

School for
Audio
Engineering
& Production

THE RECORDING ARTS CENTER

2017-2018 CATALOG

FOR THE LOVE OF MUSIC

EFFECTIVE DATES: JANUARY 1, 2017 TO DECEMBER 31ST, 2018
PUBLICATION DATE: NOVEMBER, 2017



Physical and Administrative Address:

The Recording Arts Center
11021 Via Frontera Ste A
San Diego, CA 92127
Phone (858) 592-0556
Fax (858) 592-9580
www.tracsd.com

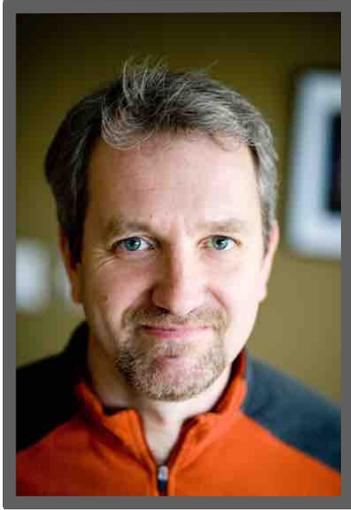
Catalog Rev: 2017-11-06



CONTENTS

Message from the Director.....	2
School History.....	3
Mission.....	3
Overview of Programs.....	4
Facilities and Equipment.....	7
Faculty and Staff.....	16
Course Descriptions.....	18
School Information.....	22
Admission Requirements.....	22
Tuition.....	23
Institutional Charges and Fees.....	24
Transfer of Credits from Other Institutions.....	25
Academic Calendar.....	25
Credit Transfers to Other Institutions.....	25
Placement Services.....	25
Graduation Requirements.....	26
Grading.....	26
Attendance.....	27
Student Records.....	27
Refund Policy.....	27
Tardiness Policy.....	27
Student Conduct.....	28
Probation.....	29
Withdrawal.....	29
Student Grievance Policy.....	29
Student Services.....	30
Student Tuition Recovery Fund (STRF) Fees.....	31
Testimonials.....	32

Message from the Director



Message from the Director

Welcome to The Recording Arts Center!

The Recording Arts Center (TRAC) offers a wide variety of hands-on training courses, allowing you to tailor your curriculum to your interests—whether it be working with bands, video games, movies, television, or live sound. The Recording Arts Center is located within Studio West, San Diego's premier recording studio since it opened its doors in 1971. TRAC instructors are professional audio engineers who are active in their field and bring their experience to the classroom.

We offer small classes, and really take the time to get to know our students. The Recording Arts Center isn't just a school, it's an extended family. Students are also able to supplement their classroom learning environment with time in the studios.

We help people realize their creative potential. It's hard work, as our former students will attest. Our academic rigor doesn't let students sail through with little effort, but it does ensure that those who put in the work are prepared for the challenges of the recording world.

We hope you consider joining our extended TRAC family.

A handwritten signature in purple ink, which appears to be "Peter Dyson".

Peter Dyson, Director

A native of England, Peter earned a bachelor's degree at Brunel University in London, and moved to Austin, Texas in 1991 when he married his wife, Amy. In Austin, Peter worked for Motorola Semiconductor Group for thirteen years in Strategic Business Planning, Leadership Training and Human Resources. While in Human Resources, Peter discovered the joy of helping people steer their career paths, which led him to take a position as Director of the Career Services Center at St. Edward's University. Under his leadership, St. Edward's Career Center completely redesigned its approach to helping students navigate their way into the business world. This approach is still being used there today.

As a drummer, Peter played and recorded with many bands both in England and Austin, often in his own home studio. His love for music goes back to his boyhood days of singing in the church choir, and his musical taste is as diverse as the artists who have recorded at Studio West over the years.

Peter's unique experience in the business, education and music fields all came together in October 2004, when he bought Studio West with the vision of adding a recording school. As Director of The Recording Arts Center and Owner of Studio West, Peter oversees the daily operations of both the school and the studio, and enjoys using his diverse experience to assist both students and clients.

School History

In 2005, San Diego was the biggest city in the nation without a professional recording school. That was soon to change with the launch of The Recording Arts Center (TRAC) the following year.

Upon buying Studio West in October 2004, Peter Dyson leased additional adjacent space, where he built classrooms and installed individual Pro Tools stations. In addition, he expanded and renovated the studio itself and updated its equipment. The combined Studio West and TRAC facility exceeds 8,000 square feet.

In business for over 40 years, Studio West has recorded artists such as blink-182, Boyz II Men, Cowboy Junkies, Jewel, Ike Turner, Frankie Laine, Patti Smith, and Queens of the Stone Age. In addition to music, its client list includes film, TV and video post-production work, including film scores for *The Usual Suspects* and *The Cable Guy* and sound design for the video games *Iron Man 2*, *Thor* and *Captain America*.

Even with cutting edge facilities within a professional studio, a school is nothing without excellent teachers, and Peter knew he needed to recruit exemplary faculty. He soon found with Mark Kirchner, a seasoned professional audio engineer with years of experience as a Pro Tools trainer. Peter and Mark created the curriculum and assembled a first-rate team of faculty and staff.

In August of 2006, TRAC opened its doors and conducted its first Pro Tools class. The curriculum expanded from there to include courses in audio engineering, video editing and live sound.

The Recording Arts Center has quickly gained a national reputation for quality. Avid selected The Recording Arts Center to be one of only a few schools in the nation to teach classes on its VENUE live sound systems. Since TRAC is an Avid Learning Partner, our students can earn Avid's Pro Tools, VENUE, and ICON industry certifications through the year-long music production diploma program, which helps students demonstrate their skills in a highly competitive media industry.

The Recording Arts Center's location within a real, working studio is one of its main advantages. Students learn in an environment where real projects in music, TV, film, video games, and radio are recorded every week.

TRAC keeps its class sizes small so it can deliver personalized, hands-on training, which is necessary to learn the complex skills required in the industry. In Pro Tools classes, each student has an individual workstation.

All classes in all programs are taught on site in a classroom or one of our three world-class studios.

The Recording Arts Center is proud of its reputation for excellence, and plans to keep hold of its commitment to quality as it continues to grow.

Mission

Our mission at The Recording Arts Center is to provide each student outstanding, hands-on experiential training; to develop a faculty which is recognized for excellence in both teaching and professional engineering; to provide a challenging program that encourages creativity and curiosity; to provide high value for tuition; and to prepare students for a career in the audio and video production industries.

Programs Overview

Diploma in Recording Arts

Our comprehensive year-long diploma program gives students a deep foundation of recording knowledge and includes many hours of hands-on practice in our professional studios. Class sessions are held at Studio West, 11021 Via Frontera Suite A, San Diego, CA 92130. Program graduates will be prepared for a wide array of careers in the audio and video production industries.

Diploma in Recording Arts Course List			
Quarter 1	Quarter 2	Quarter 3	Quarter 4
Digital Audio Workstations 100 (DAW100) 54 hours	Mixing Audio 100 (MIX100) 46 hours	Audio Recording Techniques for Music (ART200M) 48 hours	Digital Audio Workstations 200 (DAW200) 72 hours
Computer Systems and Software (CSS100) 42 hours	Digital Video 100 (DIV100) 108 hours	Audio Recording Techniques for Post Production (ART200P) 48 hours	Career Planning and Development (CPD100) 36 hours
Music History and Theory (MHT100) 66 hours	Songwriting and Composition (SNC100) 40 hours	Business of Music (BOM100) 36 hours	Mastering and Advanced Mixing (MAM200) 54 hours
Audio Recording Techniques (ART100) 60 hours	Digital Audio Workstations 150 (DAW150) 48 hours	Sequencing and MIDI Fundamentals (SCS100) 30 hours	Live Sound Reinforcement (LSR100) 36 hours
Studio Workshop 101 (SWS101) 6 hours	Studio Workshop 102 (SWS102) 6 hours	Mixing Audio 200 (MIX200) 54 hours	Studio Workshop 104 (SWS104) 6 hours
		Production and Arranging (PNA100) 40 hours	
		Studio Workshop 103 (SWS103) 6 hours	

A Diploma in Recording Arts prepares students for the following job categories of the U.S Department of Labor's. Standard Occupational Classification Codes: 27-4014 Sound Engineering Technicians; 27-4032 Film and Video Editors; 27-4011 Audio and Video; Equipment Technicians; 27-2012 Producers.

Certificate Programs		
Audio Production Certificate (Pro Tools)	180 clock hours	The Audio Production Certificate (Pro Tools) teaches students the fundamentals of audio production including signal flow, speaker and microphone design, acoustics, routing and an overview of digital and analog recording systems. It also covers signal processing, mixing and mastering techniques with a focus on Pro Tools software. It includes Certification in Pro Tools at the Operator level.
Audio Production Certificate (Electronic)	180 clock hours	The Audio Production Certificate (Electronic) teaches students many of the same fundamentals covered in the Audio Production (Pro Tools) track such as signal flow, speaker and microphone design and acoustics, but focuses on production and mixing techniques common in Electronic Music Production using Ableton Live and Logic software.
Music Creation Package	80 clock hours	The Music Creation Package instructs students in the fundamentals of audio production including signal flow, speaker and microphone design. Students use Pro Tools to start to develop an understanding of mixing and mastering. This package of classes includes Pro Tools User Certification.
Introduction to Audio Engineering Package	42 clock hours	This 42-hour package is perfect for someone new to audio engineering and music production. From the ground up, learn the fundamental principles of signal flow, basic microphone design, and mixing techniques in a Pro Tools environment.

