THE RECORDING ARTS CENTER

School for
Audio
Engineering
& Production

This catalog is updated annually and is available online at www.studiowest.com
This catalog will be provided electronically or in printed form to prospective students prior to enrollment
Printed copies are available to any interested person upon request

Physical and Administrative Address:

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

All class sessions are held at the above address

Catalog Rev: 1-6-2023

INSIDE COVER

CONTENTS

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.

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.

Diploma in Recording Arts

Our comprehensive year-long audio production program gives students a broad foundation of recording knowledge and includes many hours of hands-on practice in our professional studios. The objective of this program is to prepare graduates for a wide array of careers in the audio and video production industries.

Diploma in Recording Arts: 948 Clock Hours Course List			
Quarter 1 (237 hours)	**Quarter 2 (237 hours)**	**Quarter 3 (237 hours)**	**Quarter 4 (237 hours)**
Digital Audio Workstations 100 (DAW100) 30 hours	Digital Audio Workstations 110 (DAW110) 30 hours	Digital Audio Workstations 200 (DAW200) 30 hours	Digital Audio Workstations 210 (DAW210) 60 hours
Computer Systems and Software (CSS100) 9 hours	Mixing 100 (MIX100) 45 hours	Digital Video 100 (DIV100) 51 hours	Digital Video 110 (DIV110) 51 hours
Principles of Studio Design (PSD100) 9 hours	Business of Music (BOM100) 30 hours	ART for Music (ART100M) 30 hours	ART for Post Production (ART100P) 30 hours
Introduction to Logic (ILG100) 30 hours	Songwriting and Composition (SNC100) 36 hours	Production and Arranging (PNA100) 24 hours	Career Planning and Development (CPD100) 30 hours
Audio Systems Maintenance (ASM100) 15 hours	Sequencing and MIDI Fundamentals 100 (SMF100) 30 hours	Genre Specific Mixing (GSM100) 30 hours	Audio Distribution Technologies (ADT100) 12 hours
Music History & Theory (MHT100) 66 hours	Audio Recording Techniques 110 (ART110) 30 hours	Live Sound Reinforcement (LSR100) 36 hours	Psychoacoustics (PSY100) 9 hours
Audio Recording Techniques 100 (ART100) 42 hours	Practicum 102 (SWS102) 6 hours + 30 hours studio time	Portfolio Development 101 (SWS103) 6 hours + 30 hours studio time	Portfolio Development 102 (SWS104) 6 hours + 39 hours studio time
Practicum 101 (SWS101) 6 hours + 30 hours studio time			

This program prepares students for the following job categories of the U.S. Department of Labor's Standard Occupational Classification Codes:

27-4014 Sound Engineering Technicians
27-4011 Audio and Video Technicians
25-9044 Teaching Assistants, Post Secondary

Advanced Diplomas in Music Production and Post Production *

Our advanced six month-long programs offer training in specialized skill sets demanded by the audio and video production industries. Students who want to further advance their proficiencies as well as working professionals will benefit from Music Production and Audio Post-Production for TV and Film programs. The objective of these Advanced Diploma Programs is to prepare graduates for advanced level careers in the audio and video production industries.

Advanced Diploma in Music Production
474 Clock Hours
Course List

Quarter 1 (237 hours)	Quarter 2 (237 hours)
Computer Systems and Software (CSS200) 9 hours	Digital Audio Workstations 300 (DAW300) 24 hours
Audio Recording Techniques for Music II (ART200M) 48 hours	Pitch and Time Correction (PTC200) 24 hours
Music Theory II (MTH200) 30 hours	Production and Arranging II (PNA200) 39 hours
Advanced Editing Techniques (AET200) 30 hours	Vocal Recording Techniques (VRT200) 24 hours
Mixing 200 (MIX200) 42 hours	Sampling and Computer Based Production (CBP200) 24 hours
Experimental Sound Practices (ESP100) 15 hours	Mastering and Advanced Mixing (MAM200) 54 hours
Compression (COM200) 15 hours	Portfolio Development 202 (SWS202) 9 hours + 39 hours studio time
Portfolio Development 201 (SWS201) 9 hours + 39 hours studio time	

This Advanced Diploma program prepares students for the following job categories of the U.S. Department of Labor's Standard Occupational Classification Codes:

27-4014 Sound Engineering Technicians
27-2012 Producers and Directors
27-2099 Entertainers and Performers

Advanced Diploma in Post Production
474 Clock Hours
Course List

Quarter 1 (237 hours)	Quarter 2 (237 hours)
Computer Systems and Software (CSS200) 9 hours	Digital Audio Workstations 300(DAW300) 24 hours
Audio Recording Techniques for Post Production (ART200P) 48 hours	Video Game Audio (GAT200) 24 hours
Music Editing (MET200) 24 hours	Audio Podcasting (APT200) 24 hours
Dialog Editing Techniques (DET200) 24 hours	Video Podcasting (VPT200) 18 hours
Dialog Replacement (ADR) (ADR200) 24 hours	Dolby Atmos Mixing (DAM200) 24 hours
Foley (FOL200) 24 hours	Experimental Sound Practices (ESP100) 15 hours
Sound Design (SDT200) 36 hours	Mastering and Advanced Mixing (MAM200) 60 hours
Portfolio Development 201 (SWS201) 9 hours + 39 hours studio time	Portfolio Development 202 (SWS202) 9 hours + 39 hours studio time

This Advanced Diploma program prepares students for the following job categories of the U.S. Department of Labor's Standard Occupational Classification Codes:

27-4012 Broadcast Technicians
27-2012 Producers and Directors
27-4032 Film and Video Editors

* Admission to Advanced Diploma programs requires prior education or experience equivalent to TRAC's Diploma in Recording Arts. See 'Admission Requirements' on pg. 22 of this catalog for more details.
* At this time, the Advanced Diploma Programs are not eligible for VA Funds

"GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by VA is available at the official U.S. government Web site at https://www.benefits.va.gov/gibill."

Certificate Programs *		
Audio Engineering Fundamentals Prerequisite: None	42 Clock Hours	Audio Engineering Fundamentals is perfect for those new to Audio Engineering and Music Production. Topics covered in this 42-hour course include fundamentals of signal flow, microphone design, recording techniques, digital audio workstations, and mixing/mastering. You'll also have the opportunity to record in Studio West's famed Studio A under the guidance of our experienced instructors. The objective of this program is to provide students with an introduction to Audio Engineering theory and practice that can be applied in both professional and home studio settings.
Pro Tools User Certification Prerequisite: None	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. The objective of this course is to provide students the instruction needed to pass Avid's User level Pro Tools certification exam.
Pro Tools Operator Certification Prerequisite: Pro Tools User Certification	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, synching 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 objective of this course is to provide students the instruction needed to pass Avid's Operator level Pro Tools certification exam.
Pro Tools Expert Certification Prerequisite: Pro Tools Operator Certification	105 clock hours	Pro Tools Expert Certification build upon User and Operator Certification by covering advanced troubleshooting and system hardware set ups. The objective of this course is to provide students the instruction needed to pass Avid's rigorous Expert level Pro Tools certification exam.

