

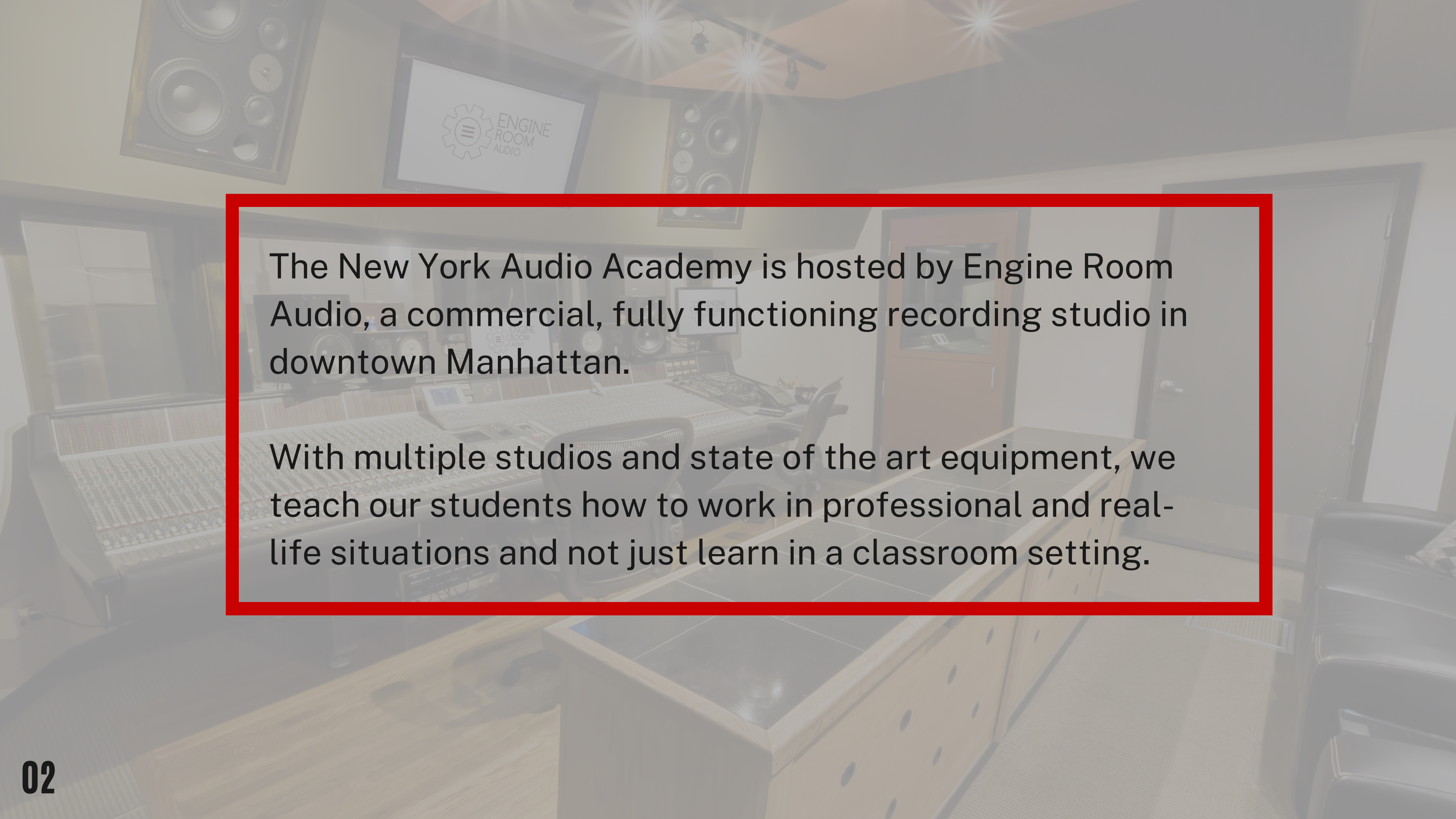
NYAA



CURRICULUM



**WELCOME TO
THE NEW WAY
OF LEARNING**



The New York Audio Academy is hosted by Engine Room Audio, a commercial, fully functioning recording studio in downtown Manhattan.