These programs prepare students for the following job categories of the U.S Department of Labor's. Standard Occupational Classification Codes:

Audio Production Certificate (Pro Tools): 27-4014 Sound Engineering Technicians; 27-4011 Audio and Video Equipment Technicians; 27-2012 Producers.

Audio Production Certificate (Electronic): 27-4014 Sound Engineering Technicians; 27-4011 Audio and Video Equipment Technicians.

Programs Overview

Industry Certificate Programs		
Pro Tools User Certification	40 clock hours	Pro Tools User Certification consists of the first two classes in Avid's Pro Tools curriculum (101 and 110). Students are introduced to the Pro Tools software interface and learn how to record into the software and complete simple edits. MIDI functionality within Pro Tools is explained and the 110 class introduces more complex editing techniques.
Pro Tools Operator Certification	80 clock hours	Pro Tools Operator Certification teaches students the skills needed to configure and run a Pro Tools HD System in a professional studio environment. Topics include the external hardware required for an HD system and syncing to external clock sources, and exploring the software features in Pro Tools that are only available with the inclusion of Pro Tools HD and HDX hardware. Emphasis is placed on speed and efficiency by using shortcuts and key commands. The various record modes of Pro Tools are covered along with advanced MIDI composition, advanced use of virtual instruments, arrangement and production techniques, advanced synchronization, and advanced automation.
Pro Tools Expert Certification	105 clock hours	Pro Tools Expert Certification build upon User and Operator Certification by covering advanced troubleshooting and system hardware set ups.
Live Sound with Venue Certification	32 clock hours	This hands-on program focuses on essential skills needed to operate Avid's VENUE system in a live sound environment. It covers system operation using the VENUE control surface and D-Show software. VENUE 210 focuses on the advanced skills needed to operate an expanded VENUE system in a professional live sound environment. Students will get comprehensive, hands-on training on a VENUE Profile control surface in this class.
Video Editing with Media Composer Certification	40 clock hours	Media Composer Certification provides an overview of Avid's Media Composer software which is used by the vast majority of the film and video industry. It includes an in-depth overview of the entire Media Composer interface. It introduces students to editing video in a digital environment where they will practice with TV and film clips, gaining skills in using the Media Composer interface to perform standard editing functions. Students learn about the basic effects-building interface, and delve into fundamental compositing, tracking, stabilization, retiming methods, and basic color-grading techniques.

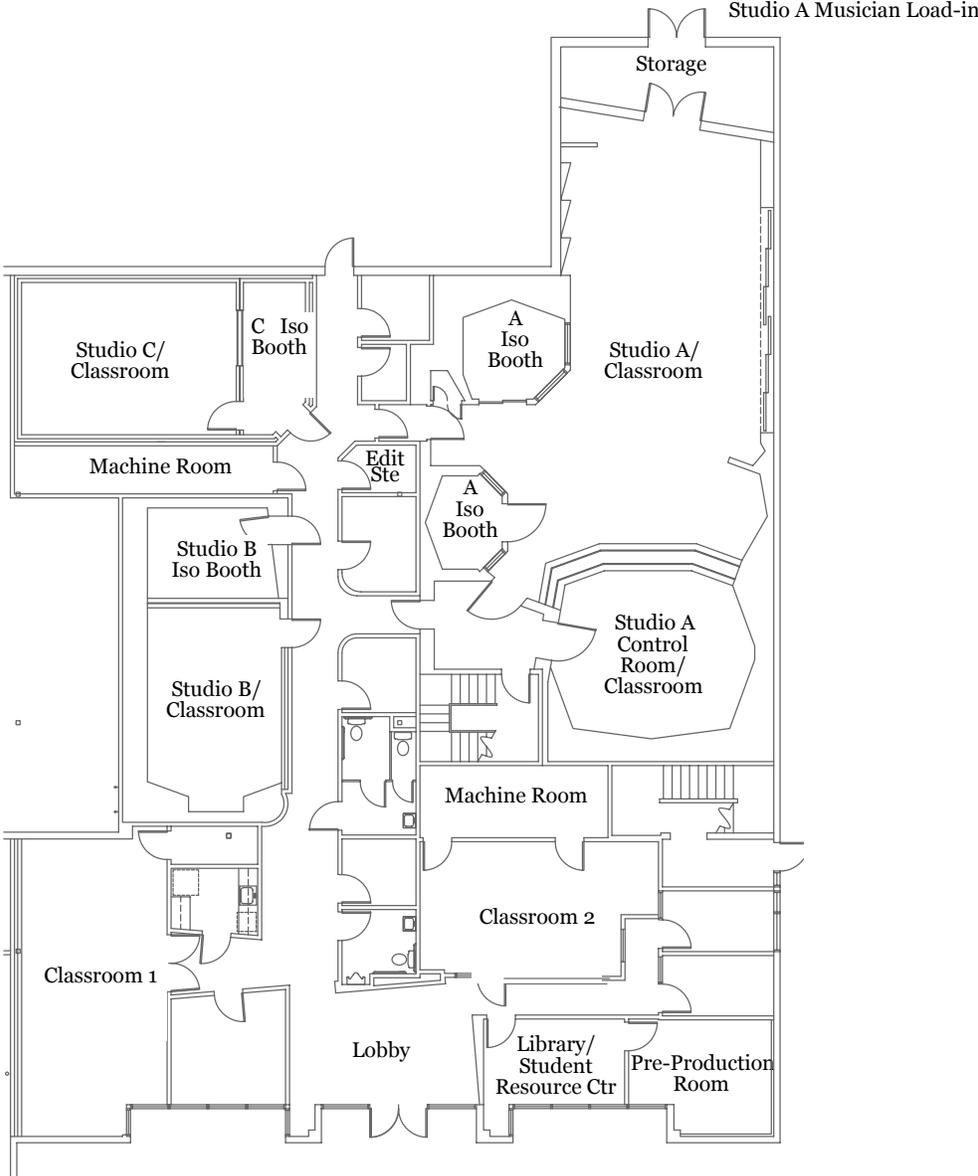
These programs prepare students for the following job categories of the U.S Department of Labor's. Standard Occupational Classification Codes:

Pro Tools Operator Certification, Pro Tools Expert Certification, Live Sound with Venue Certification, Video Editing with Media Composer Certification: 27-4014 Sound Engineering Technicians; 27-4011 Audio and Video Equipment Technicians.

Facilities and Equipment



Our 8,000 square-foot facility features two classrooms with state-of-the-art equipment, three exceptional recording studios that complement each other in form and function, and an edit suite that includes a full Pro Tools/Media Composer system. The Recording Arts Center merges the best of a fully-functioning production studio with a learning environment where students get to interact with studio clients on a weekly basis.



Facilities and Equipment



Library/Student Resource Center

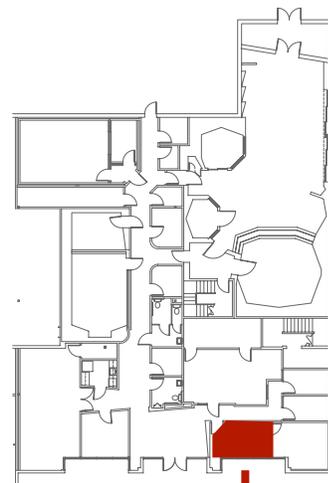
The new library facilities are located next to the lobby and are accessible to students during class hours. The library contains a wealth of useful material including:

Copies of all textbooks used in the curriculum such as *Modern Recording Techniques*, *Mixing Audio*, *mastering Audio*, and all *Pro Tools* curriculum. There is also a wide range of other audio engineering and recording textbooks that, although not part of our curriculum, are useful for people studying in the field.

Current and back issues of a wide range of industry publications including *Mix Magazine*, *Sound on Sound*, *The Music Connection*, *The Absolute Sound*, *Music and Sound Retailer*, *Front of House and Projection*, and *Lights & Staging News*.

Reference manuals for all the equipment in our studios and classrooms. This included current manuals for software that is used in the training programs. Much of the material is kept in soft copy format and available via our student server.

The library is equipped with three workstations that are loaded with the same software as the classroom systems, along with specific systems for online research, so students are able to work on projects, assignments, and other general work with ease.



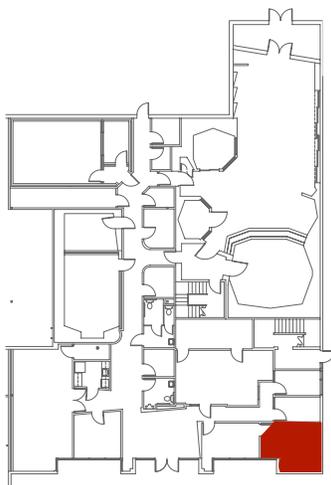
Pre-Production Room

Students also have access to the Pre-production studio directly adjacent to the Library and Student Resource Center. Students may book time in this studio to work on projects as it is equipped with the resources needed to write songs, record demos, complete rough mixes and editing, and many other tasks. In addition to the student resource computers, this studio contains an electronic drum kit, multiple keyboards and synthesizers plus a wide range of virtual instruments.

Policies and Procedures

The Library/Student Resource Center is open and accessible to all students Monday through Friday from 9am to 6pm (apart from public holidays). These resources are also available for reservation on designated evenings and weekends (MWF 6pm-midnight; Sunday 10am-10pm). During these times, a TA is always available to offer guidance and help to students as needed.

