



Duration:	<b>13 weeks</b>
Course:	<b>Producing / Engineering NOW</b>
Instructor:	<b>Doug McClement</b>

**Course Objective:** As an introduction to the craft of engineering and the art of producing, PE-1 is intended to furnish the student with a solid grounding in the fundamentals germane to establishing a career in the ever-changing field of audio recording.

One of the main purposes of this course is to bring all students up to a level of understanding the entire audio recording process, no matter what their experience level prior to starting at Harris, so that they can "hit the ground running" in the second term.

**Bio:** Doug has an extensive background in all aspects of audio recording, including albums, commercials, television, live radio, film, and his area of specialty: remote recording. He is President of LiveWire Remote Recorders, Canada's premier live recording mobile. TV credits include Live 8, Toronto Rocks for SARS (AC/DC), The Much Music Video Awards (27 years), The Juno Awards (15 years) The Grey Cup Halftime Show (12 years) and the Stratford Festival (10 years). Doug has engineered over 4000 live recordings since 1978.

Doug has an Honours Bachelor of Commerce from Queen's University, and has won two Gemini Awards and three Canadian Screen Awards for Best Sound in a Television Variety Special. He has received platinum albums for Blue Rodeo's "Diamond Mine" and "Five Days In July", and Moxy Fruvous'"Bargainville" Doug has been part of the OBS audio crew for the past three Olympic Games. He has been a member of the Audio Engineering Society (AES) since 1974 and has been an instructor at The Harris Institute since 1992.

Week	Topic
1	Course Introduction & Industry Overview: International, national, local, remote studios
2	Studio Staff
3	Brief History of Sound Recording from Edison to Digital
4	Basic Audio Concepts, Studio Design and Acoustics
5	Introduction to Studio Equipment Part I – transducers (microphones, DI's, speakers)
6	<b>MIDTERM EXAM</b>
7	Introduction to Studio Equipment Part II (console, outboard gear: dynamic and ambient)
8	Selecting the Studio, Getting a deal on studio time, Preproduction and Session Preparation
9	The Bedtrack Session Assignment #1 out
10	The Overdub Session
11	The Mix Session
12	The Mastering Session, Manufacturing CD's, LP's Assignment #2 out
13	<b>FINAL EXAM</b>

**Evaluation**

Assignment #1	15%
Assignment #2	10%
Mid Term Exam	35%
Final Exam	35%
Participation	5%
<b>Total</b>	<b>100%</b>