# Course Outline

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| **Course title: Live Sound Engineering & Applications** | **Instructor name: Jun Albert Pardillo** |
| **Credit units: 3** | **Total hours: 54** |

## Course Description:

Live Sound Engineering & Applications is a comprehensive course designed for 4th Year Pop Music Industry Students who are interested in pursuing a career in live sound engineering. This course will provide students with the knowledge and skills necessary to operate and manage live sound systems for concerts, festivals, and other live events.  
  
Throughout the course, students will learn about the various components of a live sound system, including microphones, mixers, amplifiers, and speakers. They will also learn about the different types of sound systems and how to choose the appropriate system for a particular event.  
  
In addition to technical skills, students will also learn about the business side of live sound engineering, including budgeting, scheduling, and client management. They will also learn about the importance of communication and teamwork in the live sound industry.  
  
Hands-on experience is a key component of this course, and students will have the opportunity to work with live sound equipment in a variety of settings. They will also have the opportunity to work on real-world projects, such as setting up and running sound for a local concert or festival.  
  
Upon completion of this course, students will have a solid understanding of live sound engineering and its applications in the music industry. They will be well-prepared to pursue a career in live sound engineering or related fields.

## Course Learning Outcomes (CLOs)

* Demonstrate an understanding of the components and operation of live sound systems including microphones, mixers, amplifiers, and speakers.
* Evaluate and select appropriate sound systems for various live events based on technical requirements and event specifications.
* Apply knowledge of budgeting, scheduling, and client management in the context of live sound engineering.
* Exhibit effective communication and teamwork skills within a live sound engineering environment.
* Plan and execute live sound setups for concerts, festivals, and other live events, incorporating hands-on experience with live sound equipment.

## Topics / Modules and Intended Learning Outcomes

1. Fundamentals of Live Sound Engineering

* Identify and describe the roles of key components in a live sound system, including microphones, mixers, amplifiers, and speakers.
* Apply basic principles of sound and acoustics relevant to live sound engineering.

1. Sound System Design and Setup

* Design sound systems tailored to specific types of live events, considering venue acoustics and event size.
* Demonstrate the ability to set up and configure a live sound system, including signal routing and sound check procedures.

1. Mixing and Live Sound Processing

* Operate live sound mixing consoles and utilize various mixing techniques to achieve desired sound quality.
* Apply effects and processing tools (e.g., EQ, compression) effectively in a live sound context.

1. Business Aspects of Live Sound Engineering

* Develop and manage budgets for live sound events, considering equipment, labor, and other costs.
* Implement effective scheduling and client management strategies to ensure successful live sound events.

1. Teamwork and Communication in Live Sound

* Demonstrate effective communication and collaboration skills within a live sound engineering team.
* Solve common live sound challenges through teamwork and effective problem-solving strategies.

## Weekly Activities

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| **Week No.** | **Topic** | **Activity Description** | **Expected Output** | **Assessment Tools** |
| Week 1-2 | **Fundamentals of Live Sound Engineering** | Introduction to live sound components and basic acoustics. Classroom discussion followed by a lab session where students identify and explore different sound system components. | Students will submit a report outlining the basic components of a live sound system and their functions. | Report grading rubric |
| Week 3-5 | **Sound System Design and Setup** | Students will design a sound system for a specified event. This includes selecting equipment and planning the setup. Practical sessions in setting up and configuring the designed system. | Design documentation and a practical demonstration of the setup. | Design review checklist and practical setup evaluation. |
| Week 6-8 | **Mixing and Live Sound Processing** | Mixing workshops focusing on the use of mixing consoles and sound processing tools. Students will practice mixing live audio using multitrack recordings. | A mixed live recording demonstrating the application of mixing techniques and sound processing. | Mixing project evaluation criteria. |
| Week 9-11 | **Business Aspects of Live Sound Engineering** | Lectures and workshops on budgeting, scheduling, and client management. Students will create a budget and schedule for a hypothetical live sound event. | A comprehensive event plan including budget, schedule, and client management strategies. | Event plan assessment rubric. |
| Week 12-14 | **Teamwork and Communication in Live Sound** | Group project where students work together to solve common live sound challenges. Emphasis on communication and collaboration within the team. | Presentation and reflection on the group project, highlighting teamwork and problem-solving approaches. | Group project presentation grading rubric and peer evaluation. |
| Week 15-17 | **Capstone Project** | Students will apply all the skills learned to plan, set up, and run live sound for a local concert or festival. This includes pre-event planning, live sound engineering during the event, and post-event evaluation. | A comprehensive report and presentation on the capstone project, detailing the planning, execution, and lessons learned. | Capstone project report and presentation grading rubric. |
| Week 18 | **Course Review and Final Exam** | Review of key concepts covered in the course followed by a final exam. | Completion of the final exam. | Final exam grading criteria. |

## References

*Davis, G., & Jones, R. (2013). Sound Reinforcement Handbook. Hal Leonard Corporation.*  
Link:

*Stark, S. (2013). Live Sound Reinforcement: A Comprehensive Guide to P.A. and Music Reinforcement Systems and Technology. Cengage Learning.*  
Link:

*Swallow, D. (2014). Live Sound Mixing. Focal Press.*  
Link:

*Bartlett, B., & Bartlett, J. (2013). Practical Recording Techniques: The Step-By-Step Approach to Professional Audio Recording. Focal Press.*  
Link:

*Gallanis, P. (2015). The Live Sound Manual: Getting Great Sound at Every Gig. Backbeat Books.*  
Link: