THE RECORDING ARTS CENTER

School for Audio Engineering & Production

2014-2015 CATALOG

FOR THE LOVE OF MUSIC

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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.

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.

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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 T*he 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 partnered with Mark Kirchner, a seasoned professional audio engineer with deep ties to the recording industry, including 14 years at Digidesign (now called Avid) and years of experience as a Pro Tools trainer. Together, Peter and Mark 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. Recently, 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, Media Composer, VENUE, and ICON industry certifications. Waves and IK Multimedia industry certifications are also offered. Students can also earn an Associate Degree in Recording Arts, which will prepare them for a wide variety of careers in the audio and video production industries.

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. In addition, the Associate Degree in Recording Arts program accepts only 9 students for each intake.

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.

Associate Degree in Recording Arts

Our comprehensive 10-month Associate Degree program gives students a deep foundation of recording knowledge and includes many hours of hands-on practice in our professional studios. Associate Degree graduates will be prepared for a wide array of careers in the audio and video production industries.

Associate Degree in Recording Arts Course List		
Audio Recording Techniques I	Introduction to Live Sound	Pro Tools 210P
Pro Tools 101	VENUE 110V	Advanced Signal Processing with Waves
MIDI Lab	Songwriting & Composition	MC 205 Advanced Effects
Pro Tools 110	Pro Tools 210M	Pro Tools 310I (ICON)
Audio Recording Techniques II	Introduction to Video 100	Advanced Mixing & Surround
Pro Tools 130 Game Audio	Media Composer 101	Pro Tools 310M
Producing & Arranging	Signal Processing with Waves	Mastering
Pro Tools 201	The Art of Mixing II	Pro Tools 310P
Audio Recording Techniques for Music	Audio Recording Techniques for Post	Career Planning & Development
The Art of Mixing I	MC 201 Advanced Edit	VENUE 210V
Pro Tools 205 D-Command	Business of Music	Studio Workshop

Certificate Programs

TRAC offers 9 Certificate Programs in Recording Arts, including 7 that are also Avid certifications. We also offers individual courses.

AVID Certificate Programs:

Pro Tools Operator Certification (Music or Post)
- ✦ Pro Tools 101
- ✦ Pro Tools 110
- ✦ Pro Tools 201
- ✦ Pro Tools 210 (Music or Post)

Pro Tools Expert Certification (Music or Post)
- ✦Pro Tools 101
- ✦ Pro Tools 110
- ✦ Pro Tools 201
- ✦ Pro Tools 210 (Music or Post)
- ✦ Pro Tools 310 (Music or Post)

Pro Tools ICON Mixer Expert Certification
- ✦ Pro Tools 310I

Media Composer User Certification
- ✦ Media Composer 101

VENUE Operator Certification
- ✦ VENUE 110V
- ✦ VENUE 210V

TRAC Certificate Programs:

Music Creation
- ✦ Audio Recording Techniques I
- ✦ Pro Tools 101
- ✦ Signal Processing with Waves
- ✦ The Art of Mixing I

Audio Production
- ✦Pro Tools 101
- ✦ Pro Tools 110
- ✦ Pro Tools 201
- ✦ Pro Tools 210 (Music or Post)
- ✦ Audio Recording Techniques I
- ✦ Signal Processing with Waves
- ✦ The Art of Mixing I

Mark Kirchner, Chief Academic Officer

After earning an Associate Degree in Recording Arts from Golden West College in Huntington Beach, Mark worked briefly at The Music Annex, one of the San Francisco Bay Area's largest recording studios, before taking a position with a new company called Digidesign. Mark spent 14 years with Digidesign managing groups in Technical Support and Marketing Communications. After leaving Digidesign in 2001, Mark co-founded two technical training centers, The Mindlab Learning Center and AudioMe. Since joining forces with Studio West and The Recording Arts Center in 2006 as Lead Engineer and Chief Academic Officer, Mark keeps his practical experience up-to-date by engineering and mixing sessions for top film, TV and broadcast clients. In addition to his management and engineering responsibilities, Mark teaches many of the upper level Pro Tools and VENUE classes.

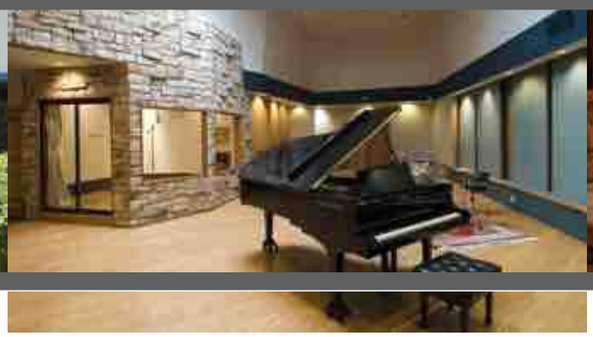
Amy Ziegelman, Chief Operations Officer

Amy brings a wealth of instructional design, organizational expertise and management experience to The Recording Arts Center, and has helped design course content, implement and market the training courses, and is responsible for scheduling and student registration. She also manages the TRAC team of instructors. Amy has created and delivered technical training courses in a wide variety of corporate settings, with clients such as General Motors, Toshiba and Disney. Amy holds a BA in German and Philosophy from The University of Michigan.