These programs prepare students for the following job categories of the U.S. Department of Labor's Standard Occupational Classification Codes:
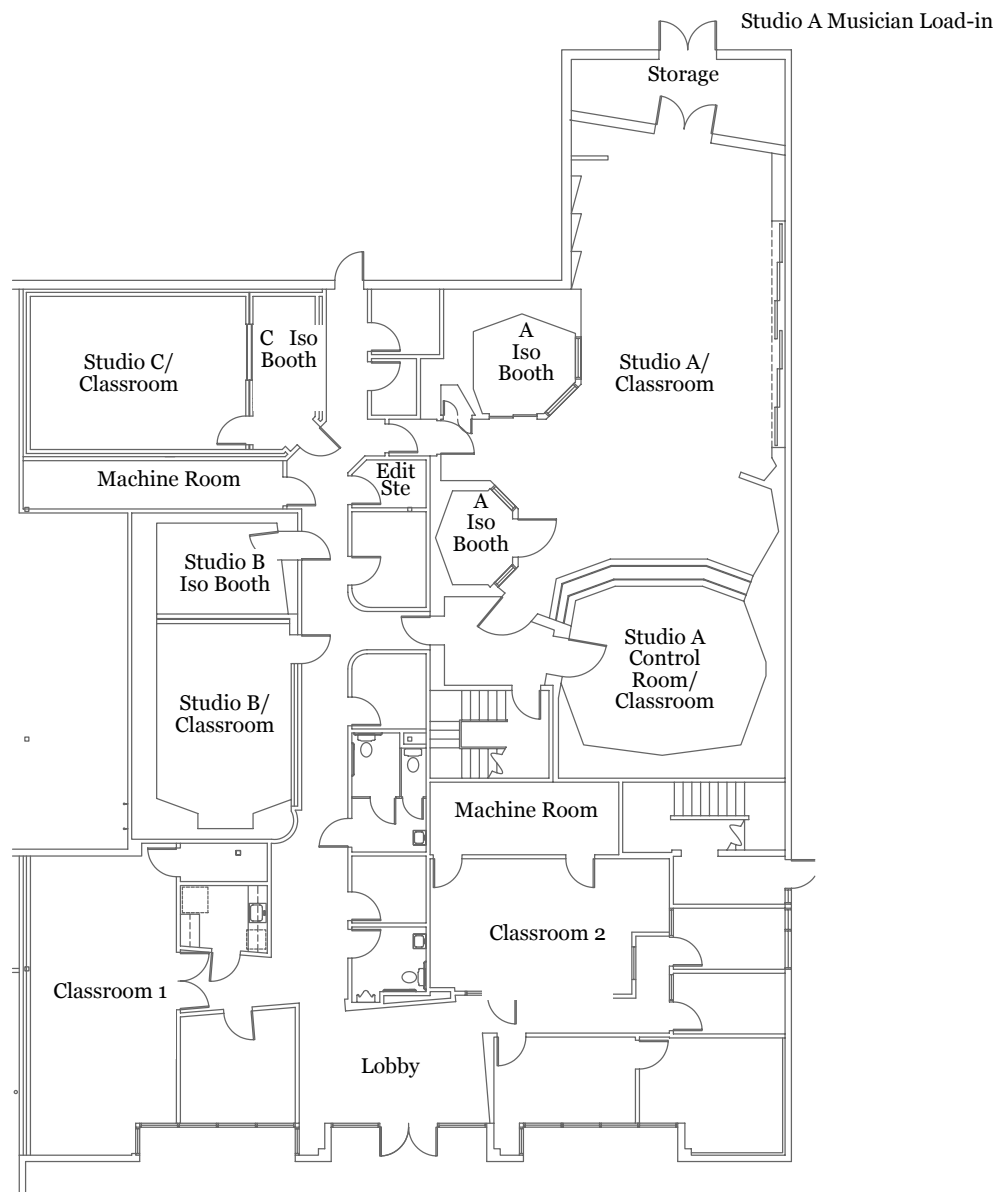
Pro Tools Operator Certification, Pro Tools Expert Certification
27-4014 Sound Engineering Technicians
27-4011 Audio and Video Equipment Technicians.

*At this time, Certificate Programs are not eligible for VA Funds

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.

Studio A Musician Load-in

Storage

Studio C/ Classroom

C Iso Booth

A Iso Booth

Studio A/ Classroom

Machine Room

Edit Ste

A Iso Booth

Studio B Iso Booth

Studio A Control Room/ Classroom

Studio B/ Classroom

Machine Room

Classroom 2

Classroom 1

Lobby

Library/Student Resource Center

The library facilities are located upstairs in the common area between classrooms, and are accessible to students during class and lab 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 as well as a wide range of other audio engineering and recording books that, although not part of our curriculum, are useful for people studying in the field.

Reference manuals for all the equipment in our studios and classrooms, including current manuals for software that is used in the training programs. Much of this material is kept digitally and made available via our student server.

The library is equipped with four workstations that are loaded with the same software as the classroom systems, allowing students to work on projects, assignments, and other general work with ease.

As part of our commitment to hands on learning, TRAC provides students with equipment and technology to use both on campus and to check out for off-site project work. This includes fully outfitted MacBook laptops, camera and lighting kits for video projects, and a wide selection of microphones and industry standard sound reinforcement and recording equipment. Students can check out books and laptops by contacting the Registrar. To check out other equipment such as microphones and camera gear for on and off-site use student can contact Studio Assistants (school staff) during regular hours.
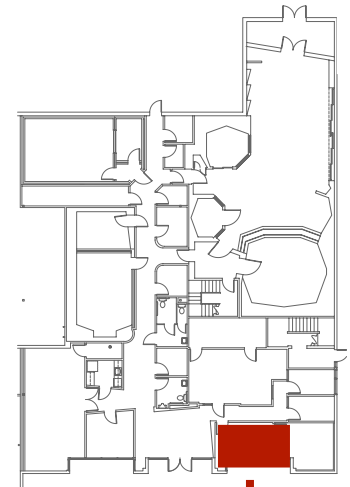
Pre-Production Room

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.
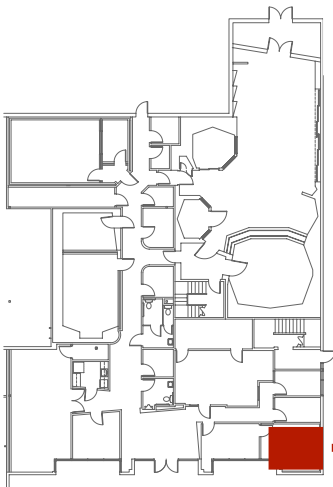
Classroom 1: LE Training Room

