



AUDIO PRODUCTIONS

State-of-the-Art Recording Studios &
Audio Engineer Training Complex

Audio Recording Engineering Program

1933 N. 10th St.
Kansas City, KS 66104

(913) 621-2300

www.RecordingEd.com

www.brcaudio.com

INTRODUCTION

This information packet describes admission requirements, application process, selection process, curriculum, and fees for BRC Audio Productions' Audio Recording Engineering Program.

Since 2004 the BRC Audio Productions Audio Recording Engineer Program has been preparing students for entry-level job positions with recording studios, radio stations, live sound reinforcement companies, corporate audio/video departments, radio and television stations, college and professional theater companies, churches, and many other situations that require professionally trained recording engineers. The program also prepares music entrepreneurs to work professionally in their home-studio environments.

Classes are taught at BRC Audio Productions, located at 1933 North 10th Street, Kansas City, KS 66104. Prospective students are encouraged to tour the studio when considering an audio engineering program. To schedule a tour, call (913) 621-2300.

ADMISSION CRITERIA

Courses start three times a year: Spring (January) Summer (May) and Fall (September). Each semester generally consists of day classes. Completed applications are to be submitted at the following address either by mail or in person:

BRC Audio Productions
1933 N. 10th Street
Kansas City, KS 66104

1. Application Process

Applicants must provide the following information. Once completed, an Interview will be scheduled.

High School Diploma/GED or College Transcript

Request an official transcript from your high school or college, or an official transcript of your GED.

Official transcripts must be mailed **from** the school or agency to:

BRC Audio Productions
c/o ARE Program
1933 N. 10th Street
Kansas City, KS 66104

Application

The 3-page application can be found at the end of this packet. It must be returned with the non-refundable \$100 application fee.

Letter of Experience

Applicants must write a one-page letter explaining their experience (if any) in the music industry and their desire for obtaining the certificate of Audio Recording Engineering.

Application Fee

Submit a check or money order with your completed application for the \$100 non-refundable application fee made payable to BRC Audio Productions.

Signature and Date

Sign and date your application indicating the information is true and accurate to the best of your knowledge.

2. Interview

Each applicant wanting to enroll in the Audio Recording Engineering program is required to participate in an interview. The interview is composed of a faculty member from the program. The interview

serves as an information gathering process for both the interviewer and the student and is necessary to determine the level of demonstrative music experience the applicant has. This is not a litmus test for qualifications, but information for our instructors. Due to the fact that this program requires individuals to work one-on-one with musicians and other industry roles, it is imperative that each student enrolled in the program eventually have significant musical experience. The session will last approximately 60 minutes.

The interview will include a review of academic preparation, any knowledge of the profession, skill development, related experiences, and personal characteristics relevant to success in the program and the profession. Once again, prior knowledge is helpful but not absolutely necessary for entry into the program. Applicants should be prepared to discuss their qualifications and to elaborate on their answers to the application responses submitted with the application.

3. Selection Process

Final selection will reflect the consensus of the Audio Recording faculty and the Program Director.

4. Acceptance

Applicants will be notified immediately after completing the interview if they are accepted into the program.

Transferability of credits

As with most other continuing education and trade-related schools, course credits are non-transferable. If a student has credits from another institution that they feel are transferable, a complete transcript, course description and class syllabus are to be presented to the Program Director for review. Upon receiving all information necessary, the Program Director and faculty will review the criteria to determine which courses transfer into the program.

SEQUENCE OF COURSES**

Note: Sequence of courses is subject to change.

	<u>Credit Hours</u>
Semester 1	
XRE 1008 Introduction to the Recording Studio	4
XRE 1015 MIDI in the Recording Studio	3
XRE 1018 Music Fundamentals & the Keyboard I	3
XRE 1010 The Studio Business	3
XRE 1016 Music Styles & Recording Analysis I or II	3
 Semester 2	
XRE 1003 Recording Studio Skills	4
XRE 1019 Music Fundamentals & the Keyboard II	3
XRE 1004 Music Theory for Recording Engineers	3
XRE 1001 Chamber Recording Ensemble**	3
XRE 1012 Remote Location Recording	3
 Semester 3	
XRE 1002 Advanced Recording Engineering I	5
XRE 1014 Sound Reinforcement Engineering	3
XRE 1023 Advanced MIDI Skills and Projects	3
XRE 1017 Music Styles & Recording Analysis I or II	3
XRE 1001 Chamber Recording Ensemble**	3
 Semester 4	
XRE 1009 Advanced Recording Engineering II	5
XRE 1022 Music Theory II for Recording Engineers	3
XRE 1013 Audio for Video and Film	4
XRE 1001 Chamber Recording Ensemble***	3
 Semester 5	
XRE 1020 Producing Music in the Studio	5
XRE 1021 Audio Mastering: The Final Step	4
XRE 1001 Chamber Recording Ensemble**	3
 Semester 6	
XRE 1011 Apprenticeship/Recording Portfolio Review **	<u>5</u>