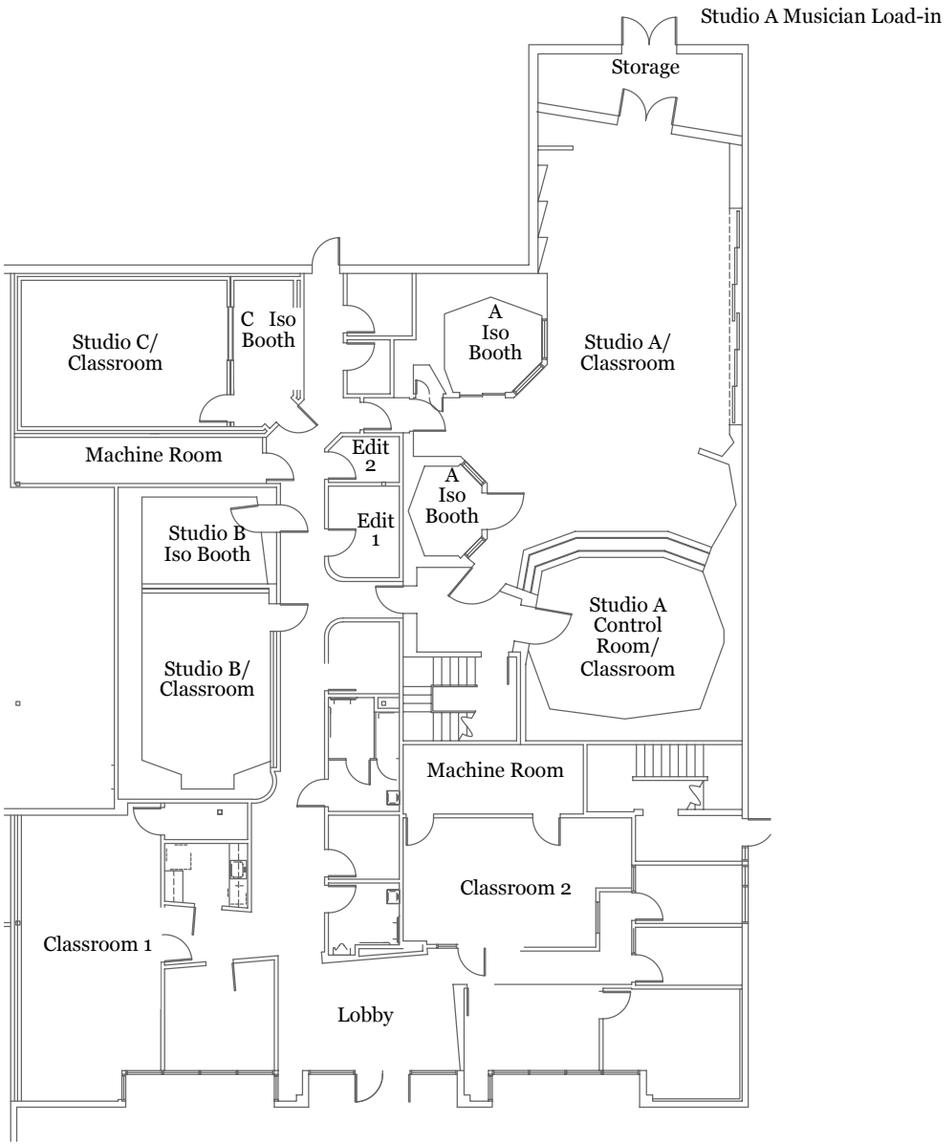
Jesse Maxson, Admissions Director

Jesse began his studies in Audio Engineering and Audio for TV and Film at Mediatech Institute in Dallas. While working as an engineer in Dallas, Austin and Houston he became very involved with Austin City Limits and South by Southwest, and has worked on various live and studio projects for REM, Steve Winwood, Cake, The Reverend Horton Heat, and Franz Ferdinand. He later turned his focus to education, working as a lab instructor and admissions representative for Mediatech Institute. In 2005 Jesse moved to Southern California to further pursue his love of music and worked as a live sound engineer and Pro Tools instructor at the Los Angeles Recording School before joining the TRAC team in 2010. In addition to his role as Admissions Director, Jesse teaches the Media Composer classes.

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 two edit suites that include full Pro Tools and Media Composer systems. 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.



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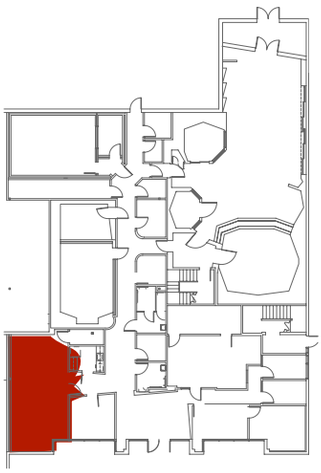
Classroom 1: LE Training Room

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 with Avid M-Box systems. Students have their own individual workstations. This classroom consists of 14 student workstations and one instructor workstation.

Each LE Workstation Includes:

Apple iMac based Pro Tools system
Avid M-Box USB Audio Interface
M-Audio MIDI keyboard controller and headphones
Necessary software for the various classes taught here



Classroom 2: HD Training Room

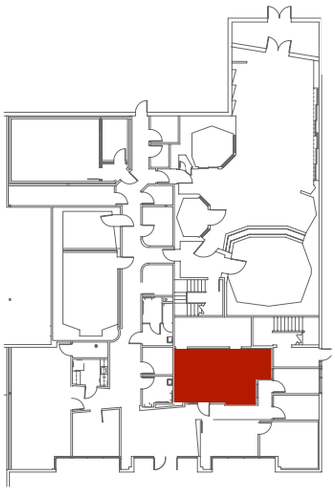
This room is dedicated to teaching advanced Pro Tools classes on professional Pro Tools systems. Students have their own individual workstations. This classroom consists of 9 student workstations and one instructor workstation, and two dedicated video decks.

Each HD Workstation Includes:

Apple Mac Pro based Pro Tools HD2 system
Avid 192 or 96 I/O Audio Interface
M-Audio MIDI keyboard controller and headphones
Necessary software for the various classes taught here

Most Workstations Also Include:

Sync I/O (Pro Tools system synchronizer)
Avid Mojo video interface for video record and playback
Avid PRE, for microphone connection into Pro Tools software
NTSC video display (for video classes)



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 the picture of 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

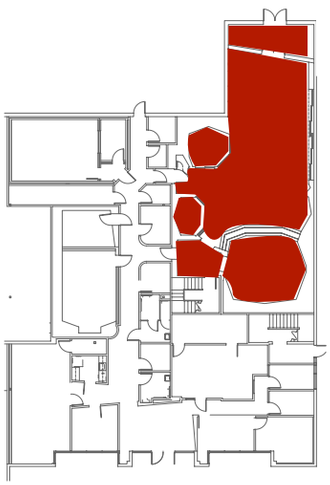
Outboard Equalizers
Pultec EQ1-A (pair)
Audioarts EQ
NTI EQ3
Neve 8803

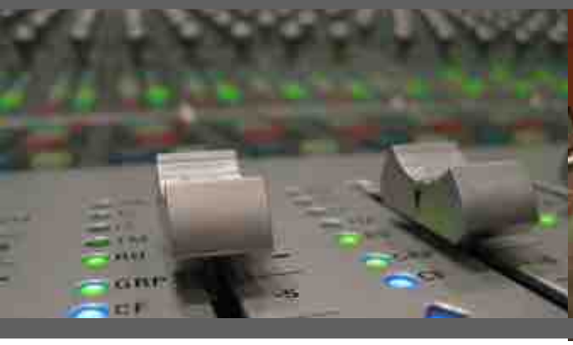
Tape Recorders
Sony APR 24 2inch Tape Machine
Tascam A-3440 Tape machine
Tascam 32 Tape Machine
ADAT XT 20 bit (4)
Otari DTR-85 DAT Machine

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

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





Studio B

This recently renovated studio features a D-Control ICON worksurface and 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
32 Fader D-Control ICON Worksurface
Pro Tools HD 6 Accel
48 Analog Inputs and Outputs
Apple Mac Pro 2.66GHz Quad-Core

Monitors
Hafler TRM8 5.1
Adam S3XV
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

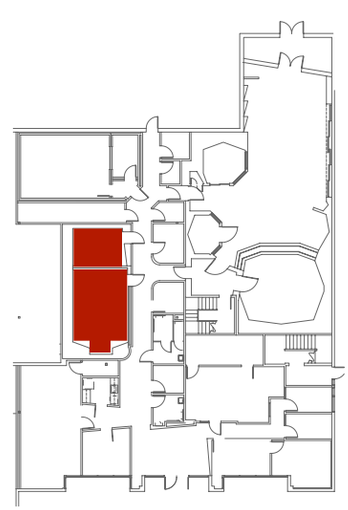
Summing
Dangerous 2-Bus
Apogee Rosetta 200

Compression
SSL G Series Stereo Compressor
2x Emperical Labs Distressor
Shadow Hills Optograph Compressor
Universal Audio LA-2
2x Universal Audio LA-3
2x Universal Audio 1176
2x Sarcastic Sound LA-2 mods
Urei LA-4
DBX160 SL

Outboard EQ
Manley Pultec EQP1AS Tube Stereo EQ
Manley Massive Passive Stereo EQ
API 550b, API 560

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.