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
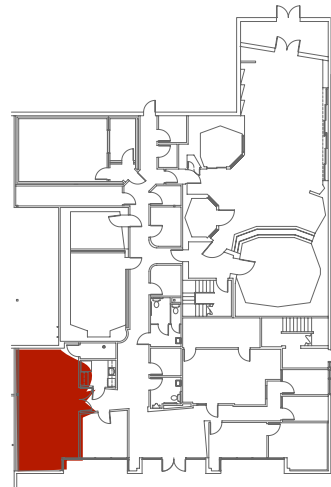
Classroom 2: HD Training Room

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)
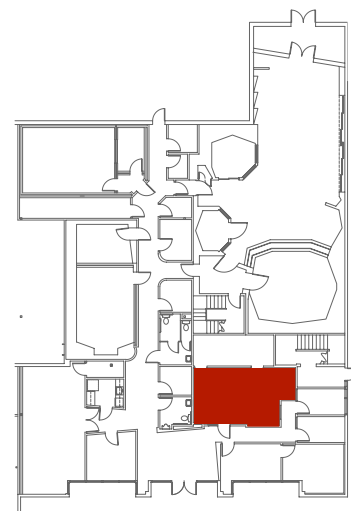
Studio A

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.
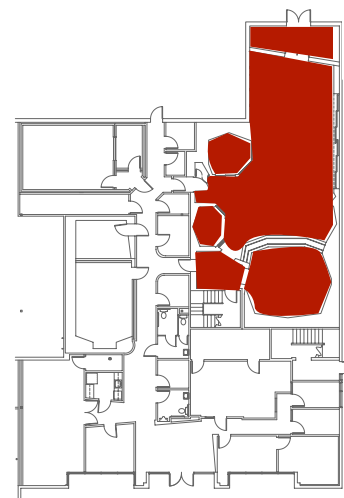
Studio B

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.
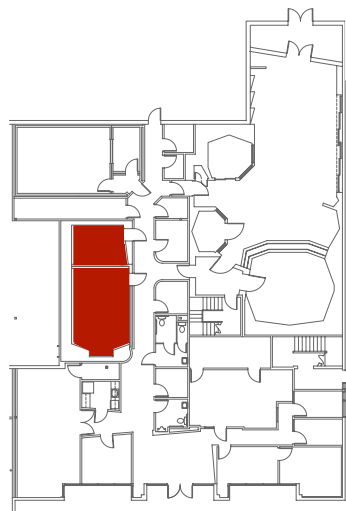
Studio C

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

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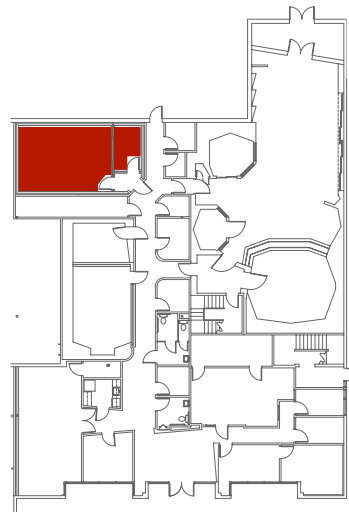
Edit Suite

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

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

Speakers
Genelec 1031
M-Audio 5B Monitors

Misc
20" LCD Display
14" NTSC SD Ref monitor

Assorted 2-channel Tape and Disc players
ADAT and 8-track Transfers
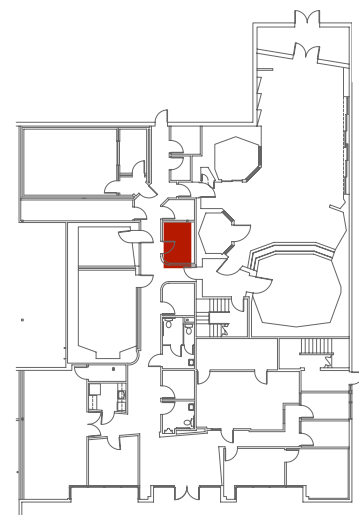
Microphones

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

Oktava MC012 (2)
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)

Genadi Radiul, Chief Academic Officer

Genadi is a musician, audio engineer, instructor, and educational administrator with over 18 years of experience working in higher education, and an extensive background in music and digital media. Genadi earned his M.A. in Music from Lithuanian Academy of Music and Theater in 1991 and his M.S. degree in Multimedia Technology from Duquesne University in Pittsburgh in 2003. His professional experience in the music industry has spanned from music performance and production to audio recording and engineering, and he has also accumulated a wealth of experience working in higher education as an instructor, curriculum developer, and program administrator. Genadi brings his professional expertise to Studio West and The Recording Arts Center in his roles as Chief Academic Officer and Instructor for a variety of classes in the Diploma program.

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.

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
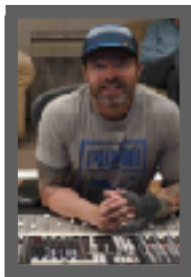
Cedrick Courtois, Instructor
Cedrick earned an Associate's Degree in Audio Engineering at ESRA Institute in France and has since followed his passion for all things sound, working as a tracking and mixing engineer as well as a post-production sound designer and mixer. Cedrick has worked with many artists over the years including Beyonce, Lenny Kravitz, and Ludacris to name a few, and has mixed shows for major networks such as ESPN and NBC Sports. You can also hear Cedrick's sound design work on many commercials, including Red Bull's Formula One campaigns and Monster Energy's AMA SuperCross. In addition to serving as Senior Engineer at Studio West, Cedrick teaches core classes throughout TRAC's Diploma program.

Ian Sutton, Instructor
A graduate of The Conservatory of Recording Arts and Sciences in Tempe, Arizona, Ian specializes in tracking and mixing. Ian's musical credits include Jason Mraz, T-Pain, Deadmau5, Rob Halford of Judas Priest, Frankie J, The Neighbourhood and Danny Brown, La Cuca, and Los Tucanes de Tijuana. Video game and TV credits include Brutal Legend, DiRT2, Diners Drive-ins and Dives, How to Look Good Naked, and numerous music tracks for Universal's film and television divisions. He's also recorded DVD commentary and audio books for Jerry Lewis, Deepak Chopra, and Dr. Oz. In addition to teaching many of the core classes in TRAC's Diploma program, Ian is one of Studio West's Senior Engineers.

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 two Emmy Awards in San Diego. 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. In addition to regularly recording and mixing at Studio West, Mike is a regular instructor in TRAC's diploma program.