Total 81

***Note: Most classes are sequential. Students must receive a grade of "C" or above to move forward to the next sequential class. Classes with a student grade lower than "C" must be repeated.*

****Note: Starting in semester 2, students must enroll in a Chamber Recording Ensemble class or (in student's final semester) a Recording Portfolio Review class each semester until graduation*

COURSE INFORMATION

Introduction to the Recording Studio (XRE 1008)

This course is an introductory study of the modern multi-track recording studio. Emphasis is placed on understanding the audio signal path, use of the patch bay, recorder remote control operations, basics of microphone technique and simple soldering and realization of schematic diagrams. Students will demonstrate an understanding of the skills necessary to conduct a simple recording session from set up to final mix.

MIDI in the Recording Studio (XRE 1015)

MIDI in the Recording Studio is designed to prepare the new recording student for all things utilizing MIDI (Musical Instrument Digital Interface) in the recording studio environment. Students will learn and demonstrate basic music compositional techniques, MIDI hardware commands and sequencer programming, MIDI interfacing in the professional recording studio environment, MIDI as a control language in the studio, and MIDI hardware and software synchronizing to audio hardware and software. Also, the student will demonstrate the ability to use McIntosh computers and various music software programs to better serve musicians who need help in operating MIDI equipment and programs in a professional audio environment.

Advanced MIDI Skills and Projects (XRE 1023)

Advanced MIDI Skills and Projects is designed to further prepare the recording students for all things utilizing MIDI (Musical Instrument Digital Interface) in the recording studio environment. Students will continue to study music compositional techniques, MIDI hardware commands and sequencer programming, MIDI interfacing in the professional recording studio environment, MIDI as a control language in the studio, and MIDI hardware and software synchronizing to audio hardware and software. Emphasis is placed upon developing advanced MIDI skills through the use of electronic music projects of increasing complexity suitable for use in a professional audio environment.

Music Fundamentals & the Keyboard I (XRE 1018)

This course provides a basic knowledge of music and the basic, essential techniques required to play a keyboard instrument. Students will learn essential musical terminology, including musical notation and symbols, major and minor key signatures, and the harmonization of melodies using tonic and dominant triads. Specific keyboard-related terminology will include finger exercises, basic keyboard repertoire using major and minor five-finger patterns, major and minor scales, major and minor triads in root position, ensemble playing of two to four parts, and the formation of good practice habits.

Music Fundamentals & the Keyboard II (XRE 1019)

This is the second of two beginning-level courses, and builds on the information and keyboard techniques learned in Music Fundamentals & the Keyboard I. Students will learn and review musical terminology, musical notation and symbols, and specific keyboard-related terminology. Topics covered will include major, minor, and church-mode keys; exercises and repertoire using major, minor, diminished and augmented triads in root position and inversions; chord progressions in various styles; ensemble playing; sight-reading; lead-sheet performance; and use of the damper pedal.

Music Styles & Recording Analysis I (XRE 1016)

This course is one of two courses designed to enhance recording-student music listening and relate music styles to proper studio engineering technique. The two courses do not have to be taken in any specific order, but should be started at the beginning of a recording student's program of study. In this course, students will learn to identify changes in the elements of music through the different stylistic periods of Classical, Rock, Pop, Blues, and Rap/Hip-Hop/Electronic music. Through lecture, audio recordings, and video presentations, historical-to-present information will be presented to broaden the student's cultural and music appreciation as well as his understanding of the ever evolving methods of recording engineering related to the music style being studied. Students will analyze recordings and attend live concerts to better understand the various styles and the group instrumentations used in the music covered in the class.

Music Styles & Recording Analysis II (XRE 1017)

This course is one of two courses designed to enhance recording-student music listening and relate music styles to proper studio engineering technique. The two courses do not have to be taken in any specific order, but should be started at the beginning of a recording student's program of study. In this course, students will learn to identify changes in the elements of music through the different stylistic periods of Jazz, Country, Folk, and various ethnic musics from around the world. Through lecture, audio recordings, and video presentations, historical-to-present information will be presented to broaden the student's cultural and music appreciation as well as his understanding of the ever evolving methods of recording engineering related to the music style being studied. Students will analyse recordings and attend live concerts to better understand the various styles and the group instrumentations used in the musics covered in the class.

