

School for  
Audio  
Engineering  
& Production

# THE RECORDING ARTS CENTER

2021-2022 CATALOG

FOR THE LOVE OF MUSIC

EFFECTIVE DATES: JANUARY 1, 2021 TO DECEMBER 31ST, 2022  
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# 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 dark ink, appearing to read 'Peter Dyson', written in a cursive style.

## 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 and Mission

## 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 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. Current class size is capped at 15 students.

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.

# Program Overview

## Diploma in Recording Arts

Our comprehensive year-long music production program gives students a deep foundation of recording knowledge and includes many hours of hands-on practice in our professional studios. Program graduates will be prepared for a wide array of careers in the audio and video production industries.

Diploma in Recording Arts: 942 Clock Hours Course List			
Quarter 1	Quarter 2	Quarter 3	Quarter 4
Digital Audio Workstations 100 (DAW100) 60 hours	Mixing 100 (MIX100) 46 hours	Audio Recording Techniques for Music (ART200M) 48 hours	Digital Audio Workstations 210 (DAW210) 60 hours
Principles of Studio Design (PSD100) 9 hours	Digital Video 100 (DIV100) 108 hours	Audio Recording Techniques for Post Production (ART200P) 48 hours	Digital Audio Workstations 300 (DAW300) 24 hours
Introduction to Logic (ILG100) 30 hours	Songwriting and Composition (SNC100) 40 hours	Business of Music (BOM100) 30 hours	Career Planning and Development (CPD100) 30 hours
Computer Systems and Software (CSS100) 9 hours	Sequencing and MIDI Fundamentals 100 (SMF100) 30 hours	Advanced Editing Techniques (AET200) 24 hours	Mastering and Advanced Mixing (MAM200) 42 hours
Music History & Theory (MHT100) 66 hours	Digital Audio Workstations 200 (DAW200) 30 hours	Mixing 200 (MIX200) 30 hours	Live Sound Reinforcement (LSR100) 36 hours
Audio Recording Techniques 100 (ART100) 60 hours	Studio Workshop 102 (SWS102) 6 hours	Production and Arranging (PNA100) 40 hours	Psychoacoustics (PSY100) 9 hours
Studio Workshop 101 (SWS100) 6 hours		Studio Workshop 103 (SWS103) 6 hours	Experimental Sound Practices (ESP100) 9 hours
			Studio Workshop 104 (SWS104) 6 hours

# Program Overview

Certificate Programs		
<b>Audio Production Certificate (Pro Tools)</b>	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.
<b>Audio Production Certificate (Electronic)</b>	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.
<b>Music Creation Package</b>	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.
<b>Introduction to Audio Engineering Package</b>	42 clock hours	This 42-hour package is perfect for someone new to audio engineering and music production. From the group 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 Certification (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.

\*Certificate Programs are not eligible for VA Funds.

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# Program Overview

Certificate Programs		
<b>Pro Tools User Certification</b>	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 software and complete simple edits. MIDI functionality within Pro Tools is explained and the 110 class introduces more complex editing techniques.
<b>Pro Tools Operator Certification</b>	80 clock hours	Pro Tools Operator Certification teaches students the skills needed to figure 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.
<b>Pro Tools Expert Certification</b>	105 clock hours	Pro Tools Expert Certification build upon User and Operator Certification by covering advanced troubleshooting and system hardware set ups.
<b>Live Sound with Venue Certification</b>	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.
<b>Video Editing with Media Composer Certification</b>	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:

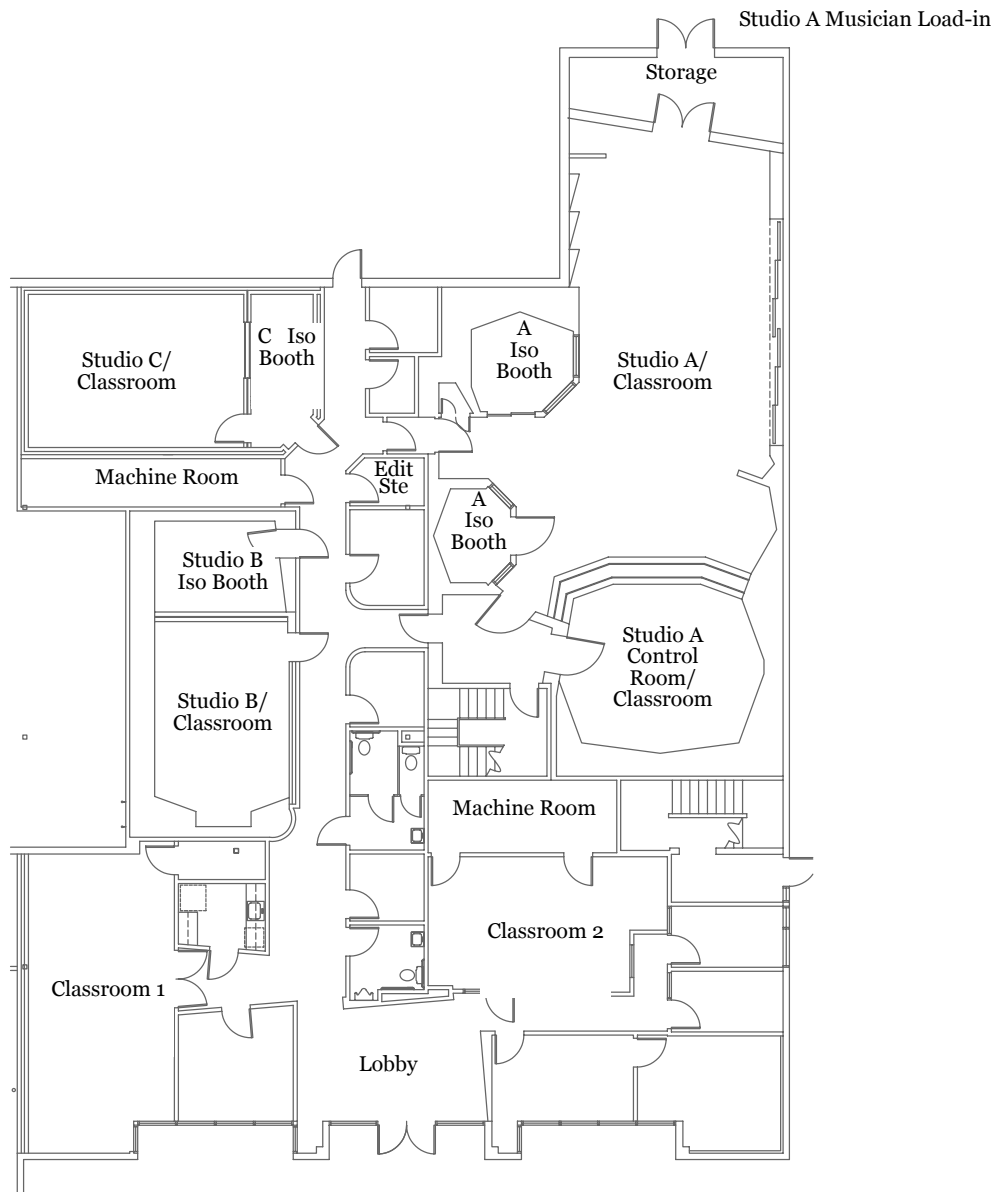
Pro Tools Operator Certification, Pro Tools Expert Certification, Live Sound with Venue Certification, Video Editing with Media Composer Certification: 27-4014 Sound Engineering Technicians; 27-4011 Audio and Video Equipment Technicians.



# 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

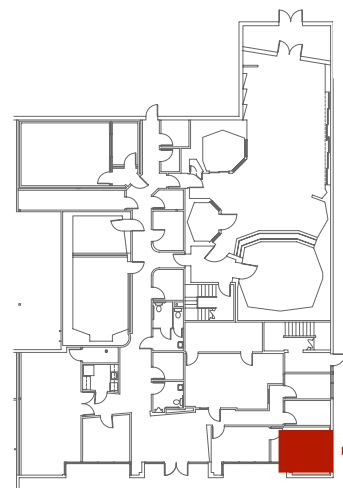
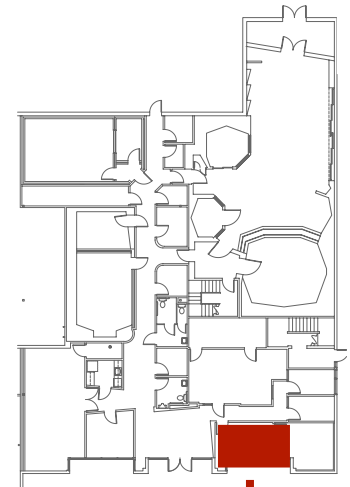
The new library facilities are located next to the lobby are accessible to students during class hours. The library contains a wealth of useful material including:

Copies of all textbooks used in the curriculum such as Modern Recording Techniques, Mixing Audio, Mastering Audio, and all Pro Tools curriculum. This is also a wide range of other audio engineering and recording textbooks that, although not part of our curriculum, and 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 M-F 9am-10pm and select weekend hours. 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

