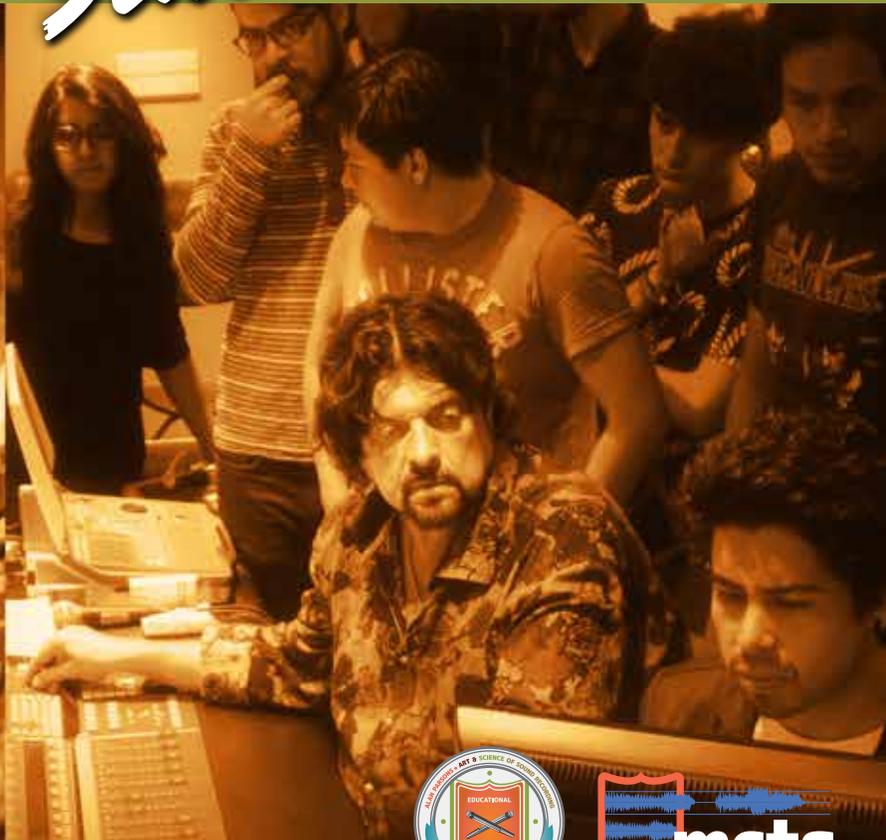


# ASSR MUSIC PRODUCTION CURRICULUM

*Audio Tools for Schools*



## ALAN PARSONS' *Student* PROJECT



*Alan Parsons'*  
**ART & SCIENCE**  
OF SOUND RECORDING

[www.artandscienceofsound.com](http://www.artandscienceofsound.com)



# A LETTER FROM THE FOUNDERS

Music is a precious resource. Being able to capture or record music for future generations to enjoy is one of music's most valuable skills.

Today Music Production is something anyone can do, armed with a cellphone and a decent internet connection. Sure you'll soon want a microphone; and then another mic, and then another mic. Speakers help of course, and pro software gives you the sort of power that only major recording studios like Capitol and Abbey Road had back in the day.

Speaking of which, back in the day when we were trying to carve out our careers, there weren't any alternatives to a recording studio. And there weren't any schools you could go to to learn about recording. Alan got a job as an assistant engineer at Abbey Road and Julian signed with Charisma Records as a writer and keyboard player. We listened, observed, tried, occasionally failed, but eventually started to make sense of this magical thing we call 'making records.'

Today, even though physical records might seem to have gone the way of the Dodo, there's still a thrill in creating music... creating something that didn't exist fifteen minutes ago.

The thrill is alive and well; only now there are so many more opportunities for those with some training and skills in Music Production. It's no longer just about making records, it can be working on music for video, film, internet TV, music for games, for house of worship, for installation; live sound, music therapy, music education – helping the next generation unleash their creativity on whatever incredible tools they'll have available. The point is, it's all music.



Since 2010 we've dedicated ourselves to lifting the lid on what it takes to record music; unravelling some of the mysteries behind and in front of the glass. Learning Music Production and Audio Engineering isn't rocket science (though Alan does have strong connections with NASA these days) and it's not art of the *hifalutin* kind. But it IS art and it IS science. And it's an incredible journey of discovery that lasts a lifetime.

We invite you to join us on this journey and can't wait to hear the music you create, record, or co-ordinate...

Here are some of the tools and materials we offer to get you going.