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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
Arogsy Custom Desk

Monitors
Dynaudio BM5A 5.1
Genelec 1031A
Auratone

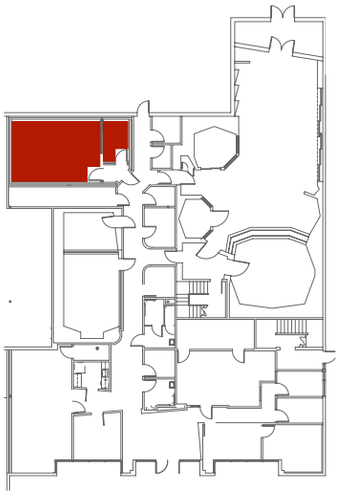
Computer System
Apple Mac Pro Dual 2.66ghz
Pro Tools HD-5
8 Inputs, 16 Outputs
192 and Sync HD

Mastering Equipment
Sonic Soundblade
TC Electronic Finalizer

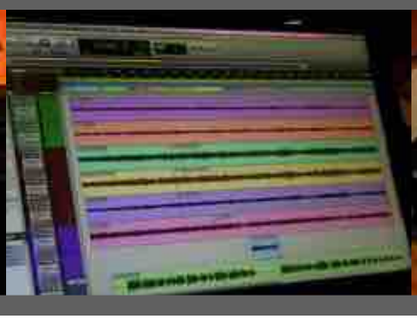
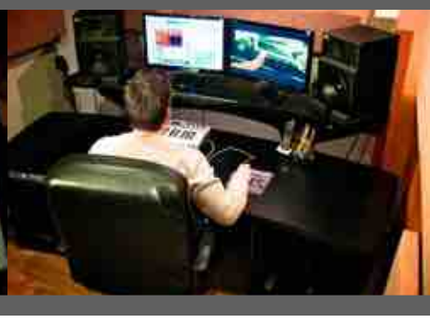
Preamps
Focusrite Red 7
Universal Audio 6176
Presonus MP20

Misc. Equipment
Telos Zephyr, ISDN Interface
Telos 1, Phone Patch Interface
Avid Mojo & Canopus ADC Video Playback
MIDI Sport 4x4
42" Client Display

Nationally syndicated radio show *A Way With Words* is recorded in Studio C every week. Co-host Martha Graham, above.



Facilities and Equipment

Edit Suites 1 & 2

Edit Suites 1 & 2 house full Pro Tools systems. Since music editing and mixing is often done “in the box” these rooms are often used after recording sessions in Studios A, B or C. Edit Suite 1 also hosts an Avid Media Composer video editing system. Both Edit Suites 1 & 2 can be connected to the recording booths in Studio B and Studio C.

Edit Suite 1

Computer System
Apple Mac Pro Dual 2.66ghz
Pro Tools HD-2
16 Inputs, 8 Outputs
96 Audio Interface
Avid Media Composer

Speakers
Genelec 1031
M-Audio 5B Monitors

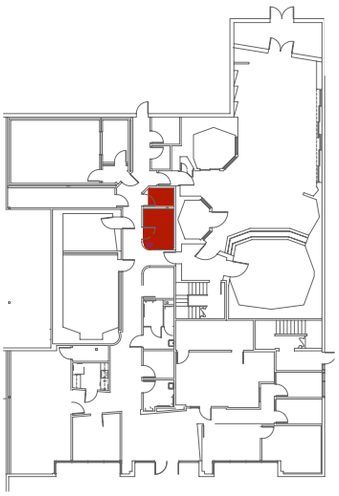
Misc
Dual 20" LCD Displays
14" NTSC SD Ref monitor
Assorted 2-channel Tape and Disc players
ADAT and 8-track Transfers

Edit Suite 2

Computer System
Apple Mac Pro Dual 2.66ghz
Pro Tools HD-3
16 Inputs, 8 Outputs
192 Audio Interface

Speakers
Genelec 1031
M-Audio 5B Monitors
Event ASP8 Monitors

Misc
Dual 20" LCD Displays
14" NTSC SD Ref Monitor
Assorted 2-channel Tape and Disc players
ADAT and 8-track Transfers



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Microphones

To an audio engineer, microphones are like colors of paint to an artist. 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.

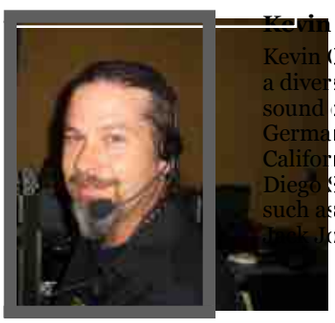
Oktava MC012 (2)
Rode NT 5 (2)
Rode K2
Royer R122
Sennheiser 421 (3)
Sennheiser e604 (9)
Sennheiser e609
Sennheiser MKH418
Shure Beta 57A (2)
Shure KSM 44 (2)
Shure 55S
Shure SM56 (2)
Shure SM57 (9)
Shure SM58 (3)
Shure SM7 (3)
Shure SM81 (2)
Shure 575
TEV TM727 (2)
AKG C61 (2)
AKG C414 B-ULS (2)
AKG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

Marti Amado, Instructor

Veteran independent composer, arranger and producer Marti Amado specializes in artist production for singer-songwriters, and creating original music for television, film, advertising and animation post-scoring. A graduate of Northwestern University's School of Music, Marti is jazz and classically trained as an arranger, pianist and singer. She has created award-winning music for clients in the U.S. and Europe, including: EA Games, Warner Brothers Films, Entertainment Tonight, Legoland, Chevrolet, Ford, and Sears, and has worked with artists including Jewel, Kenny Rogers, Rita Coolidge Kim Carnes, Eve Selis, Berkley Hart, Billy Thompson and Leonard Tucker.

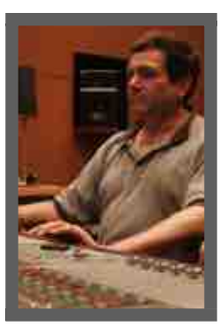
Kellogg Boynton, Instructor

Kellogg attended Berklee College of Music in Boston, received a BAS in Sound Engineering from Ex'pression College for Digital Arts in the San Francisco Bay Area, and is an Avid Certified Pro Tools Expert. With experience in genres from alternative to the heaviest rock, along with other musical styles such as folk, jazz and classical, Kellogg particularly enjoys tracking live drums and mixing. In addition to engineering and teaching, Kellogg started his own mixing service, The Mix Factory Online. Recent music credits include sessions with Taylor Swift, Plain White T's, Anoushka Shankar, Wolfmother, Simple Plan and Elan.