Students can also book one of the three studios (A, B, and C) for blocks of times on MWF 6pm-midnight and Sunday 10am-10pm. The hands on experience is a key way in which students apply the lessons they are learning in class to a professional setting.



Facilities and Equipment

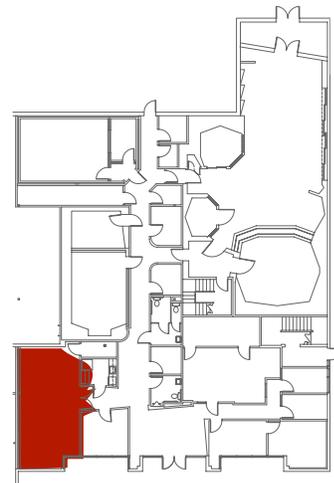


Classroom 1: LE Training Room

This room is dedicated to introductory Pro Tools classes, and to classes such as Songwriting and Composition and The Business of Music. Pro Tools classes are taught on systems where students have their own individual workstations. This classroom consists of 13 student workstations and one instructor workstation.

Each Mac Workstation Includes:

- Apple Mac based Pro Tools system
- 2-Octave MIDI keyboard controller
- Some systems may incorporate Avid M-Box USB Audio Interfaces
- Necessary software for the various classes taught here



Facilities and Equipment



Classroom 2: HD Training Room

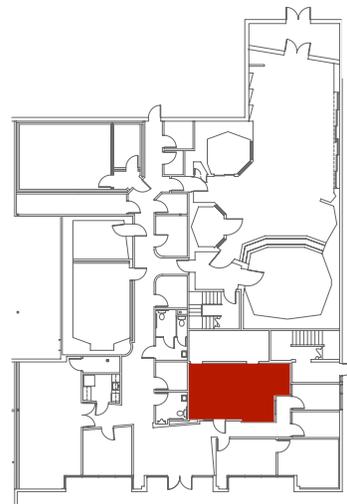
This room is dedicated to teaching advanced Pro Tools classes on professional Pro Tools systems. This classroom consists of a dedicated workstation per student and one instructor workstation. Various elements of post related equipment are also dedicated to this room including video decks, non-linear video playback devices and video monitors.

Each HD Workstation Includes:

- 2-Octave MIDI keyboard controller
- Necessary software for the various classes taught here

Workstations may also Include:

- Sync I/O (Pro Tools system synchronizer)
- Apple Mac Pro based Pro Tools HD2 system
- Avid 192 or 96 I/O Audio Interface
- Avid Mojo video interface for video record and playback
- Avid PRE, for microphone connection into Pro Tools software
- NTSC video display (for video classes)



Facilities and Equipment



Designed by internationally acclaimed studio architect George Augspurger, Studio A is the crown jewel of Studio West and The Recording Arts Center. Its huge live room accommodates orchestras, choirs, and bands, and features a grand piano and three isolation spaces (two booths and one separated vestibule). The control room's vintage analog 64-input SSL console is prized by engineers for both tracking and mixing. A wide array of outboard gear completes this exceptional studio.

Dimensions

Control Room, 415 sq. ft.
Iso Booth 1, 190 sq. ft.
Iso Booth 2, 110 sq. ft.
Live Room, 1150 sq. ft.

Console

SSL 4064 E/G (70 channels)
Neve BCM10 sidecar (10
Channels 1073 MIC/PRE EQ)

Computer System

Apple Mac Pro Dual 2.66ghz
Pro Tools HD-5
Apogee Big Ben
Digidesign 192 I/O (4)

Speakers

Meyer X10 Farfield
Meyer Outboard EQ and
Crossover
Meyer X800 Subwoofer
Yamaha NS10
KRK KROC
Genelec 1031A
Hafler TRM 8
Hafler TRM 12.1 (subwoofer)
Dynaudio BM5a
Dynaudio BX30

Amplifiers

Bryston 4B (pair)
Boulder 500
Hafler 300

PreAmps

Drawmer 1960
Avalon VT737 SP (pair)
Vintech X81 (pair)
Millenia HV-30 (8 Channel)
Neve 33114 (pair)
Universal Audio Solo 610

Outboard Effects Processors

Lexicon 480L with LARC
Eventide H-3000
Lexicon Digital Delay Prime Time II
Lexicon Mod 200 Verb
Lexicon PCM80
Lexicon PCM91
TC Electronic M 3000
Roland SRV 330
Aphex Expander/Gate
Yamaha SPX 900
Yamaha SPX 90
Eventide Ultra Harmonizer DSP
4000
Aphex II Aural Exciter

Outboard Equalizers

Pultec EQ1-A (pair)
Audioarts EQ
NTI EQ3
Neve 8803

Tape Recorders

Sony APR 24 2inch Tape Machine
Tascam A-3440 Tape machine
Tascam 32 Tape Machine
ADAT XT 20 bit (4)
Otari DTR-85 DAT Machine

Compressors

Urei LA3A
Urei 1176
Inovonics 201 (4)
DBX 160-SL
Manley Vari Mu
DBX 160 Vintage
Empirical Labs Distressors (4)
Urei LA4

Instruments

Yamaha C7 Concert Grand Piano
Gretsch Rock Drumkit
B3 Organ with Leslie
Rhodes Keyboard
Mesa Boogie 4x12 Stack with Head
Marshall 4x12 Stack with Head
Fender Ultimate Chorus Combo Amp
Yamaha DX5 Synthesizer

Student assists
engineer in
recording the
Torrey Pines
High School
orchestra.



Facilities and Equipment



Studio B

This recently renovated studio is primarily a mixing room (both for stereo and surround) and a design space for video game sound. With a large ISO booth and a variety of outboard gear, Studio B is also used for music tracking and overdubbing individual instruments, vocal tracking, and audio for film and television.

Dimensions:

Control Room 300 sq. ft.
Iso Booth 125 sq. ft.

Console and Recording System

Pro Tools HD 6 Accel
48 Analog Inputs and Outputs
Apple Mac Pro 2.66GHz Quad-Core

Monitors

Hafler TRM8 5.1
Genelec 1031
JBL LSR 28P
ProAc 100
Dynaudio BM5A

Pre Amps

Focusrite Red 1 (4 channel)
Vintech 473 (4 Channels)
Focusrite ISA 430 Channel Strip
Neve 33114 Stereo Pre and EQ

Summing

Dangerous 2-Bus
Apogee Rosetta 200

Compression

SSL G Series Stereo Compressor
2x Emperical Labs Distressor
Universal Audio LA-2
2x Universal Audio LA-3
2x Universal Audio 1176
Urei LA-4
DBX160 SL

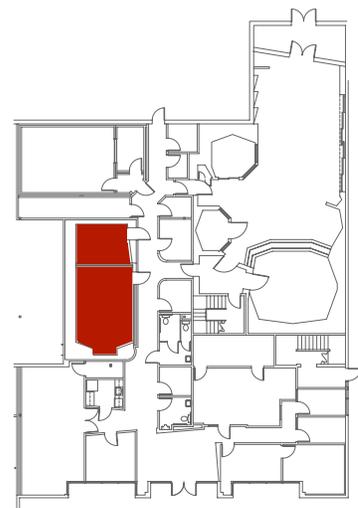
Outboard EQ

Manley Pultec EQP1AS Tube Stereo EQ
Manley Massive Passive Stereo EQ

Misc. Equipment

Telos digital hybrid, phone patch
Telos Zephyr, ISDN
Samsung BDP-3600 Blu-ray DVD
player
Midi Sport 4x4
42" Client Display

The sound for the *Iron Man 2* video game trailer, shown on the monitor above, was designed with Studio B's ICON console.



Facilities and Equipment



Studio C

Studio C has been overhauled recently both with aesthetics and with new equipment such as the D-Command worksurface. It's primarily used for post-production, including voiceovers for television and film. Mastering is also implemented in Studio C. The comfortable ISO booth hosts voiceover actors, a syndicated radio show, acoustic guitarists, singers and hip-hop artists.

Dimensions:

Control Room 400 sq. ft.

Iso Booth 75 sq. ft.

Console

8-Fader D-Command ICON worksurface

Arogsky Custom Desk

Monitors

Dynaudio BM5A 5.1

Genelec 1031A

Auratone

Computer System

Apple Mac Pro Dual 2.66ghz

Pro Tools HD-5

8 Inputs, 16 Outputs

192 and Sync HD

Mastering Equipment

Sonic Soundblade

TC Electronic Finalizer

Preamps

Focusrite Red 7

Universal Audio 6176

Presonus MP20

Misc. Equipment

Telos Zephyr, ISDN Interface

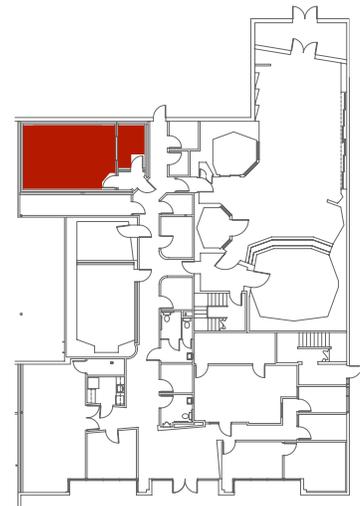
Telos 1, Phone Patch Interface

Avid Mojo & Canopus ADC Video Playback

MIDI Sport 4x4

42" Client Display

NPR's nationally syndicated radio show *A Way With Words* is recorded in Studio C every week. Co-host Martha Barnette, above.