Ryan Finch, Instructor
Ryan is a multi-instrumentalist, recording and mixing engineer, producer, and lifelong music lover. Spurred on by a deep-seated passion for music Ryan has chalked up over two decades of experience performing, recording, and touring with bands as well as over ten years of teaching multiple instruments and music theory privately. As an engineer/producer, Ryan records, mixes, and produces local San Diego bands out of Studio West, and can always be found lending his musicianship and engineering experience to students and clients around the studio. As an instructor Ryan teaches Music History and Theory, Songwriting, and Production and is always excited to share his love of music with students.

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. He teaches Digital Video in TRAC's Diploma program, where his wealth of experience in the industry gives students a solid foundation and practical examples of how films get made in the industry today.
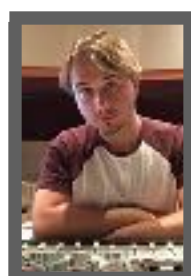
Andy Walsh, Instructor
Andy is a graduate of University of California San Diego in Music Humanities, as well as the first graduating class of TRAC's Music Production Program. Since graduating from TRAC in 2012, Andy has worked as an engineer and producer out of Studio West, making records with countless local and regional artists across many genres and styles. In addition to his engineering and production work, Andy also handles audio production duties for Flood Church, and played an integral role in spearheading the design and construction of Studio West's newest studio - Satellite. Andy teaches evening classes and advanced courses in the Diploma Program at TRAC.

Alec Moore, Instructor

After graduating from The Recording Arts Center in 2013, Alec started interning at Studio West and soon carved out a niche as one of the studio's first-call post-production engineers. Alec works regularly in television and film in San Diego and LA. He was part of the crew for the film "Steve White: Painting the World with Music" which won Best Documentary at the San Diego Film Awards in 2016.

In addition to his work as one of Studio West's Senior Post-Production Engineers, Alec teaches advanced Pro Tools classes in the Diploma program, with a special emphasis on audio post-production. He's always excited to share his real-world knowledge and experience in order to show students how the lessons learned in the classroom get used every day in the field.

Rob Peterson, Instructor

Rob is a Staff Engineer at Studio West and Instructor at TRAC. He got his start singing in his elementary school choir and attended Concordia University Irvine on a vocal performance scholarship. After finishing school in 2005, Rob began working at Humphrey's by the Bay and later started playing Irish music professionally at venues around San Diego. In 2018 Rob began working as a Staff Engineer at Studio West and has worked with countless studio clients, all while maintaining his own busy freelance engineering business. Rob teaches Music History and Songwriting in the Diploma program, as well as the Audio Engineering Fundamentals course. His favorite part of working at Studio West is giving first-time clients and new students "their first taste of what it's really like being in a recording studio".

Bobby Bray, Instructor

Bobby Bray has been a postsecondary educator since 2012 teaching courses in live sound, psychoacoustics, and the ever-changing music business. Bobby holds a bachelor's degree in Interdisciplinary Computing and the Arts from the Music department at the University of California San Diego (UCSD), where he has also worked as an Event Manager/Production Technician. He has also acted as head sound engineer for multiple venues, and has run live sound for well over 800 events. As a musician he has performed prolifically, including 10 European tours, 12 US tours, and 3 Japanese tours. He has also been a contributing writer for the San Diego Reader's music section. Bobby brings his wealth and diversity of experience to TRAC's diploma program as instructor for Business of Music, Career Planning and Development, Psychoacoustics, Experimental Sound Practices, and Live Sound reinforcement.

All instructors at The Recording Arts Center meet or exceed the minimum requirement of 3 years of experience/education/training in their subject area.

Diploma in Recording Arts Course Descriptions

The Recording Arts Center offers a Diploma in Recording Arts for aspiring audio professionals. Our program gives 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, 948-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 which require students to book evening and weekend sessions in the studios at Studio West. The process of booking studio time, 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.

Diploma in Recording Arts Courses - Quarter 1:

Digital Audio Workstations 100 (DAW100) 30 Hours
This course provides an introduction to Avid's Pro Tools (the software used in the majority of professional recording studios). The course follows Avid's Pro Tools 101 curriculum and is the first of a four-course series that prepares students to receive Avid's industry-recognized "Pro Tools Operator Certification."

Principles of Studio Design (PSD100) 9 Hours
This course provides an overview of studio design, from construction concepts to understanding the behavior of sound waves within a room. Students will gain a basic understanding of room treatment and how it contributes to listening environments and monitoring accuracy.

Computer Systems and Software (CSS100) 9 Hours
This course familiarizes students with terminology, components, specifications and maintenance of Apple computers running a Mac OS. Students will gain an understanding of how to cross-reference specifications of software and hardware, troubleshoot, and best practices for data storage/management.

Audio System Maintenance (ASM100) 15 Hours
This course outlines best practices in troubleshooting and maintaining a functioning audio system in a studio or live sound environment. Fundamental skills such as cable wrapping, soldering basics, and zeroing out a room are core takeaways from this course in addition to soft skills such as professional etiquette.

Introduction to Logic (ILG100) 30 Hours
This course introduces students to Apple's popular recording/production software, Logic Pro, through which students will gain hands-on experience working in the program with audio and MIDI.

Music History and Theory (MHT100) 66 Hours
This course gives students a broad overview of music history, exploring different genres, periods, technological and creative developments, and instruments. The course also includes an introduction to western music theory, including concepts such as scales, chords, pitch, harmony, and rhythm.

Audio Recording Techniques 100 (ART100) 42 Hours
The first in a series of four ART courses at the core of the Diploma program, the 100-level course introduces students to fundamental concepts in the physics of sound and electricity, as well as a high-level understanding of speaker and microphone designs, amplification, gain structure and signal routing. Practical application of these concepts is central to the ART series. Student projects and proficiency tests are conducted in our professional studios and students are expected to independently run sessions in studios B and C by the end of this course.

Practicum 101 (SWS101) 6 Hours + 30 Hours Studio Time
The practicum series designates 30 hours per quarter to students' work, practice, and experimentation in our studios. 6 hours of the course are used to establish guidelines and check in with students' use of independent studio time, which will ultimately culminate in students' Capstone Presentations at the end of quarter 4.

Diploma in Recording Arts Courses - Quarter 2:

Digital Audio Workstations 110 (DAW110) 30 Hours
This course continues Avid's Pro Tools curriculum and expands upon the basic principles taught in Pro Tools 101. The course introduces the core concepts and hand-on skills students will need to operate a Pro Tools system running mid-sized sessions.

Mixing 100 (MIX100) 45 Hours
This course focuses on developing a workflow for mixing audio and emphasizes core concepts such as critical listening, level balance and panning. Common tools and practices are explained including equalization, compression, timed-based processing, automation and delivery standards. Students have the opportunity to observe a mix by a professional engineer (instructor) at the externship site.

