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# The Audio Recording Academy

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## *Program Information and Fees*

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## Letter from the President

Thank you for your interest in The Audio Recording Academy (TARA). We are thrilled to have Toronto as a new campus in our growing educational facilities!

As requested, enclosed you will find the brochure for the Applied Audio Recording program.

Since its inception in 1990, TARA has established itself as a unique and invaluable resource base, not only from which to acquire knowledge, communication skills and contacts, but also one in which to apply these throughout the learning process within the real-world environment of an actual commercial recording studio.

The school is located at 554 Queen St. East – the site of The Palace Room Studios. This multi-facility recording complex features over 4,000 square feet of space. The Palace Room Studios features both Analog and Digital gear and all “live” recording rooms were designed with an emphasis on acoustics. The facility also provides MIDI Lab rooms and other assorted digital playgrounds. Our studios are equipped with the latest Apple Mac's, Logic and Pro Tools, as well as, the most current digital editing software systems including Reason and Recycle. The studios are also equipped with a variety of audio processing gear that students will encounter as part of everyday studio equipment, which includes a 2-inch reel-to-reel analog MCI tape machine.

Renowned design leaders Pilchner-Schoustal designed this state-of-the-art facility with advanced acoustic treatment. It was imperative for us to also create a facility that is “musician-friendly”. TARA is dedicated to making the learning process comfortable and inviting for each and every student.

The following are some of the highlights that set us apart from many recording arts programs:

- Class size is limited, to allow for more personal attention from instructors, and to give students greater hands-on opportunity
- We have a unique position of being both industry-active educators and employers
- All classes are conducted in the studios, as opposed to a classroom setting
- Classes are conducted in both evening and daytime which allows flexibility for scheduling

Enrollment to the Academy is limited because of class sizes (Maximum 6 students per working group), so we encourage you to contact us early to ensure availability during your desired time.

Sincerely,  
Shannon Murray  
President, The Audio Recording Academy – Toronto

*Please note:* we accept a limited number of students per year. Please contact TARA at the attached number and address if you require further information or would care to arrange for an appointment to tour our facilities.



## Introduction

The Audio Recording Academy has established an exciting innovative 32 Week Diploma course entitled Applied Audio Recording. This unique course focuses on studio music recording & production, and combines over 200 hours of actual recording time, 150 hours of Studio lab time along with over 130 hours of theoretical workshops featuring top session musicians, industry guest lectures, field trips, and more.

This program is designed to provide students with a balance of the technical, artistic and human skills required to develop a career in the recording industry. TARA holds all classes and lectures in the professional recording facilities of THE PALACE ROOM STUDIOS, where students work directly with professional session musicians and staff in real-life recording situations. One of the big advantages for TARA students is the fact that classes are conducted entirely within the studios. At TARA, it's HANDS-ON from the beginning.

This essential hand-on experience not only instills critical technical standards, but also constantly addresses a particular topic rarely mentioned by schools or textbooks – the all-important interaction between producers, engineers and artists. Human dynamics are a crucial part of a successful collaboration between all parties involved in the recording process.

Throughout the year, TARA students will also assist session engineers in actual commercial recording sessions. Tours of industry businesses such as radio & TV station audio facilities, CD manufacturing plants, etc. provides on-site experience with potential employers of TARA graduates.

One problem constantly faced by people striving to enter the job market is the inability to demonstrate tangible expertise to prospective employers. While a school diploma/certificate is important, most employers require actual examples of capability. At TARA, students will have the opportunity to document their work on tape through a combination of theoretical and practical applications. Throughout the TARA course, students' progress is compiled on a weekly session tape, to use as a "calling card" after graduation when they hit the job market.

## Subject Outlines

### *Introduction:*

One week intensive introduction to control room, mixing consoles, tape recorders (overview), tape recorders (theory of operation), theory of sound and musical instruments, basic microphone techniques, maintenance, acoustics, multi-track mixing, session pre-production/organization and editing/mastering.

### *Drums:*

It has been accurately stated concerning contemporary music that "if you don't have a good drum sound, you don't have a good recording!" This popular workshop features noted session drummers in an informative discussion on the tuning, miking and playing of modern drum kits.

### *Guitar:*

The influence of electric and acoustic guitar is indispensable within the current music market. In this class, professional session players demonstrate key techniques on



microphone placement and amplification. Classical, steel string, twelve string acoustic guitar and mandolin are also discussed.

*Bass:*

A complete and thorough overview of the electric and acoustic (upright) bass presented by session bass players. This will include samples of renowned bass players, bass-oriented instruments and different bass treatments.

*Advanced Mic Techniques:*

Students explore more sophisticated mic techniques. Subjects include Binaural, XY, MS and PZM configurations, Nearfield and Farfield acoustics. Valuable lessons are learned in this project.