Facilities and Equipment



Edit Suite

Our Edit Suite houses a Pro Tools system identical to the systems used in the LE Classroom. Since music editing and mixing is often done “in the box,” this room is often used after recording sessions in Studios A, B or C. The Edit Suite also hosts an Avid Media Composer video editing system. The Edit Suite can be connected to the recording booths in Studio B and Studio C.

Computer System

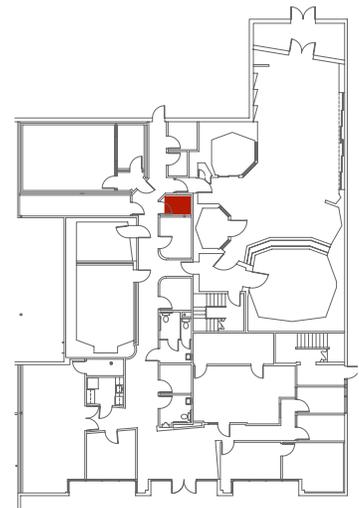
- MacMini i7 Quad
- Pro Tools HD Software
- Avid Media Composer Software
- Ableton Live
- Logic Pro X
- Reason
- Sibelius

Speakers

- Genelec 1031
- M-Audio 5B Monitors

Misc

- 20" LCD Display
- 14" NTSC SD Ref monitor
- Assorted 2-channel Tape and Disc players
- ADAT and 8-track Transfers





Microphones

To an audio engineer, microphones are like the brushes an artist uses to create a beautiful painting. Every microphone sounds different and serves a certain purpose. The Recording Arts Center has a wide assortment of studio standards as well as plenty of other vintage and unique microphones. Students will learn how to choose the proper mics for the job and how to position those mics to achieve optimum results.

- | | |
|---------------------|----------------------------|
| Oktava MC012 (2) | AKG 224 |
| Rode NT 5 (2) | AKG D112 (2) |
| Rode K2 | Audio Technica AT 4033 (3) |
| Royer R122 | Audix D6 |
| Sennheiser 421 (3) | Audix D4 |
| Sennheiser e604 (9) | Audix D2 (2) |
| Sennheiser e609 | Audix I5 |
| Sennheiser MKH418 | Beyer Dynamic M380 TG |
| Shure Beta 57A (2) | EV 666R (2) |
| Shure KSM 44 (2) | EV RE10 |
| Shure 55S | MXL 603e (2) |
| Shure SM56 (2) | Neumann KM83 (2) |
| Shure SM57 (9) | Neumann KM84 |
| Shure SM58 (3) | Neumann KM86 |
| Shure SM7 (3) | Neumann KM88i |
| Shure SM81 (2) | Neumann TLM 193 (2) |
| Shure 575 | Neumann U48 (2) |
| TEV TM727 (2) | Neumann U87 (3) |
| AKG C61 (2) | Neumann USM 69 |
| AKG C414 B-ULS (2) | Yamaha SUBKICK (2) |
| AKG C414 TL2 (2) | |



Colin Tedeschi, Registrar

A graduate of the University of Southern California with degrees in Business Administration and Music Industry, Colin was also a member of the first Music Production Program at TRAC. He has been acting as the school Registrar since shortly after finishing the program in late 2012, and works closely the rest of the administrative staff in shaping and managing TRAC's program. In addition to these duties, Colin functions as one of the primary Post-Production engineers at Studio West, having worked with such clients as Adam West, Alan Arkin, Richard Dreyfuss, and Faran Tahir, and companies including NBC Universal, CBS Sports, ESPN, Nick Jr, SyFY, Cinemax, Sony, and 2K Sports. Since mid-2013, Colin has also been providing setup, support, and direction for the nationally syndicated NPR radio show A Way With Words, recorded weekly in Studio C.



Ben Hasdovic, Instructor

Ben comes to TRAC with over fourteen years of professional audio experience. During that time he has worked with such artists and producers as Trevor Horn, Portugal. The Man, Anya Marina, Transfer, Silent Comedy, Nervous Wrekords, Maren Parusel Gregory Page, AJ Croce, Tim Flannery, and more. In 2009 Ben toured with Louis XIV in support of The Killers. Ben also taught audio classes at the Los Angeles Recording School for six years.



Cedrick Courtois, Instructor

Mike is an independent recording engineer with over 30 years experience in San Diego and Los Angeles studios. He received a BA in Sound Engineering from UCSD, and has recorded and mixed thousands of songs and jingles. He has been nominated for two Latin Grammy awards, and has received to Emmy Awards in San Diego. He is also proficient at remote recording and 5.1 surround sound mixing. His credits include extensive and ongoing work with former Frank Zappa guitarist Mike Keneally, as well as Latin artists such as Jesus Adrian Romero and Reik, numerous projects with producer Kiko Cibrian, and international artists U2, Switchfoot, Willie Nelson, Kim Carnes and Kenny Loggins.



Mike Harris, Instructor

Mike is an independent recording engineer with over 30 years experience in San Diego and Los Angeles studios. He received a BA in Sound Engineering from UCSD, and has recorded and mixed thousands of songs and jingles. He has been nominated for two Latin Grammy awards, and has received to Emmy Awards in San Diego. He is also proficient at remote recording and 5.1 surround sound mixing. His credits include extensive and ongoing work with former Frank Zappa guitarist Mike Keneally, as well as Latin artists such as Jesus Adrian Romero and Reik, numerous projects with producer Kiko Cibrian, and international artists U2, Switchfoot, Willie Nelson, Kim Carnes and Kenny Loggins.



Debbie Keough, Instructor

Debbie has been actively working in the audio industry for over 17 years, and began working with audio equipment while gigging as a musician in high school. She attended TRAC in 2007 and earned Pro Tools Expert certification in Post Production. Since graduating from the Los Angeles Recording School, Debbie has earned several additional industry certifications. Debbie works as the Technical Director at Coast Hills Community Church in Aliso Viejo, and has professional working knowledge of the entire Avid VENUE line and several other manufacturer product lines, in addition to multiple studio consoles, lighting consoles, video broadcast mixers and cameras, and projection systems. Her credits include work with some of the Christian music industry's best including Sheila E., Rick and Kay Warren, Kari Jobe, Tony Gurrero, Morris Chapman, Gannin Arnold, Travis Ryan, Tommy Walker, Shane and Shane, David Pack, Tom Braxton, Jadon Lavik, Tom Brooks, Brenton Brown, and Colton Dixon.



Shawn Rohlf, Instructor

Shawn began touring at age 9 with the Land of Lakes Choirboys, and hasn't stopped since. He wears many hats in the music and theater scene including: singer songwriter, multi-instrumentalist, producer, educator, actor, and front man for the 7th Day Buskers. Shawn has worked with the legendary Marvin Hamlisch, and tours regularly with Steve Poltz and Tim Flannery. In 1999 Shawn became a founding instructor at the Youth Arts Academy in San Diego's Carmel Valley where he built the in-house recording studio and created a Rock Band Program and a Songwriting/Producing Camp. Shawn earned a Radio and Television Broadcasting degree from Brown Institute in Minneapolis, and a certificate from the California Recording School in San Francisco.



Ian Sutton, Instructor

A graduate of The Conservatory of Recording Arts and Sciences in Tempe, AZ, Ian specializes in tracking and mixing. Ian's musical credits include T-Pain, Rob Halford of Judas Priest, Frankie J, Luke Parkin, La Cuca, and Los Tucanes de Tijuana. Video game and TV credits include *Brutal Legend*, *DiRT2*, *Diners Drive-ins and Dives*, and *How to Look Good Naked*. He's also recorded DVD commentary and audio books for Jerry Lewis, Deepak Chopra, and Dr. Oz.



Scott Taylor, Instructor

Scott Taylor got his start in film industry in Hollywood in the late 90's. Since then he has worked in all aspects of filmmaking. He has a long list clients ranging from tech giants to action sport heroes. These days Scott splits his time between teaching and working as a film maker. This benefits his student because they get a solid foundation for their understanding of the film industry, while hearing real world examples of how films get made in today's film industry.

Course Descriptions

Diploma in Recording Arts Course Descriptions

The Recording Arts Center offers a diploma in recording arts for aspiring audio professionals. Our courses give students the knowledge and skills needed to enter today's audio professions.

Our program's comprehensive set of courses takes students from fundamental recording concepts to advanced techniques used by music, television and film industry professionals. The curriculum provides a foundation of knowledge, critical thinking, and industry professionalism that will inspire students to find and maintain careers in audio production.

Our accelerated schedule separates us from other schools; throughout the 12-month, 942 class hour program, a student's average class load will be six hours a day, four days a week. Many of the classes include labs and exercises that, in order to complete, require students to book evening and weekend studio time in Studio West. The process of booking their own lab times, just like commercial sessions, helps prepare students for the real world experiences they'll encounter in the audio industry.

Our faculty are experienced, multi-faceted practicing professionals who pride themselves on highly personalized instruction in our world-class teaching facilities. At The Recording Arts Center, each student receives individual coaching and will have opportunities to record both small and large groups. These experiences help students find their own technical and artistic direction.

Program Courses First Quarter:

Digital Audio Workstations 100(DAW100) 54 Hours

Digital Audio Workstations 100 provides an overview of Avid's Pro Tools software, which is used by the vast majority of the recording industry. This class covers everything a student needs to complete a Pro Tools project - from initial set up of the program to final mixdown. Students have plenty of opportunity get creative—class projects includes sound design for video games, recording virtual instruments, and MIDI sequencing. Class time is divided between demonstration and hands-on practice, with ample time for experimentation with provided sample material.

