

DC 317 Advanced Sound Mixing for Cinema

Syllabus Winter 14

Rob Steel

Tuesday, 5:45-9

DePaul CDM 526

General Course Information

Course description:

This workshop based course offers advanced mixing techniques for Stereo and Surround Sound. Subjects include mixing philosophies, techniques, advanced digital signal processing, and monitoring. A history of Surround Sound and contemporary surround techniques will be covered. Several projects will be completed throughout the quarter. Prerequisite: DC 315

This is a lecture/lab course.

Course Management Systems:

D2L and Lynda.com

Textbook:

Mixing Audio, 2nd Edition by Roey Izhaki

Software:

Pro Tools will be the main software we work with in this class. Labs which include Pro Tools are CDM 526, CDM 922, CDM 9th floor IMacs (get an iLok from the cage), C106C and the Editing Suites in the basement of the DePaul Center, and the MAC Lab on the 3rd floor of the student center. **Please complete final mixes in CDM 600a.**

Drop dates:

1.16.15 is the last day to *drop* this class with no penalty.

2.20.15 is the last day to *withdraw* from this class.

Materials/Equipment

Students should have their own external Thunderbolt/USB3 drive for their project work for this and other DC classes. The University cannot guarantee that media or projects left on lab computers will be safely maintained.

Project Naming Conventions: DC317_lastname_projectname. Failure to do so will result in a 1-point reduction in the project grade.

Instructor Information

Email

rsteel@cdm.depaul.edu

Office Hours

Mondays 8:30am-11:30am. Online via Skype. Skype name is robertmsteel

Learning Outcomes

By the end of the course students will be able to:

1. Mix the audio for film clips in stereo or surround.
2. Automate digital signal processes.
3. Utilize basic routing techniques in a digital audio workstation.
4. Listen and identify deficiencies in a mix through various outputs.
5. Encode audio for basic delivery of the final mix.

Grading

Video Self-Interview #1: 10 points, Video Self-Interview #2: 10 points, Project #1: 10 points, Project #2: 20 points, Project #3 Early Look: 10 Points, Project #3: 30 points, Pop Quiz #1(covers readings and Lynda.com): 5 points, Pop Quiz #2(covers readings and Lynda.com): 5 points . A = 100-93, A- = 92-90, B+ = 89-88, B = 87-83, B- = 82-80, C+ = 79-78, C = 77-73, C- = 72-70, D+ = 69-68, D = 67-63, D- = 62-60, F = 59-0. A indicates excellence, B indicates good work, C indicates satisfactory work, D work is unsatisfactory in some respect, F is substantially unsatisfactory work.

WEEK 1: 1.06 Critical Listening: The Mix

Review syllabus, D2L and lynda.com. Please note: this syllabus is subject to change.

The Elements of a Mix

Video clips

Homework due 1.13:

Izhaki: Pages 3-98

lynda.com: Pro Tools Mixing and Mastering with Brian Lee White (Introduction, 1. Preparing to Mix)

Project #1 (10 points): Complete two contrasting stereo mixes of assigned stems. Due 1.20

WEEK 2: 1.13 Mixing and Pro Tools

Mixing vision, mixing analysis, reference tracks, the production chain, the mixing plan and objectives.

Template setup, signal flow, automation, send automation, track challenges, mixing goals, assigning channels.

Homework due 1.20:

Izhaki: Pages 99-201

lynda.com: Pro Tools Mixing and Mastering with Brian Lee White (2. Working with the Pro Tools Mixer, 3. Mixing Tools and Strategies)

Video Self-Interview #1 (10points): View a movie of your choice in a commercial theater with surround sound and record a 5-minute cellphone/webcam self-interview mix analysis.

WEEK 3: 1.20 DSP Part 1

Project #1 Critiques

Levels, Equalization and Compression/Limiting.

Homework due 1.27:

Izhaki: Pages 202-330

lynda.com: Pro Tools Mixing and Mastering with Brian Lee White (4. Understanding and Using EQ, 5. Understanding and Using Dynamics Processors)

Project #2 (20 points): Complete a stereo mix for a short movie. Deliver a Quicktime and stereo/wav stem print. Due 2.10

WEEK 4: 1.27 DSP Part 2

Reverb/Delay, Izotope Rx.

Homework due 2.03:

lynda.com: Pro Tools Mixing and Mastering with Brian Lee White (6. Mixing with Reverb, Delay, and Other Time-Based Effects)

Izhaki: Pages 331-446.

WEEK 5: 2.3 A History of Surround Sound

Fantasia to Apocalypse Now to Dolby Atmos.