Business of Music (BOM100) 30 Hours
This course explains many of the lesser known aspects of the recording business including music licensing, artist management, and the legalities of songwriting and publishing deals. In addition, students will explore distribution, promotion, merchandising, team building, and the importance of entrepreneurship. Priority is placed on building skills in entrepreneurship and critical thinking.

Songwriting and Composition (SNC100) 36 Hours
This course puts theory and creativity into action while studying the form, structure and components of contemporary/popular Western music. Students explore the art and process of music and lyric writing while working to compose and present an original song.

Sequencing and MIDI Fundamentals (SMF100) 30 Hours
This course teaches students about Musical Instrument Digital Interface (MIDI) protocol, and explores its implementation in music composition, recording, and arranging. Students learn how to design and troubleshoot software and hardware-based MIDI systems while re-visiting MIDI in Pro Tools and gaining hands-on experience working with audio and MIDI in Ableton Live.

Audio Recording Techniques 110 (ART110) 30 Hours
This course builds on concepts from ART100 while students continue to work in Studios B and C. Further understanding of stereo micing techniques, microphone design, and hardware processing is emphasized and methods for recording drums, multiple instrumentalists and ensembles are explored, as well as practical means of sound isolation, monitoring, and on-the-fly punch-ins and editing.

Practicum 102 (SWS102) 6 Hours + 30 Hours Studio Time
As students enter Quarter 2, they should feel comfortable running sessions in Studios B and C. Students are encouraged to conduct projects with outside "talent," whether friends, family, acquaintances, or contacts of Studio West. Project work helps students gain experience recording in professional studios and develop the confidence and interpersonal skills necessary to conduct professional recording sessions.

Diploma in Recording Arts Courses - Quarter 3:

Digital Audio Workstations 200 (DAW200) 30 Hours
This course continues Avid's Pro Tools curriculum and introduces students to the intermediate concepts and skills needed to operate an Avid Pro Tools system in a professional studio environment.

Digital Video 100 (DIV100) 51 Hours
This course provides a high-level overview of digital video production. Students learn the basics of cameras and lighting, dialogue recording, as well as shooting and editing video. Students learn the fundamentals of the video editing software Adobe Premiere Pro, which is used industry-wide. Camera and lighting kits can be checked out from the school to shoot on location for video projects.

Audio Recording Techniques for Music (ART100M) 30 Hours
This course builds on the concepts of ART110 and takes a more in-depth look at recording as it relates to music. The course focuses on large-scale recording sessions and is conducted in Studio West's renowned Studio A. Holding the course in Studio A facilitates further practice with patch bays and outboard gear, as well as in-depth exploration of signal flow and recording on a large format console. This course highlights recording piano, organ, drums and guitar using the SSL4000.

Production and Arranging (PNA100) 24 Hours
This course builds on concepts from MHT100 and SNC100 while focusing on arrangement, instrumentation and production techniques used in various musical genres. The course prepares students to function in the role of Producer by pairing them with artists and requiring them to complete a polished recording of an original song. The course also explores the role that labels, engineers, writers and performers play in the music industry and discusses efficiency, budgeting, and project delivery in music production.

Genre Specific Mixing (GSM100) 30 Hours
Building on concepts from MIX100, this course provides an in-depth look at mixing appropriately for different genres of music. The class incorporates hands-on mixing exercises in different studio environments and with different workflows and equipment. Student mixes are critiqued by instructors and details such as processing chains and listening strategies are discussed.

Live Sound Reinforcement (LSR100) 36 Hours
This course introduces students to the practical skills needed for a career in live sound. The course emphasizes hands-on learning, preparing students to work with a variety of live sound equipment and operate sound reinforcement systems in small to medium sized venues. Students also explore live recording and mixing on analogue and digital mixers, comparing and differentiating these practices from in-studio audio practices.

Portfolio Development 103 (SWS103)
6 Hours + 30 Hours Studio Time
This course provides students with directions and guidance for their Capstone projects which are to be completed and presented at the end of the Diploma Program. In quarter 3, Studios A, B, and C, are all available for student use and students are encouraged to start compiling a portfolio of work that demonstrates their growing knowledge and experience in media production. Students' Capstones showcase the best songs, recordings, mixes, and videos they have made throughout the Diploma program.

Diploma in Recording Arts Courses - Quarter 4:

Digital Audio Workstations 210 (DAW210) 60 Hours
This course continues Avid's Pro Tools curriculum and covers specific techniques for working with Avid Pro Tools software in professional music production and audio post-production environments.

Digital Video 110 (Div 110) 51 Hours
This course builds on concepts introduced in DIV100 and challenges students to produce and shoot their own short documentaries. Shooting schedules, media organization, and project delivery are among the topics addressed in this course.

Audio Recording Techniques for Post-Production (ART100P) 30 Hours

This course provides students with a working knowledge of recording and editing techniques used specifically in audio-for-video and film post-production. Students learn the fundamentals of integrating video into their workstations, designing, spotting and mixing sound to picture, and working with and delivering stereo stem mixes that sync to picture. Students also learn the fundamental principles of recording, looping, and editing dialogue, creating extensive sound design soundscapes, and recording and editing Foley to picture.

Career Planning and Development (CPD100) 30 Hours
In this course, students are coached to assess their skills and interests as they relate to the labor market and opportunities in their chosen field. The course also assists students in developing a resume and cover letter, and building the confidence and training needed when interviewing for a job. In addition, this course helps students understand how to most effectively use social media as a tool for job hunting. Students will build a website to host their resumes and samples of their work.

Audio Distribution Technologies (ADT100) 12 Hours
This course presents an overview of recent developments in digital audio technology and distribution. In addition to discussing streaming technologies and delivery standards, the course also focuses on facility-installed audio systems and networks, exploring devices that utilize the Dante protocol.

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 audiovisual demonstrations are used to reinforce the theoretical material presented.

Portfolio Development 104 (SWS104)
6 Hours + 39 Hours Studio Time
This class meets semi-quarterly to review progress in the planning and execution of student projects and discusse students' experiences working in the studios and outside of class. Special emphasis is placed in quarter 4 on aiding students in facilitating the completion of their portfolios and final Capstone Presentations which are reviewed by a committee of instructors and professionals at the conclusion of the program.

Advanced Diploma in Music Production Course Descriptions

This program offers training in the specialized skills demanded of professionals working as music producers, recording/mixing engineers or modern songwriters and artists. Students who want to further advance their proficiencies in music production and work professionally as recording musicians or technicians will benefit from this program. The nature of this Advanced Diploma requires that applicants have previously received education in this field or have sufficient experience with the subject matters of the program to keep up with the level of the course work.

