



## **Module Specification**

### **Live Sound**

Version: 2022-23, v3.0, 31 May 2022

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## Part 1: Information

**Module title:** Live Sound

**Module code:** UFCFV5-15-3

**Level:** Level 6

**For implementation from:** 2022-23

**UWE credit rating:** 15

**ECTS credit rating:** 7.5

**Faculty:** Faculty of Environment & Technology

**Department:** FET Dept of Computer Sci & Creative Tech

**Partner institutions:** None

**Delivery locations:** Frenchay Campus, School for Higher and Professional Education

**Field:** Computer Science and Creative Technologies

**Module type:** Standard

**Pre-requisites:** None

**Excluded combinations:** None

**Co-requisites:** None

**Continuing professional development:** No

**Professional, statutory or regulatory body requirements:** None

## Part 2: Description

**Overview:** Live Sound is a module that enables final year students to develop the practical craft skills, technical and theoretical knowledge, problem solving ability and the interpersonal skills required for working within the live sound industry. Building on the fundamental audio engineering principles taught at L4 and L5, this module provides hands-on opportunities for students to engage with live sound events.

**Features:** Not applicable

**Educational aims:** The module aims to develop in students the key skills required for a career as a live sound professional. The fundamental basis for successful sound in a fluid, unpredictable, live environment is a solid understanding of the technology and science relating to sound reproduction. The module aims to equip students with this knowledge. Equally important, are problem solving skills and the ability to work well with others; both fellow sound engineers and clients. The module aims to develop these interpersonal skills by providing students with ample opportunities for practice.

**Outline syllabus:** Indicative Content:

Live sound engineering; Stage management; Health and safety; Location recording; Power systems; Lighting systems; Monitoring and communication systems; Loudspeaker systems; Control systems.

Live Sound Engineering:

Mics, consoles, effects; cabling; radio systems; audio networking.

Location Recording:

Planning and liaison. Mic splitters. Issues concerning simultaneous recording and PA (or broadcast)

Stage Management:

Personnel. Procedures

Power Systems:

Electrical units. Load calculations. Balancing loads. Single-phase and three-phase power supplies. Connectors and converters. Earthing systems. Interference. Backup systems. Generators.

Monitoring and Communication Systems:

Monitor mixing. IEM. Communication systems and conventions.

Loudspeaker Systems:

Loudspeaker units: frequency ranges. Crossovers. Power amps. Line arrays. System design. Phase and Time alignment.

Control Systems:

DMX and lighting. Special effects. Show control.

### **Part 3: Teaching and learning methods**

**Teaching and learning methods:** Teaching will comprise a series of lectures, workshops, masterclasses and practicals. Masterclass/workshop sessions may involve intensive one- and/or two-day sessions, or individual public events comprising planning, rigging, striking and running a live music event in terms of live sound systems. These sessions may include early starts, late finishes and weekend sessions.

Contact Hours:

Activity:

Contact time: 36 hours

Assimilation and development of knowledge: 74 hours

Coursework preparation: 40 hours

Total study time: 150 hours

Students will receive formative feedback from the outset during practical tutorials and master classes.

**Module Learning outcomes:** On successful completion of this module students will achieve the following learning outcomes.

**MO1** Explain hardware, technology and techniques for live sound engineering

**MO2** Implement knowledge of live sound engineering in practice

**MO3** Apply a methodical, structured approach to planning and problem solving

**Hours to be allocated:** 150

**Contact hours:**

Independent study/self-guided study = 114 hours

Face-to-face learning = 36 hours

Total = 150

**Reading list:** The reading list for this module can be accessed at [readinglists.uwe.ac.uk](https://uwe.rl.talis.com/modules/ufcfv5-15-3.html) via the following link <https://uwe.rl.talis.com/modules/ufcfv5-15-3.html>

## **Part 4: Assessment**

**Assessment strategy:** Assessment will be in the form of a single project portfolio consisting of a live event/series of live events and supporting documentation.

Students will be expected to take responsibility for organisation and the communication of their project.

Technical details of assessment delivery methods will be developed over time and updated regularly in conjunction with current industry standards and practise via course partners.

Delivery of the portfolio should demonstrate knowledge and understanding of working within a live sound environment to approaching professional standards.

Supporting documentation should show a high level of technical planning, the application of industry level workflows and a critical analysis of the chosen content requirements.

Final submissions will require proficient project management, interpersonal and problem-solving skills alongside meeting the technical requirements of current live event standards.

Components – Portfolio (Component A) – 100% - Portfolio (event evidence, planning documentation and supporting materials)

Resit – As above.

Criteria against which student performance is assessed will be provided with each assessment brief.

Students will also receive formative feedback from the outset during a weekly practical session.

### **Assessment components:**

#### **Portfolio - Component A (First Sit)**

Description: Portfolio of practical tasks and supporting documentation.

Weighting: 100 %

Final assessment: Yes

Group work: No

Learning outcomes tested: MO1, MO2, MO3

#### **Portfolio - Component A (Resit)**

Description: A Portfolio of practical tasks with supporting documentation

Weighting: 100 %

Final assessment: Yes

Group work: No

Learning outcomes tested: MO1, MO2, MO3

### **Part 5: Contributes towards**

This module contributes towards the following programmes of study:

Digital Media {Top-Up} [Sep][FT][SHAPE][1yrs] BSc (Hons) 2022-23

Digital Media {Top-Up} [Aug][PT][SHAPE][2yrs] BSc (Hons) 2022-23

Digital Media {Top-Up} [SHAPE] BSc (Hons) 2022-23

Audio and Music Technology [Sep][FT][Frenchay][3yrs] BSc (Hons) 2020-21

Creative Music Technology [Sep][FT][Frenchay][3yrs] BSc (Hons) 2020-21

Digital Media [Sep][FT][Frenchay][3yrs] BSc (Hons) 2020-21

Broadcast Audio and Music Technology [Sep][FT][Frenchay][3yrs] - Not Running  
BSc (Hons) 2020-21

Audio and Music Technology {Foundation} [Sep][FT][Frenchay][4yrs] BSc (Hons)  
2019-20

Audio and Music Technology [Sep][SW][Frenchay][4yrs] BSc (Hons) 2019-20

Broadcast Audio and Music Technology {Foundation} [Sep][FT][Frenchay][4yrs] - Not  
Running BSc (Hons) 2019-20

Broadcast Audio and Music Technology [Sep][SW][Frenchay][4yrs] - Not Running  
BSc (Hons) 2019-20

Digital Media {Foundation}[Sep][FT][Frenchay][4yrs] BSc (Hons) 2019-20

Creative Music Technology [Sep][SW][Frenchay][4yrs] BSc (Hons) 2019-20

Digital Media [Sep][SW][Frenchay][4yrs] BSc (Hons) 2019-20

Audio and Music Technology {Foundation} [Sep][SW][Frenchay][5yrs] BSc (Hons)  
2018-19

Broadcast Audio and Music Technology {Foundation} [Sep][SW][Frenchay][5yrs] -  
Not Running BSc (Hons) 2018-19

Digital Media {Foundation}[Sep][SW][Frenchay][5yrs] BSc (Hons) 2018-19