Homework due 2.10:

Izhaki: Pages 447-477.

lynda.com: Pro Tools Mixing and Mastering with Brian Lee White (8. Automating the Mix)

Video Self-Interview #2 (10 points): View a movie of your choice in a commercial theater utilizing Dolby Atmos and record a 5-minute cellphone/webcam self-interview mix analysis.

WEEK 6: 2.10 Surround Sound Template setup

Setup, monitoring.

Project #2 Screening and critique.

Homework due 2.17:

[lynda.com: Pro Tools Mixing and Mastering with Brian Lee White \(9. Putting it all together, 11. Additional Topics, 12. Pro Tools 11 Addendum\)](#)

WEEK 7: 2.17 Surround Sound Techniques Part 1

Dynamic panning, sound field, center speaker functions, lfe functions, headroom. Using the Eucons in CDM 600a.

Homework due 2.24:

[lynda.com: Audio for Film and Video with Pro Tools with Scott Hirsch \(2. Working with a Video Project, 8. Working in Surround, 9. Preparing for Final Delivery\)](#)

Project #3 (Project #3 is worth 30 points, Project #3 Early Look is worth 10 points). Complete a surround mix for assigned short film. Deliver complete Pro Tools session and 5.1/wav stem print. Due 3.17.

WEEK 8: 2.24

Project #2 listening and critique.

Homework due 3.17:

Project #3 (Project #3 is worth 30 points, Project #3 Early Look is worth 10 points). Complete a surround mix for assigned short film. Deliver complete Pro Tools session and 5.1/wav stem print. Due 3.17.

WEEK 9: 3.03 Grad student presentations

Homework due 3.17:

Project #3 (Project #3 is worth 30 points, Project #3 Early Look is worth 10 points). Complete a surround mix for assigned short film. Deliver complete Pro Tools session and 5.1/wav stem print. Due 3.17.

WEEK 10: 3.10 Final Project First Looks

In class viewing and critique of the first minute of your project.

Homework due 3.17:

Project #3 (Project #3 is worth 30 points, Project #3 Early Look is worth 10 points). Complete a surround mix for assigned short film. Deliver complete Pro Tools session and 5.1/wav stem print. Due 3.17.

Final Project Screenings: 3.17 at 5:45 in CDM 526

Course Policies

Late Papers/Projects

Late papers and projects are not accepted. If there is an emergency, proper documentation is required *before* the deadline of the assignment.

Attendance

Students are expected to attend each class and to remain for the duration.

Attitude

A professional and academic attitude is expected throughout this course. Measurable examples of non-academic or unprofessional attitude include but are not limited to: talking to others when the instructor is speaking, mocking another's opinion, cell phones ringing, emailing, texting or using the internet whether on a phone or computer. If any issues arise a student may be asked to leave the classroom. The professor will work with the Dean of Students Office to navigate such student issues.

Civil Discourse

DePaul University is a community that thrives on open discourse that challenges students, both intellectually and personally, to be [Socially Responsible Leaders](#). It is the expectation that all dialogue in this course is civil and respectful of the dignity of each student. Any instances of disrespect or hostility can jeopardize a student's ability to be successful in the course. The professor will partner with the Dean of Students Office to assist in managing such issues.

Cell Phones/On Call

If you bring a cell phone to class, it must be off or set to a silent mode. Should you need to answer a call during class, students must leave the room in an undistruptive manner. Out of respect to fellow students and the professor, texting is never allowable in class. If you are required to be on call as part of your job, please advise me at the start of the course.

Changes to Syllabus

This syllabus is subject to change as necessary during the quarter. If a change occurs, it will be thoroughly addressed during class, posted under Announcements in D2L and sent via email.

Online Course Evaluations

Evaluations are a way for students to provide valuable feedback regarding their instructor and the course. Detailed feedback will enable the instructor to continuously tailor teaching methods and course content to meet the learning goals of the course and the academic needs of the students. They are a requirement of the course and are key to continue to provide you with the highest quality of teaching. The evaluations are anonymous; the instructor and administration do not track who entered what responses. A program is used to check if the student completed the evaluations, but the evaluation is completely separate from the student's identity. Since 100% participation is our goal, students are sent periodic reminders over three weeks. Students do not receive reminders once they complete the evaluation. Students complete the evaluation online in [CampusConnect](#).

Academic Integrity and Plagiarism

This course will be subject to the university's academic integrity policy. More information can be found at <http://academicintegrity.depaul.edu/>. If you have any questions be sure to consult with your professor.

Academic Policies

All students are required to manage their class schedules each term in accordance with the deadlines for enrolling and withdrawing as indicated in the [University Academic Calendar](#). Information on enrollment, withdrawal, grading and incompletes can be found at: cdm.depaul.edu/enrollment.

Students with Disabilities

Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the Center for Students with Disabilities (CSD) at: csd@depaul.edu.

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