EDITING SOFTWARE

Audacity. Highly recommended as a starting place. Free, open-source, easy to download, and relatively easy to start using. Supported by a wiki that offers both tutorials and troubleshooting. *n.b. To export files from Audacity in MP3 format, you also need to download the LAME encoder; there are instructions for this in the wiki.* http://wiki.audacityteam.org/wiki/Audacity_Wiki_Home_Page

Adobe Audition. Proprietary and a little more complex. Available on Pitt lab computers and students can get a 30-day free trial through Adobe (with option to subscribe monthly to the Creative Cloud after it expires). Adobe provides official tutorials for getting started. https://helpx.adobe.com/audition/tutorials.html

GarageBand. If students already have experience working with this Apple software (and have independent access to it) they may want to stick with it---especially if they want to compose their own music. The same goes for the more advanced and flexible **Logic Pro** (also Apple). *n.b. File export options are limited in GarageBand.*

Lynda. So, this isn't editing software. It *is* a huge subscription-based collection of professionally produced technical tutorials that all Pitt students have access to---which makes it a great resource for anyone learning how to use editing software (or trying to troubleshoot a specific problem). http://lynda.pitt.edu

RECORDING TIPS

Four Sets of Practical Tips for Recording with a Smartphone.
From a radio reporter and a voice coach. http://ijnet.org/en/blog/how-record-clear-audio-mobile-phone
Journalism focus. https://ruoj2.wordpress.com/2013/02/13/recording-audio-interviews-with-smartphone/
Make Use Of. http://www.makeuseof.com/tag/great-tips-recording-audio-smartphone-tablet/
Verizon. http://www.verizonwireless.com/mobile-living/tech-smarts/how-to-record-audio-smartphone/

The Top Five Things You Need to Make a Great Field Recording. From *Cities and Memory*. More organizational than above with several embedded audio examples.
http://citiesandmemory.com/2014/08/top-5-things-need-make-great-field-recording/

Adobe: Simple Tips for Recording High Quality Audio. With some notes on editing, too.
http://www.adobe.com/inspire/2013/10/tips-high-quality-audio.html

MORE PROCESS RESOURCES

Sonic IDs on Transom. Lots of little examples. Collecting tiny clips like these can be a great "starter" exercise for students and a meaningful way to test equipment before "serious" interview time comes around.
http://transom.org/2013/sonic-ids/

Tips for Interviewing from Ken Metzler, journalism professor and author of *Creative Interviewing*.
http://darkwing.uoregon.edu/%7Esponder/j641/Interview.htm

Valerie Rachel Yow's *Recording Oral History*. For more extensive interview projects (especially the chapters on interview preparation and interview techniques and the appendices).
http://granturi.ubbcluj.ro/tlnistorie/pdf/Recording%20Oral%20History.pdf

Writing a Radio Script By Dave Gilson. A really practical list of tips for after interview material is collected but before a story is assembled. http://bsideradio.org/learn/writing-a-radio-script/

Record Your Own Radio Documentary. A (short) tutorial by producer David Isay.
http://www.soundportraits.org/education/how_to_record/

Pulling Back the Curtain. Reporter John Solomon talking about NPR-style editing. (Audio; 13m.)
http://www.onthemedia.org/story/129437-pulling-back-the-curtain/

Making Radiolab. (Audio; 14m.) And **Radiolab Behind the Scenes.** (Video; 6m.)
http://www.radiolab.org/story/91746-making-radio-lab/
http://www.radiolab.org/story/294289-video-radiolab-behind-scenes/

Ira Glass on Storytelling. (Four part video series; approx. 5m each).
http://www.openculture.com/2011/01/ira_glass_on_the_art_of_storytelling.html

Ira Glass interviewed by Alec Baldwin on *Here's The Thing*. (Audio; 41m. There's a great moment of him sharing "bad" tape from early in his career and talking about practice).
http://www.wnyc.org/story/ira-glass-interview/

From writer John Bresland. A list of tips on how to "write for the ear."
http://courses.washington.edu/c300/2006s/resources_writing_for_the_ear.html
And an essay (with embedded audio) on how reading a story aloud and adding music can be deceptively difficult to get "right." http://bresland.com/brevity

Audacity Tips and Tricks for Podcasters. A list of common challenges faced during the editing phase with technical solutions and descriptions of tools. https://itunesu.boisestate.edu/audacity_intermediate.pdf

THINKING ABOUT EFFECTS

The Sound of Sports. An episode of 99% Invisible guided by Dennis Baxter---who has worked on designing broadcast sounds for the Olympics for nearly 20 years.
http://99percentinvisible.org/episode/the-sound-of-sports/

The Art of Noise by Luigi Russolo (trans. Robert Filliou)**.** A Futurist Manifesto, 1913. See especially the description of the "First Concert of Futurist Noise Instruments" on page 14.
http://www.artype.de/Sammlung/pdf/russolo_noise.pdf

Consider talking about Foley Artists (who produce on-demand sound effects in film production contexts). A list of resources, articles, and sample sounds. http://filmsound.org/foley/
An intro to Foley that includes a list of "time tested" tricks. http://www.marblehead.net/foley/specifics.html
A guide to making lots of different sound effects. http://www.epicsound.com/sfx/
A short video featuring artist Gary Hecker. (5m.) http://nofilmschool.com/2012/11/foley-artist-gary-hecker
Scott Paulson video. (9m.) http://blip.tv/kpbs-san-diego/a-look-inside-a-foley-artist-s-bag-of-tricks-1515581

SOURCING SOUNDS FOR USE IN PROJECTS

The Free Sound Project. Library of downloadable and sharable sounds.
http://www.freesound.org