*Alan Parsons* *Julian Colbeck*

## ASSR MUSIC PRODUCTION CURRICULUM

The **ASSR Music Production Curriculum** is a series of interactive lessons based on the Alan Parsons' Art & Science Of Sound Recording video series and book. The lessons mirror the individual video sections and book chapters and cover the following topics:

- |                                     |                                     |
|-------------------------------------|-------------------------------------|
| <b>A Brief History Of Recording</b> | <b>Recording Vocals</b>             |
| <b>Studio Acoustics</b>             | <b>An Internet Tracking Session</b> |
| <b>Microphones</b>                  | <b>Recording Drums</b>              |
| <b>Consoles And Controllers</b>     | <b>Recording Keyboards</b>          |
| <b>Digital Audio And Computers</b>  | <b>Recording Bass</b>               |
| <b>Monitoring</b>                   | <b>Recording Guitar</b>             |
| <b>MIDI</b>                         | <b>Recording Acoustic Guitar</b>    |
| <b>EQ</b>                           | <b>With Voice</b>                   |
| <b>Compressors And Limiters</b>     | <b>Recording A Choir</b>            |
| <b>Noise Gates</b>                  | <b>Approaches To Live Recording</b> |
| <b>Reverbs</b>                      | <b>Mixing</b>                       |
| <b>Delays</b>                       | <b>Dealing With Disasters</b>       |
| <b>A Band Tracking Session</b>      |                                     |

The lessons can be used in expanded or contracted form depending on your requirements or student experience level.

The lessons reference and interact with Session Files Vol 1: ASSR's collection of 10 raw multitracks.

## ASSR Music Production Curriculum Bundle

featuring:

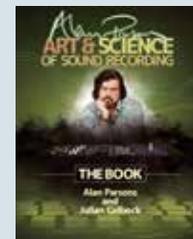


The Art & Science Of Sound Recording  
Education app



Session Files,  
raw multitracks

+



Alan Parsons' Art & Science Of Sound Recording—  
The Book (Hal Leonard)

Please see the separate price guide for pricing and requirements.

# MUSIC PRODUCTION CURRICULUM BUNDLE

- Skills-based training
- Flexible application, from High School to 4 Year College
- 24 Online Quizzes and grading
- Integrated media content
- Additional materials on ASSR website
- Professional Audio Skills Certification (optional)

## Alan Parsons' Art & Science Of Sound Recording video series

This 24-part, 10-hour video series is the centerpiece of our suite of educational materials. The videos look at all aspects of recording from 'how we got here' to the tools, technologies and tasks that make up what we now call Music Production. Initially offered as a boxed DVD set in English, German and Spanish, the program has now become an app with its own custom video browser and direct links to online quizzes, reference music files and additional information.



*"An essential learning tool containing golden nuggets of information"*

—Music Tech magazine

*"In a word, outstanding."*

—Craig Anderton

*"I highly recommend Art & Science of Sound Recording. Studying this material is time well spent, and virtually everybody in the biz can learn something from it."*

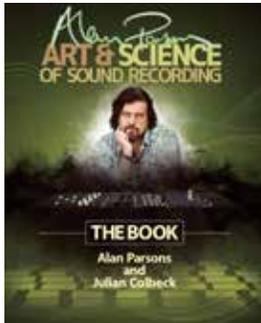
—Premier Guitar magazine

*"A video with heart and soul that somehow manages to communicate the intangibles of recording and engineering music in a concrete, hands-on way."*

—Electronic Musician magazine



Hosted by the legendary Alan Parsons himself, and with narration by iconic actor and handy drummer Billy Bob Thornton, the [Art & Science Of Sound Recording](#) series won several prestigious awards and has become a staple for both individual learners and educational institutions around the globe.



## ASSR - The Book\*

Is both a companion to and extension of our core video series. The 24 chapters correspond to the 24 videos and contain additional technical information plus charts and diagrams designed for repeated and prolonged referral, as befitting the medium. [ASSR - The Book](#)

There is also an extensive, 13-page glossary of technical terms.

*"An invaluable resource. The book's organization allows me to refer my students directly to subjects and concepts as questions arise. A perfect companion to the ASSR video series."*

—Chris Sampson, vice dean for contemporary music, USC Thornton School of Music.

\*Nominated for a TEC Award at Winter NAMM 2019.



## Session Files

Imagine yourself sitting in front of a mixing desk, with full control over an Alan Parsons-recorded session from Abbey Road Studios in London... in the comfort of your own DAW.