Kevin Carey, Instructor

Kevin Carey has produced live audio since the mid-eighties, and has enjoyed a diverse career encompassing pop, classical music, theatrical and corporate sound design, and broadcast and multimedia. An army brat born in Munich, Germany, Kevin has lived and worked all over the world, finally settling in California. Kevin studied Electrical Engineering, Music, and Theatre at San Diego State University, and has recorded large-venue live sound for clients such as: Jimmy Buffett, Black Eyed Peas, David Crosby, Jackson Browne, Jack Johnson, and The Killers.



Darrell Harvey, Instructor

A San Diego native, Darrell's 20-plus years of experience as a recording engineer at Studio West and his deep knowledge of music theory and perceptual acoustics make him a tremendous asset to The Recording Arts Center's instructor staff. With feature film, local band and national artist credits under his belt, Darrell has a long list of repeat clients who know and trust him with their recording projects. Darrell's film credits include *The Usual Suspects*, and his music credits include Blink-182, Midnight Oil, Natalie Merchant and Patti Smith.

Caleb Keiter, Instructor

Before joining the TRAC team, Caleb taught at two other recording schools, Omega Studios School in the D.C. area and Future Media Concepts in New York City. He also worked regularly as an audio engineer, both in professional studios and with his own mobile Pro Tools recording system, in genres ranging from pop to orchestral. Credits include live recordings for Death Cab For Cutie, Matt Costa, Queens of the Stone Age, and Eagles of Death Metal. He holds an Associate Degree in Business Administration, as well as multiple audio certifications from Omega Studios School, along with his Pro Tools Expert Instructor certifications.

Hunter Levy, Intern Coordinator and Lead Teaching Assistant

A musician from Austin,TX, Hunter first came to The Recording Arts Center as a student, and soon found his love for music jumping to the other side of the glass as an engineer in the control room, rather than a musician in the tracking studio. After taking almost all the courses TRAC offers, he began an internship that eventually landed him a job at Studio West. Working at Studio West has helped him gain vast experience in recording, producing and mixing, which allows him to offer a variety of audio-based services. Hunter writes, engineers, plays multiple instruments, manages the intern program and runs his own small studio-based company, True Wave Productions.

Gary Miranda, Instructor

Gary earned a Certificate in Music Theory, Harmony and Ear training from Berklee College of Music, and holds several Avid Pro Tools Expert certifications. An experienced audio engineer and Sound Designer for Sony Online Entertainment, Gary focuses mainly on post-production audio projects. His recent projects include the trailers for the video games *Captain America* and *Thor*. He also recently completed the locally-produced short film *Well Done*, and also wrote music and finalized the mix for the video game trailer for *Iron Man 2*. His music interest lies primarily in the Metal genre, and include work with Draconis, Scrap Metal, Defeated Sanity, and Deprecated.

Brandon Papsidero, Instructor

Brandon began recording music in high school along with filming and editing movies. After earning a Bachelor's Degree in Information Technology, he developed interactive websites for eight years before earning an Audio Engineering degree from The Conservatory of Recording Arts & Sciences. After graduating, Brandon moved to San Diego and joined Studio West in 2007. He's recorded bands of all genres, voiceovers for radio and TV, recorded and mixed sound for film and sound design for video games like *Red Faction: Guerrilla* and *Iron Man 2*. While working at Studio West, Brandon completed his Pro Tools Expert Post and Music certifications.

Shawn Rohlf, Instructor

Shawn Rohlf 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.

Course Descriptions

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

Associate Degree in Recording Arts Courses

The Associate Degree'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 10-month, 60-unit, 900 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 Associate Degree 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.

Located just north of downtown San Diego, TRAC offers a truly unique opportunity for today's aspiring audio professionals.

MIDI Lab (MID100)
25 class hours

This course teaches students MIDI (Musical Instrument Digital Interface) 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.

Introduction to Live Sound (ILS100)
45 class hours

This course provides an overview of sound reinforcement and live sound. Emphasis is placed on understanding the individual components in an audio system and the interconnection between the components. Students will learn to safely set up and operate a sound system, create and maintain a professional front-of-house mix, use effects and dynamic processing, choose and place microphones, and control feedback and loudness.

Career Planning and Development (CPD100)
25 class hours

This class helps students plan their careers by coaching them to assess their skills and interests, learn about the job market, develop a resume, and learn effective interview skills. Students will develop a Career Portfolio that will contain examples of their work and other career planning tools. Students will also have the opportunity to do one-on-one career counseling with the instructor.

The Business of Music (BOM100)
25 class hours

This course fills in the blanks of the most misunderstood aspects of the music and 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, merchandise, 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.

Audio Recording Techniques I (ART100)
30 class hours

A combination of classroom lecture and hands-on practice in Studio C, Audio Recording Techniques I covers the basic concepts of recording and audio production, including: the physics of sound, acoustic room treatments, speaker and microphone design, signal routing, and an overview of analog and digital recording systems, including the basics of how to run a Pro Tools session. This course provides the foundation for ART II (ART200), ART for Music (ART200M) and ART for Post-production (ART200P).

Audio Recording Techniques II (ART200)
30 class hours

Taught in Studio B and the Edit Suites, this class expands on the concepts taught in ART100. It takes an in-depth look at: integrating patchbays into the studio environment; signal processing, including equalization, dynamics, reverb and delay processors, and plug-ins; microphone types and micing techniques; and overdubbing and punching. For a final project, each student will record a full band.

Audio Recording Techniques for Post-production (ART300P)
45 class hours

This class covers modern recording and editing techniques for audio-for-video and film post-production. It shows students how to: integrate video into the workstation; design, spot and mix to picture; and deliver surround stem mixes.

Audio Recording Techniques for Music Production (ART300M)
45 class hours

This course teaches students how to conduct a full music recording session, from setup to tear down. The entire class is taught in the studios and explores topics such as: album concepts, studio etiquette, advanced microphone techniques, pre-production, production techniques, and mastering. Students will receive training on a large array of studio equipment, including Studio A's SSL console and various outboard gear.

Pro Tools 101: Introduction to Pro Tools (APT101)
25 class hours

This class provides an overview to 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.

Pro Tools 110: Essentials of Pro Tools (APT110)
25 class hours

A more detailed look at a Pro Tools system, this course covers the key skills needed to run large sessions with up to 48 tracks. This course also provides the foundation for the 200-series Pro Tools classes.

Pro Tools 130 Game Audio (APT130)
25 class hours

This class teaches the core skills needed to create game audio, and consists of both demonstration and hands-on practice, with time for experimentation with sample material.

Pro Tools 201: Pro Tools Production Essentials (APT201)
25 class hours

This class covers the core skills needed to run a Pro Tools HD system in a professional studio environment.

Pro Tools 205: D-Command (APT205)
16 class hours

This course covers techniques for mixing, routing and monitoring through a D-Command worksurface.

Pro Tools 210M: Music Production Techniques (APT210M)
25 class hours

This class covers Pro Tools techniques for working in a professional music production environment. Concepts learned in Pro Tools 101, 110 and 201 are reinforced with practical music-specific examples. This is an Avid Operator Certification course.