Computer Systems and Software (CSS100) 42 Hours

In CSS100, students go behind the scenes and examine the inter-workings of the modern Apple computer system, with an overview of the operation system, relevant applications, hardware components, and maintenance procedures. In addition, students continue exploring Pro Tools software, learning all the key skills needed to run large sessions. At the end of this class, students should be prepared for Avid's Pro Tools User Certification exam.

Music History and Theory (MHT100) 66 Hours

This course gives students a broad review of the history of music. Students explore time periods and creative development, as well as genres they might come across in studio sessions, such as avant-garde, mainstream, world, and popular music.

In the Music Theory module of this course, students are taken through the world of written music with a clear, concise style that will help them with their music writing skills and interaction with other musicians. The course includes an introduction into how music is constructed, including scales, chords, pitch, harmonic content, and rhythm. This course also provides introductory practice in ear training and how to count different meters.

Audio Recording Techniques (ART100) 60 Hours

A combination of classroom lecture and hands-on practice, Audio Recording Techniques 100 covers essential concepts used in traditional studio recording and audio production, including the physics of sound and electricity, acoustics and treatments, speaker and microphone designs and mic'ing techniques, overdubbing, and more. At the end of the class, students put all the material together for a full band recording as their final class project.

Studio Workshop 101 (SWS101) 6 Hours

The Studio Workshops provide students with the direction they need to successfully complete their Capstone Project, directing and giving them an opportunity to display the skills that they have acquired during the course of the program by planning and executing a complete production. Students are encouraged to complete a variety of projects that demonstrate competencies in audio recording, postproduction, live sound and video production. Projects are submitted for approval to the instructor and assistance is offered to students to make sure they are planning projects correctly. Classes meet throughout the program to review students' progress in the planning and execution of their projects.

Program Courses Quarter 2:

Mixing Audio 100 (MIX100)

46 Hours

In this class we look at both modern and traditional techniques used to blend audio signals together to produce the finished mix. Students will start to use signal processing to develop their initial own signature sound. Emphasis is placed upon the importance of careful listening and the creative use of EQ, Compression and time based effect techniques to help students develop their own style. Students will work through real world examples and mix a song from start to finish as an individual project.

Students also learn how to use software "plug-ins" for EQ, Compression, Reverb and Delay, which are commonly used to help engineers manipulate their audio signals. These plug-ins are DSP modules that emulate traditional outboard effects processors. Students will learn how to install these plug-ins on their computer systems, as well as instantiate, modify, save, recall and duplicate audio processors within various audio workstation programs. McDSP and Sonnox plug-ins are featured during this class.

Digital Video (DIV100)

108 Hours

This course provides a full overview of Adobe's Premier software. Students practice by editing familiar TV and film clips, gaining skills in using the Premier interface to perform basic and intermediate editing functions.

DIV100 also focuses on the techniques and equipment used to shoot video as it applies to modern commercial production for advertising, web content, music videos and narrative filmmaking. As a class project, students will produce, shoot and edit an Electronic Press Kit (EPK) for a local artist, completing the final edit in the second module of this class.

In the second half of DIV100, students get feedback on polishing their edits of the EPK they shot earlier in the quarter. They will also get step-by-step guidance on the skills needed for working on larger budget productions: media management, advanced picture editing, and advanced sound editing.

Songwriting and Composition (SNC100)

40 Hours

Songwriting and Composition explores the art of writing songs in the tradition of contemporary American popular music. It takes an in-depth look at music and lyric writing and explores the form, structure and components of the modern song. Students will gain an appreciation of how a song's structure can make it more effective in conveying emotion. Students will be taught how audio engineers use form and structure (lyrical, melodic and section arrangement) to more effectively interact with songwriters and performers in the studio. During the course each participant will work in groups and individually to compose and present an original song.

Digital Audio Workstations 150 (DAW150)

48 Hours

Digital Audio Workstations 150 bridges the gap between the popular control surfaces we use in the studio with the next level of Pro Tools curriculum, introducing students to professional, expanded HD based Pro Tools systems and the new software features that are included.

The class introduces various control surfaces found in a professional studio, an includes hands-on training with an Avid D-Command work surface in the ICON family. Students learn how to automate volume, pan, effects, sends and VCAs, and how to access Custom Faders.

It also covers the core skills needed to configure and run a Pro Tools HD System in a professional studio environment.

Studio Workshop 102 (SWS102)

6 Hours

The Studio Workshops provide students with the direction they need to successfully complete their Capstone Project, directing and giving them an opportunity to display the skills that they have acquired during the course of the program by planning and executing a complete production. Students are encouraged to complete a variety of projects that demonstrate competencies in audio recording, post-production, live sound and video production. Projects are submitted for approval to the instructor and assistance is offered to students to make sure they are planning projects correctly. Classes meet throughout the program to review students' progress in the planning and execution of their projects.

Course Descriptions

Program Courses Quarter 3:

Audio Recording Techniques for Music Production (ART200M)

48 Hours

The first half of Audio Recording Techniques for Music takes place in Studio A and teaches students how to conduct a full music recording session, from setup to tear down. A significant portion of the class is taught in the studios and explores topics such as: album concepts, studio etiquette, advanced microphone techniques, preproduction and production techniques, and mastering. Students will receive training on a large array of studio equipment, including the SSL E-Series console and various outboard gear in Studio A. The second half of this course features a combination of classroom lecture and hands-on studio practice. Audio Recording Techniques for Music extends students' knowledge of recording into the areas of drum tuning and editing, recording nontraditional instruments, and advanced mic'ing techniques. This class also covers recording with an SSL4000E console including routing for mic and line signals, effects sends, and cue mixes.

Audio Recording Techniques for Post-Production (ART200P)

48 Hours

A combination of classroom lecture and hands-on practice, Advanced Recording Techniques for Post-Production covers modern recording and editing techniques used specifically in audio-for-video and film post-production. In the first half of the course, students will learn the fundamentals of integrating video into the workstation, the concepts of sound designing, spotting and mixing to picture, and working with and delivering finished stereo stem mixes. The second half of the course builds on the principles of recording, looping, and editing dialog and extends more deeply into sound effects design, and recording and editing Foley to picture.

Business of Music (BOM200)

36 Hours

Business of Music covers topics from traditional record distribution to today's independent record label model. Students will learn about music licensing, artist management, and the legalities of songwriting and publishing deals. In addition, students will explore distribution channels, promotion, merchandising, team building, and the importance of entrepreneurship.

Also covered are the fundamentals of studio operations, including accounting, client relations, and staff and equipment management. Strong emphasis is placed on scheduling, promotion and marketing, and interpersonal communication. This course explores how businesses manage, change, and formulate strategies for sustainable success and competitive advantage in the music and entertainment industries. Priority is placed on building skills in entrepreneurship, and strategic, lateral, and critical thinking through analysis of traditional and emerging business models.

Sequencing and MIDI Fundamentals (SCS100)

30 Hours

This class explores a number of key DAWs in the music industry—Logic, Ableton and Reason—three very popular apps in modern sequencing and recording.

Students also learn the fundamentals of MIDI protocol (Musical Instrument Digital Interface), and cover the history and theory of MIDI and its implementation in music composition, recording and arranging. Students learn how to design, build-up and troubleshoot hardware and software-based MIDI systems, and will become familiar with MIDI instruments such as MIDI interfaces, keyboards and controllers.

Mixing Audio 200 (MIX200)

54 Hours

Mixing Audio 200 provides an expanded understanding of the technical and creative aspects of mixing audio. Students will have the opportunity to mix several songs in each of TRAC's world class mixing studios. Emphasis is placed upon the importance of careful listening and the creative use of mixing techniques helping students to continue developing their own style. Students will work through real world examples and submit mixes one or more songs as part of their individual project to complete this class.

This class also takes a detailed look into third-party plugins and DSP based processing tools used throughout the industry to solve the audio problems engineers are faced with on a daily basis. Students will learn about leading technology solutions from companies like iZotope, Celemony, and Sonnox. These are the same tools used by leading producers, mix engineers, composers, postproduction sound designers, and forensic audio engineers. This element of the class will give students hands-on exposure to tools needed to clean, decipher, and restore audio signals for a variety of industry applications. Metering (Insight) and noise reduction (RX) software from iZotope, and pitch correction software from Celemony (Melodyne) are featured heavily in this class.

Production and Arranging (PNA100)

40 Hours

In this class, students learn arranging and production techniques used in various musical genres and gives them the opportunity to apply these techniques in their own musical projects. In addition to the role of producer, the course explores the roles of the record company, engineer, writer and performer. Students will gain an understanding of pre-production and the technical aspects related to music performance, as well as common production terms, an awareness of stylistic nuances, and appropriate sounds based on style. Students will be paired with an artist with whom they will apply all the learned techniques to produce a recording. Students will be also implement workflow planning, budgeting, and project delivery.

Studio Workshop 103 (SWS103)

6 Hours

The Studio Workshops provide students with the direction they need to successfully complete their Capstone Project, directing and giving them an opportunity to display the skills that they have acquired during the course of the program by planning and executing a complete production. Students are encouraged to complete a variety of projects that demonstrate competencies in audio recording, post-production, live sound and video production. Projects are submitted for approval to the instructor and assistance is offered to students to make sure they are planning projects correctly. Classes meet throughout the program to review students' progress in the planning and execution of their projects.

Program Courses Quarter 4:

Digital Audio Workstations 200 (DAW200)

72 Hours

In the first half of this course students focus their Pro Tools skills on recording, editing and mixing music. Emphasis is placed on speed and efficiency within Pro Tools using shortcuts and key commands to complete tasks as efficiently as possible.