*Vocals:*

Recording the human voice is amongst the most challenging facing an engineer. Students will understand how to apply different microphone techniques to create the best vocal tracks possible.

*Audiologist Workshop:*

The human ear is a complex and delicate organ that is an engineer's greatest asset. Audiologists deliver a seminar on recommended allowable exposure times, ear protection and hearing tests.

*Compressors, Expanders, Gates, De-essers:*

As far back as 50-years ago, engineers attempted to build gain-controlled devices to alter the natural dynamic range of music, remove noise, compensate for poor musical technique, and control mic leakage. Students examine how these useful devices make life pleasant for today's engineer.

*Reverb:*

In this module, students will be introduced to the acoustic principles of reverberation as well as the use of digital room simulators.

*Equalization:*

This course looks at the many different types of equalization available to the engineer and their specific applications in mastering, multi-track recording, notching enhancement and more.

*Foley/A.D.R/Audio for Video Post :*

Students learn all about synching audio multi-track tape recorders to video using S.M.P.T.E. time code. With a dedicated electronic lock-up see how *audio sweetening* built up with perfect synchronization with picture can add excitement to any production. The video industry is becoming more audio conscious and is, therefore, providing numerous job opportunities. Students re-create both the sound effects and dialogue in sync with the original visuals. This is taught by 2003 Gemini Award winner, Phil Strong.

*Midi/Sequencing:*

It would be an understatement to say the introduction of the Musical Instrument Digital Interface has revolutionized the face of today's music. The simple concept of a common language for electronic instruments and related equipment quickly opened immense possibilities regarding composition, performance editing and signal manipulation.



Students learn computer-based sequencing and hard disk recording using Pro Tools, Logic, Reason and Recycle, as it relates to music composition.

*Scoring Music for Film:*

A fascinating demonstration of how a composer is inspired to create music for film. Includes writing to cue, using film click reference and culminates with composer actually conducting musicians playing his/her original music in sync with picture. This is an essential experience. It is taught by 2003 Gemini winner, Phil Strong.

*Mixing Philosophies:*

Each student is encouraged through discussion and hands-on training to develop their own personal style of mixing.

*Jingle Production:*

Aspects of jingle production from initial client interviews; creative concept and musical arrangement, to final recording are studied in-depth.

*Synchronization:*

A large part of the course is devoted to the aspects of synchronization between tape based audio recorders and hard disk recording systems. Numerous projects are assigned to students to develop their skills in this in this vital subject.

*Hard Disk Recording/CD Creation:*

Knowledge of music editing software is essential for any audio related work. Students will learn this subject on an ongoing basis throughout the course starting with Digital Audio Tape editing, and continuing on to CD Mastering Techniques. All software used in these applications is state of the art and fully up to date.



## TARA Course Calendar

Week	Seminar Subject	Recording Session	Theory/Mixing Session	Weekly Review Test
1	INTRO	INTRO	INTRO	Written
2	Drums	Session Drummer Seminar	Lab Intro #1	Written
3	Guitar	Session Guitarist Seminar	Lab Intro #2	Written
4	Bass Guitar	Session Bassist and Drums	Lab Intro #3	Written
5	MICROPHONES: Stereo perception/ XY, AB, ORTF	Band Pre-production	Acoustics #1	Written
6	Digital basics	Band	Acoustics #2	Written/Practical
7	Ensemble Recording & MS	Band	Acoustics #3	Written
8	Signal Paths	Band	Acoustics #4	Written
9	Compression	Band	Electronics #1	Written
10	Gates and Expanders	Band	Electronics #2	Written
11	Equalizers	Band	Microphones #1	Written
12	Reverb	Band	Microphones #2	Written
13	Signal Processors	Band	Microphones #3	Written
14	Mixing Philosophies	Band	Polar Patterns	Written
15	MID TERM REVIEW	MID TERM REVIEW	MID TERM REVIEW	MID TERM REVIEW
16	Audiologist Workshop	Band	Mixing	None
17	MID-TERM EXAM	MID-TERM EXAM	MID TERM EXAM	MID-TERM EXAM
18	Post Exam Review	Post Exam Review	Post Exam Review	None
19	MIDI Module #1	MIDI Basics, Sequencers, and Synchronization	Continued	Practical
20	MIDI Module #2	MIDI Basics, Sequencers, and Synchronization	Continued	Practical
21	Hard Disk Recording #1	Foley /Film	Continued	Practical
22	Hard Disk Recording #2	Sound Design/Film	Continued	Practical
23	Hard Disk Recording #3	Scoring/Film	Continued	Practical
24	Jingles	Band	Remixes/CD graphics	None
25	Grounding	Band	Remixes/CD graphics	None
26	Advanced Acoustics	Band	Remix/CD graphics, etc.	None
27	Alignment	Band	Remixes/CD graphics, etc.	None
28	Final Reviews	FINAL REVIEWS	FINAL REVIEWS	FINAL REVIEWS
29	Live Sound	Band	Practice – Final Exams	None
30	FINAL EXAM	FINAL EXAM	FINAL EXAM	FINAL EXAM
31	ISP's	ISP's	ISP's	ISP's



