

THE ENTERTAINMENT CAREER CONNECTION, INC.

Recording Connection Course Curriculum Fact Sheet Recording School

The Recording Connection School curriculum qualifies graduates for positions as a music producer or a recording studio engineer. The Recording Connection School is taught in one-on-one private sessions in a real recording studio where students apprentice under the direct supervision of a music industry professional working on real-world projects and going through the course curriculum. No experience is required and students can take classes part time during night or weekend sessions, training around a current job. The engineering program qualifies graduates for positions in the audio recording field.

Faculty

The Entertainment Career Connection's Recording School teachers are comprised of a real music producers and studio engineers. Professionals are mentors who know how to succeed in the highly competitive recording and engineering field. These industry experts pass their knowledge and experience on to the Recording Connection classroom providing training the practical way. Students learn in a real station, under real life working conditions, being trained one-on-one by a working professional. The mentor faculty proactively teaches both professional and technical skills, which helps to bridge the gap between academia and the workplace.

Pre-Production, Production, Post Production Classes

Following outlines the recording engineering course. This course includes written curriculums and training guides. Hands-on lab drills are performed in an actual local recording studio where training is conducted.

Studio Operating Procedures

- Setting up the studio
- The instrument code
- The recordists code
- Getting levels and E.Q.
- Tape run-in
- The slate
- Tuning notes
- The count off
- Breaking down

Microphones

- Condensers
- Ribbons
- Contacts
- Microphone pickup patterns
- Choosing mikes for different instruments
- Solo vocal recording
- Group vocal recording
- Percussion
- Stringed instruments
- Plectrum instruments
- Horns
- Woodwinds
- Sound energy "contact pickups"
- Vibration energy pickups

Instruments

- Tones
- Transients and noise
- Acoustic energy
- Properties of instruments' sounds
- The ADSR
- Where does the music come from
- Where to put the mike
- Music collection distance

Recording Console Parts and Functions

- The input system
- The bussing/output system
- The monitor output system
- The cue output system
- Use of pad and trims
- Balanced inputs
- In board EQ
- Selects and assigns
- Console reverb systems

Basic Audio Theory

- Electrical signal
- Acoustic leakage and non-musical sounds
- Operative noises
- Noise prevention
- The gain structure diagram
- The decibel
- Phase addition and subtraction

Recording Console Operation

- Tracking
- Overdubbing
- Stacking
- Combining tracks
- Ping ponging
- Generation Loss
- Cue systems
- Overdubs
- Talkback
- Studio talk back
- Mute

Studio Operating #2

- Patching microphones
- Ground loop solutions for direct boxes
- Direct box use for three-wire A.C. amps

- Direct box hookup for two-wire A.C. amps
- Phase checking
- Cleaning tracks
- Ycords and mults

Tape Machines #1

- Recorder block diagram
- Bias
- Hysteresis curve
- Distortion of tape
- Magnetic fields and accidental tape erasure
- Tape handling and storage

Mixing

- Getting the mix at the hottest portion
- Working out the fader moves
- Automation
- Mixing the song or song piece
- Normalizing the console for mixing
- Getting the sounds on the instruments
- Checking the mix
- Making the fades at the current position if the mix is being done in pieces
- Getting rid of clicks and pops
- How to tighten up the down beats
- Playing back the completed mix

Intermediate 1: Acoustics #1

- Wave forms
- Frequency
- Wave length
- Amplitude
- Wave propagation
- Reflectors, diffusers
- Absorbers
- Enclosing sound
- Small rooms
- Acoustical spectrums and directivity

Intermediate 2: Console Symbols for Diagrams

- Console block diagram
- Selects and assigns
- Patching
- Console solos
- Submaster and VCA group formats
- Phase scopes
- Meters

Intermediate 3: Operating Procedures #3

- Degaussing and cleaning heads
- Set-up procedure
- Rocket punch ins or erase outs
- Using master boxes

Intermediate 4: Musical Terminology

- Music phrases and jargon
- Parts of the popular song
- Instruments and voices
- Instruments dynamic range
- Instrument overtones and harmonics
- The digital metronome

Intermediate 5: Intermediate Audio Theory

- Musical instrument spectrums

- Preparation of dynamic range and levels for signal transmission
- Headroom
- Gain setting for nominal levels through the console
- VU, plasma, and PRM meters
- Signal to noise ratio
- Phase distortion
- Generation loss of tape recordings

