

REVERBERATIONS

SOUND IN THE AFRICAN AMERICAN EXPERIENCE

On this machine you'll find 20 clips from various sounds across the 19th and 20th centuries. Each sound clip lasts approximately 25 seconds.

1. Click on each track and imagine how each audio file could relate to the African American experience in the United States in the 19th and 20th centuries.
2. On a piece of scratch paper, write down what you think you hear.
3. In your mind, try to connect the sound to a historical moment or period.
4. Check your answers under the PDF file labeled "Sensory History."
5. For the ones you answered correctly, good for you!!!
6. If you missed a couple, listen again to make the connection.
7. Leave this station and try to listen to the historic sounds all around you.

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GETTING IN OUR HEADS

Instructions:



1. With your mobile device, go to <http://ciraldomusic.com/headspace> or scan the QR code to the left.
2. Click on any of the videos on that page.
3. Before watching, slip your phone into a Cardboard Viewer.
4. Put on the viewer and the headphones.
6. Watch the videos and “get in our head”—enjoy what it looks and sounds like from the performer’s perspective!

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HATTIESBURG: BIRTHPLACE OF ROCK & ROLL

Blues historian Robert Palmer suggested that two Graves Brothers songs, “Barbecue Bust” and “Dangerous Woman,” featured fully formed rock & roll guitar riffs and a stomping rock & roll beat.

To hear these two songs, put on the headphones and click on one of the tracks. Do you think Palmer was right?

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ANALOG AND DIGITAL SOUND RECORDING – MIXING THE MUSIC

The installation is an interpretation of the instruments that were recorded during the tracking session: Kick Drum, Snare Drum, Left and Right Drum Kit (from the audience perspective), Low and High Piano, Vocals, and the Room sound. The sculptures are all located in their “home position” – the position intended by the sound engineer to create a unique mix during the mixing process.

Can you create your own unique mix? Move the sculptures around, experiment, and step back to listen to your creation (just watch out for the cables)!

Once you have created your mix, you should be able to sit in the listener chair, close your eyes, and identify the perceptual location of the instruments. This process represents the most fundamental analog process of mixing music – similar to how a band or orchestra conductor arranges musicians on stage to balance the sound for the audience.