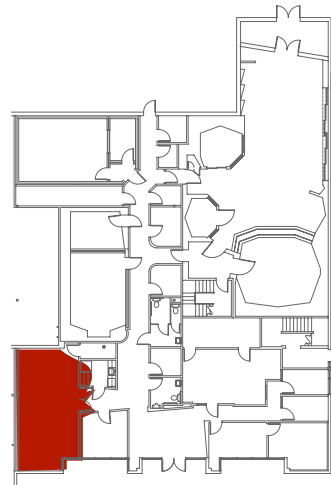


## **Classroom 1: LE Training Room**

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 15 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**

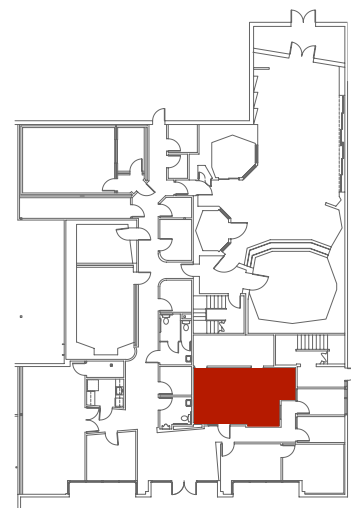
This room is dedicated to teaching advanced Pro Tools classes on professional Pro Tools systems. This classroom consists of a dedicated workstation per student and one instructor workstation. Various elements of post related equipment are also dedicated to this room including video decks, non-linear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



## Studio A

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

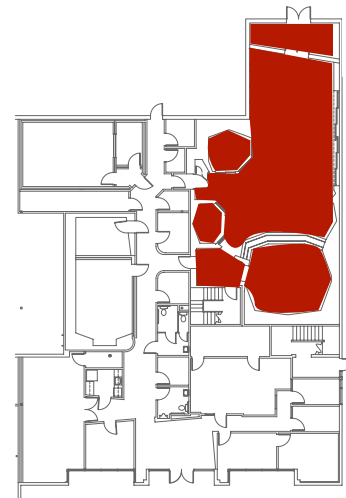
### Compressors

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

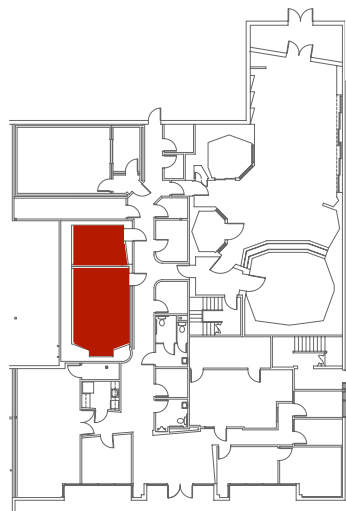
### Outboard EQ

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

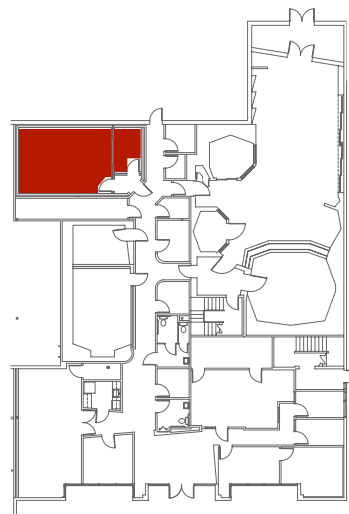
### Preamps

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

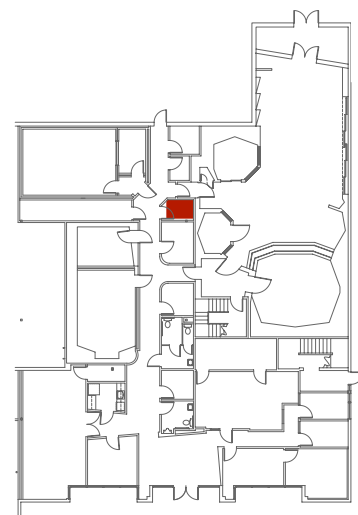
### Speakers

- 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





# Facilities and Equipment

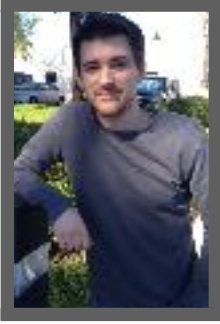


## Microphones

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)	

# Staff



## **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.



## **Nicole Orsini, M.A., Director of Education**

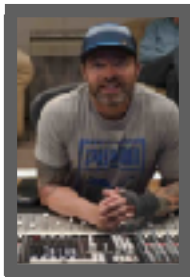
Nicole holds a Master of Arts in Education from Cal State University San Marcos and a BA in Communications and Political Science from San Diego State University. Along with being a Certified Program Planner for Higher Education, she has over 15 year of experience in the higher education. Nicole spent the majority of her career so far with the California State University system in various programmatic, marketing and leadership positions, including Director of Education and Youth Programs, Director of Special Programs, and Director of Education Programs for the Institute for Palliative Care. With expertise in developing and delivering quality programs, she was thrilled to join the Studio West team in 2017 as the Director of Education programs. Nicole works closely with the entire Studio West team to grow the education programs and maintain the excellence in education that Studio West has always provided.