With multiple studios and state of the art equipment, we teach our students how to work in professional and real-life situations and not just learn in a classroom setting.

TO SUCCEED IN THE MUSIC INDUSTRY

We believe the more hands-on the better. At the New York Audio Academy, we offer extensive lessons from the industry's top engineers and give you the opportunity to hear from our exclusive guest speakers, including experts from radio, music production, A&R, and more!

In the program we work with a variety of software and audio equipment to give you the knowledge, expertise and confidence to start your music industry career.



WEEK 1 – SOUND AND HEARING

Basic overview of the physics of sound, and how the brain perceives it. In this lesson we explore sound as a concept in the environment and in the ear itself.

WEEK 2 – STUDIO DESIGN AND MONITORS

Topics are covered from room treatment, overview of different ways of monitoring sound, the equipment used and how to understand the specifications on a specific piece of monitoring gear. We also discuss how to design and build your own studio using dampening product and picking out the right equipment.

WEEK 3 – MUSIC FUNDAMENTALS PART 1 – TONE

Scales, Chords, Keys, & Intervals

Common chords and chord progressions, basics of intervals, 12 tone scale of western music, keys and their importance in dealing with modern production techniques and technology. Understanding key terms for music theory. A basic knowledge of music theory is helpful to navigate modern plugins and effects. In this lesson, we discuss standard chord structure, chord progression, and the circle of fifths to enhance your understanding of modern software such as autotune.

WEEK 4 – MUSIC FUNDAMENTALS PART 2 – RHYTHM & METER

Time signatures, tempo, and the importance of knowing your way around rhythmic notation and its relevance to modern plugins/production techniques. (eg time based effects, click track, etc.)
Explanation of using measures, bars & beats when creating music.
Analyzing music and explanation of music formats.

WEEK 5 – BASICS OF DIGITAL AUDIO

During this lesson we discuss the basics of modern digital recording, including clocking, sample rate, and bit depth.

WEEK 6 – MICROPHONES – DESIGN AND APPLICATION

We discuss the different type of microphone diaphragms, and polar patterns found on professional microphones.
The concepts of picking the right microphone for a specific recording and how to account for phasing and time delay between multiple microphones recording the same source.

WEEK 7 – SIGNAL FLOW AND TROUBLE SHOOTING

Understanding how to route signal through any piece of analog or digital gear is imperative to being able to record, mix, and master audio content. We will discuss the principles behind signal flow and how to trouble shoot any faults in the chain. Students are also taught the importance of labeling, note taking and recalls to be sure to consistently deliver results clients are looking for.

WEEK 8 – THE CONSOLE – ANALOG AND DIGITAL

Using a wide format console, students will learn how to apply their knowledge of signal flow and basic studio techniques to record, mix, and master. Understanding the principles behind the console will connect to the popular software used in the industry.

WEEK 9 – AMPLIFIERS AND PRE-AMPLIFIERS

Students will dive further into signal flow and cover ‘gain staging’ by understanding what items in a signal path act as amplifiers, and what acts as a passive relay.

WEEK 10 – MIC TECHNIQUE

Each recording session has its own challenges in trying to capture the sound perfectly. In this lesson, students are shown the common methods of recording many popular instruments as well as different ways to capture a vocal performance professionally.

WEEK 11- DAW BASICS – LOGIC, ABLETON & PRO TOOLS

All of the previous lessons covered come to a point where the student is able to apply their knowledge within the framework of a computer. Each DAW is gone over with the intent of helping the student learn what works best for their workflow. Pro Tools, being the most widely used in the professional environment, is especially covered in detail.

WEEK 12 – AUDIO PROCESSING – TIME BASED EFFECTS – REVERB, DELAY, ECHO

Students are taught the different types of Time Based Effects that are used in the recording and mixing stages of music production. These concepts relate to physical hardware found in recording studios as well as popular software that is used within the DAW framework.

WEEK 13 – FREQUENCIES AND EQ

In this lesson, students are taught the principles behind equalization and when to apply it. Being able to cut frequencies out of some audio and boost frequencies of another gives a balance to an overall mix that is pleasing to the listener and ultimately to the client's vision.