## TARA Tuition and Payment Plans

### Plan A – Full Payment

Fees	Due Dates	Payments
Application	With Application	\$100
Deposit	Upon Written Acceptance	\$750
Books	Upon Written Acceptance	\$125
Tuition	4 Weeks Prior to First Class	\$11,515 (Prepaid)
<b>Total</b>		<b>\$12,490</b>

### Plan B – Installments Payments

Fees	Due Dates	Payments
Application	With Application	\$100
Deposit	Upon Written Acceptance	\$750
Books	Upon Written Acceptance	\$125
Tuition – 1 <sup>st</sup> Installment	4 Weeks Prior to 1 <sup>st</sup> Class	\$6,007.50 (Prepaid First Installment)
Tuition – 2 <sup>nd</sup> Installment	4 Weeks Prior to 1 <sup>st</sup> Class	\$5,507.50 (Post-dated cheques 2 <sup>nd</sup> Installment)*
<b>Total</b>		<b>\$12,490</b>

*\*Second Installment must be a post-dated cheques provided at the same time as the First Installment.*

### Admission Requirements

Applications must have a Secondary School Grade 12 diploma or equivalency; or must have a Mature Student status.

Applicants will also be assessed on:

- Personal achievement/aptitude
- Related experience
- Technical/musical ability

#### *Application Procedure:*

The following must be submitted with a completed application form:

- Current resume/CV
- Letter(s) of reference
- Brief letter outlining interests/goals
- \$100 application fee (non-refundable)

#### *Additional Information:*

- Most recent academic transcripts (should be sent directly from prior educational institute to **TARA** c/o the Registrar.
- The Academy may also request that applicant attend personal or telephone interview.
- Applicants will be given written notice of their status.

**NOTE:** Applicants are required to enroll and make deposit payment at time of written acceptance from the Academy.



### TARA Program and Course Competencies

- 1) Student will develop an excellent overview of all key factors relating to the production of professional quality audio for record production, dialogue recording.
- 2) Student will develop comprehensive hands-on knowledge of world-class professional audio equipment.
- 3) Student will become familiar with working procedures, hierarchy of responsibility, and client working relationships typically found in the workplace.
- 4) Student will develop communication and interactive skills necessary to fulfill to the highest standard of any typical job encountered.
- 5) Student will possess basic trouble-shooting skills necessary to provide routine system equipment maintenance, or to decide when to call for technical assistance.
- 6) Student will understand audio equipment interface skills required by workplace systems equipment modifications and upgrades. Student will develop hands-on experience with automated digital and analogue recording equipment.
- 7) Student will develop familiarity with applicable reference texts, related media and library resources to facilitate future self-education in order to adapt to changing workplace technologies.



## Frequently Asked Questions

***Q: What is the TARA program?***

**A:** The TARA program is a diploma program, which is registered with the Ontario Ministry of Colleges and Universities as a Private Career College.

***Q: How many students do you enroll?***

**A:** We only enroll a maximum of 24 students per class. The class is then further divided into 4 smaller working groups of approximately 6 students.

***Q: What is the school curriculum?***

**A:** The school curriculum is broken down into three components: Theory, Practical and Lab sessions. Below is a break down of the commitments each student is required to make in order to graduate.

*Theory Session:*

- A 4 hour session, once a week.
- All students participate. This is the only time the entire group is together.
- This session explains what are we doing in the upcoming week, why are we doing it, and how are we going to do it.

*Practical Session:*

- Consist of 2 four-hour sessions.
- Practical session times are determined a few weeks prior to the commencement of the program. You will receive notification at or around that time for your particular session times.

*Lab Sessions:*

- Consist of 2 four-hour sessions per student.
- Scheduling Lab sessions is mandatory to graduate and is the responsibility of the student to plan within the available time at the studio.
- The studio and school are open 6 days a week with the following hours of operation:
  - Monday through Friday 10:00 am – 10:30 pm.
  - Saturday 12:00 pm – 6 pm.
  - Sunday – CLOSED
- For lab purposes, the "day" (and therefore, the week) is broken into 4-hour blocks:
  - 10:00 am – 2:00 pm
  - 2:00 pm – 6:00 pm
  - 6:00 pm – 10:00 pm
  - With exception of Saturdays where the hours are 12:00 pm – 6:00 pm.
- Lab sessions can be scheduled in any of the studios or Midi lab stations.
- Outside of the regular practical sessions, lab hours can also be filled individually when and if recording sessions are book into the studios outside regular TARA school operating hours. **These opportunities provide students valuable "real-world" exposure and experiences and is highly encouraged by the school faculty.**