Session Files are a collection of ten raw multitracks that embrace a range of musical genres from Rock to Country to Latin to blues, and feature parts played by both name bands and top session musicians such as Tim Pierce, Michael Thompson, Rami Jaffee (from the Foo Fighters), Nathan East, Vinnie Colaiuta and Simon Phillips.

Each Session comprises between 30-60 uncompressed 88.2kHz wave files that can be loaded into any DAW (Digital Audio Workstation). Additionally, a .ptx file allows a Session to be loaded into ProTools® with all the tracks in order, color coded, and tempo mapped. Each Session also comes with a track sheet with recording notes (mics, placements and more) written by Alan himself.

A folder of photos from the session are also included plus a weblink to guerilla video shot on recording day. [ASSR - Session Files](#)

*"An excellent glimpse of a master at work and a perfect way to learn the "Art & Science of Sound Recording."*

—Tape Op



## OTHER RESOURCES

### MCTS master classes

Watching a master at work on video or reading their words of wisdom in a book is both illuminating and invaluable. Having access to a master's actual work is uniquely revealing. But being present in the room at a hands-on master class represents another level altogether. Since 2012 Alan Parsons has conducted special training sessions at studios and educational institutions around the world; from Buenos Aires to Bogota, Los Angeles, Toronto, Cologne, London and beyond.

Our schedule of live master classes is constantly evolving, with guest hosts, special focusses; private, public, streamed, video-on-demand... Please contact us at least six months in advance if you are interested in hosting one of these magically special learning opportunities.



## LECTURES

Even before their involvement with ASSR, founders Alan Parsons and Julian Colbeck were in-demand speakers at conferences, seminars and commencement.

Alan Parsons has given talks at TEDx, delivered lectures at Oxford University and been honored with numerous keynotes including at AES, APRS, YPO, Google, and NAMM.

Julian Colbeck has long been considered an expert on keyboards and music technology and has lectured and at numerous institutions in the US, South America and Europe including keynote at the industry think-tank *Project BBQ*, Google Authors, YPO and SAE.

Please contact [info@artandscienceofsound.com](mailto:info@artandscienceofsound.com) to discuss programs, availability and rates.



# PATHWAYS TO MUSIC TECH EDUCATIONAL PROGRAM FUNDING

## Meet our New Director of Education Sales and Curriculum

*The newest member of the ASSR team, Jamie Knight, reveals some options for funding a High School music tech program from his years running the famed music program at Huntington Beach High School.*

**W**hen I started teaching a Music Technology course in 2003 I was excited to give students the opportunity to learn how to create, record, produce and share their own music with the world. A problem that I faced was the school hired me to teach a music technology class that didn't have any technology (sound familiar)?

I have many inspirational stories about finding funding sources and have raised over \$500,000.00 through grant funding, Career & Technical Education, a strong parent booster group and the tireless support from my former students at Huntington Beach High School to equip a Guitar Lab, Computer Lab, TV Studio and Performance Space. Parent boosters are a huge part of my success at raising money and I can share my strategies with you regarding turning you booster group into a fund raising power house. I am always willing to share my experiences to assist a teacher in developing a plan to grow their music program.

At ASSR our goal is to be a true industry partner and "The Gold Standard for Audio Education" at all levels from a full university degree program to a forward-thinking secondary or High School. Here in the US we have designed our curriculum to satisfy both the National and State Arts Standards as well as the Career and Technical Education standards (CTE).

Traditional K-12 Instrumental & Vocal Programs excel at giving students a rich arts experience that draws from an extensive background of music that explores our rich classical tradition and also highlight the development of Jazz and material from The Great American Songbook. This coursework is based on the Visual & Performing Arts Standards and are often called **VAPA** programs. In California, most music classes are designed to satisfy the UC Visual and Performing Arts "f" requirement (VAPA).

There is also another area to build influence for your existing music program while bringing in more students to your arts program. Emerging Popular Music Programs, with their emphasis on Songwriting, Recording and the Music Business are well positioned to potentially receive Perkins funding which funds Career and Technical Education Programs (CTE).

CTE coursework is part of the California Accountability Model and School Dashboard. One of the measurements here on the California DashBoard is college and career readiness with an emphasis on Career & Technical Skills.(CTE). California School Dashboard:

<http://ca.assr.tv>

This is simply one 'local' route. Every US state and every country has its own pathway but the opportunities that we cater to are universal. In reality a great music/audio engineering CTE program is really everything that a standards-based VAPA program provides and then adds a strong career based program that stresses student leadership, technological and career skills along with teachers who have industry connections and understand what skills are needed in the workforce.

