MMED777/PMED777 Live Sound Production for Music Educators
Summer 2015

Instructor
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Required Texts/Materials
- None

PRE-ASSIGNMENT
Take an inventory of your performance space of all the technology and acoustical treatment. Is there a mixing board? What type? How many inputs are on stage? Are there speakers? What type and where are they (suspended from the ceiling, mounted on a wall, etc.)? What is the seating capacity? What materials make up the space (Concrete walls, wood paneling, wood floor, tile floor etc.)? Is there any acoustic treatment? Does this room double (or triple) for anything else? What aspects about this room cause you the most problems? Please be as specific as possible and pictures are welcome.

Program Objectives
Students completing graduate music education coursework through The University of the Arts...
- Demonstrate the application of pedagogical and methodological means to teach music and employ effective teaching methods
- Utilize technology in diverse ways as a teacher and in support of student learning
- Communicate and collaborate with peers in diverse musical environments and school communities
- Are creative and innovative musicians who share these musical strengths with their learners through teaching
- Understand the diverse cultural, communal, and learning needs of 21st century students

Course Description
This course will explore the technology and techniques necessary to produce concerts and live events from the perspective of the music educator. The knowledge students will gain can be applied to the primary venue/auditorium at their school. Students will gain an understanding of the intricacies of audio in regard to live sound production. This includes learning about signal flow, signal processing, live mixing, microphones and live recording. This course will introduce an over-arching set of techniques and principles that students can transfer and utilize in their home schools and with their performance ensembles.

Student Learning Outcomes
At the conclusion of this graduate music education course, students will:
- Understand the foundational tenets live sound production
- Understand, plan and apply knowledge of live sound production to the venue/school auditorium where ensembles perform
- Become proficient in understanding and using the basics of signal flow, signal processing, live mixing, and live recording for use at home institutions for live sound production purposes

Grading Criteria and Assessment Methods
Course assessment, evaluation and grading is based upon three factors: (1) the completion of the pre-assignment, (2) active engagement in daily course studies and (3) in the completion of the final assignment/post-assignment.
Below is the rubric that will be utilized by faculty to assess and evaluate students in these three categories of learning and understanding.

*Please note that pre-assignment and final/post assignments should be included in the course outline at the end of this syllabus.*

<table>
<thead>
<tr>
<th></th>
<th>Basic</th>
<th>Average</th>
<th>Superior</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-assignment</td>
<td>Provides basic/unsatisfactory content and concepts in preparation for this course.</td>
<td>Accurately identifies content and concepts relevant to this course.</td>
<td>Demonstrates a deep understanding and preparation of content and concepts relevant to this course.</td>
</tr>
<tr>
<td>During class formative assessments</td>
<td>Fails to actively engage in course content, application, and engagement of daily coursework.</td>
<td>Engages actively in course content and application of concepts in daily coursework.</td>
<td>Demonstrates a thorough and deep engagement in course content, application and understanding of daily coursework.</td>
</tr>
<tr>
<td>Final/Post-assignment</td>
<td>Does not adequately complete the final assignment. Assignment may have been submitted late. Poor organization and lack of depth of knowledge evidenced.</td>
<td>Final assignment/post-assignment evidences appropriate structure and organization, understanding of course goals and outcomes. It is submitted on time.</td>
<td>Final assignment/post-assignment is fluid and engaging. It is organized, well structured and clear, and evidences a deep understanding and application of course goals. It is submitted on time.</td>
</tr>
</tbody>
</table>

The Grading Policy can be found in the Course Catalogue.

**Academic Integrity Policy**
A primary tenet of this course is to prepare students for professional responsibilities as teachers. The timely arrival to class as well as the daily preparation and engagement in course studies is essential.

University policy on Academic Integrity may be found in the UArts catalog.

If students are not clear about what constitutes plagiarism, you might recommend Introduction to Research and Documentation available on the University Libraries website.

**Absences**
Due to the compressed nature of the five-day intensive course structure, absences from class will not be accepted. Students who arrive late to class or leave early will be held accountable for missed time through additional assignments to be completed outside of course hours.

**Technology**
Policies on Technology may be found in the Course Catalogue.

**Class Format**
All summer music studies courses that meet in-person are five-day intensive courses typically running for 8 hours per day. Students are responsible for preparation of materials, for engaging in course content as per the course description, and in being responsive to completion of pre and post coursework as detailed in the course outline. Courses offered online may be in a different format and may run for a longer amount of time, specific to the needs and intents of the course content.

**Educational Accessibility**
Students who believe they are eligible for course accommodations under the ADA or Section 504 or have had accommodations or modifications in the past, should contact the Office of Educational Accessibility at 215-717-6616 or access@uarts.edu to arrange for appropriate accommodations and to obtain an accommodations letter, if applicable. Faculty can provide course accommodations/modifications only after receipt of an approved
accommodations letter from the Office of Educational Accessibility. Accommodation letters can be provided to qualified students at any time during the semester, but grades earned before the letter is received by the faculty cannot be changed.

Course Outline

*All schedules are subject to change.*

<table>
<thead>
<tr>
<th>Schedule</th>
<th>7/6/15 Day 1</th>
<th>7/7/15 Day 2</th>
<th>7/8/15 Day 3</th>
<th>7/9/15 Day 4</th>
<th>7/10/15 Day 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30am – 10am</td>
<td>Introductions and Acoustics</td>
<td>Analog Mixing Boards</td>
<td>Digital Boards and Stage Boxes</td>
<td>Methods of Live Recording</td>
<td>Live Streaming</td>
</tr>
<tr>
<td>15min</td>
<td>Break</td>
<td>Break</td>
<td>Break</td>
<td>Break</td>
<td>Break</td>
</tr>
<tr>
<td>10:15am – 12pm</td>
<td>Microphones, Cables and Hardware</td>
<td>Setting up Analog Systems – Powered Mixers</td>
<td>Setting up Digital Systems</td>
<td>Setting up Digital Systems</td>
<td>Setting up Digital Systems</td>
</tr>
<tr>
<td>1 hour</td>
<td>Lunch</td>
<td>Lunch</td>
<td>Lunch</td>
<td>Lunch</td>
<td>Lunch</td>
</tr>
<tr>
<td>1pm – 2:30pm</td>
<td>Signal Flow, Compressors and EQ</td>
<td>Setting up Analog Systems with Power Amps</td>
<td>Practice with a Live Band</td>
<td>Practice with a Live Band</td>
<td>Practice with a Live Band</td>
</tr>
<tr>
<td>15min</td>
<td>Break</td>
<td>Break</td>
<td>Break</td>
<td>Break</td>
<td>Break</td>
</tr>
<tr>
<td>2:45pm – 4:30</td>
<td>Aux Channels and Effects</td>
<td>Soundcraft Si Expression</td>
<td>Strike and Reflections</td>
<td>Strike and Reflections</td>
<td>Strike and Reflections</td>
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