Sound Bible. More sound clips, bites, and effects…   **Public Domain Sounds.**
http://www.soundbible.com/free-sound-effects-1.html   http://www.pdsounds.org/

ccMixter. Original music available for remixing
http://www.ccmixter.org

Jamendo. Royalty free music.   **Free Music Archive.**
https://www.jamendo.com/en   http://freemusicarchive.org

Creative Commons Audio. Another place to look for sound effects and music (with appropriate licenses that indicate how people should use and/or cite borrowed sounds). http://creativecommons.org/audio

* Fair Use Guidelines for Educational Media (1996). There are lots of schools of thought on how liberally fair use can/should be interpreted in relation to the classroom, but even if you're invested in sharing remix culture or pushing boundaries with students, the list of limitations included here could be helpful in terms of structuring assignments. It can also be useful to point out that (across media) citation conventions have contested/contestable/evolutionary histories. http://copyright.lib.utexas.edu/ccmcguid.html#4

ADDITIONAL TOOLS

YouTube MP3 Converter. Download audio from YouTube videos. (Best for short videos.) http://www.youtube-mp3.org/

Clip Converter. Download online clips to a variety of file formats, audio and video. (Very flexible.) http://www.clipconverter.cc/

Soundcloud. Host and share sounds online for free. (Account necessary.) https://soundcloud.com

Transcription Tools. Transcription can be slow, painstaking work---but it is important in terms of accessibility (not only for those who can't hear but also for those who process information better when it isn't delivered in audio format). It can also be a useful exercise if students are moving back and forth between writing for the page and writing for the ear. Lots of tools exist to help with this process, including those on sites like http://otranscribe.com and https://transcribe.wreally.com and "trainable" speech recognition software (like Dragon; obviously not particularly useful for interview-based contexts).

PLACES TO HEAR MORE STUFF/FIND MORE LINKS

This American Life: 20 Acts in 60 Minutes. A great way for students to hear several shorts in one place. (Extra valuable if this length is close to the length of things they'll actually produce for your class). http://www.thisamericanlife.org/radio-archives/episode/241/20-acts-in-60-minutes

Third Coast Short Docs Festival (2015). A best-of list organized around the kinds of questions short radio pieces ask. http://www.thirdcoastfestival.org/competitions/shortdocs/2015

Radiotopia. A story-driven collective from the public radio exchange (PRX); anchored by the Roman Mars design/architecture show *99% Invisible.* http://www.radiotopia.fm

Transom. "A Showcase and Workshop for New Public Radio." http://transom.org

The Acoustic Ecology Institute collects news, academic research, public policy advocates, and articles and essays about sound and listening; they have a great soundscape resource page. http://www.acousticecology.org/soundscapelinks.html

Cities and Memory is a site that shares "global field recording & sound art work." Their features include an expansive open sound map and a series on how to create sound maps. http://citiesandmemory.com
http://citiesandmemory.com/2014/10/sound-map-city-part-one/
http://citiesandmemory.com/2014/10/sound-map-city-part-two/

Love+Radio. "Otherworldly-produced interviews with an eclectic range of subjects." http://loveandradio.org

SAMPLE ASSIGNMENTS AND WEBPAGES
FROM FACULTY INVESTED IN SOUND STUDIES

Erin Anderson (University of Massachusetts - Boston)
Audio Essay (using Wideman)   Radio Drama Adaptation
http://dmap.pitt.edu/audio-essay-wideman/   http://dmap.pitt.edu/radio-drama-adaptation/

Mark Berkey-Gerard (Rowan University, NJ)
In-Class Audio Exercise
https://ruoj2.wordpress.com/2015/02/08/in-class-audio-exercise/
And Syllabi from 2013 for Online Journalism I and II
http://markberkeygerard.com/teaching/

Casey Boyle (University of Texas – Austin)
Materials for a Spring 2015 class called "Writing With Sound" (with a great resource list at the end).
http://caseyboyle.net/project/writing-with-sound-rhe-330c/

Steph Ceraso (University of Maryland – Baltimore County)
Two Sonic Composing Assignments.
https://www.hastac.org/blogs/stephceraso/2014/02/09/12-sonic-composing-assignments
Resource list (especially good on sound and bodies/embodiment).
https://soundnevertastedsogood.wordpress.com/readings-resources/
The syllabus for a "Composing Lives" class that provides context for a short oral history project.
http://www.stephceraso.com/composinglives.html

Steven Hammer (St. Josephs University)
Materials for a communications class called "Audio Design and Production."
http://www.stevenrhammer.com/com473/

Mu Lin (a NJ-based digital journalism professional)
A collection of syllabi from different schools teaching digital journalism.
http://www.mulinblog.com/how-they-teach-digital-journalism-a-collection-of-course-websites/

Will Martin (via the University of Texas DWRL archives)
Screen Readers and Visual Accessibility (not strictly audio, but interesting).
http://lessonplans.dwrl.utexas.edu/content/screen-readers-and-visual-accessibility

Amanda Moulder (St. John's University)
Oral History Group Podcasting Assignment.
http://lessonplans.dwrl.utexas.edu/content/oral-history-group-podcasting-assignment

Jentery Sayers (University of Victoria)
Links to several audio-rich humanities classes and a very readable/useful *Chronicle* article on designing courses with audio composition in mind. http://www.jenterysayers.com/2010/audio/

Kyle Stedman (Rockford University)
Instructions for creating an audio version of a previously composed rhetorical analysis essay.
https://rhet351stedman2015spring.wordpress.com/2015/02/05/audio-version-of-ra1/