Intermediate 6: Tape Machines #2

- Dynamic Range
- The NAB and AES recording EQ
- Tape speeds
- Transport types
- Search to cue
- Master boxes of multitrack tape machines

Intermediate 7: Operating Procedure #4

- Machine setup procedure using the dolby noise reduction system
- Alignment with noise reduction
- Setting up the 361 dolby
- Solving cue system shorts and other problems
- Solving console and audio problems

Intermediate 8: Acoustics #2

- Distortion of microphones
- Transient tracking ability
- Unusual microphone techniques
- Practical microphone considerations
- Acoustical delay
- Audio Psychology / Attitude
- Thinking before speaking
- Environmental impact and control confidence
- Being authoritative
- Dealing with egos
- Speediness
- The "turn it up" phenomenon
- The inverse cue system
- The two microphone trick
- Handling late night fatigue

Advanced 1: Acoustic #3

- Isolation booths
- Extreme acoustical dynamic range
- Human hearing
- Echoes and reverbs

Advanced 2: Tape Machines #3

- Wow and flutter
- Recorder head alignment
- The VSO, NAB and elevated level
- PURC (pickup record capability)

Advanced 3: Advanced Audio Theory

- XLR and RTS configurations
- Simple wiring procedures
- OHM's law and the OHM meter
- The DB in mathematical terms

Advanced 4: Special Effects #1

- Reverb

- Dynamic Processing
- Slope and threshold
- Operation of dynamic processing devices
Digital delay/Tape delay
- Echo and Tape loops
- Tuner echo
- The EMT 250
- Lexicon Digital Reverb
- Digital pitch changing

Advanced 5: Special Effects #2

- Digital operations with musical notes
Phasing with tape machines
- Flanging
- Envelope generators
- Ring modulators
- The Phex-Vocordors

Advanced 6: Advanced Audio Systems

- Phantom supply
- Tach servo systems
- The Neve consoles
- The Necam system
- The Ampex system
- The Lexicon model 224C
- Other console and tape systems
- Automation

Advanced 7: Distortion

- Distortion of microphones
- Distortion of consoles
- Distortion of tape machines
- Distortion types

Advanced 8: Analog and Digital Disks

- Disk-cutting lathes
- Digital compact disks, CD's
- Analog to digital conversion

Digital Audio Workstations

- The digital workshop audio workstation
- Sampling theory and application
- Post production
- Digital audio workstations projects
- Digital audio workstations intermediate

- Application for editing
- Sequencing events
- Integration of digital workstations with MIDI
- Platforms in digital audio workstations
- Digital sound for multimedia

MIDI

- Musical Instrument Digital Interface (MIDI)
- (MIDI) Introduction
- MIDI instrument /computer interface
- MIDI in production
- Tapeless recording
- Event editing and sequencing in RAM
- MIDI problems and problem solvers
- Synchronization

Post Production

- Introduction to post production
- Basics of computerized editing
- Post production projects
- Final post production
- Post production with automation
- Mastering to CD

Live Sound Reinforcement and Concert Lighting

- Sound reinforcement technical systems
- Concert lighting and technical systems
- Engineering
- Touring life
- Design projects
- Stage charts and lighting plots
- System design
- Concert sound and lighting personnel
- Remote recording

Audio Psychology / Attitude

- Thinking before speaking
- Environmental impact and control confidence
- Being authoritative/dealing with egos
- Speediness
- The "turn it up" phenomenon
- The inverse cue system
- The two microphone trick

About the Entertainment Career Connection

Founded in 1984, the Entertainment Career Connection, Inc., a fully accredited academic institution certified by the National Private Schools Accreditation Alliance, provides educational apprentice programs for the film, radio, television and the music recording industries in more than 100 U.S. cities in all 50 states. The schools provide the entertainment industry with graduate apprentices and entry level employees. The Entertainment Career Connection offers a complete financial aid package from Sallie Mae the nation's leading provider of student loans, and other financial aid programs.

Students learn from successful mentors in real world situations including active recording studio sessions, on real film sets and at actual on air radio stations. The company is headquartered at Hollywood and Vine, by the historic Walk of Fame in Los Angeles, California. Visit www.film-connection.com, www.radioconnection.com or www.recordingconnection.com.

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