Recording Studio Skills (XRE 1003)

This course is an in-depth study of the modern multi-track recording studio, and a continuation of Intro to the Recording Studio. Emphasis is placed on developing increased competencies in a variety of studio skills. Students will demonstrate increased competencies using the patch bay and tracing signal flow, properly selecting and using microphones, using the audio console in a utilitarian and creative manner, reading electronic schematic diagrams, using soldering skills to fabricate circuits, using multiple sets of audio monitors and headphones to analyze audio and mix audio, and record and mix audio sessions using industry standard Digital Audio Workstations (DAW).

The Studio Business (XRE 1010)

This course is for the recording engineering student with little or no experience in the business concepts and daily operation of a professional recording studio. Students will learn the basic fundamentals of business as it relates to the professional studio environment. Topics to be covered will include joining a studio's staff or building a new studio, success through diversification, management, communication and client relations, financial concerns, copyright issues and studio pricing/collection.

Music Theory for Recording Engineers I (XRE 1004)

This course is for the recording engineering student with little experience in the practical application of music theory principles in the daily operation of a professional recording studio. Students will learn the fundamentals of basic, modern music theory as it relates to their daily activities in a professional studio environment. Topics to be covered will include scales, note values, chords, rhythm, musical form, time signatures, key signatures, score reading, intonation and the application of musical nomenclature in the use of computer sequencers and Digital Audio Workstation tracking, editing, and mixing sessions.

Music Theory for Recording Engineers II (XRE 1022)

This course is for the recording engineering student that has successfully completed Music Theory for Recording Engineers I. Students will continue to learn the fundamentals of modern music theory as it relates to their daily activities in a professional studio environment. Topics to be covered will include scale-chord relationships, note values, advanced rhythm and time signatures, key signatures, intonation, identifying musical intervals, musical form, score reading and arranging for small groups.

Advanced Recording Engineering I (XRE 1002)

This course begins an advanced study of the essential equipment, recording techniques, and theoretical principles used in the modern professional recording studio. Emphasis is placed on the advanced studio of sound and its production, as well as the capture, distribution, preservation, manipulation and enhancement of sound through the use of advanced, modern studio tools. Students will additionally demonstrate essential knowledge of the basic electronics and audio theory necessary for intuitive and creative operation of Pro Tools TDM and other professional DAW tools of the modern recording studio.

Advanced Recording Engineering II (XRE 1009)

This course continues the advanced study of the modern professional recording studio as introduced in Advanced Recording Engineering I. Emphasis is placed on in-depth study and use of professional analog and digital recording techniques and equipment. Students will demonstrate essential knowledge of the basic electronics and audio theory necessary for intuitive and creative operation of DAWs and other essential professional tools used in the industry. Students will also gain basic competencies in the creative use of analog audio recorders, and will demonstrate common procedures for studio related maintenance, calibration, alignment and basic repairs.

Sound Reinforcement Engineering (XRE 1014)

This is a course for the recording engineering student with little or no experience in the practical application of the art of sound reinforcement. Through classroom instruction and practical experience utilizing lab time within and outside of the studio complex, the student will learn the basic fundamentals of running remote live sound reinforcement equipment through live sessions in indoor and outdoor venues. Techniques to be covered will include stylistically dependent instrument and vocal setups, P.A. microphone choice and placement, P.A. speaker construction and power-matching of sound reinforcement equipment, dealing with weather and other remote location concerns, multiple monitor mixes, feedback suppression techniques, session protocol, and communication and client relations skills.

Audio for Video and Film (XRE 1013)

This is a course for the recording engineering student with little experience in the practical application of the art of multi-track audio recording for use with video and/or film. Through detailed instruction, lab practice and recording session experience involving video and/or film projects, the student will learn the basic fundamentals of recording and mixing multi-track sessions specifically for the purpose of syncing to and enhancing the video/film product. Techniques to be covered include dialog replacement, sync formats, spotting, foley, sound effects generation, mixing to picture, music videos, internet protocols, session protocol, and communication and client relations skills.