Part two of the course covers techniques for working with Pro Tools in a professional post-production environment. Students learn about manipulating sound for film, including techniques for synchronizing Pro Tools systems to video decks, tape machines and other Pro Tools systems.

Content for the Avid Operator level certification exams for both Music and Post are incorporated into the workflow of this class and students will have an opportunity to take these exams within the class.

Career Planning and Development (CPD200)

36 Hours

This course coaches students to assess their skills and interests, and will also teach them about the labor market and the nature of opportunities in their chosen field. This course will also assist students in developing a resume and cover letter and help build the confidence and training they will need when interviewing for a job. This course will also help students understand the how to most effectively use social media as a tool for job hunting. Students will build a website to host their resume and samples of their work electronically.

Mastering and Advanced Mixing (MAM200)

54 Hours

Mastering is sophisticated audio processing for distribution that enhances and technically prepares the final mix for CD duplication, replication, or distribution. This course looks at the principles of mastering with a focus on achieving quality results while working within a budget. Students will complete independent projects and class projects using both hardware and software processors to develop an understanding and command of the mastering process.

The second half of this course provides a deep study in mixing for surround sound and fuses music and audio post-production mixing techniques to demonstrate the practical application of mixing audio in surround. Students will learn about and integrate surround encoding formats like Dolby Digital and DTS and will get significant hands-on experience mixing sound effects, dialog, and music to picture in full 5.1 surround sound.

Live Sound Reinforcement (LSR200)

36 Hours

Live Sound Reinforcement provides an overview of sound reinforcement and live sound systems as well as hands-on practice with Avid's VENUE live sound system. Students learn to safely set up and operate a sound system, create and maintain a professional front-of-house mix, create and maintain a monitor mix, effectively use effects and dynamic processing, choose and place microphones, understand power distribution diagrams and restrictions, install and troubleshoot cables and wiring, manage and control feedback, complete loudness measurements, and read and define installation specifications.

Content for the Avid Venue Operator level certification exam is incorporated into the workflow of this class, and students will have an opportunity to take the exam within the class.

Studio Workshop 104 (SWS104)

6 Hours

The Studio Workshops provide students with the direction they need to successfully complete their Capstone Project, directing and giving them an opportunity to display the skills that they have acquired during the course of the program by planning and executing a complete production. Students are encouraged to complete a variety of projects that demonstrate competencies in audio recording, post-production, live sound and video production. Projects are submitted for approval to the instructor and assistance is offered to students to make sure they are planning projects correctly. Classes meet throughout the program to review students' progress in the planning and execution of their projects.

School Information



SCHOOL INFORMATION

Admission Requirements

To be eligible for admission to The Recording Arts Center, applicants must have either a high school diploma or a GED certificate. Ability-to-Benefit students are not eligible for admission.

A completed Enrollment Application is required for admission to any of our programs. There is no application or registration fee.

Non-Discrimination Policy

The Recording Arts Center does not discriminate on any basis, including gender, age, race, national origin, religion, sexual orientation, or disability.

Experiential Credit

The Recording Arts Center does not accept any credit based on experiential learning.

Accreditation

The Recording Arts Center is not accredited by an accrediting agency recognized by the United States Department of Education.

Transfer of Credits from Other Institutions

The Recording Arts Center may accept for credit courses completed at other authorized training centers or comparable institutions. There's no maximum number of credits accepted. Grades for transferred courses are not required, only a certificate of completion. Transfer of credits to TRAC does not exempt a student from passing current assessments. At TRAC's discretion, credit transfers may warrant a tuition adjustment. Students requiring transfer of credits should make a request with the Admissions Director prior to starting their program. Transfer credits do not affect a student's GPA.

Visa Services for Foreign Students

There are no student visa services at or through The Recording Arts Center.

Catalog Review

As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement.

A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling 888-370-7589 or by completing a complaint form which can be obtained on the bureau's Internet website address at www.bppe.ca.gov.

The Recording Arts Center is a private institution that is approved to operate by the Bureau for Private Postsecondary Education. Approval to operate means compliance with state standards as set forth in the CEC and 5, CCR.

Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education.

Mailing Address: P.O. Box 980818, West Sacramento, CA 95798-0818

Physical Address: 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833

Website: www.bppe.ca.gov

Phone: (916) 431-6959
Toll Free: (888) 370-7589
Fax Number: (916) 263-1897



TUITION

Tuition for our programs is listed below.

Program	Tuition
Diploma of Recording Arts	\$27,500
Audio Production Certificate (Electronic)	\$5,995
Audio Production Certificate (Pro Tools)	\$5,995
Music Creations Package	\$2,495
Introduction to Audio Engineering	\$750
Pro Tools Expert Certification	\$4,180
Pro Tools Operator Certification	\$3,180
Pro Tools User Certification	\$1,290
Live Sound with Venue	\$1,490
Video Editing with Media Composer	\$1,590

School Information



INSTITUTIONAL CHARGES AND FEES

Program Fee	Varies dependent upon program
Application Fee	N/A
Program Fee Deposit**	30% of Program Cost
STRF Fee* (non-refundable)	\$0 for every \$1,000
Returned Checks Fee* (non-refundable)	\$25
Leave of Absence Fee* (non-refundable)	\$100
Readmission Fee* (non-refundable)	\$100
Official Academic Transcript* (non-refundable)	\$50
Rush Academic Transcript (overnight mail)* (non-refundable)	\$75
Penalty for Late Payment* (non-refundable)	\$25 per late payment
Textbooks or Materials Charges	All learning materials and books included with program cost.

You are responsible for these amounts. If you get a student loan, you are responsible for repaying the loan amount plus any interest, less the amount of any determined refund.

***Denotes a non-refundable fee.**

****The Program Fee Deposit is applied toward the cost of the program and is therefore refundable subject to the Refund Policy.**

Financial Aid

The Recording Arts Center does not participate in federal and state financial aid programs.

Loan Information

If a student obtains a loan to pay for an educational program, the student will have to repay the full amount of the loan plus interest, less the amount of any refund.



Academic Calendar, Course Schedules and Hours

The Recording Arts Center's programs start periodically throughout the year. The Diploma of Recording Arts program has two to three start dates per year. Certificate programs run more frequently. Review the Studio West website for specific start dates.

The average weekly schedule for the diploma program is 20 hours of class per week. Most courses meet on weekdays, four to five days per week, either three hours per day or six hours per day. Six hour days start at 9am and finishing at 4pm, with a one hour break for lunch and periodic stretch breaks. Three hour days are either from 9am-12pm or 1pm-4pm. Many courses require students to schedule studio time at Studio West over evenings and weekends for exercises, labs and capstone projects. Approximate exercise and lab hours for each course are specified in the class syllabi and are available upon request. Occasional field trips may be scheduled during or outside of weekday course time and the occasional course may be offered in an evening format of Monday-Friday 6:00pm to 10:30pm. Deviations from the regular weekday class format will be noted in the student's quarterly course schedule before each quarter.

TRAC course schedules are available in a special enrolled student section on our website (www.studiowest.com). Schedules are also available in printed format in our admissions office, or by mail or fax upon request, and can be verified by phone during normal business hours.

Language Proficiency

Students must have a full and working knowledge of English. English is the only language used at The Recording Arts Center. All students shall go through an in-person or phone/remote conversation to determine the student's proficiency in English by the Admissions staff. Students found to be lacking in English skills shall not be granted admission to The Recording Arts Center.

Transferability of Credits and Credentials Earned at TRAC

The Recording Arts Center has not entered into any articulation or transfer agreement with any other colleges or universities.

The transferability of credits you earn at The Recording Arts Center is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the diploma or certificate you earn in the Recording arts program is also at the complete discretion of the institution to which you may seek to transfer. If the diploma or certificate that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending The Recording Arts Center to determine if your diploma or certificate will transfer.

Placement Services

Through its association with Studio West, San Diego's premier recording studio since 1971, The Recording Arts Center has extensive contacts with professionals in the audio field. Our many industry relationships allow us to arrange tours, host seminars and provide informational gathering activities for students. We also host many pro audio events and road shows brought to the San Diego area by audio and video manufacturers.

Our goal is to ensure that students benefit from our network of contacts. Through one-on-one coaching, we assist our students seeking positions after graduating. And although we work hard to provide all students with networks and assistance, The Recording Arts Center does not guarantee any employment or specific jobs upon completion of training. In addition, TRAC cannot guarantee an internship with Studio West as part of the recording arts program.

School Information



Student Teacher Ratio

At The Recording Arts Center, students are taught in much smaller classes than those found in many other recording arts schools. Our student-teacher ratio usually doesn't exceed 15:1 and is much less in most classes. We do our best to ensure that our students will always have their own Pro Tools workstation and will never need to share with another student during a Pro Tools course.

Quality of Instruction

All TRAC instructors are actively working in the professional audio industry, and are uniquely qualified to share their technical knowledge and personal experience with each student.

Library

The Recording Arts Center's library is located in the administrative area and is stocked with industry journals and textbooks for student reference. There are also three computer workstations for online research.

The library is open to all students from 9am to 6pm on days when classes are held. The library may also be accessed outside of these hours by prior arrangement with staff.

Housing

TRAC has no dormitory facilities. The availability of nearby housing varies greatly in price and lease terms. Rentals range in price from moderate to expensive. TRAC does not assist students with their housing needs; this is a responsibility of the student.