Pro Tools 210P: Post-production Techniques (APT210P)
25 class hours

This class covers Pro Tools techniques for working in a professional post-production environment. Concepts learned in Pro Tools 101, 110 and 201 are reinforced with practical post-specific examples. This is an Avid Operator Certification course.

Pro Tools 310I: ICON (APT310I)
25 class hours

This advanced course gives comprehensive hands-on training on the D-Control worksurface and its integration into both music and post-production environments. To attain expert-level ICON Mixer certification, you must complete this course and pass the exam offered at TRAC. This is an Avid Expert Certification course.

Pro Tools 310M (APT310M)
25 class hours

This course focuses on the advanced operation of Pro Tools in a professional music production environment, and offers technical insights into both Pro Tools hardware and software. This is an Avid Expert Certification course.

Pro Tools 310P (APT310P)
25 class hours

This course focuses on the advanced operation of Pro Tools in a professional post-production environment, and offers technical insights into both Pro Tools hardware and software. This is an Avid Expert Certification course.

Associate Degree Courses:

Producing & Arranging (PNA100)
25 class hours

In this class, students take on the role of producer. This course exposes students to arranging and production techniques used in various musical genres, and gives students the opportunity to apply these techniques in their own musical project. In addition to the role of producer, the class 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.

The Art of Mixing I (MIX100)
30 class hours

This class gives students a thorough understanding of mixing. Emphasis is placed upon the importance of careful listening and the creative use of techniques to help students develop their own style. Students will work through real examples and mix a song as an individual project.

The Art of Mixing II (MIX200)
30 class hours

This class gives students an understanding of advanced mixing techniques by allowing them to mix in three different professional mixing environments. The tools used to emphasize these techniques are the SSL 4000E analog console and the ICON series consoles from Avid along with vintage outboard gear and today's best digital plug-ins.

VENUE 110V (AVN110)
25 class hours

Designed for live sound students with limited experience using the VENUE system, this class focuses on essential skills needed to operate the VENUE system in a live sound environment. It covers system operation using the VENUE control surface and D-Show software.

Songwriting & Composition (SNC100)
25 class hours

This course 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 to use form and structure (such as lyrical, melodic and section arrangement) to more effectively interact with songwriters and performers in the studio. Students will have the opportunity to work individually or in pairs to compose and make a demo recording of their own original song.

Introduction to Video 100 (IVP100)
16 class hours

This class focuses on the techniques and equipment used to capture video as it applies to commercial production for industrial, advertising, web content, music videos and narrative filmmaking. It explores many topics including: the components and functionality of the video camera, lighting and video gain, frame rates and rasters, shooting techniques, location sound, transfer of video content into Avid Media Composer, staging, scripting and interviewing. Students will produce, shoot, and prepare an Electronic Press Kit (EPK) for one of the songs recorded in the Producing and Arranging class. The EPKs will be displayed on the TRAC and Studio West websites, giving students real production credits.

Media Composer 101 (MC101)
45 class hours

This class gives students the core skills needed to edit on Avid Media Composer systems. Class time is divided between demonstration and hands-on practice.

Signal Processing with Waves (WAV100)
15 class hours

This class provides an in-depth look at signal processing using Waves plug-ins. Although it's designed around Waves software, students will learn enough to apply the same techniques in other software and hardware-based signal processors.

Media Composer Editing Tools & Techniques (AMC201)
25 class hours

In this class, students will gain greater efficiency in their workflow by mastering Media Composer's sophisticated editing features and tools. Workspace management and project organization will be covered, along with advanced toolsets including MultiCamera, ScriptSync, and Marquee. In addition the course gives students a background in audio mix theory and covers some fundamental Media Composer audio tools and techniques. Sessions include instructor-led demonstration and hands-on practice.

Advanced Signal Processing with Waves (WAV200)
25 class hours

This in-depth class helps students master the industry-standard Waves Gold Plug-Ins. Because of their renowned sound, innovative design and dependability, Waves Plug-Ins have become the benchmark against which other plug-in processors are compared, and mastery of them will give students a competitive edge in the audio engineering marketplace. In this class, students will gain a deep understanding of 18 Waves Plug-In processors. Combined with the 6 plug-ins covered in Waves I, this completes the Waves Gold bundle. Each student receives the Waves Gold bundle Plug-Ins with enrollment in the Recording Arts Degree program.

Media Composer Effects, Tools and Techniques (AMC205)
20 class hours

This course provides in-depth workflow knowledge of Media Composer's special effects and advanced effect design techniques. Sessions include both instructor-led demonstration and hands-on practice. During the exercises, students create and combine effects to achieve real-world results.

Advanced Mixing (MIX300)
30 class hours

This class gives students a thorough understanding of the surround sound mixing concepts used in both music and post-production for film and TV. Students will gain an understanding of how to setup and calibrate a surround sound mixing environment, practice surround mixing techniques and learn about the industry standard delivery formats for surround mixes.

Mastering (MST200)
25 class hours

Mastering is sophisticated audio processing that enhances and technically prepares the final mix for CD duplication and/or replication. This course looks at the basic principles of mastering with a focus on achieving quality results while working within a budget. Topics include both analog and digital sources and various techniques for signal processing, such as multi-band compression, limiting, equalization, audio restoration, and noise reduction. Students explore media delivery formats, including Red Book Audio CD, DVD, MP3, FTP, and more. Students will complete independent and class projects using both hardware and software processors to develop an understanding of the mastering process. This course introduces mastering tools from IK Multimedia.

VENUE 210V (AVN210)
25 class hours

Designed for advanced students and professional live sound engineers, this class focuses on the advanced skills needed to operate a VENUE system in a professional live sound environment. Students will get comprehensive, hands-on training on a VENUE D-Show or Profile control surface.

Studio Workshop (SWS200)
45 class hours

The course pulls together everything that has been learned during the course of the entire program. Students will produce and engineer a professional music or post-production project from start to finish. This Capstone Project will serve as the centerpiece of the Career Portfolio described in Career Planning and Development.

Avid Certifications: TRAC offers the following Avid Certification Programs.

Pro Tools Operator Certification:

Pro Tools 101: Introduction to Pro Tools (APT101)
25 class hours
This class provides an overview to 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.

Pro Tools 110: Essentials of Pro Tools (APT110)
25 class hours
A more detailed look at a Pro Tools system, this course covers the key skills needed to run large sessions with up to 48 tracks. This course also provides the foundation for the 200-series Pro Tools classes.

Pro Tools 201: Pro Tools Production Essentials (APT201)
25 class hours
This class covers the core skills needed to run a Pro Tools HD system in a professional studio environment.

Pro Tools 210M: Music Production Techniques (APT210M)
25 class hours
This class covers Pro Tools techniques for working in a professional music production environment. Concepts learned in Pro Tools 101, 110 and 201 are reinforced with practical music-specific examples. This is an Avid Operator Certification course.

or

Pro Tools 210P: Post-production Techniques (APT210P)
25 class hours
This class covers Pro Tools techniques for working in a professional post-production environment. Concepts learned in Pro Tools 101, 110 and 201 are reinforced with practical post-specific examples. This is an Avid Operator Certification course.