At ASSR, while we work extensively with higher education we recognize the importance of creating appropriate materials and opportunities at the secondary or High School level, which includes helping these schools fund an audio and music production department in the first place. Traditional music, band and choir programs can be expanded by adding a CTE program. A CTE program should also serve as a pathway to College and Career. Audio engineering and Music Technology programs fall under a CTE Industry sector called The Arts, Media and Entertainment Industry, which feature Production Managerial and Performing Arts Pathways in Music.

If we are successful with helping music teachers building CTE pathways, this could possibly lead to a district hiring a CTE teacher to handle their Recording and or Popular Music program. Or this CTE Pathway could potentially be the revenue stream to add extra sections for an existing VAPA Teacher who is qualified to obtain a CTE credential.

My former music program would not exist without CTE funding and I am available to work with your school districts arts leadership team to discuss the 11 Elements of a High Quality CTE program and how our new Music Production Curriculum can not only meet the curriculum needs for and Audio Engineering/Music Technology program, but can also provide Professional Certification which is one of the requirements for Career and Technical Education funding.

## Here are some web links to introduce you to Perkins funding and CTE Standards.

Perkins Information: <http://perkins.assr.tv>

The State of California Career and Technical Education Model Curriculum Standards for The Arts, Media & Entertainment Industry Sector: <http://artsmedia.assr.tv>

By being on the Board of Directors for *The Association for Popular Music Education* I get to work with some of the most forward thinking High Schools, Colleges and Universities, both in the US and in the UK. At ASSR we are very well positioned to help encourage global projects and initiatives especially between the US and UK schools.

I'm excited in my new role within the ASSR organization to serve a true partner with music educators at all levels and help to create the tools that instructors need to be successful. A particular goal of mine is to be a resource helping people understand Perkins requirements for CTE funding as well as the new arts standards. So if this applies please feel free to contact me at:

[jamie@artandscienceofsound.com](mailto:jamie@artandscienceofsound.com)



# ASSR PROFESSIONAL CERTIFICATION PROGRAM

In April 2018, Julian Colbeck served as an industry advisor for the Arts, Media, and Leadership Institute sponsored by the California Department of Education.

Commencing fall 2019 we will be offering the first in a series of pathway certification programs for Audio and Music Production. These will be based on the syllabus from our CTE Standards-based Music Production Curriculum and will enable students to get industry-aligned professional certification in the field of Audio and Music Production, which is one of the requirements of Perkins funding.

Please register at:

<http://certification.assr.tv> to receive up-to-date notification regarding this program.



[Click here to download the full BASS Lesson Plan](#)

## ASSR Music Production Curriculum

### LESSON PLAN 18

TITLE:

## Identifying the Role and Style of the Bass Part (50 minutes)

**Goals/Objectives:** Students will be able to understand the role of 'bass,' including instrumentation and be able to describe the Bass part using musical vocabulary. Advanced students will also record a new bass part for the existing song.

**Hook:** Play 1 minute of the Session File 2. *All Our Yesterdays*, first turning off (muting) the bass then turning it back on. Ask students if they can hear the difference? Discuss what feels different?

**Advanced:** Students to adjust and set their preferred bass level and compare that to the default level in the Session File. Is there such a thing as too much bass? Open a discussion.

### What is a Bass Part Actually Playing?

Bass parts are usually 'based' around the root note, i.e. the note E when the guitars or keyboards are playing the chord of E. Other notes in a bass part will reflect exactly what type of chord is being played on top: major, minor, 7<sup>th</sup>, or some other fancy variation. The bass helps establish—and anchor—the tonality or harmonic reference point for both the other players and the listener.

Bass notes are low in pitch and they play in a similar frequency range as a drummer's kick drum. Like bass, kick drums nowadays do not have to be acoustic. They can be electronic, sampled or synthesized, or, as with a 'sub kick' device that is physically added onto a kick drum to create extra low, almost boomy bass tones, a mix. Because they share a similar frequency range it's important that the bass and the kick drum compliment each other. Sometimes it's effective for them to play the exact same rhythmic pattern, and sometimes it's effective for them to play a complimentary pattern like a call and response. Either way it's generally accepted that if the bass and the kick drum pattern 'compete' or 'clash' (i.e. nearly the same but not quite, or just wildly different patterns and feels) the recording will end up sounding cluttered at best and a total mess at worst.