Remote Location Recording (XRE 1012)

This is a course for the recording engineering student with little experience in the practical application of the art of remote multi-track audio recording. Through instruction and new remote recording session experience outside of the traditional recording studio, the student will learn the basic fundamentals of running remote multi-track recording sessions in indoor and outdoor venues. Techniques to be covered will include stage set-ups, stylistically dependent instrument and vocal setups, microphone choice and placement, tracking a remote recording session, dealing with weather and other remote location concerns, mixing while multi-track recording, session protocol, and communication and client relations skills.

Chamber Recording Ensemble I* (XRE 1001)**

This is an entry-level course for the recording engineering student with little or no experience in the practical application of the art of audio engineering. Through guided practice and actual recording session experience in the recording studio, the student will learn the basic fundamentals of recording and running a recording session in a professional studio environment. Topics to be covered will include stylistically dependent instrument and vocal setups, microphone choice and placement, tracking a recording session, mixing and mastering, session protocol, and communication and client relations skills.

Producing Music In The Studio (XRE 1020)

This course introduces the art of music production. Through classroom instruction and practical experience utilizing lab time within the studio complex, the student will learn the fundamentals of music production and the role of a music industry Producer. Topics to be covered will include analysis of song-form structures, analysis of chord structures and melodic form and growth, song improvement techniques using musical form, harmony, and melodic variation, and using orchestration techniques to enhance musical interest and excitement. Physical techniques covered will include music arrangement changes using DAW tools, direct instrument replacement, the addition of more musician-performed parts, and the use of DAW MIDI sequencing musical contributions utilizing MIDI keyboards and computer-based sounds. Students will also learn how to develop recording project budgets including rehearsals, studio tracking, studio musicians costs, mixing, and mastering. Session organization and communication/client relations skills are an important part of the Producer's role.

Audio Mastering: The Final Step (XRE 1021)

Through classroom instruction and practical experience utilizing lab time within the studio complex, the student will learn the fundamentals of preparing completed audio mixes for CD replication through the art of audio mastering. Techniques to be covered will include stylistically dependent equalization,

compression and limiting techniques, the art of matching the sound of multiple mixes for CD program uniformity, balancing CD mixes through frequency and dynamics analysis, using hardware and software mastering tools, audio impact analysis of first mixes verses mastered mixes, learning CD mastering program indexing standards, the physical preparation of a mastered CD, and communication and client relations skills.

Apprenticeship/Recording Portfolio Review (XRE 1011)

This is the final course for the recording engineering student and serves as a juried exit path to the Audio Recording Engineering Certificate Program. Students will experience one-on-one engineer training as apprentice audio engineers. Students will be assigned 15 apprenticeship hours per week and assume all assistant engineer duties that might be expected in the modern recording studio complex environment. These duties can include recording session work, live sound engineering, repairs, equipment and facility maintenance, office work, and client contact as a studio representative. Additionally, students will work with, and independently of, an instructor and record a final project to realize and exhibit the extent of their engineering knowledge and skill. After completion of the recording project, the student will assemble a professional caliber portfolio CD of their best work for critical review. In addition to the above, students must pass a comprehensive written exam covering their learning experience in the ARE Program.

PROGRAM COSTS

Tuition for this program is on a course by course basis regardless of residency. In addition, there is a \$100 materials fee due at the time of enrollment each semester that the student is enrolled in the program. There may also be textbook and/or other miscellaneous fees. Tuition is due upon enrollment at the beginning of each session, or in 3-4 consecutive monthly payments per semester if the payment plan option is used. It is the student's responsibility to meet financial obligations related to the program in a timely manner. Students will not be allowed to continue the program unless tuition is paid when due. Tuition fees are subject to change.

Payment Plan

A payment plan is available for the Audio Recording Engineering program. Details on the payment plan are available from Josh Williams @ BRC Audio Productions (913) 621-2300.

Financial Aid

This program is a private trade-school program and is **NOT** an eligible federal aid program.

Prospective conventional loan borrowers will want to check out the interest rate and repayment options of each to find the best option. These loans are credit based, and can be denied.

