

Chapter 18: If These Walls Had Ears: Applying Sound Rhetorics Through Audio Tours

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Though we've done our best to track down the sound assets and cite them for these sample projects, we found this process very difficult. Before this project, we go over fair use, copyright, and Creative Commons. All of these projects make use of sound files found via the Creative Commons search at <https://search.creativecommons.org>, which led us to many assets (if not all) found at Freesound (freesound.org). Since this project was for experimentation purposes only, students did not keep track of these files or provide citations. That said, I recommend incorporating this element in future iterations, so that students can practice this important element of digital composing.

Most of these samples focused on remediating a video tour created by the office manager of the Latimer House, Travis Gilbert. This video summarized several of the tour's speaking points for a general audience. During client visits, students looked for ways to rework some of these ideas for different audiences and purposes. The audio remediations tended to focus on transforming this text.

2. "Creepy Latimer" by Devon Peterson

Devon created this creepy introduction to Latimer in order to play with the power of sound to change our perceptions of a place like Latimer. This was inspired by the Latimer family's upcoming Halloween event.

Transcript

[Sounds of traffic going by]

Devon Peterson: It sits on the corner of Third and Orange street peering West past the four lanes of bustling traffic. Stepping past the wrought-iron gate, the Latimer House draws you past the city noise around it and into a round it itself occupies.

[Alien electronic sound fades in (PatrickLieberkind, 2014), replacing the traffic sounds. Throughout the next narration, the electronic sound fades in and out, giving a scary feeling to the project.]

It stares down like some prehistoric beige insect, with six pillars of the front porch—mandibles ready to snap shut at any moment. The five windows leer down at you, sizing you up and making you feel small and irrelevant. The portholes along the top don't even bother to take you in. They are focused beyond you—at something beyond the churches and houses. Maybe they just look west every day waiting for the sun to go down. Each step up the porch is a deliberate step into the waiting jaws. It might just look like a house, quaint even, as you zip down Third Street. Here on its porch, the dark wooden doors so shiny you can see your reflection in the gleam. You realize you've never really seen this house; you've never really experienced the weight it has, having stood for so long.

[Quiet, creepy wind fades in a bit (klankbeeld, 2014)]

You realize there's a very real chance it has seen you before.

References

klankbeeld. (2014, February 4). *basement noise 01 140209_0077.flac* [Audio file]. Freesound.

<https://freesound.org/people/klankbeeld/sounds/218198/>

PatrickLieberkind. (2014, August 16). *Dark ambience* [Audio file]. Freesound.

<https://freesound.org/people/PatrickLieberkind/sounds/244961/>