

Sound Engineering (MP261 / MP263)

Course Description

Whether you want to work as a sound engineer on stage, in broadcasting or in a recording studio, the basic skills required are mostly the same. This course will prepare you for a career in these fields, and also provide invaluable experience for home-studio Producers that aim at making the step in to recording bands and ensembles.

Pro Tools is used throughout the course as a recording device but the course will concentrate on microphones, working with musicians, analogue and digital mixers, the studio environment and practical recording.

This course is aimed at beginners but it's not for everyone: it requires logical thinking, a true passion for sound (as opposed to music), extreme attention to detail, and a keen interest in the creative element that can come from sound manipulation.

Course Outline

Week 1: The Recording Studio

- Signal paths
 - Patch-bays and basic connections
 - The roles of the Recording Engineer and the Assistant Engineer
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Week 2: Sound & Perception

- Principle of Acoustics, dB, Psychoacoustics
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Week 3: Microphones

- Working with microphones, operating principles and practical use
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Week 4: Analogue and Digital Signals

- Gain structure, S/N ratio, headroom.
 - Principles of digital audio
 - Considerations on levels in the analogue and digital domains
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Week 5: Mixers and Signal Flow

- Analogue and Digital mixing consoles
 - Hardware mixer VS control surface
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Week 6: Foldback

- Preparing for the session, studio etiquette, psychology, and politics.
 - Monitoring and headphones
 - Creating a headphone mix for the performers
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Week 7: Cables, Connections, Electricity

- The gentle art of troubleshooting
 - Soldering
 - Building your own studio, audio and electricity
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Week 8: Recording Guitars

- Finding your sound, choosing microphones and placement
 - Overdubs
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Week 9: Outboard

- Dynamic Processors, Eq and Effects
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Week 10: Live Sound

- F.O.H. engineer in a club or small venue
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Week 11: Stereo Recording

- MS, AB, XY and other stereo recording techniques
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Week 12: The Perfect Take

- Performance VS sound quality, psychological and technical tricks
 - Punch-ins and editing
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Week 13: Good Practices

- Neat, organized, backed-up, labelled
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Week 14: Practical Recording with Multiple Microphones

- Recording multiple musicians in the same take
 - Creating a rough mix while recording
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Weeks 15-18:

- Final exercise: recording a band and producing a rough mix of acceptable quality

Details and schedule of the course

Course code:	MP261 (part-time) / MP263 (full-time)
Course name:	Sound Engineering
Course schedule:	MP261: 1 day per week of 6 hours from 12-6pm for 14 weeks, with additional 4 weeks to complete final assessed project. Total 18 weeks. MP263: 1 day per week of lectures plus 2 guaranteed days of practical time per week for 14 weeks, with additional 4 weeks to complete final assessed project. Total 18 weeks.
Class size:	6 students or less
Platform:	hardware equipment, limited use of Digital Audio Workstations
Course fees:	£2,520 plus £250 registration fee (MP101 and MP104) £4,140 plus £250 registration fee (MP103)

The content, times and order of these lectures are purely indicative and subject to change without notice. Our aim is to provide the best possible experience for each and every one of our students, adapting the course where necessary to stay updated and relevant to the different musical styles and career paths they choose.

See <http://londonschoolofsound.co.uk> for news, updates and additional info.

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