Advanced Diploma in Music Production Courses Quarter 1:

Computer Systems and Software (CSS200) 9 Hours
This course critically examines the technological offerings at the forefront of music creation. The course explores how computers have influenced music production and discusses equipment and workflows students may be exposed to in the field. In addition, the course offers practical instruction on software/hardware compatibility, network infrastructures, and data/media management.

Audio Recording Techniques for Music II (ART200M) 48 Hours

This course explores recording techniques and technologies across different eras as well as different genres of music. The course focuses on ensemble and live studio recording and engages in a deep analysis of microphone selection and placement, room configuration, studio equipment, and processing chains. For the final project, students are challenged to submit a recording that demonstrates their understanding and competency in the role of recording engineer.

Music Theory II (MTH200) 30 Hours

This course contextualizes music theory as a tool for production and recording, focusing on its practical applications. Key topics addressed include rhythm, composition, and instrumentation, as well as an analysis of their relationship to dynamic range and frequency distribution and how this contributes to the emotional character and impact of songs.

Advanced Editing Techniques (AET200) 30 Hours
This course examines a variety of approaches to digitally editing and enhancing a recorded performance. Along with hands-on instruction in editing in Pro Tools, this course introduces students to iZotope's RX audio restoration software and the industry-standard Melodyne pitch and time correction software.

Mixing 200 (MIX200) 42 Hours
This course analyzes mixing methodologies and theory at a high level while also digging deep into the specifics of plug-in and hardware processing, metering and monitoring, delivery standards, and client relationships. The course features in-studio mix breakdowns and critiques and gives students an opportunity to assess mix projects one-on-one with Studio West senior engineers.

Experimental Sound Practices (ESP100) 15 Hours
In this course students explore key concepts and practices in 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.

Compression (COM200) 15 Hours
This course illuminates an often misunderstood and misused signal processor, the compressor. Different methods of reducing the dynamic range of an audio signal are explored in-depth and side-by-side comparisons of analogue and digital processors are facilitated and analyzed by students.

Portfolio Development 201 (SWS201)
9 Hours + 39 Hours Studio Time

One of the key focuses of the Advanced Diploma in Music Production is helping students build a compelling portfolio of their work. The portfolio development class meets three times per quarter to help students plan and manage their use of time in the studios. The course also requires that students spend a minimum of 39 hours in studios working on their portfolios.

Advanced Diploma in Music Production Courses Quarter 2:

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, and students learn advanced Pro Tools techniques and tools that are used in the highest-level studios.

Pitch and Time Correction (PTC200) 24 Hours
This course builds on concepts from AET200, focusing specifically on correcting pitch and timing by all available means. The course compares Elastic Audio, Flex-Time, and Warping audio, and provides further instruction in Melodyne. Students are challenged to correct a performance fraught with error to the best of their ability and are critiqued by instructors on their efforts.

Production and Arranging II (PNA200) 39 Hours

This course builds on concepts explored in ART200M and MTH200 by putting this technical and theoretical knowledge into practice. The course challenges students to act as Producer for a portfolio-worthy recording that they can be proud of. Instructors help facilitate and guide students to complete a more ambitious production than others they have attempted.

Vocal Recording Techniques (VRT200) 24 Hours

This course examines how to obtain highly polished vocal productions appropriate for different genres. Along with instruction in editing, tuning and processing vocals, the course explores production techniques such as double-tracking, stacking, and pitch-shifting vocals. Students are challenged to record and produce a vocalist top-lining an existing instrumental track.

Sampling and Computer-Based Production (CBP200) 24 Hours
This class reviews the influence that digital sampling and computers have had on commercial music since their emergence in the 1980s. Side-by-side comparisons are made between industry-standard software Pro Tools, Logic, and Ableton, and students explore "in-the-box" production techniques, creating MIDI-based sequences for instrumental tracks.

Mastering and Advanced Mixing for Music (MAM200M) 54 Hours
This course provides an overview of the mastering process with special focus placed on mix bus processing, workflows and signal processing, and loudness and delivery standards for different mediums. Listening environments and monitoring equipment are also discussed in depth.

Portfolio Development 202 (SWS202)
9 Hours + 39 Hours Studio Time

The portfolio development class meets three times per quarter to help students plan and manage their use of time in the studios. The course also requires that students spend a minimum of 39 hours in studios working on their portfolios. Special attention is paid in quarter 2 to aiding students in facilitating the completion of their final Capstone Presentations, which are reviewed by a committee of instructors and professionals at the conclusion of the program.

Advanced Diploma in Post-Production Course Descriptions

This program offers training in the specialized skills demanded of audio and technical professionals working in television, film, and media production. Students who want to further advance their proficiencies in editing and mixing audio for pictures as well as sound design, content creation, and entrepreneurship will benefit from this program. The nature of this Advanced Diploma requires that applicants have previously received education in this field or have sufficient experience with the subject matters of the program to keep up with the level of the course work.

Advanced Diploma in Post-Production Courses Quarter 1:

Computer Systems and Software (CSS200) 9 Hours
This course critically examines the technological offerings at the forefront of media creation. The course explores how computers have influenced media production and discusses equipment and workflows students may be exposed to in the field. In addition, the course offers practical instruction on software/hardware compatibility, network infrastructures, and data/media management.

Audio Recording Techniques for Post-Production (ART200P) 48 Hours

This course explores the details of capturing audio in conventional studio spaces and soundstages as well as mobile recording on-location. The course focuses on intelligibility in recording dialogue as well as capturing ambient sound. Equipment specific to these areas is assessed and reviewed and students are challenged to record audio on-location.

Music Editing (MET200) 24 Hours

This course presents an overview of the many aspects of synching music to picture. The course explores the duties of music supervisors, the use of music libraries, standard terms for music licensing, and the practice of working with and manipulating original scores.

Dialog Editing (DET200) 24 Hours
This course focuses on the detail-oriented work of dialog editing. The course includes hands-on project work with iZotope's industry leading RX software for audio restoration and "clean-up" and explores organizational strategies and workflows for synchronizing audio and picture.

ADR (ADR200) 24 Hours
This course examines the process of Automated Dialog Replacement (ADR), the practice of re-recording and replacing dialog captured on shoots, as is commonly used in T.V. and film post-production. The course will examine the industry standard approach to ADR sessions and explore the tools of the trade that enable remote recording sessions to connect the "talent" to the "studio."

Foley (FOL200) 24 Hours
This course explores the process of capturing and recreating the additional sounds needed to make a viewing experience realistic or even hyper-realistic. The course will explore methods for recording or generating foley sounds such as footsteps, clothes rustling, body contact, food preparation, and much more.

Sound Design (SDT200) 36 Hours
This course builds on concepts introduced in ART200P and FOL200 by examining the process of creating an audio landscape and sound effects that are cohesive and appropriate for the visuals on screen. The course covers topics such as working with sound libraries, sound synthesis, and a deep dive into techniques for software audio processing.