**Audio Reference #1** (*Dreams* by Fleetwood Mac)  
Listen to *Dreams*, a song where the bass part and kick drum pattern is almost identical.

### Guided Practice:

Open and play Session Files # 2 *Do You Live At All?* #7 *The World's A Stage* and #9 *I'm Done*. Play the mix of each then solo the bass part. Ask students to try and describe the bass part/ tone.

Here are some vocabulary words that students should use to describe a bass part: Aggressive, Rhythmic, Melodic, Punchy, Clicky, Soft/Loud. Additionally, ask students to describe if the rhythm of each part is 'tight in' with the kick drum or whether it is more complimentary or call and response in style. Refer to BASS video, sub-section Parts & Arrangement (12.01).

Many DAWs have pre-recorded audio loops. Instruct students to find a complimentary bass loop and drum loop that work well together. Compare and discuss why certain parts seem to fit better than others. Alan talks about 'chemistry' between players in BASS video sub-section. Use new words from the music vocabulary.

### Standards Addressed:

**CA UC VPA Standards:** 1.0 Artistic Perception, Standard 1.1 Analyze and describe the use of musical elements in a given work that makes it unique, interesting, and expressive.

### National Core Arts Standards:

Responding-Anchor Standard #9-Apply criteria to evaluate work

### CTE Anchor Standards

10.0 Technical Knowledge and Skills-10.1 Interpret and explain terminology and practices specific to the Arts, Media, and Entertainment sector.

### CTE Pathways Standards:

Performing Arts-B2.0 Read, listen to, deconstruct, and analyze peer and professional music using the elements and terminology of music.

# KEY PERSONNEL

## Alan Parsons (co-founder and Chairman)

Born in England in 1948, Alan Parsons has enjoyed multi-platinum success as a recording engineer, producer and recording artist.

Alan's career began at Abbey Road studios in London where he worked as an assistant engineer on the last two albums by The Beatles: *Abbey Road* and *Let It Be*. After qualifying as a fully-fledged recording engineer Alan went on to work with Paul McCartney and George Harrison on their solo albums, along with The Hollies and many other artists. Alan's contribution as the sole recording engineer on Pink Floyd's classic *Dark Side Of The Moon* garnered worldwide attention and critical acclaim, which soon led to further successes as a producer. Notable hits include Pilot's *Magic*, John Miles' *Highfly* and *Music* and Steve Harley's (*Come Up And See Me*) *Make Me Smile*, Al Stewart's *Year Of The Cat* album and two albums with American progressive rock band Ambrosia.

In 1975 Alan Parsons met Eric Woolfson who not only became his manager, but they teamed up to form what became known as The Alan Parsons Project. The APP's debut album, *Tales Of Mystery And Imagination* based on the works of Edgar Allan Poe paved the way for a signing to Clive Davis' newly launched Arista label and a string of hit albums, namely *I Robot* (1977), *Pyramid* (1978), *The Turn Of A Friendly Card* (1980), *Eye In The Sky* (1982), *Ammonia Avenue* (1984), *Vulture Culture* (1985), *Stereotomy* (1986) and *Gaudi* (1987).

In the 1990s Alan Parsons began touring with the "Alan Parsons Live Project," playing to sell-out audiences around the globe. Alan has a full schedule of live concerts in 2019 in the US, Canada, Europe, Asia, and South America to coincide with the release of a brand new Alan Parsons album. Alan also received his thirteenth Grammy Nomination in 2019 for *Eye In The Sky 35th Anniversary Edition* in the Surround Sound category, Best Immersive Audio Album.

Alan continues to make solo albums – *On Air* (1996), *The Time Machine* (1999), the GRAMMY-nominated *A Valid Path* (2004), "The Secret" (2019) along with numerous singles and re-issues and re-masters of his back catalog. Additionally, Alan engineers and produces select artists such as Jake Shimabukuro *Grand Ukulele* (2012) and Steven Wilson *The Raven That Refused To Sing (And Other Stories)* (2013).

Alan Parsons' career path from engineer to producer to artist seem natural today but it was unheard of in the 1970s and 80s, making him the ideal person to spearhead an education program for the current landscape of opportunity, where technology inherently encourages such flexibility.