Pro Tools ICON Mixer Expert Certification:

Pro Tools 310I: ICON (APT310I)
25 class hours
This advanced course gives comprehensive hands-on training on the D-Control worksurface and its integration into both music and post-production environments. To attain expert-level ICON Mixer certification, you must complete this course and pass the exam offered at TRAC.

Pro Tools Expert Certification:

Prerequisite: Pro Tools Operator Certification

Pro Tools 310M (APT310M)
25 class hours
This course focuses on the advanced operation of Pro Tools in a professional music production environment, and offers technical insights into both Pro Tools hardware and software.

Pro Tools 310P (APT310P)
25 class hours
This course focuses on the advanced operation of Pro Tools in a professional post-production environment, and offers technical insights into both Pro Tools hardware and software.

Media Composer User Certification:

Media Composer 101 (MC101)
45 class hours
This class gives students the core skills needed to edit on Avid Media Composer systems. Class time is divided between demonstration and hands-on practice.

VENUE Operator Certification:

VENUE 110V (AVN110)
25 class hours
Designed for live sound students with limited experience using the VENUE system, this class focuses on essential skills needed to operation the VENUE system in a live sound environment. It covers system operate using the VENUE control surface and D-Show software.

VENUE 210V (AVN210)
25 class hours
Designed for advanced students and professional live sound engineers, this class focuses on the advanced skills needed to operate a VENUE system in a professional live sound environment. Students will get comprehensive, hands-on training on a VENUE D-Show or Profile control surface.

TRAC Certifications: TRAC offers the following Certification Programs.

Music Creation Certification:

Audio Recording Techniques I (ART100)
25 class hours

A combination of classroom lecture and hands-on practice in Studio C, Audio Recording Techniques I covers the basic concepts of recording and audio production, including: the physics of sound, acoustic room treatments, speaker and microphone design, signal routing, and an overview of analog and digital recording systems, including the basics of how to run a Pro Tools session. This course provides the foundation for ART II (ART200), ART for Music (ART200M) and ART for Post-production (ART200P).

Pro Tools 101: Introduction to Pro Tools (APT101)
25 class hours

This class provides an overview to 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.

Signal Processing with Waves (WAV100)
15 class hours

This class provides an in-depth look at signal processing using Waves plug-ins. Although it's designed around Waves software, students will learn enough to apply the same techniques in other software and hardware-based signal processors.

The Art of Mixing I (MIX100)
25 class hours

This class gives students a thorough understanding of mixing. Emphasis is placed upon the importance of careful listening and the creative use of techniques to help students develop their own style. Students will work through real examples and mix a song as an individual project.

Audio Production Certification:

Pro Tools 101: Introduction to Pro Tools (APT101)
25 class hours

This class provides an overview to 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.

Pro Tools 110: Essentials of Pro Tools (APT110)
25 class hours

A more detailed look at a Pro Tools system, this course covers the key skills needed to run large sessions with up to 48 tracks. This course also provides the foundation for the 200-series Pro Tools classes.

Pro Tools 201: Pro Tools Production Essentials (APT201)
25 class hours

This class covers the core skills needed to run a Pro Tools system in a professional studio environment.

Pro Tools 210M: Music Production Techniques (APT210M)
25 class hours

This class covers Pro Tools techniques for working in a professional music production environment. Concepts learned in Pro Tools 101, 110 and 201 are reinforced with practical music-specific examples. This is an Avid Operator Certification course.

or

Pro Tools 210P: Post-production Techniques (APT210P)
25 class hours

This class covers Pro Tools techniques for working in a professional post-production environment. Concepts learned in Pro Tools 101, 110 and 201 are reinforced with practical post-specific examples. This is an Avid Operator Certification course.

Audio Recording Techniques I (ART100)
25 class hours

A combination of classroom lecture and hands-on practice in Studio C, Audio Recording Techniques I covers the basic concepts of recording and audio production, including: the physics of sound, acoustic room treatments, speaker and microphone design, signal routing, and an overview of analog and digital recording systems, including the basics of how to run a Pro Tools session. This course provides the foundation for ART II (ART200), ART for Music (ART200M) and ART for Post-production (ART200P).

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The Art of Mixing I (MIX100)
25 class hours

This class gives students a thorough understanding of mixing. Emphasis is placed upon the importance of careful listening and the creative use of techniques to help students develop their own style. Students will work through real examples and mix a song as an individual project.

SCHOOL INFORMATION

Admission Requirements

To be eligible for admission to The Recording Arts Center's Degree or Certificate programs, 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 Associate Degree Program. A completed Registration Form is required for admission to any Certification Program or individual course. 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.

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. Students will have to acknowledge receipt of this catalog upon enrollment.

In future years, students will also be encouraged to review the School Performance Fact Sheet which must be provided to them prior to signing an Enrollment Agreement. Since The Recording Arts Center is in its first year of operation (2012) under the current BPPE regulations, it currently does not have a School Performance Fact Sheet.

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.

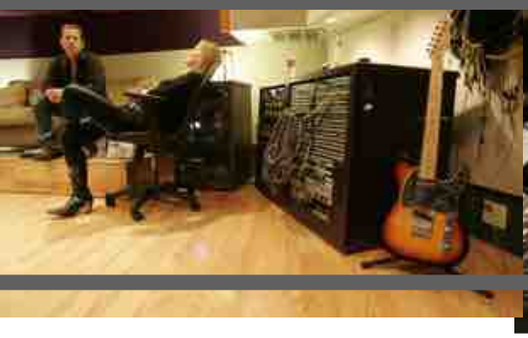
Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education.

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

Schedule of Total Charges

Total cost of the 893-hour Occupational Associate Degree program is $23,500.00.

Total cost of the 88-hour Music Creation Package is $2,295.00.

Total cost of the 160-hour Audio Production Package is $5,995.00.

Total cost of the 96-hour Pro Tools Operator Package is $4,195.00.

Total cost of the 120-hour Pro Tools Expert Package is $5,495.00.

Total cost of the 80-hour Video Editing with Media Composer Package is $4,500.00.

Total cost of the 95-hour Live Sound with Venue Package is $3,895.00.

The total cost for individual courses can vary. Please contact The Recording Arts Center for current information.

A student can prepay the cost of a program for an enrollment period, or choose to pay on a payment plan. If a payment plan is chosen, the terms are as follows: 30% deposit required, balance of payment due between 3-24 months, depending on the program. The length and terms of any payment plan are decided on an individual basis by The Recording Arts Center. For the Occupational Associate Degree program and all other Packages, 30% of the total cost of the program must be paid 7 business days prior to the start date of the first course in the program. For individual courses, 30% of each course must be paid prior to the start of that course.

Students with a delinquent account or past due balances will be placed on financial probation and will not be eligible for future registration privileges, diplomas, transcripts, and other academic information until the account is settled. All payments should be made to: The Recording Arts Center, 11021 Via Frontera, Suite A, San Diego, CA 92127.

