45PM) FINAL - Best Remix Showcase/Critique

Assignments: Each project is discussed with the syllabus
Mix Project 1: (100 points) Explore open archives and mix news, music, and various sounds together; continuity and message important.
Mix Project 2: (100 points) Record field audio – interviews, field sounds, and misc. sound with music to create a composition.
Mix Project 3: Audio Essay: (200 points) Parallel Universe(s) - write it, voice it, use sound to defend your case, and post it to Sound Cloud. Essay & Production.
Mix Project 4: Final Project: (200 points) Open proposal based on one of earlier projects or related idea, must be approved by instructor. Must establish relevance to course objectives.

Quizzes: (100 points) Based on readings, listenings & production skills
Chapter Critiques: (200 points) Textbook assignments, see Reading List.
Final: Showcase/Critique: (100 points) Critique of Remix Projects

Attendance: (-25 points lecture; -50 points lab: for unexcused absences) 2 free days. Excused absences at the discretion of professor and in adherence to university policy.

Other Policies: All assignments must be completed in order to pass the course with a D. FORMAT and STYLE COUNTS! All projects must be CLEARLY and PROFESSIONALLY LABELED. All scripts must be TYPED and APPROPRIATELY FORMATTED. CONTENT MATTERS: All projects must be free of obscene & indecent language/images and racial/ethnic/gender slurs. Ask instructor regarding questionable content BEFORE you turn in the assignment.

Letter Grade – Point Range Equivalent
A = 900-100; B = 800-899; C = 700-799; D = 600-699; F = Below 600

RESOURCES & LINKS (inform me of dead links)
Anthropology of Sound - http://www.anthropologyofsound.info/
Creative Commons – http://creativecommons.org/
Sound in Media Culture - http://www.soundmediaculture.net/?p=473
Sound Cloud - http://soundcloud.com/popculturemonster
Pond5 - http://www.pond5.com/
Sound Bible - http://soundbible.com/tags-pond.html
Mix OnLine http://www.mixonline.com/
EQ http://www.eqmag.com/
Pro Audio Review http://www.proaudioreview.com/
Radio World http://www.radioworld.com/
Acoustical Society of America: http://asa.aip.org/ (society info/listen to sounds)
Audio Engineering Society  http://www.aes.org/
Institute of Acoustics  http://www.ioa.org.uk/
Audio Resource Links  www.michaelckeith.com
Recording Basics  http://homerecording.com/
Microphones  http://www.shure.com/
Regulation  http://lcweb.loc.gov/copyright (US Copyright Office)
Historical Documentaries (Producing)  http://www.albany.edu/faculty/gz580/documentaryproduction/
How to  http://www.audiotheater.com/
Sound Creation  http://www.filmsound.org/sci-fi
Film Sound Design: The Basics:  http://filmsound.org
Foley (Lots of Audio Clips):  http://www.marblehead.net/foley
www.filmtracks.com/audio/
Building Emergency Response Protocols for Syllabus:

University’s Emergency Procedure Clause:

Southern Illinois University Carbondale is committed to providing a safe and healthy environment for study and work. Because some health and safety circumstances are beyond our control, we ask that you become familiar with the SIUC Emergency Response Plan and Building Emergency Response Team (BERT) program. Emergency response information is available on posters in buildings on campus, available on BERT’s website at www.bert.siu.edu, Department of Public Safety’s website www.dps.siu.edu (disaster drop down) and in the Emergency Response Guideline pamphlet. Know how to respond to each type of emergency.

Instructors will provide guidance and direction to students in the classroom in the event of an emergency affecting your location. **It is important that you follow these instructions and stay with your instructor during an evacuation or sheltering emergency.** The Building Emergency Response Team will provide assistance to your instructor in evacuating the building or sheltering within the facility.

**Students With a Disability:** Instructors and students in the class will work together as a team to assist students with a disability safely out of the building. Students with a disability will stay with the instructor and communicate with the instructor what is the safest way to assist them.

**Tornado:** During the spring semester we have a Storm Drill. Pick up your belongings and your instructor will lead you to a safe area of the basement. No one will be allowed to stay upstairs. Stay away from windows. The drill should not last more than 10 minutes. You must stay with your instructor so he/she can take roll. Students need to be quiet in the basement as the BERT members are listening to emergency instructions on handheld radios and cannot hear well in the basement.

**Fire:** During the fall semester we have a Fire Drill. Pick up your belongings and your instructor will lead you to either the North or South parking lot depending on what part of the building your class is in. You must stay with your instructor so he/she can take roll. As soon as the building is all clear, you will be allowed to return to class.

**These drills are to train instructors and the Building Emergency Response Team to get everyone to a safe place during an emergency.**

**Bomb Threat:** If someone calls in a bomb threat, class will be suspended and students will be asked to pick up their belongings, evacuate the building and leave the premises. Do not leave anything that is yours behind. We will not allow anyone back into the building until the police and bomb squad give us an all clear. **DO NOT USE YOUR CELL PHONES.** Some bombs are triggered by a cell phone signal.
**Shooter in the Building:** If it is safe to leave, move to a safe area far from the building away from where the shooter is located. If anyone has any information about the shooter, please contact the police after they have gone someplace safe.

If it is not safe to leave, go into a room, lock the door and turn out the lights. Everyone should spread out and not huddle together as a group. Don't stand in front of the door or in line of fire with the door. Students' chair and desks should be piled in front of the glass and door as a barricade and the teacher's desk, podium and anything movable can be pushed against the door. This is intended to slow down any attempts to enter the classroom. If it looks like the shooter is persistent and able to enter, make a lot of noise and have the students use everything in their backpacks to throw at the shooter to distract him.

Silence all cell phones after one person in the room calls the police and informs them of their location and how many people are in the room. **Be quiet and wait for the police to arrive.** The police are looking for one or more shooters, and they have no way of knowing if the shooter is in the room people are hiding in. For this reason, when the police enter the room, no one should have anything in his/her hands and each person **MUST** raise his/her hands above his/her head.

**Earthquake:** In the event of an earthquake, you are advised to take cover quickly under heavy furniture or crouch near an interior wall or corner and cover your head to avoid falling debris. Outside the building are trees and power lines and debris from the building itself that you will need to stay away from. In the building, large open areas like auditoriums are the most dangerous. Do not try to escape on a stairway or elevator. Do not hide under a stairway. We do not recommend that you stand in a doorway because the door could shut from the vibrations and crush your fingers trapping you there.

**Rave Mobile Safety Alert System:** We recommend that you sign up for the Rave Mobile Safety Alert System. It is a new system that replaces the WENS system to alert you through emergency text messages on your cell phone and emails for emergencies on campus, weather reports and emergency school closures. You have to sign up. If you were signed up for WENS it does not roll over. You have to sign up for Rave Mobile Safety Alert System. Go to [hrss.siu.edu](http://hrss.siu.edu) (Human Resources Self-Services System), login with your regular SIU login username and password, click on Personal Information, fill out the information or update the information and save it. For more information, visit [dps.siu.edu](http://dps.siu.edu), contact SalukiTech at 453-5155 or [salukitech@siu.edu](mailto:salukitech@siu.edu).

**CPR/First Aid Classes:** If you would be interested in getting your name on a list for a free four hr. CPR or First Aid class contact LaVon Donley-Cornett at [lavong@siu.edu](mailto:lavong@siu.edu).

**Women's Self Defense Classes** are offered to female students faculty and staff by the Department of SIU Public Safety. For more information, contact Officer Russell Thomas [russellt@dps.siu.edu](mailto:russellt@dps.siu.edu).