Instructional Methods

The Recording Arts Center's teaching is based on hands-on training, and courses are mostly in the form of closely supervised practical instruction. There is also some necessary instruction in theory that is provided in a more traditional lecture format.

No part of the instruction offered at TRAC is carried out with distance learning. However, online supplemental resources are sometimes used to complement the instruction.

Program Graduation Requirements

Diploma in Recording Arts Program

To graduate, a student must achieve a minimum 2.0 cumulative GPA and must complete at least 80% of the scheduled hours. Students must be in compliance with all scholastic, attendance, and conduct requirements. In addition, all financial obligations must be satisfied by the student.

Grading Period and Structure

Diploma in Recording Arts Program

Grade reporting periods occur at the mid-point and at the end of each academic quarter (each quarter is 12 weeks).

Students will be evaluated in each module through course exercises, labs, online exams, and written tests. Grading details for each course will be presented on the first day of the course. A typical course will be graded by the following criteria: Practical Attendance 10%, Quizzes, Labs and Projects 40%, Mid-Term Exam and Final Exam 50%.

Grading Structure

A = 4.0 = 90–100 (excellent)
B = 3.0 = 80–89 (good)
C = 2.0 = 70–79 (fair)
F = 0.0 = 69 and below (failing)

Honors

Diploma in Recording Arts Program

Students will graduate with Honors if they meet the following requirements.

- Maintain a 3.5 final GPA or greater
- Earn no grade lower than a C (70%) in any course
- Maintain attendance of 90% or greater



Satisfactory Academic Progress Policies

Diploma in Recording Arts Program

Academic Progress reports are released at the mid-point and at the end of each academic quarter (each quarter is 12 weeks). Students must meet several academic standards to maintain satisfactory progress.

Students must maintain a minimum cumulative, midpoint, and end-of-term GPA of 2.0 or greater. Students must attend at least 80% of scheduled course days within any half a quarter (6 weeks), quarter (12 weeks), and complete program (12 months).

If a student does not meet these standards, he or she will be placed on academic probation for half a quarter (6 weeks). At the end of the 6 weeks, the student's progress will be reviewed. If it is still unsatisfactory, he or she will be placed on a second academic probation for 6 weeks. If upon review of the second academic probation, the student's progress is still unsatisfactory, the student may be terminated from the program.

Attendance

Diploma in Recording Arts Program

Regular attendance is expected for each student. Students must attend at least 80% of the scheduled courses, or will receive a failing grade. Exceptions are sometimes made, depending on the circumstances, but require written approval from the instructor and administration.

Students Right to Cancel

Diploma in Recording Arts Program

Students have the right to cancel their enrollment by written notice and obtain a refund of charges paid. Students must cancel either by attendance through the first course session, or the seventh day after enrollment in a program, package, or individual course.

To cancel, a student must send a written notice of cancellation addressed to: The Recording Arts Center, 11021 Via Frontera, Suite A, San Diego, CA 92127. If a student cancels enrollment, the school will refund any money paid within forty-five days after the cancellation notice is received, less any non-refundable charges and deduction for equipment not returned in good condition within fourteen days of the cancellation notice.

Refund Policy

The Recording Arts Center uses a pro rata refund policy for students who have completed sixty percent (60%) or less of a program.

Students are obligated to pay only for educational services received and for unreturned materials and/or equipment. The refund shall be the amount the student paid for instruction multiplied by a fraction, the numerator of which is the number of hours of instruction not received but for which the student has paid, and the denominator of which is the total number of hours of instruction for which the student has paid.

Students who have completed more than sixty percent of the course of instruction do not qualify for a refund.

Student Records

Diploma in Recording Arts Program

The Recording Arts Center maintains academic records for each student. All original TRAC academic files must stay on the school grounds, but students may request photocopies of their files upon request. Student records are maintained indefinitely. Other schools, agencies or individuals seeking to access a student's files must have the student sign a letter authorizing TRAC to release files or documents.

Tardiness

Diploma in Recording Arts Program

Students are expected to be punctual for all courses. Out of respect to other students in the course and the instructor, and to derive maximum value from the course, students are expected to arrive for a course before the course begins. A student who misses 20% of a course due to tardiness or early departure may be required to retake a course. An incomplete grade may be received for the course if the instructor deems the absence to have affected the student's performance.

Tardiness is a disruption of a good learning environment and is discouraged. Tardiness without legitimate reason on two occasions in one class will be considered as one unexcused absence.

School Information



Cell Phones/Texting/Instant Messaging

Cell phone use, texting, and instant messaging are not permitted in any TRAC course. Phones may be left on for emergency contact only. Any student texting or instant messaging during course will be asked to stop out of courtesy to others in the course. If phone use is continued, the student may be asked to leave for the remainder of the course, incurring any absentee-based penalties.

Leave of Absence Policy

Diploma in Recording Arts Program

A leave of absence (LOA) is approved on a case-by-case basis in recognition of the wide variety of circumstances under which they may or may not be appropriate or conducive to the overall learning goals for the student and the school.

In some cases, a leave of absence may be requested for medical-related circumstances. For these cases, written medical authorization must be provided by the student, or TRAC may refuse the request.

Any leave of absence must be a minimum of two weeks and a maximum of 180 days within any twelve-month period.

The school reserves the right to refuse a leave of absence without written medical authorization. If a student on an approved LOA notifies the school that they will not be returning, the date of withdrawal will be the earlier of the following two dates: the date of expiration of the LOA, or the date that the student notifies the institution that they will not be returning. If a student does not return from a LOA, they will be automatically withdrawn 14 days from their expected return date.

Financials

The Recording Arts Center has no pending petition in bankruptcy, is not operating as a debtor in possession, has not filed a petition within the preceding five years, nor has had a petition in bankruptcy filed against it with the preceding five years that resulted in reorganization under Chapter 11 of the United State Bankruptcy Code.

Make-Up Work

To assist students who may need to make up work, each quarter (12 week period) usually includes a one week break for students to catch up on projects or missed coursework. These weeks off are scheduled throughout each quarter depending on holidays and natural breakpoints between classes.

Make-up work may be required for any absence; however, hours of make-up work cannot be accepted as hours of class attendance.

Student Conduct

Honorable conduct is expected of students at all times. Students are expected to conduct themselves in a manner befitting the scholastic and professional environment of The Recording Arts Center and Studio West. Misbehavior will not be tolerated, and may result in immediate suspension or dismissal. Theft of equipment, books or software, or destruction of equipment is a criminal offense. Malicious tampering of equipment in any classroom, lab or studio may lead to dismissal and the filing of civil or criminal charges. Guns, weapons, contraband, alcohol, illegal drugs (including marijuana), pornographic material, and pirated software are strictly prohibited. Behavior that endangers others is strictly prohibited. Any breach of these regulations of conduct is grounds for probation and/or dismissal. TRAC instructors and staff will not tolerate verbal abuse or altercations. If TRAC staff feels that a student's verbal abuse is unwarranted especially after a reminder of these policies, the student will be given a verbal warning to stop the behavior or will be asked to leave the facility. Continued verbal abuse or altercation is grounds for probation and/or dismissal from the school.

Following is a non-inclusive list of prohibited behavior:

- ✦ Plagiarism or cheating
- ✦ Use of intoxicating or illegal substances on campus
- ✦ Destruction or theft of school or studio property or of other students' property
- ✦ Physically injuring or threatening another person on campus
- ✦ Inappropriate behavior to students, staff or studio clients



Dress Code

The Recording Arts Center does not have a formal dress code. However, students should use common sense and dress appropriately for a school setting that is also a professional environment where clients of all ages will share common space with the school. A student wearing clothes that are deemed disruptive to the environment may be asked to leave course, which may result in absence or tardiness.

Health, Safety and Security

The Recording Arts Center makes every effort to provide a safe learning environment. The school facilities comply with all federal, state and local safety codes.

Students are responsible for their own safety and security. The school is not responsible for students' lost, stolen or damaged personal belongings.

Students should notify a school employee if they witness a breach in security matters, or need assistance with an injury.

Probation and Dismissal

The Recording Arts Center reserves the right to suspend or terminate any student whose conduct is deemed inappropriate and disruptive to instruction. Students will be expected to fully observe the policies and rules of conduct of The Recording Arts Center. Such conduct includes: excessive absences or tardiness; failure to maintain satisfactory progress; inappropriate behavior toward another student or staff member; failure to abide by school rules and regulations; failure to meet financial obligations; any other conduct deemed sufficiently disruptive of instruction so that, in the estimation of the faculty and administration, continued instruction is not a reasonable or constructive proposition.

Re-enrollment

Students who have been suspended or terminated may request re-enrollment in writing to the Director after a period of at least 30 days. Decisions on re-enrollment will be at the sole discretion of The Recording Arts Center. Re-enrollment or re-entrance will be approved only after evidence is shown to the Director's satisfaction that conditions that caused the interruption for unsatisfactory progress have been rectified.

Withdrawal

Students have the right to withdraw from a course or program at any time. It is preferred that a notice of withdrawal be made in writing to the address of the school shown on the first page of the Enrollment Agreement.

If a student fails to notify the school of a withdrawal, the school can also initiate a student's withdrawal. Such a withdrawal will be determined to have occurred if, in the estimation of the school and instructor, the student has three or more weeks of unexcused inactivity.

Student Grievance Policy

The Recording Arts Center is a relatively small school. This is, in fact, a primary benefit of the school, since courses have a small instructor to student ratio, and close interaction between students and instructor as well as hands-on practice. However, it is recognized that, even with highly individualized instruction, a dispute may arise with respect to the instruction or a school policy or practice that a student perceives as unfair or damaging to the student.