There are no financial aid programs available from the school or a governmental entity.

Schedule of Fees

Application Fee	N/A
Registration Fee	N/A
STRF Fee	$2.50 per $1,000 of institutional charges. Non-Refundable.
Returned Checks Fee	$25
Leave of Absence Fee	$100
Readmission Fee	$100
Official Academic Transcript	$50
Rush Academic Transcript (overnight mail)	$75
Penalty Fee for Late Payment	$25 per late payment
Finance Charge (1st of month)	1% of total cost
Wire Transfer Fee (when applicable)	$50
Textbooks or Materials Charges	All learning materials and books included in 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. If the student has received federal student financial aid funds, the student is entitled to a refund of the monies not paid from federal student financial aid program funds.

School Information

Academic Calendar, Course Schedules and Hours

The Recording Arts Center's programs start periodically throughout the year. The Associate Degree of Recording Arts program has three intakes per year. Certificate programs run monthly.

Most Associate Degree courses meet on weekdays, four to five days per week, six hours per day, starting at 10am and finishing at 5pm, with a one hour break for lunch and periodic stretch breaks. Many Associate Degree courses require students to schedule studio time at Studio West over evenings and weekends for exercises and labs. Approximate exercise and lab hours for each course are specified in an attached addendum. Occasional field trips may be scheduled during or outside of weekday course time and the occasional degree course may be offered in an evening format of Monday-Friday 6:00pm to 10:30pm. Any deviation from the regular weekday course format will be noted in the student's printed course schedule before the program begins.

For students enrolling in The Recording Arts Center's non-degree Certification Programs or individual courses, the course schedule rotates monthly between daytime courses and evening courses.

On months with a daytime schedule, most courses are offered daily (weekdays and weekend days) from 10:00am to 6:00pm, with a one hour lunch break and periodic stretch breaks. Some courses may be shorter and are scheduled from 11:00am to 5:00pm.

On months with an evening schedule, courses are offered on weeknights, Monday-Friday from 6:00pm to 10:30pm, with periodic stretch breaks. Some courses offered during an evening schedule may be offered in a daytime format. Notification of any variation in course format will be mentioned at the time of enrollment and will be included in the student's printed course schedule.

TRAC course schedules are available on our website (www.tracsd.com), in printed format in our admissions office, or by mail or fax upon request, and can be verified by phone during normal business hours.

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 TRAC credits is at the complete discretion of the receiving institution. If the degree that you earn at TRAC 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 TRAC meets your educational goals. This may include contacting an institution to which you may seek to transfer after attending TRAC to determine if your hours, units, or degree will transfer.

Industry Certification Fees

TRAC offers over 10 different industry certifications through the various courses and programs available at the school. Most certifications are available through both TRAC's certification programs and its Associate Degree program. A few certifications, like Waves Gold and IK Multimedia, are available only through the Associate Degree 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 corresponding course or certification program. In the event that a student does not pass a certification exam on their first attempt, any subsequent retakes of that certification exam will be at the student's expense.

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 Associate Degree 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 any program, degree, or course.

Student Teacher Ratio

At The Recording Arts Center, students are taught in much smaller classes than those found in many other recording arts schools. Courses are limited to either 9 students for those courses based on Pro Tools HD systems or 14 students for those courses held in our LE classroom. Our promise is that our students will always have their own Pro Tools workstation and will never need to share with another student during a 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. 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.

Occupational Associate Degree Graduation Requirements

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 for the Occupational Associate Degree

Grade reporting periods occur at the mid-point and at the end of each academic trimester (12 or 13 week term).

Students will be evaluated in each module though course exercises, labs, online exams, and written tests. Grading details for each course will be presented of 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

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

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

Grading Structure for Non-Degree Certification Programs

Grading for the Avid and Waves Certification Program classes is based on a Pass/No Pass structure. The completion and passing of assessment exams at the end of each class module allow the student to move the next class and enables the student to take the next exam. For Avid and Waves Assessment and Certification Exams, a passing grade of 90% is required for each on-line exam.

The Audio Recording Techniques and The Art of Mixing classes will be graded by the following criteria: Attendance, Quizzes, In-Class Projects, and Instructor Evaluation. Grading details for each course will be presented of the first day of the class.

The grade average required for certifying completion of a course is a passing grade of 70%. Upon successful completion, a diploma or certificate will be awarded.

Satisfactory Academic Progress Policies

Academic Progress reports are released at the mid-point and at the end of each academic trimester (12 or 13 week term). Students must meet several academic standards to maintain satisfactory progress.

Students must maintain a minimum cumulative, mid-point, and end-of-term GPA of 2.0 or greater.

Students must attend at least 80% of scheduled course days within any half a trimester (6 or 7 weeks), trimester (12 or 13 weeks), or complete program.

If a student does not meet these standards, he or she will be placed on academic probation for half a trimester (6 or 7 weeks). At the end of the 6 or 7 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 or 7 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

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 approval from the instructor and administration.

Students Right to Cancel

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 for Associate Degree of Recording Arts Program

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

Refund Policy for Certificate Program and Individual Classes

For the certificate programs and for individual classes, students who cancel 48 hours before a class begins and request the refund will be issued the refund minus a $25 per class fee.

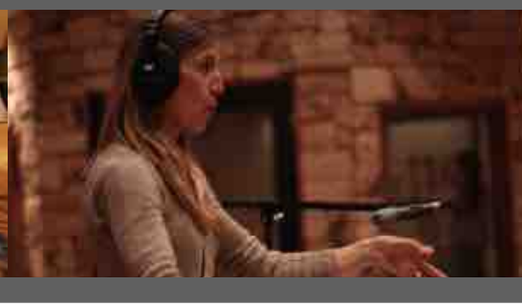
Students who cancel a class less than 48 hours before a class begins and request a refund will receive the refund, minus a $75 per class fee.

Students who do not show up for their scheduled class (no-show), and request a refund after the class begins will receive the refund minus a $150 per class fee.

For those who request a refund after attending part of class, The Recording Arts Center reserves the right to determine if a refund will be granted. If a refund is issued, TRAC uses a pro rata refund policy for students completing sixty percent (60%) or less of the course of instruction. If more than sixty percent (60%) of the class has been completed, no refund will be issued.

Student Records

The Recording Arts Center maintains academic records for each student. All original TRAC academic files must stay on the school grounds, however, 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 their files or documents.



Audit Policy for Non-Degree Courses and Certificate Programs

For students enrolled in non-degree individual courses or certificate program courses, TRAC offers a no-fee audit policy. The audit policy enables students to retake any course that has been paid for in full and completed in full as originally scheduled. Due to the accelerated pace at which our courses are offered, we understand that some features or concepts covered may require more learning time than is allocated during course. To this end, we allow (and encourage) students to re-sit courses at their leisure, at no charge.

Requirements for auditing a course are as follows:

• The course being audited needs to have been completed in-full as originally scheduled.

• The course needs to be have been paid for in-full before the student can audit.