Portfolio Development 201 (SWS201)
9 Hours + 39 Hours Studio Time

One of the key focuses of the Advanced Diploma in Post-Production is helping students build a compelling portfolio of their work. The portfolio development class meets three times per quarter to help students plan and manage their use of time in the studios. The course also requires that students spend a minimum of 39 hours in studios working on their portfolios.

Advanced Diploma in Post-Production Courses Quarter 2:

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, and students learn advanced Pro Tools techniques and tools that are used in the highest-level studios.

Game Audio (GAT200) 24 Hours
This course examines the similarities and differences between audio for video games as compared to audio for film. The course focuses on recording, editing, and delivery specifications that are unique to game audio, while giving an overview of various software used for game development and programming.

Audio Podcasting (APT200) 24 Hours

This course examines methods for conceptualizing, planning, recording, editing, and producing podcasts. It focuses on production efficiency, working with budgets, and meeting deadlines and distribution standards. Students will be challenged to produce a pilot episode for an original podcast which will be reviewed and critiqued by their instructors.

Video Podcasting (VPT200) 18 Hours

This course builds on concepts explored in APT200 and adds the additional element of video capture. This course makes use of Studio West's Podcast Studio and discusses multi-cam editing and distribution standards for video.

Experimental Sound Practices (ESP100) 15 Hours
In this course students explore key concepts and practices in 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.

Mastering and Advanced Mixing for Post-Production (MAM200P) 60 Hours
This course provides an in-depth look at mixing and finalizing audio for T.V. and film. The course focuses on surround sound mixing and examines the process of dubbing sessions. Students are challenged to finalize the balance of all aspects of audio for a scene in a film, including dialogue, sound effects, foley, and music/score.

Dolby Atmos Mixing (DAM200) 24 Hours
This course examines mixing workflows and spatial audio processing enabled by the Dolby Atmos format. Students will get hands-on experience working with this increasingly popular format and instruction on implementing Dolby's proprietary technology to render three dimensional sound from an array of speakers in a room.

Portfolio Development 202 (SWS202)
9 Hours + 39 Hours Studio Time
The portfolio development class meets three times per quarter to help students plan and manage their use of time in the studios. The course also requires that students spend a minimum of 39 hours in studios working on their portfolios. Special attention is paid in quarter 2 to aiding students in facilitating the completion of their final Capstone Presentations, which are reviewed by a committee of instructors and professionals at the conclusion of the program.

SCHOOL INFORMATION

Admission Requirements

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

Admission to Advanced Diploma programs in Music and Post-Production requires either prior education in these fields equivalent to TRAC's Diploma in Recording Arts, or demonstrable proficiency in the subject areas of each Advanced Diploma. Prior education/experience is evaluated on a case by case basis upon application to Advanced Diploma programs.

A completed Enrollment Application is required for admission to TRAC's diploma programs. There is no application or registration fee.

Non-Discrimination Policy

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

Experiential Credit

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

Accreditation

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

Transfer of Credits from Other Institutions

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

Visa Services for Foreign Students

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

Catalog Review

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

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

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

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

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

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.

TUITION AND DEPOSIT

Tuition for our programs is listed below

A Program Fee Deposit of 25% of the total Program Cost is required before the start of the program, with the balance of the payment due between 3-60 months, depending on the program. The program fee deposit covers the first quarter/term of the program. The amount of the deposit may be reduced or waived for special circumstances, at the discretion of The Recording Arts Center, and requires prior written approval from The Recording Arts Center management.

Program	Total Program Cost	Program Fee Deposit
Diploma of Recording Arts	$27,500	$6,875
Advanced Diploma in Music Production	$15,075	$3,768
Advanced Diploma in Post Production	$15,075	$3,768
Audio Engineering Fundamentals	$750	N/A
Pro Tools User Certification	$4,180	N/A
Pro Tools Operator Certification	$3,180	N/A
Pro Tools Expert Certification	$1,290	N/A

INSTITUTIONAL CHARGES AND FEES

	Program Fee	Application/ Enrollment Fee	STRF Fee*	Materials and Textbooks	Period of Attendance	Total Charges for Period of Attendance**	Total Charges for the Entire Program
Diploma in Recording Arts	$26,432.50	$0	$67.50	$1,000	1 Year	$27,500	**$27,500**
Advanced Diploma in Music Production	$14,537.50	$0	$37.50	$500	6 Months	$15,075	**$15,075**
Advanced Diploma in Post Production	$14,537.50	$0	$37.50	$500	6 Months	$15,075	**$15,075**
Audio Engineering Fundamentals	$750	$0	$0	$0	4 Weeks	$750	**$750**
Pro Tools User Certification	$1,137.50	$0	$2.50	$150	2 Weeks	$1,290	**$1,290**
Pro Tools Operator Certification	$2,802.50	$0	$7.50	$370	4 Weeks	$3,180	**$3,180**
Pro Tools Expert Certification	$3,680	$0	$10	$490	6 Weeks	$4,180	**$4,180**

* The STRF (Student Tuition Relief Fund) fee is $2.50 for every $1,000. This amount is non-refundable.
** This chart includes the schedule of total charges for a period of attendance and the estimated schedule of total charges for the entire educational program. The Total Charges for Period of Attendance are equal to the 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 accepts VA benefits but does not participate in other federal or state financial aid programs.

VA Funds
The Recording Arts Center offers VA education benefits to eligible individuals for the Diploma in Recording Arts 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. If the student receives any federal student financial aid funds, the student is entitled to a refund of the money not paid from federal financial aid funds.

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 2023 are:

Winter Start: January 30th, 2023

Spring Start: May 1st, 2023

Summer Start: July 31st, 2023

Fall Start: October 30th, 2023

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION

The transferability of credits you earn at The Recording Arts Center is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the Diploma you earn in the educational program 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 The Recording Arts Center 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.

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 out 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 reference library is located in the Student Resource Center and is stocked with equipment and software manuals and course textbooks. There are also four fully outfitted computer workstations for homework and project work. TRAC provides students with equipment and technology to use both on campus and to check out for off-site project work. This includes fully outfitted MacBook laptops, camera and lighting kits for video projects, and a wide selection of microphones and industry standard sound reinforcement and recording equipment. Students can check out books and laptops by contacting the Registrar. To check out other equipment such as microphones and camera gear for on and off-site use student can contact Studio Assistants (school staff) during regular hours.

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, complete at least 80% of the total scheduled hours, and achieve a passing grade on their final Capstone Presentation. 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 are available in the course syllabus and will be presented/discussed on the first day of each 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 cumulative GPA of 3.5 or greater
- Achieve cumulative attendance of 90% or greater

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), 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.