## **Todd Hunsaker, Director of Admissions**

As a Producer, Song-Writer and Sound Engineer, Todd leans on over 25 years of experience as a pianist and over ten years of experience as a teacher to get the job done. With a passion for all types of music, Todd is able to easily work with all genres, but his specialty lies in House, Electronic, Reggae and Pop. Currently producing some of San Diego's best musicians, Todd can be found at many venues across San Diego, rooting on his talented clients and finding the best and brightest up-and-comers. As Director of Admissions, Todd loves connecting with talented individuals and helping guide them on their career path. His energy is contagious and he truly loves getting to work the amazing people that walk through the Studio West doors.

# Faculty



## **Cedrick Courtois, Instructor**

Cedrick earned an Associate's Degree in Audio Engineering at ESRA Institute in France and has since followed his passion for all things sound, working as a tracking and mix engineer as well as a post production sound designer and mixer. After coming to LA in 2007 to play guitar on the third Earshot album, he decided to further his journey in the US, and packed his bags and moved to Hollywood, where he joined the engineering team of the soundtrack for the rock opera *Repo! The Genetic Opera*. From there, Cedrick worked as a music editor on an independent film called *Montana Amazon: The Adventures of the Dunderheads*, while also working as the mix engineer for multiple instructional music videos featuring members from Korn, Slipknot, Godsmack and Alice In Chains.



## **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 7<sup>th</sup> 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.



## **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 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.



## **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.



## **Andy Walsh, Instructor**

Andrew has worked with many up and coming San Diego bands since graduating from The Recording Arts Center in 2012. His artist list includes Inspired and the Sleep, Tan Sister Radio, Adult Films, Paper Days, and Michael Montano. He regularly engineers out of Studio West and also handles audio production duties for Flood Church. In addition to his busy schedule as a freelance audio engineer, Andrew is both student and teacher—he's an instructor for Studio West's high school programs and is finishing up a bachelors in Music Humanities at UCSD.

## **Mark Robinson, Instructor**

Mark is a Grammy winning mastering engineer based in Orange County, CA. With over 20 years of experience in the industry, Mark is an expert who has worked with Jason Mraz, Gregory Page, Perry Ferrel, Switchfoot, Steve Poltz, Jane Lynch and many more. His passion for the industry and dedication to producing amazing sound is an asset to the Studio West instructor team.

## **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. 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.

## **Bobby Bray, Instructor**

Bobby ran over 800 events as a live sound engineer, was the head sound engineer at two venues, and currently works freelance freeing up time to teach. He has taught post-secondary education since 2012 which includes courses in live sound, audio electronics, acoustics, and the ever-changing music business. In the past he has been a contributing writer for the San Diego Reader's music section. As a musician he performed over 800 times including 10 European tours, 12 US tours, and 3 Japanese tours. He also served as president of his group's corporation/record label. In 2011 Bobby graduated from the University of California, San Diego (UCSD) with a Bachelor of Arts degree in Interdisciplinary Computing and the Arts from the Music department, where he currently works as an Event Manager/Production Technician.

# Course Descriptions

## Diploma in Recording Arts Course Descriptions

The Recording Arts Center offers a music production program 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)** 60 Hours

This course provides an overview of Avid's Pro Tools software, which is used by the vast majority of the recording industry. Students will gain hands-on experience with Pro Tools and MIDI controllers.

#### **Principles of Studio Design (PSD100)** 9 Hours

This course provides an overview of basic studio design from construction concepts to understanding the behavior of sound waves within a room. Students will gain an understanding the importance of room treatment and how it will contribute to the listening environment and monitoring accuracy.

#### **Introduction to Logic (ILG100)** 30 Hours

This course introduces students to another popular production software, Apple's Logic Pro, through which students will gain hands-on experience working in the program with audio and MIDI.

#### **Computer Systems and Software (CSS100)** 9 Hours

This course provides an overview of basic computer components, terminology, specifications and maintenance on Macintosh computers. Students will gain an understanding of how to match specifications of media software to computers, trouble shoot problems within a computer system, as well as format and partition hard drives.