• Auditing is offered on a stand-by basis, and requires at least one open seat in the course the student is requesting to re-sit.

• Incoming students have priority over auditing students. Auditing students may be bumped by new students adding a course. TRAC will do its best to notify auditing students of a bump, and reserves the right to notify up to 24 hours before a course starts.

Absenteeism & Attendance for Non-Degree Courses and Certificate Programs

Regular course attendance and participation are key ingredients to successful learning. Each day of attendance is critical to the immersive program offered at TRAC. Because of this, regular and punctual attendance is required unless students cannot attend due to unexpected illness or emergency. Attendance is taken daily for each course.

Non-degree program students who have satisfactory attendance but who did not pass a course are usually allowed to retake or audit future offerings of the course at no charge. Students auditing courses due to poor attendance may be required to pay an additional fee.

The student must submit a written request for medical or family emergency absence. Absence will be considered excused under the following circumstances: illness, death, or birth in the immediate family, and other valid reasons substantiated in writing and at the discretion of the school director. All other absences are unexcused.

Tardiness

Students are expected to be punctual for course. 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.

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

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.

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.

Make-Up Work

To assist students who may need to make up work, each trimester (12 or 13 week period) includes one week for students to catch up on projects or courses. At the end of each trimester, there is a one-week grading period that is also a natural opportunity for students to catch up on missed material.

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 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.

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, 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.

WHERE ARE THEY NOW

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.
– Robert Padilla

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

All the instructors have been fountains of information. I'm happy to boast of my accomplishments because of my TRAC training! Credits in the last year include voiceovers, sound design and mixing for animation, editing and mastering two CDs, stage plays, live worship projects, and more.
– Debbie Keough

I learned a lot of great stuff at TRAC. I've engineered various projects, and I'm going on a European tour this summer with Michael Bolton, as a Keys/MIDI/Teleprompter Tech.
– Ryan Huddleston

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.
-- 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

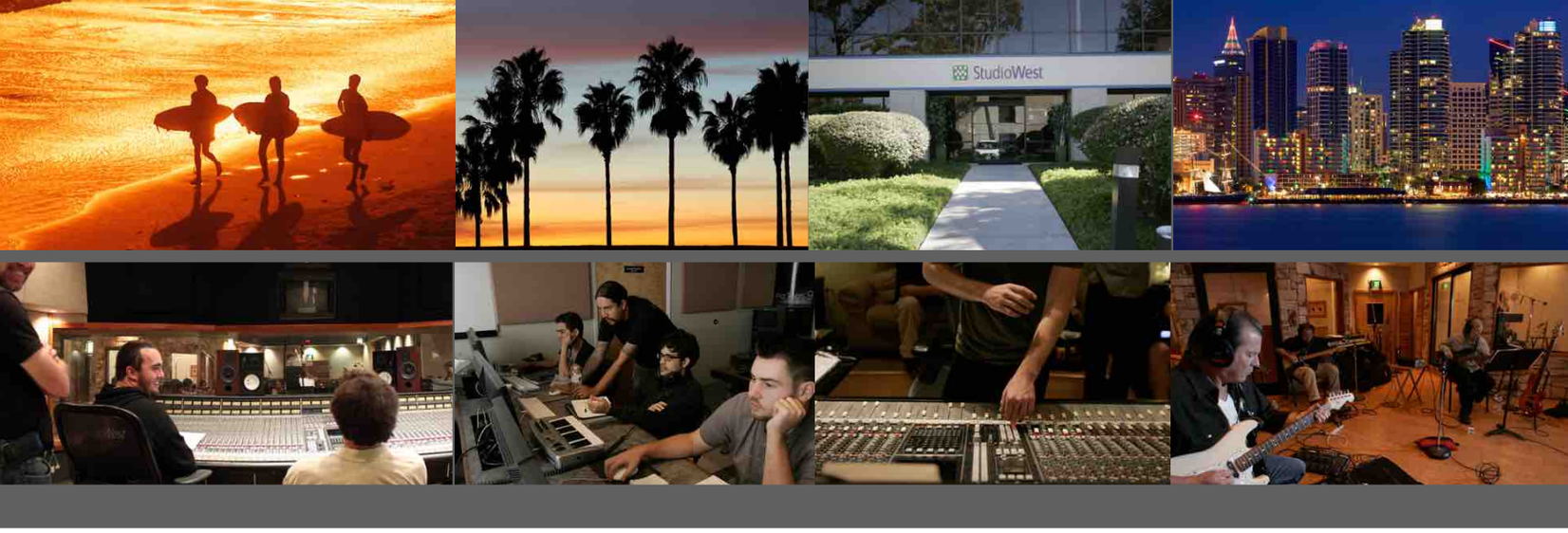
I'm opening a recording studio here in El Paso, Texas!
– Carlos Fuentes

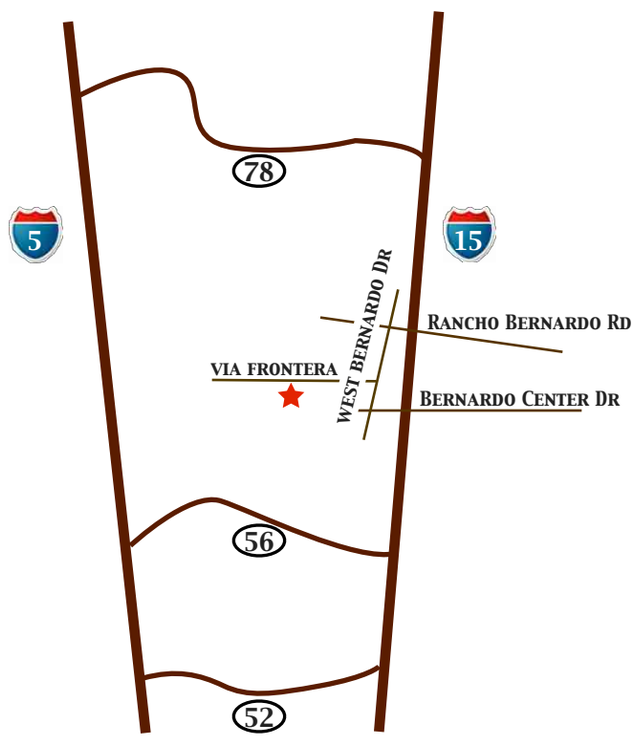
Since completing my training in January I've found a position at JEL Studios in Newport Beach. It's nice to be working consistently with Pro Tools, and I've appreciated the help TRAC has provided, even beyond the classroom.
– Gerhard Guter

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 am currently working for CBS television for *Entertainment Tonight* and *The Insider*. I am learning a lot about the world of post-production! The certification and training I received at TRAC has helped me greatly in securing this opportunity. I am forever grateful for your instruction, advice, and friendship.
– Jerson Lafuente

I just accepted a full time tenure track Assistant Professor of Music (Industry Studies) position at Cal Poly Pomona! I will start next Fall.
– Jenny Amaya





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.

11021 Via Frontera Ste A San Diego, CA 92127 www.tracsd.com 858-592-0556