A student may lodge a complaint orally or in writing to the instructor at the address of the school. The instructor, upon receipt of a complaint, will attempt to resolve the issue(s) directly with the student.

If the student complaint is not resolved within a reasonable period of time, for example within three days, or prior to the need for the student to lodge the complaint again, the instructor will advise the student that the complaint must be provided in writing if it hasn't been already. At that point, the instructor will provide the student with a written summary of the official complaint policy, as described in this catalog.

If a student complains in writing, The Recording Arts Center will provide the student with a written response within 10 days of receipt of the student complaint. The written response will include a summary of the school investigation and decision on the complaint. If the complaint or relief requested by the student is rejected, specific reasons will be given for the rejection.

If the student remains dissatisfied with the rejection or proposed remedy provided by the school, he or she may resort to contacting the Bureau at the address provided on their enrollment agreement or take other legal and appropriate action as dictated by the circumstances.

School Information



Student Services

We recently added Pre Production Room where student can work on improving the skills. This suite has exactly the same computers and software as the classrooms and studios and is therefore perfect for additional work outside class time.

Access to regularly held Open Recording Sessions where extra experience can be gained working with local artists. Because students can book studio time to work on projects, there is always a need for talented performers and sometimes students will perform for each other. We offer guidance on equipment purchases and software upgrades.

We hold many industry networking events at Studio West and students are always welcome, free of charge. These events can be equipment demonstrations by companies like Avid or Universal Audio or performance demos by guitarists, drummer and other performers. We are investigating the opportunity to host a branch of AES (The Audio Engineering Society) out of Studio West and will be working on making this a reality in 2018.



Student Tuition Recovery Fund (STRF) Fees

You must pay the state-imposed assessment for the Student Tuition Recovery Fund (STRF) if all of the following applies to you:

1. You are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition either by cash, guaranteed student loans, or personal loans, and
2. Your total charges are not paid by any third-party payer such as an employer, government program or other payer unless you have a separate agreement to repay the third party.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if either of the following applies:

1. You are not a California resident, or are not enrolled in a residency program, or
2. Your total charges are paid by a third party, such as an employer, government program or other payer, and you have no separate agreement to repay the third party.

The State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered students who are California residents, or are enrolled in a residency program attending certain schools regulated by the Bureau for Private Postsecondary and Vocational Education.

You may be eligible for STRF if you are a California resident or are enrolled in a residency program, prepaid tuition, paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. The school closed before the course of instruction was completed.
2. The school's failure to pay refunds or charges on behalf of a student to a third party for license fees or any other purpose, or to provide equipment or materials for which a charge was collected within 180 days before the closure of the school.
3. The school's failure to pay or reimburse loan proceeds under a federally guaranteed student loan program as required by law or to pay or reimburse proceeds received by the school prior to closure in excess of tuition and other costs.
4. There was a material failure to comply with the Act or this Division within 30 days before the school closed or, if the material failure began earlier than 30 days prior to closure, the period determined by the Bureau.
5. An inability after diligent efforts to prosecute, prove, and collect on a judgment against the institution for a violation of the Act.

Testimonials



"If you are interested in becoming an audio engineer, this is the place to be!"
—Shelby Meddock

"I can't say enough wonderful things about Studio West. Our son is graduating on Friday from the TRAC program. What they've taught him and given him as far as experiences completely exceeded our expectations. He has a resume starting out that would take most three years to accumulate. There's nothing like watching your kid become exactly who he's meant to be. If you've got a child like mine who's always dreamt of immersing themselves in the music industry, I'd recommend Studio West to anyone interested in becoming a true professional. The support that our son received from Peter Dyson and his team completely surpassed our expectations....they don't just educate... They inspire!"
—Beth Schreibman Gehring

"Since attending TRAC the world opened new doors for me. Before I came to Studio West I really had no formal training. Studio West's reputation helped me get my foot in the door. I now work in film, including sound editing and sound design for shorts and indie films."
—Robert Padilla

"TRAC has offered me a great deal of knowledge and support that helped me start work as a media director and freelance audio engineer. Thank you TRAC staff!"
—Alec Benter

"Since I left TRAC I have been producing, recording, and mixing nonstop on projects for various independent artists. All my recording and mixing is done in Pro Tools. Thanks to everyone at TRAC I have the knowledge I need to be successful using any Digital Audio Workstation."
—Garrett Wysocki

"TRAC gave me many necessary skills to accomplish my job as a Pro Tools Audio Engineer with Train, Taylor Swift, Avenged Sevenfold, Michael Bolton, Joss Stone, and more."
—Ryan Huddleston

"Since training with TRAC, I've been working for Sony Computer Entertainment America doing lots of voiceover motion capture and ensemble recording."
—Hope Dippel

"I'm living in Los Angeles now working at 20th Century Fox in the DVD Audio department, and I'm also doing some freelance audio recording and mixing."
—Joshua Odaffer

"I was part of the gear tech team for Todd Rundgren's sessions with The New York Dolls, and I have two engineering/ songwriting/producing projects for bands in addition to my first solo CD. I just finished touring with my band, Goats With Headlamps, and we're recording in the studio here in Kauai—I'm acting as a producer as well as a songwriter and multi-instrumentalist."
—Brett Alan Rouse

"Since finishing my TRAC courses I've been working at Big Fish Studios. Thanks to TRAC I'm now able to engineer a session with ease."
—Ben Fairweather

"I'm opening a recording studio here in El Paso, Texas!"
—Carlos Fuentes



"As of August 2013, I am Assistant Professor of Jazz Studies and Music Business at Elmhurst College in Illinois. I recently co-authored Elmhurst's new Minor in Music Production. I've appreciated the help TRAC has provided, even beyond the classroom."

—Gerhard Guter

Since studying with TRAC, I landed a full time job at CBS working as an assistant editor for Entertainment Tonight and the Insider from August 2011 to February 2015. I produced, mixed, mastered the short form of the show for radio syndication (Radio Minute). Now, I am being mentored and trained at Smart Post in Burbank by Erich Gann, the Sound Supervisor of Sons of Anarchy. I'm learning to become a dialogue editor and sfx editor and am in the process of finalizing my application to the Local 700 MPEG. I am forever grateful for my training from TRAC. Without the qualifications I received from you, I would have never been able to secure my first job in the industry."

—Jerson Lafuente

"I am very appreciative that I was well prepared by the teachers and administrators at TRAC. Many thanks, forever grateful."

—Jonah Levine

"I am currently working as an Assistant Professor of Music Industry Studies at Cal Poly Pomona, where I specialize in teaching music technology, Pro Tools, and Sibelius. I am the author of Avid's official Sibelius certification curriculum, and I run my own music training lab during the summer months."

—Jenny Amaya

"Last year I released two albums worldwide and am now in composition/pre-production mode for a two-CD album to be released in November."

—Greg Scott Simon

"I love your facility ... you are a great bunch of talented people! My training at TRAC was an eye opening experience. I'm now working at Sony in Sound Design, and even though I use Pro Tools every week of my life I would someday like to take more Pro Tools classes from you—I know there are still things it can do that I do not know about!"

—Jeff Darby

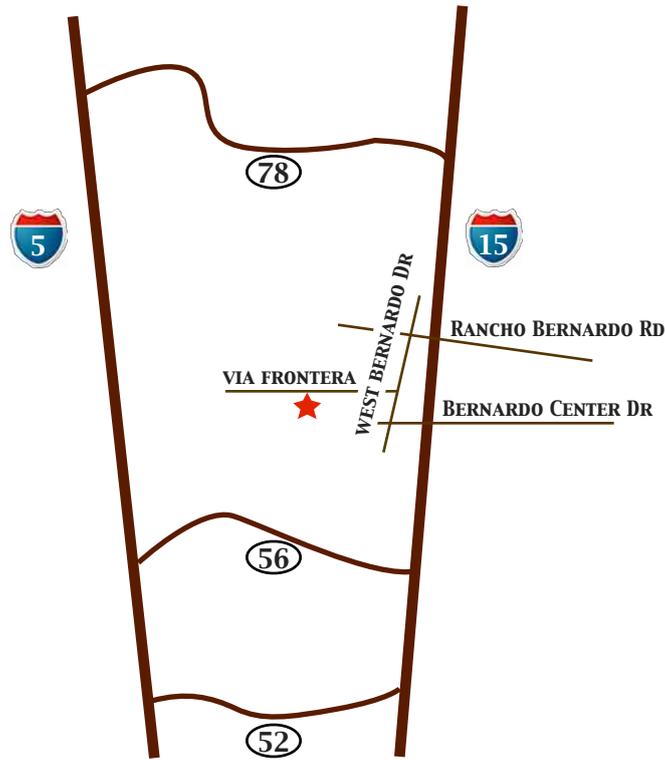
"Your facility was very organized, well maintained, and always made me feel welcome. Your staff was well qualified to answer any and all questions I had, and went above and beyond to ensure my experience was top notch. I would refer anyone interested in learning more about the industry and or looking to brush up on a subject to check out TRAC and Studio West. I have been to many studios and am always looking to further my expertise and professionalism in the trade, and this by far was the best learning experience I have had yet!"

—Dan Heidt



LOS ANGELES

RIVERSIDE



**DOWNTOWN
SAN DIEGO**

Located one mile from Interstate 15, close to beautiful beaches and downtown San Diego, The Recording Arts Center is easily accessible from Los Angeles and Riverside.