#### **Music History and Theory (MHT100)** 66 Hours

The first half of this course gives students a broad review of the history of music, explores different genres, time periods, technological and creative developments, and instruments. In addition, the class provides a guided interactive tour of the contemporary musical landscape and views current events in historical perspective, with special attention paid to questions of culture, taste, and value hierarchies. Discussion and evaluation of representative works and practices from avant-garde, mainstream, world, and popular spheres are covered to expose students to the various genres of music they could work with in studio and production sessions.

The second half of the course takes students 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 100 (ART100)** 9 Hours

The first half of the course is a combination of classroom lecture and hands-on practice, Audio Recording Techniques 100 is designed to provide a clear understanding of the essential basic concepts behind recording and audio production. This class covers the fundamental physics of sound and electricity, acoustics and acoustical room modifications and treatments, a high-level understanding of different speaker and microphone designs, signal amplification, gain structure and signal routing, a working overview of digital recording systems, and an introduction to computer operating systems. This course also covers the key concepts and skills needed to run a Pro Tools session and provides the foundation for the later ART200 Music and Post courses.

In the second half of the course, students will learn intermediate signal flow and routing concepts, and how to integrate Patchbays and multi-channel audio interfaces into the studio environment. An introduction into signal processing will focus on equalization, dynamics, reverb and delay processors, and plug-ins. A detailed discussion of various types of microphones will be included, as well as popular mic techniques for common studio instrumentation. Students will also learn about sends, returns, cues, and the concept and practice of overdubbing and punching as a segue into to the final project due for the class which is a full band recording to be completed in Studio B.

#### **Studio Workshop 101 (SWS101)** 6 Hours

This course provides students with the direction they need to successfully complete their capstone projects, and gives 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 required 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 semi-quarterly to review students' progress in the planning and execution of their projects. The SWS101 class reviews progress appropriate to Quarter 1.

# Course Descriptions

## Program Courses Quarter 2:

### **Mixing Audio 100 (MIX100)**

46 Hours

The first portion of the class provides an overview of stereo mixing while utilizing Pro Tools. Includes an overview of mix environments, listening exercises, how to develop a mix workflow, definition of tools used within mixing, different types of processors, uses and controls of processors, automation, and delivery standards.

The second portion of the class further expands on dynamic and time based processor concepts. Learn controls of common plug ins used in the industry. Observe a mix by a professional engineer (instructor) with Q & A time at the externship site.

### **Digital Video (DIV100)**

108 Hours

This course provides an overview of the steps involved with digital video production. Student will learn the basics of Lighting, Sounds, Shooting, and editing in Adobe premier.

### **Songwriting and Composition (SNC100)**

40 Hours

Songwriting and Composition will allow students to put theory and creativity into action while studying the form, structure and components of contemporary/popular Western music. This class will explore the art and process of music and lyric writing while each participant will work individually, or in pairs, to compose and present an original song.

### **Sequencing and MIDI Fundamentals (SMF100)**

30 Hours

This course teaches students the Musical Instrument Digital Interface (MIDI) protocol, and covers the history and theory of MIDI and its implementation in music composition, recording, and arranging. Students will learn how to design and troubleshoot software-based MIDI systems, and will become familiar with MIDI hardware and musical instruments such as MIDI interfaces, keyboards, and controllers. This course re-visits MIDI in Pro Tools and also introduces students to other popular MIDI production software programs such as Ableton Live. Students will gain hands-on experience working with audio and MIDI in Ableton Live.

### **Digital Audio Workstations 200 (DAW200)**

30 Hours

This course will take the students through the AVID 201 course.

### **Studio Workshop 102 (SWS102)**

6 Hours

This course provides students with the direction they need to successfully complete their capstone projects, and gives 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 required 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 semi-quarterly to review students' progress in the planning and execution of their projects. The SWS102 class reviews progress appropriate to Quarter 2.

# Course Descriptions

## Program Courses Quarter 3:

### **Audio Recording Techniques for Music (ART200M)**

48 Hours

This course takes a further and more in depth look at recording where ART100 left off. It will focus on large recording sessions in large rooms. There will be an in depth study on large format consoles with the SSL 4000E in particular. Further study on patchbays and outboard gear will be included. Studies on analog tape and calibration will be introduced.

### **Audio Recording Techniques for Post Production (ART200P)**

48 Hours

Audio Recording Techniques for Post Production is designed to provide students with a working knowledge of modern recording and editing techniques used specifically in audio-for-video and film post-production. Students will learn the fundamentals of integrating video into their workstations, the concepts of designing, spotting and mixing sound to picture, and working with and delivering stereo stem mixes that sync to picture. They'll also learn the fundamental principles of recording, looping, and editing dialog, create extensive sound design soundscapes, and record and edit Foley to picture.

### **Business of Music (BOM100)**

30 Hours

This course explains many of the misunderstood aspects of the recording business, and 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.

### **Advanced Editing Techniques (AET200)**

24 Hours

This class will also look into software that enables the user to "clean up" audio files and a further look into metering and how it relates to mixing. This includes software that focuses on tuning vocals and instruments, as well software that takes unwanted noise out of audio files.

### **Mixing 200 (MIX200)**

30 Hours

This course gives an in depth look at the SSL 4000E in mix mode along with its computer and patch points. The class will also go into depth on the different types of mixing platforms used in mixing music. Students will be using the different studios to mix on three different platforms.

### **Production and Arranging (PNA100)**

40 Hours

This course exposes students to production and arranging techniques used in various musical genres and gives them the opportunity to apply these techniques to 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. For this project, students will be also required to implement workflow planning, budgeting, and project delivery.

### **Studio Workshop 103 (SWS103)**

6 Hours

This course provides students with the direction they need to successfully complete their capstone projects, and gives 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 required 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 semi-quarterly to review students' progress in the planning and execution of their projects. The SWS103 class reviews progress appropriate to Quarter 3.

# Course Descriptions

## Program Courses Quarter 4:

### **Digital Audio Workstations 210 (DAW210)**

60 Hours

This course covers techniques for working with Pro Tools systems in a professional production environment. Concepts and skills learned in Pro Tools 101, 110, and 201 are reinforced with practical examples. This course prepares and gives the student the ability to take the Avid Pro Tools 210M and 210P operator certification.

### **Digital Audio Workstations 300 (DAW300)**

24 Hours

This course covers techniques for working with Pro Tools systems in a professional production environment. Concepts and skills learned in Pro Tools 101, 110, 201, and 210M/P are reinforced with practical examples. Students will learn more advanced Pro Tools techniques and tools that are used in the highest-level studios.

### **Career Planning and Development (CPD100)**

30 Hours

In Career Planning and Development students are coached to assess their skills and interests as they relate to the labor market and 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. In addition, this course will help students understand 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)**

42 Hours

This course provides an overview of the Mastering process of a production. Mixing for Surround focuses on music mixing techniques to demonstrate the practical application of mixing audio in surround sound.

### **Live Sound Reinforcement (LSR100)**

36 Hours

This course is designed to introduce skills that are needed for a career in live sound. Students will obtain a basic knowledge of electricity and electronics. Students will learn setup and operation process of each piece of gear in a live sound system and how it differs from the studio.

### **Psychoacoustics (PSY100)**

9 Hours

This course examines how we perceive the physical world of sound and how it can relate to audio production. Topics include a description of the auditory system, limitations of human hearing, principles of acoustics, loudness perception, sound localization, Gestalt principles, audio illusions, tinnitus, frisson, and speech and music perception. Numerous audio-visual demonstrations are used to reinforce the theoretical material presented.

### **Experimental Sound Practices (ESP100)**

9 Hours

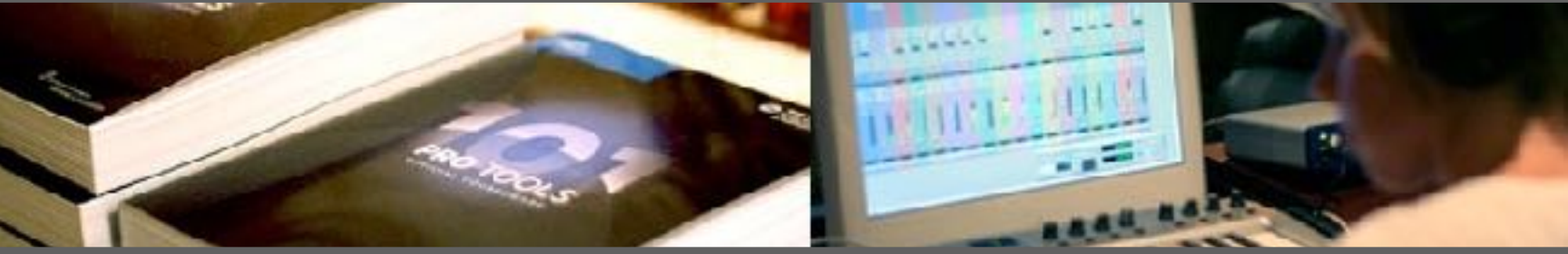
In this course students will explore key ideas and practices found within the field of experimental music. Topics include aleatoric music, granular synthesis, experimental instruments, musical interface prototyping, notable experimental artists, and innovative effects. The goal is to think outside of the box and to be prepared for anything in audio production and sound design.