WEEK 14 – DYNAMICS – COMPRESSION, LIMITING & EXPANDERS

Students are taught the difference between compressors, expanders, and limiters. By working with classic compressors found on a studio rack or with a piece of software, the mystery behind the different parameters is uncovered.

WEEK 15 – MIXING TECHNIQUES

Ultimately all recorded audio needs to be presented in a musical fashion. In this lesson, students learn the “tricks of the trade” in mixing levels between sources and allowing the composition to highlight its strengths while diminishing its faults.

WEEK 16 – VIRTUAL INSTRUMENTS

In this lesson, students are encouraged and taught to explore the massive library of virtual instruments that are available in this digital age. While students have the experience with recording live instruments with professional musicians, they can also be a composer and musician of their own by performing their musical ideas within their DAW using virtual instruments.

WEEK 17 – AUTOMATION

Students learn how useful the concept of automation is that allows the engineer to tweak and accentuate elements of a mix in a programmed, automatic fashion. What used to take teams of engineers to ‘perform the mix’ can now be designed and implemented by the savvy student after this lesson.

WEEK 18 – SURROUND SOUND

As the music industry grows, so does the technology by which music is consumed. The advent of surround sound has enabled new tools and techniques to immerse the listener into a higher level of connection with the recording. Students will learn about managing their sound stage by employing more than two speakers in a mix.

WEEK 19 – WORKING WITH ARTISTS & EXECUTIVES

Students are taught how to conduct themselves in the pursuit of their career. Audio engineering in a service market and working with artist and executives yields situations unlike many other industries. In this lesson, students will learn how to communicate professionally with industry leaders.

WEEK 20 – MASTERING

In this lesson, students learn how to apply the final touches to a production to allow it to be distributed and circulated, competitively. The specific gear, software, and workflows are described in detail so that the student understands how crucial this step of the process is.

WEEK 21 – ANALOG VS DIGITAL

Basic overview of the difference between analog and digital audio – eg. waveforms, technology. In this lesson, we discuss the differences between digital and analog recording, and the benefits of each.

WEEK 22 – BASICS OF MUSIC BUSINESS PART 1 – CONTRACTS & PARTNERSHIP

Discusses basic common music deals/contracts and partnerships. The legal/business side of the music industry is a key area that is too often overlooked by those just starting out. In this lesson we discuss the basics of common music deals, contracts, and partnerships that you will encounter in your career in music.

WEEK 23 – BASICS OF MUSIC BUSINESS PART 2 – COPYRIGHT, LICENSING, & PUBLISHING

Basics of copyright, the difference between copyright and trademark, how to submit a copyright, how to license, basics of publishing, know your rights. In this lesson, we discuss the basics of copyright, from how to submit your own copyright to how to work out a licensing deal.

WEEK 24 – AUDIO IN OTHER SPACES – FILM, VIDEO GAMES, LIVE SOUND, FOLEY

Basic overview of careers/areas outside of music that use audio engineering. In this lesson, now that you have acquired some audio engineering skills, we will discuss other potential avenues for career growth – from live sound, to foley audio for film.

WEEK 25 – MIDI & SEQUENCING

Basics of MIDI, piano roll editor, and quantization. In this lesson we discuss MIDI and how to sequence, and provide practical knowledge for our students to use in their own songwriting.

HOW MUCH DOES THE PROGRAM COST?

The cost is \$12,500.00.

CAN I DO THE CLASS ONLINE?

Yes, we offer hybrid and online only options.

DO YOU OFFER FINANCIAL ASSISTANCE?

Yes, ask us about our financing plan.

WHAT DO I GET IN MY INTRODUCTORY BUNDLE?

1. Modern Recording Techniques handbook
2. Audio Interface
3. Protools License for 1 year
4. Condenser Microphone
5. Microphone Cables
6. Microphone Stand
7. Studio Monitors
8. Headphones

HOW LONG DOES THE COURSE LAST?

The program lasts 9 months.

DO I NEED A COMPUTER?

Yes, you WILL need a computer to run the software.

QUESTIONS? COMMENTS?

Feel free to contact us!

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