## Julian Colbeck (co-founder and CEO)

Julian's professional career began in the 1970s in London where he was signed as a songwriter and keyboard player to Genesis' label Charisma at the age of 21. In 1976 Julian joined the band Charlie with whom he scored several US Top 40 singles and albums including *No Second Chance*, *Lines* and *Fight Dirty*. In the 1980s and 90s Julian went on to play with John Miles, Vitamin Z (produced by Alan Parsons), Yes supergroup ABWH and Steve Hackett with whom he collaborated on more than a dozen albums and tours, including the first *Genesis Revisited* album.

In 1976 Julian also began a parallel career as a journalist, writing for British punk-inspired newspaper *Sounds*, and in due course *Keyboard Magazine*, *Sound Engineer & Producer*, *Sound On Sound*, *Electronic Musician* and countless other publications.

In 1984 Julian approached Virgin Books with view to writing the first book about modern synthesizers. Richard Branson responded: "I haven't the faintest idea what you are talking about but you obviously do so let's do it." And so the first of what became a series of six 'Keyfax' buyers guide books took flight. Subsequently Julian Colbeck has authored numerous books on music and music technology including *What MIDI*, *Rockschool 2* (BBC Publications), *Zappa* a biography of Frank Zappa (V.H. Allen), and 2014's *Art & Science Of Sound Recording* with *Alan Parsons*. Julian has also scripted and produced more than a hundred videos for *Yamaha*, *Universal Audio*, *Casio*, and *EastWest*, and created the award-winning website *Motifator.com*.

Julian stopped touring in 1996 to focus on an entrepreneurial music tech business venture 'Keyfax Software' to distribute his original concept of *Twiddly.Bits*' MIDI Sample libraries' and subsequently the award-winning Phat.Boy MIDI Performance Controller.

*Keyfax NewMedia Inc.* went on to become a market leader in music content creation and support for MI and Pro Audio, producing more than 100 projects for Yamaha, Universal Audio, Cakewalk, PreSonus, Casio and EastWest and employing dozens of young programmers, videographers and musicians, many of whom have gone to work at leading Silicon Valley companies such as Apple, Google, GoPro and eBay.



## Terry Shields (COO)

A classically trained bassist and Music and Business double major (Illinois Wesleyan University), Terry Shields spent many years working with Julian Colbeck at KEYFAX NewMedia, in product and project management and IT, with special focus on commercial implementation and monetization.

Terry created and managed multiple digital download tools for Keyfax as well as Steinberg's multi-million dollar automated software upgrade platform for the USA. He oversaw KEYFAX's range of support and business web properties and Alan Parsons' personal website.

Terry Shields is an in-demand bass player on California's Central Coast who plays regularly with multiple ensembles covering a wide range of styles including blues outfit Boken Shades, Painted Mandolin featuring Joe Craven, and the Cabrillo orchestra on double bass. Terry is also a highly sought-after substitute, session musician, and teacher on both upright and electric bass.

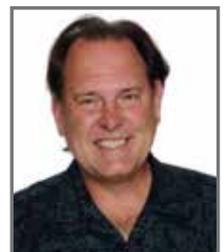


## Jamie Knight (Director of Education Sales and Curriculum)

Jamie has an MLIS degree from SJSU, CTE Credential and a Certificate from UCLA in Electronic Music. He joined ASSR in 2018 from Huntington Beach High School, having set up and then run the school's "alternative" Music & Media program to reach "at risk" and other creative students who weren't being served by the traditional music program. His students went on to play at the world famous Cavern Club in Liverpool England and stage three mainstage productions a year that rival professional, televised rock concerts. The program won the prestigious California Golden Bell Award, was an Apple Distinguished Program and was also selected as an AME Model School by the CA Department of Education.

Jamie says the most important thing he accomplished was to give his students the gifts of confidence, creativity and the ability to accomplish the impossible. Jamie is himself an accomplished professional musician with his original band sparkle\*jets u.k. and The Emperors, one of Southern California's premier classic rock bands.

Jamie is proud to have been a member of the Apple Distinguished Educator program, Class of 2007, and is on the Board of Directors for The Association for Popular Music Education (APME.)





The ASSR Education License and Session Files are already in use at leading educational institutions around the world, including: Full Sail University, USC, University Of Miami, Foothill College, Shoreline College, Cedar Valley College, Tec De Monterrey (Mexico), SAE Cologne (Germany), University Of Munster (Germany), Expression College, Jewell and Ask College (UK), Weber State University, Dudley College (UK), Karlstads University (Sweden), Freestyle Academy, ENE Audio (Colombia), Scotts Valley High School, Huntington Beach High School and many others.