### **Studio Workshop 104 (SWS104)**

6 Hours

This course provides students with the direction they need to successfully complete their capstone projects, and gives 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 required 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 semi-quarterly to review students' progress in the planning and execution of their projects, and will include the student's final portfolio presentation to the capstone committee. The SWS104 class reviews progress appropriate to Quarter 4.

# School Information



## SCHOOL INFORMATION

### Admission Requirements

To be eligible for admission to The Recording Arts Center's music production program, 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 the music production program. 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

Prospective students are encouraged to thoroughly review this catalog prior to signing the 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](http://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.

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

Physical Address: 1747 N. Market Blvd. Ste 225, Sacramento, CA 95834

Website: [www.bppe.ca.gov](http://www.bppe.ca.gov)

Telephone (Toll Free): (888) 370-7589 or (916) 574-8900

### VA Eligible Students

The Recording Arts Center will maintain a written record of the previous education and training of veterans and eligible persons. The record will clearly indicate all credit granted and indicate if any courses within the program will be waived. The student will be notified of any previous coursework applied to the program and the number of program hours waived.



# School Information



## TUITION

Tuition for our programs is listed below.

Program	Tuition
Diploma of Recording Arts	\$27,500 (includes \$1,000 for all course materials)
Audio Production Certificate (Electronic)	\$5,995
Audio Production Certificate (Pro Tools)	\$5,995
Music Creation 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

### NOTE:

The cost of tuition for the Diploma in Recording Arts is \$26,500. The cost of materials, including headphones, hard drive, all textbooks and other course materials is \$1,000.

# School Information



## INSTITUTIONAL CHARGES AND FEES (FOR DIPLOMA IN RECORDING ARTS)

Program Fee	\$26,5000
Application Fee	N/A
Program Fee Deposit**	\$6,875 (25% of Program Fee and Materials Charges)
STRF Fee* (non-refundable)	\$0.0005 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	\$1,000
Total Charges for Period of Attendance***	\$27,500
Estimated Total Charges for Entire Program***	\$27,500

\* 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.

\*\*\* The Total Charges for Period of Attendance are equal to the Estimated Total Charges for the Entire Program

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.

### Financial Aid

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

### VA Funds

The Recording Arts Center offers VA education benefits to eligible individuals for the Diploma Program

### 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.

# School Information



## Academic Calendar, Course Schedules and Hours

The Recording Arts Center's music production program usually has three to four start dates per year. Review the Studio West website for specific start dates.

The average weekly schedule is 20 hours of class per week. Most music production 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 music production 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 begins.

TRAC observes all Federal holidays. Detailed class schedules vary per Intake and are available in a special section for enrolled student on the Student Portal of our website.

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.

The start dates for 2022 are:

**Winter Start:** January 27th, 2022

**Spring Start:** April 25th, 2022

**Summer Start:** July 28th, 2022

**Fall Start:** October 27th, 2022

## NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION

The transferability of credits you earn at TRAC is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the Diploma you earn in The Recording Arts is also at the complete discretion of the institution to which you may seek to transfer. If the Diploma that you earn at this institution is 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 TRAC to determine if your Diploma will transfer.

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

## Industry Certification Fees

TRAC offers an array of different industry certifications through the music production program. Software manufactures typically charge a fee for the administration of any certifications they offer. The cost of one certification test and/or application fee is included in the tuition of the music production program.

## 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 music production 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 music production 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 is also a computer workstation for online research.

## Housing

TRAC has no dormitory facilities and the availability of nearby housing varies greatly in price and lease terms. There are many useful guides to apartment prices available online such as Apartments.com <http://apartments.com/>

For those unfamiliar with the San Diego area, TRAC is located in Rancho Bernardo which is 20 miles north of downtown San Diego and 15 miles inland from the Pacific Ocean. Several nearby suburbs and towns are easily accessible that offer a wider range of price options than is typically available in Rancho Bernardo. Studio apartments prices are available in nearby communities such as Escondido and Mira Mesa for \$1,000, whereas a similar apartment in communities such as Rancho Bernardo, Poway, 4S Ranch and Rancho Penasquitos are approximately 20% higher. Rates for 1 bedroom apartments typically start at \$1,200 in the more affordable areas.

The above prices are estimates only. TRAC does not assist with housing needs; this is the responsibility of the student. Prospective students are encouraged to explore housing options online using websites.

## 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.

## Music Production 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 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 (though percentages may vary from class to class): 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)
- D = 1.0 = 60–69 (poor)
- F = 0.0 = 59 and below (failing)

## Honors *Diploma in Recording Arts Program*

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

- Achieve a 3.5 final GPA or greater
- Achieve attendance of 90% or greater

# School Information



## **Satisfactory Academic Progress Policies**

### *Diploma in Recording Arts Program*

Academic Progress reports are available at the end of each academic quarter (each quarter is 12 weeks). To maintain satisfactory academic progress, students must maintain a minimum cumulative and end-of-term GPA of 2.0 or greater, and must attend at least 80% of scheduled course hours within each quarter (12 weeks) and complete program (excluding Excused Absences).

If a student does not meet these standards, he or she will be placed on academic probation for one quarter (12 weeks). At the end of the 12 week period, the student's progress will be reviewed. If progress is still unsatisfactory, he or she will be placed on a second academic probation for a period of 12 weeks. If upon review of the second academic probation, the student's progress is still unsatisfactory, the student will be dismissed from the program, and for Veterans, Title 38 beneficiaries will no longer be certified.

Students enrolled in the Recording Arts Diploma are given the opportunity to complete their coursework and graduate within 150% time, or 18 total months of instruction. However, any time over the initial enrollment period (12 months) will incur additional charges. Title 38 beneficiaries will no longer be certified after the initial 12 month period.

## **Attendance**

### *Diploma in Recording Arts Program*

Regular attendance is expected for each student. Students must attend at least 80% of the cumulatively 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, whichever is later.

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

## **Refund Policy for Music Production Program**

The Recording Arts Center uses a pro rata refund policy for students who have completed sixty percent (60%) or less of the music production program. Note that VA eligible students qualify for a full pro rata refund at any point in the course of the 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

# School Information



## **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 a pre-production room where students can work on improving their 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 making this reality in 2022.

## **VA Benefits**

The Recording Arts Center now accepts funding through the Department of Veterans Affairs. For more information on applying for your benefits, please contact the school directly at 858-592-0556.

## **Enrollment Agreement and School Performance Fact Sheets**

A copy of the school Enrollment Agreement and School Performance Fact Sheets are available for review prior to enrollment. Any student enrolling at The Recording Arts Center is required to sign a section on the Enrollment Agreement acknowledging receipt of the School Catalog and School Performance Fact Sheets.

## **Statement of Training Commitment**

The Recording Arts Center is committed to providing quality education. As part of this, our facility does not use erroneous, deceptive, or misleading practices during recruiting or delivering the program. In addition, our facility is financially sound and fully capable of fulfilling our training commitments.

## **Compliance with Federal, State, and Local Regulations**

The Recording Arts Center meets all federal, state, and local regulations, and maintains all necessary documentation related to said regulations.

## **English as a Second Language (ESL)**

TRAC does not offer English as a Second Language Courses. Proficiency in Reading and Writing in English is required to be able to participate and benefit from the training programs offered, since all classes are conducted in English language. The School establishes this proficiency via multiple in-person interviews, ability to read and complete enrollment forms and the evidence of completing high school or obtaining a GED Certificate commitments.



# School Information



## Student Tuition Recovery Fund

The State of California established the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic loss suffered by a student in an educational program at a qualifying institution, who is or was a California resident while enrolled, or was enrolled in a residency program, if the student enrolled in the institution, prepaid tuition, and suffered an economic loss. Unless relieved of the obligation to do so, you must pay the state-imposed assessment for the STRF, or it must be paid on your behalf, if 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.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if you are not a California resident, or are not enrolled in a residency program.

It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, (916) 431-6959 or (888) 370-7589.

To be eligible for STRF, you must be a California resident or are enrolled in a residency program, prepaid tuition, paid or deemed to have paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. The institution, a location of the institution, or an educational program offered by the institution was closed or discontinued, and you did not choose to participate in a teach-out plan approved by the Bureau or did not complete a chosen teach-out plan approved by the Bureau.
2. You were enrolled at an institution or a location of the institution within the 120 day period before the closure of the institution or location of the institution, or were enrolled in an educational program within the 120 day period before the program was discontinued.
3. You were enrolled at an institution or a location of the institution more than 120 days before the closure of the institution or location of the institution, in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the quality or value of the program more than 120 days before closure.
4. The institution has been ordered to pay a refund by the Bureau but has failed to do so.
5. The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law, or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.
6. You have been awarded restitution, a refund, or other monetary award by an arbitrator or court, based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.
7. You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans.

To qualify for STRF reimbursement, the application must be received within four (4) years from the date of the action or event that made the student eligible for recovery from STRF.

A student whose loan is revived by a loan holder or debt collector after a period of noncollection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (4) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law.

However, no claim can be paid to any student without a social security number or a taxpayer identification number.

# 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 Schreiberman 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

# Testimonials



"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.