

**DC 317417 Sound Mixing I**  
**Winter 2017**  
**Tuesday - 5:45 PM - 9:00 PM in CDM526**

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**Instructor:** Kahra Scott-James  
**Email:** kscottja@depaul.edu  
**Office Hours:** Tuesdays 3:30PM - 5:00PM CDM 476  
**Online via Skype:** kahrascottjames

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**Course Description**

This workshop based course focuses on re-recording mixing for cinema using the stereo sound field. Subjects include mixing philosophies, techniques, advanced digital signal processing, and monitoring. A history of sound mixing will be covered. Several projects will be completed throughout the quarter.

**Course Management Systems:**  
D2L, Dropbox and Lynda.com

**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**

**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 so please always backup your work.

### **Project Naming Conventions:**

DC317\_lastname\_projectname. Failure to do so will result in a 1-point reduction in the project grade.

### **Drop dates:**

1.15.17 is the last day to *drop* this class with no penalty. 2.19.17 is the last day to *withdraw* from this class.

### **Learning Outcomes:**

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

1. Mix the audio for film clips in stereo.
2. Automate digital signal processes.
3. Utilize basic routing techniques in a DAW.
4. Listen and identify deficiencies in a mix through various outputs.
5. Conform a basic mix to a revised edit
6. Encode audio for delivery of the final mix.

### **Attendance**

Attendance is mandatory. Classes will include a lecture, screenings, discussions, reviews and software training. Missing a class or being late will be detrimental to the learning process.

### **Grading Scale:**

**Attendance:** 20 points

**Webcam Self-Interview #1:** 10 points

**Project #1 – Scene Analysis & Presentation:** 10 points

**Project #2 – Mix & Pro Tools Practical:** 20 points (*Mix Assessment:* 10 points, *Pro Tools Exam:* 10 points)

**Project #3 – Design & Soundtrack Mix:** 40 points (*Early Look:* 20 Points, *Final Submission:* 20 Points)

- **Graduate students to also complete an agreed on paper presentation topic (10 min presentation and 2500-word paper):**  
20 points **DUE 3/7**

A = 100-93  
A- = 92-90  
B+ = 89-87  
B = 86-83  
B- = 82-80  
C+ = 79-77  
C = 76-73  
C- = 72-70  
D+ = 69-67  
D = 66-63  
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

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## **Week-By-Week Outline**

### **Week 1 - 1/3**

**Topics Covered:** Intro to Class | Syllabus | What is Mixing

#### **Reading:**

*lynda.com: Audio for Film and Video with Pro Tools with Scott Hirsch*

*On the Important of Design and Mixing a Film, Mark Magini*

**Webcam Self-Interview #1:** 10 points

View a movie of your choice in a commercial theater and record a 5-minute cellphone/webcam self-interview mix analysis. Submit to D2L as a Quick Time Video. **Due 1/10**

**Assignment: Project #1 - Scene Analysis & Presentation:** 10 points

Choose a 3 -5 min scene from any movie and prepare a 10 to15-minute mix analysis in-class presentation (5 min scene, 5 min presentation).

Submit to D2L as a Quick Time Video and Power Point or Keynote Presentation. **Due 1/24 (Week 4 in-class presentations).**

**Week 2 - 1/10**

**Webcam Self-Interview #1:** 10 points **DUE**

**Topics Covered:** Historical Perspectives | The Elements of a Mix | Workflows | Pro Tools Templates

**Reading:**

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

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

**Sound Affects:** *Post-production Sound, Soundscapes and Sound Design in Hollywood's Studio Era*

**The Mixing Engineers Handbook:** *Mixing in the Box*

**Assignment: Project #2 - Mix & Pro Tools Practical Exam:** 20 points  
Complete two contrasting stereo mixes of assigned stems. Submit to D2L as x2 Quick Times and archived Pro Tools Session (with assets and final mixes). **Due 2/7**

**Assignment: Project #3 - Design & Soundtrack Mix:** 40 points  
Select a 5-7 min scene or short film (5-7mins) sound design and complete a stereo mix. The early look presentation will be assessed on design and premixing, the final submission on the final mix. You will need to record dialogue and record/source sound effects and music as part of the project. Submit to D2L as a Quick Time (Early Look) and as an archived Pro Tools Session (with video assets and final mixes 24/48kHz) for the final mix submission. **Early Look Due 2/21, Final Submission and Screening Due 3/14.**