COURSE CURRICULUM AND TUITION

		<u>Tuition</u>	
Semester 1			
XRE 1008	Introduction to the Recording Studio		\$ 1400
XRE 1015	MIDI in the Recording Studio		700
XRE 1018	Music Fundamentals & the Keyboard I		700
XRE 1010	The Studio Business		1050
XRE 1016/1017	Music Styles & Recording Analysis I or II		700
Semester Total			\$4550
Semester 2			
XRE 1003	Recording Studio Skills		\$ 1400
XRE 1019	Music Fundamentals & the Keyboard II		700
XRE 1004	Music Theory for Recording Engineers		1050
XRE 1012	Remote Location Recording		700
XRE 1001	Chamber Recording Ensemble***		700
Semester Total			\$4550
Semester 3			
XRE 1002	Advanced Recording Engineering I		\$ 1750
XRE 1014	Sound Reinforcement Engineering		700
XRE 1023	Advanced MIDI Skills and Projects		700
XRE 1016/1017	Music Styles & Recording Analysis I or II		700
XRE 1001	Chamber Recording Ensemble**		700
Semester Total			\$4550
Semester 4			
XRE 1009	Advanced Recording Engineering II		\$ 1750
XRE 1022	Music Theory II for Recording Engineers		1050
XRE 1013	Audio for Video and Film		1050
XRE 1001	Chamber Recording Ensemble**		700
Semester Total			\$4550
Semester 5			
XRE 1020	Producing Music in the Studio		\$ 1750
XRE 1021	Audio Mastering: The Final Step		\$ 1400
XRE 1001	Chamber Recording Ensemble**		700
Semester Total			\$3850
Semester 6			
XRE 1011	Recording Portfolio Review **		1750
Semester Total			\$1750

***Note: Starting in semester 2, students must enroll in a Chamber Recording Ensemble class or a Recording Portfolio Review class each semester until graduation.

Students pay a \$100 Materials fee per semester

Tuition and fees are subject to change.

BRC Audio Productions
1933 N. 10th St., Kansas City, KS 66104
913-621-2300

AUDIO RECORDING ENGINEERING PROGRAM

Last Name _____ First Name _____ M.I. _____

Street Address _____ City _____ State _____ ZIP _____

Date of Birth _____ Email address _____

Home Phone No. _____ Alternate Phone No. _____

SSN _____

Current Occupation _____ Company Name _____

Company Address _____ City _____

State _____ ZIP _____ Company Phone No. _____

How did you hear about our program? _____

Ethnicity

The Program is required, under federal law, to request the following information about students. This information is used solely for reporting requirements and is not used to make admission decisions by the Program.

Are you Hispanic/Latino? Please check Yes No

Please indicate your race(s). Circle as many as apply from the following categories:

1. American Indian or Alaska Native 2. Asian 3. Black or African American 4. Native Hawaiian or Pacific Islander 5. White

U.S. Citizen: Yes No* If no, what is country of citizenship? _____

If not, what type visa? Work Student

* Please submit copy of visa with number and expiration date.

Work History

Company _____ Job Title _____ Employment Dates _____

Company _____ Job Title _____ Employment Dates _____

Company _____ Job Title _____ Employment Dates _____

Education

High School/GED _____ City/State _____

Dates of Attendance _____ Degree/Diploma _____

College/University/Vocational _____ City/State _____

Dates of Attendance _____ Degree/Diploma _____

College/University/Vocational _____ City/State _____

Dates of Attendance _____ Degree/Diploma _____

I agree that all information provided on this application is true and have read and understand the admission criteria for this program.

Signature

Date

If you have any questions concerning this process, please call (913) 621-2300

**Audio Recording Engineering Program
Application for Admission**

**Please attach letter of experience*

- ___ 1. Did you participate in your high school music program? Yes No
If so, what groups and how long?

- ___ 2. Have you participated in church or community music groups? Yes No
If so, what instrument/voice and how often and how recently?

- ___ 3. Have you ever studied an instrument/voice with a private teacher? Yes No
How long and which instrument/voice?

- ___ 4. Can you read music notation? Yes No Which clefs?

Can you sight-read music? Yes No
Have you studied Music Theory? Yes No
- ___ 5. Have you played or do you play in a working band or other musical group? Yes No
If yes, how long? _____ What style of music? _____
- ___ 6. Have you studied music in college? Yes No
If so, how much and to what end? _____
- ___ 7. Have you worked with music production in a computer? Yes No
Do you record beats? Yes No Do you work with keyboards? Yes No
- ___ 8. Do you compose music? Yes No
What style(s)? _____
Do you compose on paper, computer, or on your instrument? _____
- ___ 9. Do you listen to music regularly? Yes No Do you attend concerts? Yes No
Do you listen to styles of music other than what you play? Yes No
What are they?

- ___ 10. Have you ever been part of a musical group that has recorded in a professional recording
studio (not a home studio)? Yes No
Explain. _____

Student Name _____ Date _____