Additionally, if a student does not achieve greater than 60% attendance or 1.0 GPA in a given quarter, they will be required to repeat that quarter, incurring any additional charges. This repeated quarter will also count as a first or second probationary period, depending on the prior performance.

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.

If at any point in time, it becomes mathematically impossible for a student to complete the program's graduation requirements within 150% of the program length, they will be dismissed from the program.

Attendance
Diploma in Recording Arts Program

Regular attendance is expected for each student. Students must attend at least 80% of the cumulatively scheduled courses within each quarter, or will be subject to academic probation.

Any student attending fewer than 60% of the total time in a given quarter, will be required to repeat that quarter. Exceptions are sometimes made, depending on the circumstances, but require written approval from the instructor(s) and administration.

If a student is dismissed from the school due to a failure to meet the attendance requirements, the student may apply for readmission. Please refer to the readmission policy for further details.

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 Attn. Registrar, 11021 Via Frontera, Suite A, San Diego, CA 92127. Cancellation is considered effective no later than the date on which the notice of cancellation is received. 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

The Recording Arts Center uses a pro rata refund policy for students who have completed less than 100% of our education programs.

Students are obligated to pay only for educational services received and for unreturned equipment. A pro rata refund shall be no less than the total amount owed by the student for the portion of the educational program provided subtracted from the amount paid by the student calculated as follows: the amount owed equals the daily charge for the program (total institutional charge, divided by the number of days or hours in the program), multiplied by the number of hours student attended, or was scheduled to attend, prior to withdrawal.

Student Records
Diploma in Recording Arts Program

The Recording Arts Center maintains academic records for each student. Transcripts and the degrees/certificates granted are kept indefinitely and all student records are maintained for at least 5 years from students' completion or withdrawal date. All original TRAC academic files must stay on the school grounds, but students may request photocopies of their files upon request. 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. 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 class 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 latest expected return date (180 days from the start of the leave).

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) includes a one week break near the middle (weeks 5-7), and one week following the completion of the quarter's classes for students to catch up on projects or missed coursework. These weeks off are scheduled throughout each quarter and vary 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. Whether or not make-up work is accepted after the original due date/quarter end, and what penalty is assessed for a late submission will be at each individual instructor's discretion.

Student Conduct

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

Following is a non-inclusive list of prohibited behavior:
- Plagiarism or cheating
- Use of intoxicating or illegal substances on campus
- Destruction or theft of school or studio property or of other students' property
- Physically injuring or threatening another person on campus
- Inappropriate behavior to students, staff or studio clients

Dress Code

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

Health, Safety and Security

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

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

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

Probation and Dismissal

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

Re-enrollment

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

Withdrawal

Students have the right to withdraw from a course or program at any time. It is preferred that a notice of withdrawal be made in writing to the Registrar at the school address shown on the first page of the Enrollment Agreement. Withdrawal is considered effective no later than the date on which the notice of withdrawal is received.

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.

Students wishing to revolve complaints regarding their grades should first contact their instructor. Other problems or complaints may be addressed by the Chief Academic Officer (CAO).

All complaints regarding grades must be initiated within 14 days of grade reports being sent to students from the Registrar. The instructor must submit any grade change to the Registrar's office within an additional 14 day time period.

A student may lodge a complaint orally or in writing to the instructor or CAO at the address of the school. The instructor/CAO, 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/CAO will advise the student that the complaint must be provided in writing if it hasn't been already. At that point, the instructor/CAO 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 Services

The facility contains a Pre-Production Suite (Studio F) where students can work on improving their skills. This suite has comparable systems and software to the classrooms and main 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 industry networking events at Studio West and students are always welcome, free of charge. These events include equipment demonstrations by companies like Avid or Universal Audio or performance demos and workshops by guitarists, drummers and other performers. We are closely involved with the new San Diego section of AES (The Audio Engineering Society) which launched in late 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.

Office of Student Assistance and Relief (OSAR):

The Office of Student Assistance and Relief is available to support prospective students, current students, or past students of private postsecondary educational institutions in making informed decisions, understanding their rights, and navigating available services and relief options. The office may be reached by calling (888) 370-7589 [option #5] or by visiting www.osar.bppe.ca.gov

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, 1747 North Market Blvd., Suite 225, Sacramento, California, 95834, (916) 574-8900 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.

"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 alway dreamt of immersing themselves in the music industry, I'd recommend Studio West to anyone interested in becoming a true professional. The support that our son received from Peter Dyson and his team completely surpassed our expectations....they don't just educate... They inspire!"
—Beth Schreibman Gehring

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

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

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

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

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

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

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

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

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

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

Since studying with TRAC, I landed a full time job at CBS working as an assistant editor for Entertainment Tonight and the Insider from August 2011 to February 2015. I produced, mixed, mastered the short form of the show for radio syndication (Radio Minute). Now, I am being mentored and trained at Smart Post in Burbank by Erich Gann, the Sound Supervisor of 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

78

5

15

WEST BERNARDO DR

RANCHO BERNARDO RD

VIA FRONTERA

BERNARDO CENTER DR

56

52
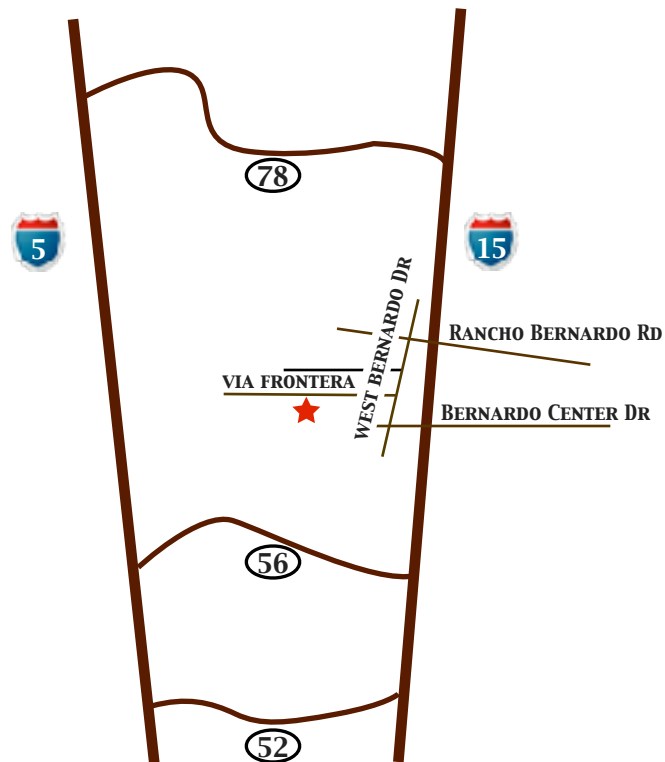
DOWNTOWN SAN DIEGO

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.studiowest.com 858-592-0556