### Week 3 - 1/17

**Topics Covered:** Mix Strategies I Processing Part 1: Levels & Equalization, Compression & Limiting

#### **Reading:**

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

***The Rerecording Stage: Chapter 19 - Predubbing & The Final Mix***

***Film Sound: Sound Mixing & Apocalypse Now***

**Assignment: Project #1 - Scene Analysis & Presentation:** 10 points  
Choose a 3 -5 min scene from any movie and prepare a 10 to15-minute mix analysis in-class presentation (5 min scene, 5 min presentation). **Due 1/24 (Week 4 in-class presentations).**

## Week 4 - 1/24

### **Project #1 - Scene Analysis Presentations DUE IN CLASS**

#### **Reading:**

*Quiet Revolution... And Rigid Stagnation*

*Randy Thom: The Year of Living Animatedly*

***Audio Production & Post Production: Chapter 14 - Mixing, Filters and Effects***

**Assignment: Project #2 - Mix & Pro Tools Practical Exam:** 20 points  
Complete two contrasting stereo mixes of assigned stems. Submit a Quick Time Video for each version and 1 x Pro Tools Session of your preferred mix **Due 2/7**

## Week 5 - 1/31

### **CDM724/600A**

**Topics Covered:** Processing Part 2: Reverb & Time-Based Effects

#### **Reading:**

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

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

***Sound for Picture: Chapter 14: The Titanic***

**Assignment: Project #2 - Mix & Pro Tools Practical Exam:** 20 points  
Complete two contrasting stereo mixes of assigned stems. Submit a Quick Time Video for each version and 1 x Pro Tools Session of your preferred mix **Due 2/7**

**Week 6 - 2/7**

**CDM724/600A**

**Assignment: Project #2 – Mix & Pro Tools Practical Exam DUE**

**Topics Covered:** Metering & Monitoring

**Reading:**

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

*Loudness Explained*

***Soundscape: Chapter 8 – Touch of Silence***

**Assignment: Project #3 - Design & Soundtrack Mix:** 40 points  
Select a 5-7 min scene or short film (5-7mins) sound design and complete a stereo mix. The early look presentation will be assessed on design and premixing, the final submission on the final mix. You will need to record dialogue and record/source sound effects and music as part of the project. Submit to D2L as a Quick Time (Early Look) and as an archived Pro Tools Session (with video assets and final mixes 24/48kHz) for the final mix submission. **Early Look Due 2/21, Final Submission and Screening Due 3/14.**

**Week 7 - 2/16**

**CDM724/600A**

**Topics Covered:** Processing Part 3: Ozone, Neutron & RX

## **Reading:**

*Izotope Audio Repair 7 Enhancement Guide*

### **Assignment: Project #3 - Design & Soundtrack Mix: 40 points**

Select a 5-7 min scene or short film (5-7mins) sound design and complete a stereo mix. The early look presentation will be assessed on design and premixing, the final submission on the final mix. You will need to record dialogue and record/source sound effects and music as part of the project. Submit to D2L as a Quick Time (Early Look) and as an archived Pro Tools Session (with video assets and final mixes 24/48kHz) for the final mix submission. **Early Look Due 2/21, Final Submission and Screening Due 3/14.**

## **Week 8 - 2/21**

### **EARLY LOOK PRESENTATIONS DUE - IN CLASS (Quick Times)**

Assignment: Project #3 – Design & Soundtrack Mix.

**Final Submission and Screening Due 3/14.**

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## **Week 9 - 3/1**

**CDM724/600A**

**Topics Covered:** Asset Creation | Delivery | Loudness Specs

Assignment: Project #3 – Design & Soundtrack Mix.

**Final Submission and Screening Due 3/14.**

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## **Week 10 - 3/7**

**Final Project Screener Critique - IN CLASS**

**Graduate Paper Presentations - IN CLASS**

## **Week 11 - 3/14**

### **FINAL PROJECTS DUE / SCREENED IN CLASS**

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#### **Changes to Syllabus**

This syllabus is subject to change as necessary during the quarter. If a change occurs, it will be addressed during class, posted under Announcements on D2L and 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. Course evaluations will be completed in class during Week 9. Students may alternatively 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](http://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](mailto:csd@depaul.edu).

Lewis Center 1420, 25 East Jackson Blvd. Phone number: (312)362-8002 Fax: (312)362-6544 TTY: (773)325.7296

### **Late Papers/Projects**

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

### **Attendance**

Students are expected to attend each class and to remain for the duration. Coming 15 minutes late or leaving 15 minutes early constitutes an absence for the student. Three absences for any reason, whether excused or not, may constitute failure for the course.