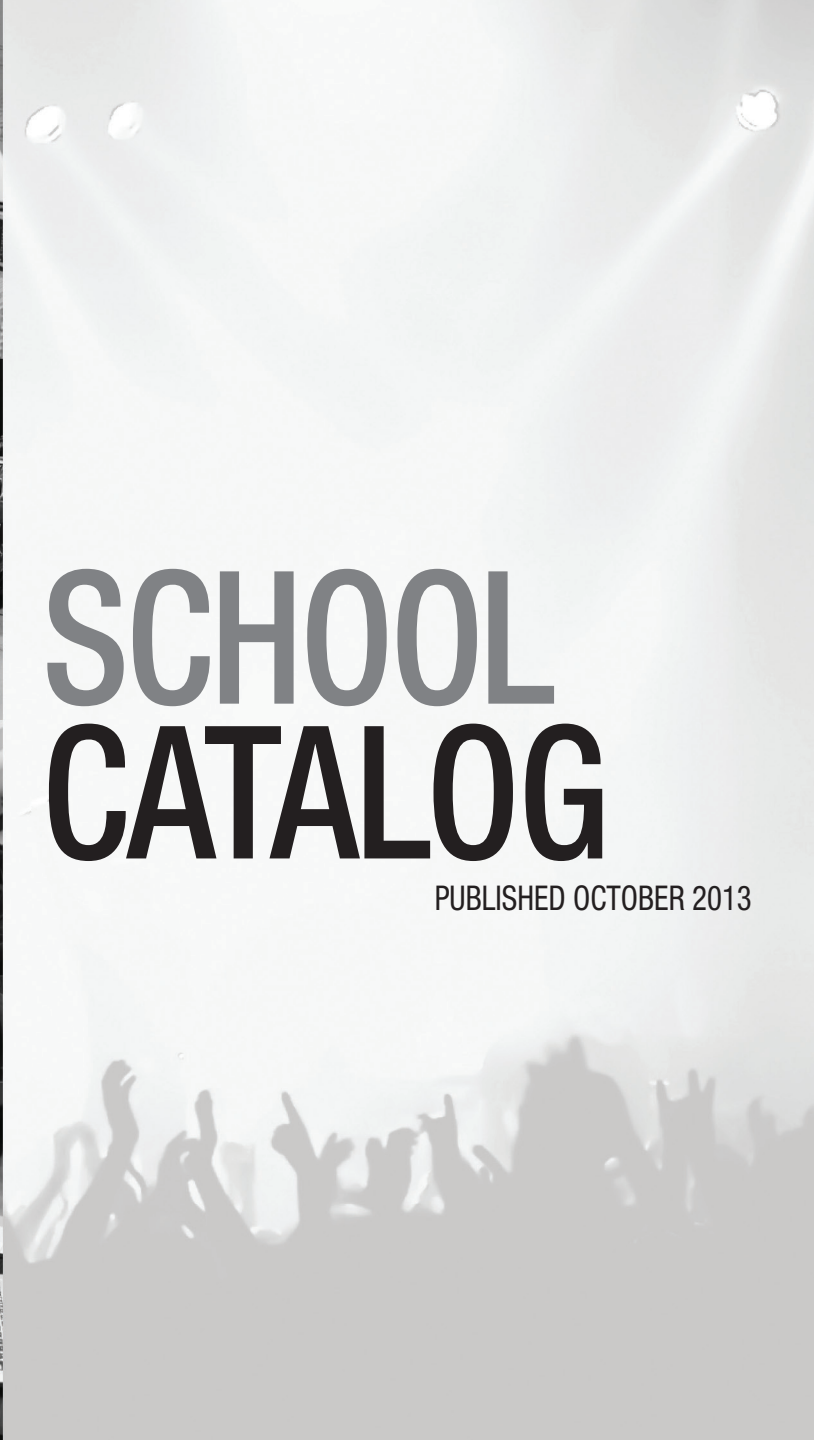




SCHOOL CATALOG

PUBLISHED OCTOBER 2013



BECRAS™

CONSERVATORY OF RECORDING ARTS & SCIENCES

PRESS PLAY ON YOUR CAREER



SCHOOL CATALOG

Tempe Location - Main

2300 East Broadway Road
Tempe, Arizona 85282
888.562.6383
480.858.0764

Gilbert Location - Satellite

1205 North Fiesta Boulevard
Gilbert, Arizona 85233
800.562.6383
480.858.9400

VOLUME XXVIII 2013-2014

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AN INVITATION FROM THE ADMINISTRATOR

I welcome this opportunity to acquaint you with CRAS, the Conservatory of Recording Arts & Sciences. This catalog provides an overview of the school, our mission, philosophy, course offerings, faculty, and the Master Recording Program.

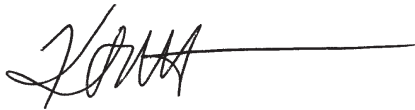
If your real fulfillment in life comes from the creation and production of music, whether it is audio recording, mixing sound for concerts, designing sounds for video games or film, there is no other type of career that will satisfy you.

A review of this catalog will acquaint you with the many opportunities available for trained specialists in the audio field. The faculty and staff of CRAS are dedicated to providing outstanding educational experiences and industry recognized programs.

CRAS enjoys a proud reputation for excellence in our graduates and placements in the audio industry. I encourage you to accept the challenge of the future. I look forward to welcoming you to the growing family of CRAS graduates who are building careers and shaping the future of the music and recording industry.

If you have any questions after reviewing this catalog, please give CRAS a call.

Sincerely,



Kirt R. Hamm, Administrator

MISSION AND PHILOSOPHY

The mission of the Conservatory of Recording Arts & Sciences is to train students for entry-level positions as audio recording engineers in the audio recording and music industry.

Through extensive hands-on training with studio standard equipment, a 1:1 student/computer ratio and practice with current production techniques, students gain the expertise to move forward with their career goals. The fact that every student has a laptop “Laptop Recording Package” (included with the cost of tuition) assures that our curriculum is up to date and standardized, giving everyone at CRAS the best possible learning environment.

The Conservatory was founded on the philosophy that the unique nature of the recording industry requires a combination of technical skill, knowledge and creativity. Teaching methods emphasize this through hands-on experiences with modern equipment. The Conservatory provides training, disseminates information and encourages positive work attitudes and emphasizes career education, enabling dedicated students to achieve success.



Gilbert Location/Studio A Control Room

CAMPUS INFORMATION

HISTORY

Established in New York City in 1980, a 24-track recording studio called Songshop offered adult training classes to novices as well as label personnel. The increasing demand for training and hands-on experience necessitated expansion of the program to include internships with commercial studios and recording artists. Relocation to Phoenix and the name change to The Academy of Recording Sciences was accomplished in 1987. As the reputation of the institution gained prominence in the music industry, the name was changed in 1988 to the Conservatory of Recording Arts & Sciences. This name more appropriately reflects the nature of the institution, to conserve, enhance, improve and promote the artistic and technical skills of audio recording by preparing students to enter the business as qualified audio recording engineers.

The Conservatory was purchased by Community Technical Institutes (CTI) in May, 1992. Training was conducted in Phoenix, Arizona until January 1, 1995. A 14,500 square foot building was acquired in Tempe, Arizona at 2300 East Broadway. This facility, solely occupied by the Conservatory, provides classrooms, workstations and sound recording studios for hands-on training and experiences.

Ground was broken initially for the Gilbert satellite location in November of 2002. Over the ensuing months, the main structure was completed and by the summer of 2003, work commenced on the studios within the main structure. By late summer, installation of equipment had begun, and classes commenced on November 3, 2003. The Gilbert facility is educationally identical to the Tempe location, with four studios, three labs, a live sound room, and lecture spaces. The consistency between locations even goes down to the equipment level. With the Gilbert location's sophisticated live sound venue, all live sound classes are now taught there.

The Conservatory's structured programs and qualified teaching staff provide a professional and supportive atmosphere. Complemented by small class sizes and one-to-one computer access, students receive individual instruction and assistance in engineering audio recordings.

The Conservatory has been providing quality vocational training in audio recording for three decades. The curriculum and equipment is constantly being updated to keep pace with the rapid advancements in the music industry. Course offerings and subject matter have always centered around skills and knowledge necessary for student success in the music industry.

PROFESSIONAL RECOGNITIONS

LICENSE & ACCREDITATION

The Conservatory of Recording Arts & Sciences is licensed by the **Arizona State Board for Private Postsecondary Education** 1400 W. Washington, #260 Phoenix, Arizona 85007 (602) 542-5709.

The Conservatory of Recording Arts & Sciences is accredited by the Accrediting Commission of Career Schools and Colleges (ACCSC). ACCSC is approved by the U.S. Department of Education as a nationally recognized accrediting agency under the Provision of Chapter 33, Title 38, US Code and subsequent legislation.

APPROVALS

The Conservatory is approved for training by:

- Arizona Department of Vocational Rehabilitation
- Arizona State Approving Agency for Veteran's Training
- Bureau of Indian Affairs (BIA)
- Bureau of Citizenship and Immigration Services
- Workforce Investment Act (WIA)
- Arizona Rehabilitation Association

MEMBERSHIPS

The Conservatory and its staff or faculty are members of:

- Career College Association
- Arizona Private School Association
- Society of Professional Audio Recording Studios
- Audio Engineering Society
- National Academy of Recording Arts & Sciences
- AASFAA: Arizona Association of Student Financial Aid Administrators
- WASFAA: Western Association of Student Financial Aid Administrators
- ASCAP - American Society of Composers, Authors and Publishers
- BMI - Broadcast Music, Inc

LOCATION

The Conservatory's main facility is in Tempe, Arizona at 2300 East Broadway Road, with a satellite facility located in Gilbert, Arizona at 1205 North Fiesta Boulevard. The satellite facility is approximately 8 miles east of the school's main location. Students have direct access by private or public transportation; however personal motorized vehicle transportation is strongly recommended.

The Tempe location measures 14,500 sq. ft. in size, and the Gilbert location is 25,000 sq. ft. Both facilities exclusively house the Conservatory's studios, classrooms, and administrative offices. These facilities were developed to accommodate the necessary 6 classrooms, 6 labs, 5 studios, 8 control rooms, a live sound room of over 5000 sq. ft., and the school's administrative offices. The Tempe location features a pleasant court yard. The Gilbert facility is completely enclosed, and features numerous open common areas conducive to class breaks and studying.

The cities of Tempe and Gilbert and surrounding areas offer an environment that lends itself to education. Tempe is the home of Arizona State University, with over 53,000 students and the multitude of cultural attractions that one would expect in a city with a major state university.

Gilbert is a quiet residential community, with cultural attractions and many outdoor recreational activities. There are also a number of hospitals within close proximity to both locations.

Within a two hour drive are the majestic San Francisco Peaks in Flagstaff, offering winter sports, plus year-round camping, hiking, and fishing. A drive of about two more hours north of Flagstaff will take you to one of the natural wonders of the world, the Grand Canyon. Sky Harbor International Airport is a short 20-minute drive from the Tempe/Gilbert area.

CAMPUS HOURS AND CONTACT INFORMATION

Information can be obtained Monday through Friday from 8:30 A.M. to 5:30 P.M. Arizona Time. Our telephone numbers are (480) 858-9400 or Toll Free 1-800-562-6383 Gilbert or 1-888-562-6383 Tempe. Messages are also taken 24 hours a day through voice mail. You may e-mail info@cras.org or visit our website at www.cras.edu.



Gilbert Location/Entrance

ADMISSIONS REQUIREMENTS AND PROCEDURES

Prospective students applying for admission must have a minimum of a high school diploma, a GED, or be completing their senior year of high school, in which case enrollment will be contingent upon graduating.

Proof of High School diploma or GED is required for acceptance. Please make sure you have completed the proper request form in your application.

Prospective students must submit a copy of High School diploma or GED or transcripts to be officially accepted to CRAS. A prospective student may not start classes without the required documentation.

Letters of Recommendation are accepted.

A personal interview will be conducted on campus for local students. A phone interview will be scheduled and conducted with out-of-state students upon receipt of the admission application.

If accepted, an appropriate deposit is required to select a seat in an available class start date and is applied to the total cost of enrollment. The Conservatory reserves the right to request corroborating information in addition to the application prior to the final determination of acceptance and/or admission.

HOUSING

Housing is affordable and plentiful, within reasonable distance between both locations. Most apartment complexes offer pools, spas, tennis courts, and other amenities. Students may work with a third-party apartment locator, at no charge, to assist them in finding the living accommodations that will suit their needs. Questions about housing should be addressed to the Admissions Department.

ORIENTATION AND ADVISING SERVICES

Students must attend the scheduled orientation held on their start date or they will forfeit their seat in the class. Specific information regarding the time and location of orientation will be forwarded to each student approximately two weeks before classes begin.

Students who have questions or problems regarding their academic career-related matters should see the Director of Education, appointments can be scheduled at the front desk at either the Tempe or Gilbert location.

Students who have questions or problems regarding internships should see the Student Services Department at either location.

ADA POLICY

STUDENTS WITH DISABILITIES

The Conservatory attempts to make the MRP II Program accessible to all individuals, in compliance with Section 504 of the Rehabilitation Act of 1973 and Title III of the Americans with Disabilities Act of 1990. The mission of the school is to train individuals for entry level positions in the audio industry.

The Conservatory strives to create a learning environment in which all people with disabilities:

- Have equal access to courses, programs, and services offered.
- Have an equal opportunity to learn and receive reasonable accommodations and/or auxiliary services when applicable.
- Have appropriate confidentiality of all information regarding their disability in line with the FERPA and Privacy Act policies.

For students with disabilities the Conservatory makes every effort to assist them in achieving these goals. Students with disabilities have the option of requesting special assistance, accommodations, and/or auxiliary services if necessary. All requests will be reviewed by Administration to determine if the requested accommodations can be granted, and specifically what the scope of the accommodations will include.

It is strongly recommended that prior to investing time and monetary resources, a prospective student with a known disability contacts their Admissions Representative and/or Director of Admissions to further discuss the potential for success in the audio industry.

Admissions requirements for all students are the same, regardless of disability or lack thereof. It must be understood that accommodations for disabilities are meant to assure education experience and opportunity. Any accommodations deemed necessary and reasonable will be made on a case-by-case basis, will not necessarily incorporate all changes requested, and will only be made following provision of proof of such disability.

PROCEDURE FOR REQUESTING ACCOMMODATIONS

- Students seeking accommodations should notify their Admissions Representative or the Director of Admissions immediately of any special needs, requirements or requests before enrolling in a program of study.
- To request accommodations, student must provide the following:
 - Written description of the extent and nature of the disability.
 - Current medical certification of disability from doctor or other appropriate professional.
 - Written document stating any/all accommodations, auxiliary aids, and/or services requested.

All required documentation must be received by the Conservatory no later than 45 days prior to student's projected start date. Accommodations cannot be applied to circumstances of past failures or difficulties in courses, and will only be applied to future course activities.

All documents will be reviewed and evaluated by Administration. A reply will be sent to the prospective student within 10 business days of receipt of all complete documentation defining which accommodations will or will not be allowed/granted. If the submitted information is inadequate to formulate a final decision, Administration reserves the right to request further information from prospective student in order to provide the most accurate and fair decision as possible.

Once the Administrator has issued the final decision:

- A document will be drafted specifically outlining the granted accommodations.
- Both student and Administrator will sign and date this document.
- The signed document will be placed in student's permanent file.
- A copy of accommodation document will be given to the student.

At the beginning of each new class (either new subject or new Instructor) student will be required to show accommodation document to their Instructor. This ensures that each Instructor has been fully informed of all specific accommodations accepted.

PROJECTED SUCCESS IN THE AUDIO INDUSTRY

The Conservatory's mission and philosophy dictate the main focus of the program is to prepare students for successful employment opportunities in the audio industry. The work environment in which our graduates commonly work demands a full range of physical and mental faculties for career success. Persons with disabilities should review the following sections carefully when making the decision to enter into the field of audio engineering to better assess if this industry will be beneficial to them.

JOB TASKS

While there are exceptions, most jobs require the ability to perform the following tasks:

- Record speech, music, and other sounds on both digital and analog recording media/equipment.
- Setup and/or tear down equipment for events including but not limited to recording sessions, live sound performances, mobile recording events, on-location (field) recording assignments.
- Setup and/or tear down may include activities such as (but not limited to):
 - Loading/unloading of audio equipment from studios, mobile trucks, touring trucks. Equipment loading may include lifting in excess of 50 lbs.
 - Selecting and setting up microphones and other musical equipment.
 - Carrying, connecting, tracing, and wrapping of various cables.
 - Documenting settings on analog/digital equipment for later recall.
- Use of analog and/or digital recording consoles, computer based recording systems, outboard processors.
- Troubleshooting signal flow, isolating and resolving issues with equipment and/or software.

SKILL ASSESSMENT

A career in audio engineering is very demanding both mentally and physically. While there are certain exceptions, in order to succeed in school and furthermore a career in the audio field, persons must typically possess the following skills:

- Active Listening - giving full attention to what other people are saying, taking time to understand the points being made, and asking questions for clarification as appropriate.
- Speaking - talking to others to convey information effectively.
- Critical Thinking - using logic and reasoning to identify alternative solutions, conclusions, and approaches to problems.
- Reading Comprehension - understanding written sentences and paragraphs in work related documents, session documentation, and equipment manuals.
- Complex Problem Solving - identifying complex problems and reviewing all necessary information to develop and evaluate options and implement solutions.
- Active Learning - Understanding the implications of new information for both current and future problem-solving, troubleshooting, and decision making.
- Operation and Control - controlling operations of equipment or systems.
- Troubleshooting - determining causes of operating errors and deciding what to do about it.
- Equipment Selection - determining the kind of tools and equipment needed to complete a job safely and efficiently.

ABILITIES ASSESSMENT

While there are certain exceptions, in order to succeed in school and furthermore a career in the audio field, persons must typically possess the following abilities. Persons with disabilities in any of the following areas are urged to further discuss this with their Admissions Representative or Director of Admissions to determine the potential impact this may have on their success:

- Near Vision - the ability to see details at a close range (eg. reading dial or meter settings on consoles and other equipment)
- Oral Expression - the ability to communicate information and ideas in speaking so others will understand.
- Oral Comprehension - the ability to listen and understand information and ideas presented through spoken words and sentences.
- Written Expression - the ability to communicate information and ideas in writing so others can understand (eg session/studio documentation).
- Hearing Sensitivity - the ability to detect or tell the differences between sounds that vary in pitch and loudness.
- Information Ordering - the ability to arrange things or actions in a certain order or pattern (eg: Signal Flow, live sound color coded audio connections).
- Selective Attention - the ability to concentrate on a task over a period of time without being distracted.
- Problem Sensitivity - the ability to tell when something is wrong or likely to go wrong. (eg: many audio situations include risk of physical harm via high voltage power, feedback, and other high amplitude audio related potentials)
- Auditory Attention - the ability to focus on a single source of sound in the presence of other distracting sounds.

- Sound Localization - the ability to tell the direction from which a sound originated.
- Deductive Reasoning - the ability to apply general rules to specific problems to produce answers that make sense.
- Finger Dexterity - the ability to make precisely coordinated movements of the fingers to grasp, move, manipulate, or assemble small objects. (eg: connecting microphones to stands, connecting cables, patch bays, faders and knobs)
- Time Sharing - the ability to shift back and forth between two or more activities or sources of information.
- Memorization - the ability to remember information such as words, numbers, and procedures.

The Conservatory does not offer students with disabilities the following:

- Diagnostic evaluation for disabilities.
- Special classes.
- A reduced standard for academic performance.
- Exemption to graduation requirements.
- Credit for effort in place of demonstrated competence or skill acquisition.

STUDENT FINANCIAL SERVICES

The Conservatory's Student Financial Services department will assist you with available options for funding your education. Please contact this department for all financial matters and further details on any available options.

CASH PAYMENTS AND MONTHLY PAYMENT PLAN

Cash payments and/or a seven month payment plan maybe used to fund your education. This option maybe used in combination with other financial assistance.

FEDERAL FINANCIAL AID

The FAFSA (Free Application for Federal Student Aid) is the first step in the financial aid process. You use it to apply for federal student financial aid, such as grants and loans. Apply free online at www.fafsa.ed.gov. You will be required to provide the school code. The Conservatory's Federal School Code is 030344.

Federal Financial Aid Includes:

- Federal Pell Grants
- FSEOG Grants
- Federal Direct Stafford Loans
- Federal Direct Parent PLUS Loans

MAINTAINING FEDERAL FINANCIAL AID ELIGIBILITY

Students must maintain Satisfactory Academic Progress as set forth by Federal regulations to maintain their eligibility for Federal Financial Aid.

All students will be evaluated for Title IV Satisfactory Academic Progress based on the following criteria:

*Minimum cumulative grade point average of 2.0

*Minimum of 90% attendance percentage

*67% of program attempted completed

*Maximum time frame to be complete program is 1.5 times the published program length

Transfer credits will be evaluated when a student begins the program. Any transfer credits awarded toward the completion of the student's program will be evaluated during the Satisfactory Academic review both as credits attempted and credits completed.

Students who are re-enrolling into a program will be evaluated during the SAP review on both the final grade they received in a course during their first enrollment as well as the new final grade they receive if retaking a course upon re-enrollment. All Satisfactory Academic Progress evaluations will be based on final grades in the courses the student has taken up to the point of the evaluation.

Students may have the option of recycling or retaking courses based on their performance at the discretion of the Administration. If a student chooses to recycle any course that has a final grade, both the original grade and the new grade will be used in Satisfactory Academic Progress for Title IV purposes and evaluation.

For the purpose of the Satisfactory Academic Progress policy if at the time of the review a student has an incomplete in a course the grade point of 0 will be used when determining the SAP standards.

Students will be evaluated and receive reports of the evaluation at the end of each payment period during their program. The payment period end dates are scheduled at the times below.

MRPII

Successful completion of 12 credits and the minimum of 18 weeks

Successful completion of 24 credits and the minimum of 33 weeks

If a student falls below the above mentioned criteria they will be placed on Title IV Satisfactory Academic Progress Warning. The student will be advised of this status by the Student Financial Services Department. The advisement will take place in documented writing. The student will be considered to be on warning regarding the Federal Financial Aid until the next evaluation point.

If at the next evaluation point the student has failed to meet the required criteria their Federal Funding will be suspended. The student will have the opportunity to appeal this decision.

The appeal process for Title IV Satisfactory Academic Progress will be in writing and will include why the student failed to meet the criteria, and what has changed that will allow the student to meet the criteria at the next evaluation. The appeal will be turned into the Director of Student Financial Services or Associate Director of Student Financial Services within three days of notification of the Probation status. The student's financial aid will be on hold until such a time that the appeal is evaluated and processed. All appeal decisions are final. At the time of appeal, if approved, the student will be placed on probation, financial aid eligibility will be reinstated and an Academic Plan will be assigned up until the next evaluation point is reached.

GRANTS

Grants are a form of financial aid given to qualified students to help pay for their education. Usually, no repayment of a grant is required if academic obligations are met.

SCHOLARSHIPS

Scholarships are a form of financial aid awarded to qualified students often on the basis of academic performance, competition, particular skill, financial need or a combination of unique circumstances. These awards may come in the form of cash or a tuition reduction waiver. Usually, no repayment of a scholarship is required if academic obligations are met.

FEDERAL PELL GRANT PROGRAM

The Federal Pell Grant Program provides need-based grants to low-income undergraduate students. Eligibility and grant amount is determined by the Federal Government. To apply for the Federal Pell Grant, the student must complete a Free Application for Federal Student Aid (FAFSA) which will be used to determine eligibility.

FEDERAL SUPPLEMENTAL EDUCATIONAL OPPORTUNITY GRANT PROGRAM (FSEOG)

The FSEOG Program provides grants to exceptionally needy, undergraduate students. Those students having the lowest EFCs and receiving a Federal Pell Grant will be considered first. The student must complete a Free Application for Federal Student Aid (FAFSA) which will be used to determine eligibility.

LEVERAGING EDUCATIONAL ASSISTANCE PARTNERSHIP PROGRAM (LEAP)

To be eligible for a grant from the Arizona LEAP Program, a student must be a resident of the State of Arizona and must be considered to have a substantial need. Those students having the lowest EFCs and receiving a Federal Pell Grant will be considered first. The student must complete a Free Application for Federal Student Aid (FAFSA) which will be used to determine eligibility.

LOANS

Loans are borrowed money that must be repaid as stipulated by the lender. Loan types include federal, state and private loans.

WILLIAM D. FORD FEDERAL DIRECT LOAN PROGRAM (DIRECT LOANS)

Students and parents may obtain their Federal student loans directly from the federal government through the Direct Loan Program. Loans include: Federal Direct Subsidized Stafford Loan, Federal Direct Unsubsidized Stafford Loan and the Federal Direct PLUS (Parent) Loan.

FEDERAL DIRECT SUBSIDIZED STAFFORD LOAN

The Federal Direct Subsidized Stafford Loan is a need-based loan. The student secures his or her loan from a lending institution such as a bank, credit union, or any other participating lending institution. The federal government pays the interest that accrues on the Subsidized Stafford Loan while the student is in school, during the six month grace period, and during periods of authorized deferments.

Repayment begins following a six month grace period. The grace period will begin after enrollment ceases or student drops below half-time enrollment.

To apply for the Federal Direct Subsidized Stafford Loan, the student must first complete a Free Application for Federal Student Aid (FAFSA) which will be used to determine borrower eligibility. The student must also complete a Master Promissory Note with the Department of Education. The Conservatory will guide the student through each step of the financial aid process.

FEDERAL DIRECT UNSUBSIDIZED STAFFORD LOAN

The Federal Direct Unsubsidized Stafford Loan is a non-need-based loan. The student secures his or her loan from a lending institution such as a bank, credit union, or any other participating lending institution. The borrower is responsible for the interest that accrues on the Federal Direct Unsubsidized Stafford Loan. Repayment begins following a six month grace period. The grace period will begin after enrollment ceases or student drops below half-time enrollment.

To apply for the Federal Direct Unsubsidized Stafford Loan, the student must first complete a Free Application for Federal Student Aid (FAFSA) which will be used to determine borrower eligibility. The student must also complete a Master Promissory Note with the Department of Education. The Conservatory will guide the student through each step of the financial aid process.

FEDERAL DIRECT PLUS (PARENT) LOAN

The Federal Direct PLUS (Parent) Loan is a non-need-based loan. The credit-worthy* parent of a dependent student secures his or her loan from a lending institution such as a bank, credit union, or any other participating lending institution. The parent borrower is responsible for the interest that accrues on the Federal Direct PLUS (Parent) Loan. The parent borrower is responsible for repayment. Repayment begins within sixty days of the final loan disbursement (there is no grace period). **If, due to circumstances such as adverse credit history, a dependent student's parent is denied a Federal Direct PLUS Loan, the student will be allowed the loan limits applicable to independent students under the Federal Direct Unsubsidized Stafford Loan Program.*

To apply for the Federal Direct PLUS (Parent) Loan, the parent must first complete a Free Application for Federal Student Aid (FAFSA), as per school policy, which will be used to determine borrower eligibility. The parent must also complete a Master Promissory Note with the Department of Education. The Conservatory will guide the parent through each step of the financial aid process.

PRIVATE EDUCATION LOAN

The student secures his or her non-federal loan from a lending institution such as a bank, credit union, or any other participating lending institution. The student must meet eligibility criteria set by the lending institution to qualify. Students who do not qualify on their own may need to acquire a co-borrower to meet eligibility standards. International students may qualify by acquiring a co-borrower who meets the lender's criteria including being a U.S. Citizen or a permanent U.S. resident. Origination fees, interest rates and repayment options will vary by lender.

Private Education Loan funds are disbursed to the school directly via electronic funds transfer or are disbursed to the applicant via a check made co-payable to the school and the student. Loan funds received by the school are paid directly to school charges. Loan funds exceeding school charges are issued to the student as outlined in the Conservatory's Living Expense Policy. A copy of this policy can be requested by contacting the Student Financial Services Department.

PRIVATE EDUCATION LOAN LENDER LIST

The Conservatory carefully reviews lenders' policies and products to find the best rates and service for our students.

Reasons for selecting a lender vary from person to person. Some choose a lender based on name recognition or a previous banking relationship, such as a consumer bank account. For some, the deciding factor is the long-term advantage of repayment savings programs, like an interest rate reduction as a reward for making payments on time.

To assist students and parents in this decision, the Student Financial Service Department has compiled a list of lending institutions who we consider excellent in the education lending field. Based on our past experience with these lenders, the Student Financial Service Department feels confident in the customer service offered to students, parents and the Financial Aid Office as loans are processed for disbursement in addition to the benefits they offer in current market conditions. We have found each of these lenders provide prompt reconciliation of loan issues. They also provide fast electronic payment of loan funds directly to your account with the Conservatory.

Please note that you are not required to use one of these lenders. The Financial Aid Office will process your loan with any lender you choose.

Students may borrow their Private Education Loan from the participating lending institution of their choice. Participating lenders include but are not limited to those listed below:

- Sallie Mae
- Mountain America Federal Credit Union

SPECIALIZED PROGRAMS

CANADA STUDENT LOAN PROGRAM

Canadian students may apply for a Canada Student Loan. Determination of eligibility may be based on providence. Loan eligibility is determined by the Canada Student Loan Program.

FEDERAL BUREAU OF INDIAN AFFAIRS (BIA)

The Conservatory is approved for the training of eligible Native Americans. Approval of training benefits is determined by the BIA.

SOCIAL SECURITY BENEFITS (SS)

Students who qualify for Social Security Benefits may use their benefits to attend the Conservatory.

U.S. CITIZENSHIP AND IMMIGRATION SERVICES

The Conservatory is approved under Federal Law to enroll non-immigrant alien students. I-20 information is available from the Student Financial Services Department. A processing fee for an I-20 will be charged.

VETERANS' ADMINISTRATION BENEFITS (VA)

The Conservatory's programs are approved for veterans' educational training. Benefit eligibility is determined by the U.S. Department of Veterans' Affairs.

VETERANS BENEFITS AND POLICIES

VETERANS USING VETERAN'S BENEFITS

Students maybe terminated for failure to meet academic, attendance or student conduct standards, or for non-payment of tuition. (Refer to Termination Policy).

Students are expected to maintain satisfactory academic progress standards as defined in the school's Satisfactory Progress Policy. When satisfactory progress standards are not met, the school's policy is enforced and the VA is informed promptly so that benefits can be discontinued in accordance with the law.

VETERANS ATTENDANCE

All absences from scheduled instruction, regardless of reason, are recorded. Class cuts are not tolerated, and are charged as absences. A student who is tardy six times in a calendar month will be charged one day of absence. Tardiness exceeding 20 minutes will be charged as an absence.

When absence affects progress or is considered excessive, the student will be terminated. Re-enrollment is at the discretion of the school. If re-enrolled, the student must re-enter on a probationary basis. All class work missed must be made up on the student's own time.

When absences exceed 10% of the scheduled hours in the program, the student will be terminated, except under mitigating circumstances as determined by the school officials. A Master Record of Attendance is maintained for each student and is available to any authorized individual or agency so requesting.

VETERANS CREDIT EVALUATION POLICY

This institution will inquire about each veteran or eligible person's previous education and training, and request transcripts from all prior institutions, including military training, traditional college course work and vocational training. Previous transcripts will be evaluated and credit will be granted, as appropriate. The veteran or eligible person and the VA will be notified of the evaluation result. (NOTE: ALL PRIOR TRAINING MUST BE EVALUATED.)

CONSUMER INFORMATION

In order to provide students with information related to attending The Conservatory of Recording Arts and Sciences, the following reports, policies and general information are available to students at the Web site indicated, or by requesting a printed copy from the respective office.

ACADEMIC PROGRAMS AND POLICIES

The complete list of programs and course descriptions can be found in this catalog.

STUDENT PRIVACY INFORMATION

The Family Educational Rights and Privacy Act (FERPA) provides certain rights to students related to educational records. This information can be found in this catalog, on the college website or is available from the Student Financial Services Office. FERPA regulations pertain to the release of student records to third parties, including parents, and the right to review and amend student records.

CAMPUS CRIME STATISTICS AND SAFETY POLICIES

This information is available in this catalog, from the Student Finance Office or on the college website.

FINANCIAL ASSISTANCE INFORMATION

The Financial Aid Office administers all federal, state and local grant, loan, work and scholarship programs. This information can be found in our catalog, on the college website and from the Student Financial Services Office at each of the campus locations. For specific information about loan options and repayment options please see the college website or Student Financial Services Office.

DRUG FREE WORKPLACE

In compliance with the Drug Free Schools and Campuses Act of 1989, The Conservatory of Recording Arts and Sciences prohibits the illegal use, purchase, sale, distribution, manufacture, or possession of drugs and alcohol on its campuses, or at any college-related activities. This policy applies to all employees and students. Employees, students and job applicants are required to receive information and/or sign a Drug Free Certification form at the time of admission to the college. For more information regarding this policy please see the catalog, college website or Student Financial Services Office.

GRADUATION/COMPLETION AND TRANSFER-OUT RATES

This information is available on the Conservatory of Recording Arts and Sciences website or from the Student Financial Services Office.

INSTITUTIONAL INFORMATION

Information about The Conservatory of Recording Arts and Sciences' it's academic and financial policies and practices can be found throughout this college catalog and website. All polices are also available in writing at the Student Financial Services Office.

The college website is as follows: www.cras.edu



Gilbert Location/Studio A

ACADEMIC PROGRAMS

DIPLOMA PROGRAM

MRP II is a 41.50 semester credit program, taught over 48 weeks. On-campus hands-on study consists of 36 weeks and internships over a 12 week period. Classes meet Monday through Friday for four hours per day. There are additional hours scheduled on Saturdays and/or Sundays. Students may also be required to complete assignments outside of classroom studies.

The objective is to train students for entry-level positions in a variety of areas of the music and recording industry. Examples are: trainee/runner for audio studios, assistant (second) engineer for audio studios, assistant engineer for post-production and scoring facilities, game audio content provider, assistant engineer for live sound reinforcement companies, business-oriented positions such as promotions, publicity, licensing, management, or sales positions for professional audio products.

Students may register for individual subjects, but MRP II students have priority. Students registered for individual subjects receive a certificate upon satisfactory completion of each subject. Registering for individual subjects may require prerequisite testing, and all subjects must be approved by the Administrator.

ACADEMIC PROGRAM INFORMATION

MASTER RECORDING PROGRAM II

Subjects	Credit Hours
MP101 Music Recording And Production Basic Principles Of Sound Microphones And Microphone Techniques Equipment Recording Lab Basic Recording Techniques Automated Consoles Music Production Employment Opportunities	8.50
MP201 Music Recording And Production SSL Console Operation Advanced Recording And Production Procedure Time-Based Processor Method Dynamic Processor Application Session Etiquette And Procedures Reference Monitor & Amplifier Instruction	6.50

Subjects	Credit Hours
MP201 (CONTD.) Acoustic Theory And Facility Design Resume And Internship Preparation Networking Digital Audio Production Techniques Tape Machine Calibration And Alignment Proficiency	
AB101 Audio Industry Business Intro To Music Business Publishing And Music Income Copyright Part One Copyright Part Two Studio Ownership, Record Production Record Labels	1.00
AB201 Audio Industry Business Introduction To Advanced Business Record Labels The Business & The Profession Of Audio Engineering Trademarks, Recording Engineer Contracts Self Representation And Marketing	1.00
CT101 Core Technologies Basic Electronics MIDI Fundamentals Computer System Technologies Fundamentals Of Digital Audio Synchronization Systems Computer Networking Digital Storage System Design & Troubleshooting Proficiency	3.50
SS101 Surround Sound History Of Surround Sound Playback System Configuration Surround Mixing Encoding/Decoding Surround Sound Signal Processing Surround Sound Recording	1.00
PT101 Pro Tools Introduction To Pro Tools Systems And Windows New Session Configuration Editing, Track Comping, And Fades	4.00

Subjects	Credit Hours
PT101 Importing Files <i>(CONTD.)</i> Managing System Power For Pro Tools Session Backup And Collaboration Signal Processing MIDI In Pro Tools Automation And Final Mixes Sound Design Control Surfaces	
LS101 Live Sound Introduction Signal Distribution Sound Reinforcement Mixing Console Signal Processing In Sound Reinforcement Large Speaker Array Concepts	1.50
LS201 Live Sound Introduction To The Digidesign Venue D-Show Console Console Setup Hands-On, Front-of-House And Monitor Mixing Wireless Concepts Live Theater	1.50
PP101 Post Production Production Audio Automated Dialogue Replacement (ADR) Foley Sound Effects Scoring Mixing Basics Of Video And Editing Commercial Production Commercial Production Techniques And Projects	2.50
BA101 Broadcast Audio Intro To The Broadcast Audio Industry Communication Systems Broadcast Audio Mixing Live Broadcast Event	1.50

Subjects	Credit Hours
GA101 Game Audio Introduction To The Game Audio Industry Audio Engines Memory And Performance Budgets Game Project	1.00
FF101 Field of Focus Field Of Focus Declaration Plan Of Action Team Accountability Life Skills Advanced Audio Techniques Final Project Portfolio	1.50
IN101 Internship Internships Provide the Student With a Valuable Hands-on, Real-world Educational Experience. Further Practical Application of Skills and Techniques in the Field. Understanding Day-to-day Facility Operations and Protocol, Hands-on, In-studio Experience.	7.00
Total Program Weeks	48 Weeks
Total Program Credit Hours	41.50

All subjects include Review and Final Examination.

Certifications offered:

- Pro Tools Tiers 1-6
- L-Acoustics +6 Soundvision
- TC Electronic System 6000
- Venue D-Show
- Waves
- Propellerhead Reason
- L-Acoustics Kudo
- Apple Logic Pro
- Roland V-Mixer
- Studer Vista
- Rational Acoustics' Smart
- TC Electronic M3000
- Melodyne
- Antres Auto-Tune

CLASS SYNOPSIS

MUSIC RECORDING AND PRODUCTION

<i>Class</i>	<i>Class Name</i>	<i>Credit Hours</i>
MP101	Music Recording and Production Credit Hours	8.50

Introduces students to the basic principles of audio recording and production through classroom lecture plus hands-on experience with guided and individual studio projects. Student must exhibit a working knowledge of audio concepts, facilities and gear handling as a requirement for graduation. Emphasis is on training for an entry-level position as an assistant engineer in a music production studio.

<i>Subjects</i>	<i>Description</i>
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Basic Principles Of Sound	Physical properties of sound & its relationship to the recording process.
Microphones And Microphone Techniques	Study of types and specifications applied in theory as well as in recording sessions.
Equipment	Students will demonstrate their ability to operate recording consoles, tape machines, signal processors and other outboard gear.
Recording Lab	Lab experiences on student projects which includes: dynamic and time based processors, pre-production, basic tracks, overdubs and mixing.
Basic Recording Techniques	Basic application of console signal flow, signal to tape, balancing monitor and headphone mixes.
Automated Consoles	Familiarizes students with moving fader automation and recall of a large format recording/mixing console.
Music Production Employment Opportunities	Introduction to employment and career options in the audio industry. Detailed discussion of students research of potential cities, facilities and facets of the audio industry. Discussion of what students need to understand and expect while on internship.
Proficiency/Final Exams/Electives	

MUSIC RECORDING AND PRODUCTION

<i>Class</i>	<i>Class Name</i>	<i>Credit Hours</i>
MP201	Music Recording and Production	6.50

Introduces students to the Solid State Logic 4000 E/G+ console and computer, including theoretical console and computer study, pre-production, tracking, overdubbing and mixdown sessions. Extensive signal flow overview and application classes and clinics. Students will continue to refine the skills necessary to obtain a job in the audio industry.

<i>Subjects</i>	<i>Description</i>
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SSL Console Operation	Explore the SSL 4000 G+ Console and Computer, console and computer study. Students conduct sessions employing pre-production, tracking, overdubbing and mixdown.
Advanced Recording And Production Procedure	Microphone specification and application on an advanced level, employing clinics for grand piano, organ, guitars, drums, and more.
Time-Based Processor Method	Continued hands-on application of digital signal processing, scope and capabilities, real-time and non-real-time operation.
Dynamic Processor Application	History and ongoing evolution, session and lab usage, vintage and modern optical and peak-RMS applications.
Session Etiquette And Procedures	Pre-production, artist interaction, the business side of running a studio.
Reference Monitor & Amplifier Instruction	Focus on crossover, polarity and power rating and handling capabilities.
Acoustic Theory And Facility Design	Isolation, balance, separation and reverberation concepts are taught and explored.
Resume And Internship Preparation	Discussion on information to be put on resumes for internship. How to properly communicate with Student Services. Discuss successful interview methods in varied facets of the industry.
Networking	Class discussion of basic networking methods to cultivate new professional relationships.
Digital Audio Production Techniques	Working in Studio D, students will participate in a practical hands-on opportunity to work with live musicians, while exploring how digital systems can change the production process.

MUSIC RECORDING AND PRODUCTION

Subjects	Description
Tape Machine Calibration And Alignment	Hands-on training gives students the ability to prepare analog tape machines for recording sessions.
Advanced Dynamics Applications	Incorporating all previous dynamics classes, students are introduced to advanced dynamics processing tricks and techniques. After theory and listening, students will connect their computer audio interfaces into the lab stations and incorporated software processing (plug-ins).
Proficiency/Final Exams/Electives	



Tempe Location/Studio A

AUDIO INDUSTRY BUSINESS

Class	Class Name	Credit Hours
AB101	Audio Industry Business	1.00

Offers students an overview of the music industry, including copyright law, publishing and song income, contracts, record production, record labels, scams and dangers, personal finance and many other industry-related topics.

Subjects	Description
Intro To Music Business	Overview of the music industry, basic litigation principles, basic contract principles, negotiation, the ranking professional, indemnifications, introduction to copyright, the RIAA, the DMCA (Digital Millennium Copyright Act), the major record labels, Electronic Frontier Foundation, presentation principles.
Publishing And Music Income	Publishing terms and concepts, publishing defined and explained, song income, publisher/songwriter contracts, performance rights organizations, marketing songs, preparing demos, mechanical licenses.
Copyright Part One	Sampling law, basic copyright law, fair use, infringements and penalties, willful vs. innocent infringement, unfair competition law, copyright duration, public domain, parody, music industry personal finance.
Copyright Part Two	Copyright registration – (how to fill out Form PA, Form SR, Form CA), pros and cons of registering collections, basics of contract writing.
Studio Ownership, Record Production	Student-written contracts evaluation, principles of studio ownership, principles of record production, and student presentations on music industry topics.
Record Labels	Major record labels in depth, independent labels in depth, and student presentations on music industry topics.
Final Exams	

AUDIO INDUSTRY BUSINESS

Class	Class Name	Credit Hours
AB201	Audio Industry Business	1.00

A continuation of the concepts introduced in AB101, focuses on a deeper examination of the business. Includes in-depth study of songwriting, recording and other contracts. Also examines trademark law, practical application of copyright law, contracts for engineers, career planning, interview techniques, industry etiquette, industry-topic forums and discussions.

Subjects	Description
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Introduction To Advanced Business	Review of key 101 principles, current audio industry news and laws updates, Broadcast Industry overview, portfolio preparation training, interview training.
Record Labels	Major, independent and D.I.Y. labels, contracts, production, sales, financial realities, digital vs. physical product, royalties and compensation, other related topics.
Audio Engineering – The Business	Captive employment, freelance employment, crewing companies, unions, starting an audio business, legal status, formalities, lawyer, accountant, financial advisor, web site, trademark law.
Audio Engineering – The Profession	Building a professional portfolio, networking, industry conventions and courtesies, social media and online presence, written and verbal communication skills, remaining informed about the industry.
Trademarks, Recording Engineer Contracts	Trademark basics, interview workshop, highlights from the book “Million Dollar Mistakes,” contracts for recording engineers.
Self Representation And Marketing	Online presence, personal/business website, LinkedIn and other social media. Resume and Interview techniques.
Final Exams	

CORE TECHNOLOGIES

Class	Class Name	Credit Hours
CT101	Core Technologies	3.50

Core Technologies 101 provides students with a basic understanding of various technologies that are fundamental to a variety of disciplines within audio production. Basic electronics, analog and digital audio, control protocols and fundamental computer and networking technologies will be explored in the context of audio production. Students will also see and use these systems in a variety of practical applications. During this course students will make extensive use of their laptop recording package, including Apple’s Logic Pro audio production software.

Subjects	Description
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Basic Electronics	Ohms Law and other basic formulas and basic electronic terms. VOM transformer; differential amps, common mode rejection ratio, what they do and how they work. Building analog audio cables.
MIDI Fundamentals	An introduction to the MIDI protocol and its many applications, including sequencing and equipment control.
Computer System Technologies	An examination of the various components of computer based systems and how those systems affect the audio production process.
Fundamentals Of Digital Audio	A step-by-step look at what digital audio is, and how it impacts the audio production process.
Synchronization Systems	An explanation of various synchronization systems and how and where they apply.
Computer Networking	Basics of computer networking, including physical connections and protocol layers such as TCP/IP. Building and testing Ethernet cables.
Digital Storage	Understanding how to choose, apply and maintain audio storage technologies.
System Design & Troubleshooting	A chance to take the various elements from the Core Technologies course and fuse them together. Students will build audio system solutions using lab kits in order to reinforce problem solving and troubleshooting skills.
Proficiency/Final Exams/Electives	



SURROUND SOUND

<i>Class</i>	<i>Class Name</i>	<i>Credit Hours</i>
SS101	Surround Sound	1.00

Surround Sound classes will be held in the Studio D control room, which was designed specifically for surround sound production applications. Students will learn the basic principles of system configuration, encoding/decoding as well as surround sound mixing and recording techniques for various audio production applications.

<i>Subjects</i>	<i>Description</i>
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History Of Surround Sound	An overview of surround sound technologies and delivery systems, as well as the evolution of surround technology and capability over time up to the current industry standards.
Playback System Configuration	Explore various surround sound system speaker configurations.
Surround Mixing	Experiment with different strategies for mixing in a surround sound environment.
Encoding/Decoding	Discuss and utilize matrix and discrete digital codecs for final delivery of surround mixes.
Surround Sound Signal Processing	A look at the TC Electronic S6000 surround sound processing system.
Surround Sound Recording	Record live performances using surround sound microphone techniques.
Proficiency/Final Exams	

PRO TOOLS

<i>Class</i>	<i>Class Name</i>	<i>Credit Hours</i>
PT101	Pro Tools	4.00

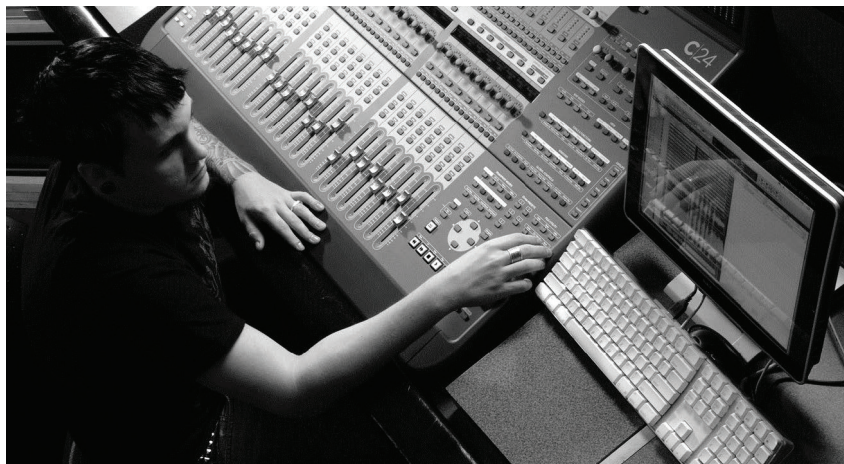
Utilizing the latest Pro Tools software, students will deal with session and system configurations, audio recording, track and file management, session navigation, and editing of dialog, music, and sound effects. Students will work with real-time and offline plug-in processing, mixing options and workflows, auxiliary sends and returns, session I/O management, automation, and mix finalization.

<i>Subjects</i>	<i>Description</i>
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Introduction To Pro Tools Systems & Windows	Overview of various Pro Tools software and hardware configurations. Proper setup and power up procedure for Pro Tools systems. Overview of Mix and Edit windows.
New Session Configuration	Choosing sample rate and bit rate for a session. Overview of possible audio file types, session compatibility across multiple versions. Proper save procedures and file management.
Editing, Track Comping, And Fades	Using all Edit Modes and Edit Tools. Examples of which tool to use for each possible application.
Importing Files	Overview and breakdown of all Import dialog windows. Differentiating between Add and Convert for file import. Reiteration of file management and disc allocation.
Managing System Power For Pro Tools	CPU architecture and how it relates to system playback, software inserts and plug-ins, and how to get optimal performance from a Pro Tools system.
Session Backup And Collaboration	Proper file management for external session backups, exporting features in Pro Tools, using Open Media Framework to transfer sessions across multiple platforms.
Signal Processing	Hardware vs Software plug-ins, CPU resource allocation and how to maximize performance. Signal flow when daisy-chaining processors, time-base processors, outboard time-based gear. Pros and cons to using submixes or parallel compression. How to identify and repair digital latency issues caused by submixes.
MIDI In Pro Tools	Overview of MIDI tools and features. Explanation of import and export features, score sheets, and machine control. Comparisons to other DAWs and how to achieve the proper production results.

PRO TOOLS

Subjects	Description
Automation And Final Mixes	Real time and non-real time automation basics. How to use multiple automation passes non-destructively. All edit tools and functions of non-real time automation. Internal and external mixdown options. Using processors on a Master Fader. Explanation of brick wall limiting, dither, and bounce options.
Troubleshooting Pro Tools	A Pro Tools session is setup with multiple technical and user-based errors. Students are guided on how to troubleshoot and repair common session issues with signal flow, and systematic problem isolation.
Sound Design In Pro Tools	Examples and exercises of the various Pro Tools techniques and capabilities available to create and design sound effects for film and television.
Control Surfaces	Enhanced control with Studio D's Avid C124 control surface.
Proficiency/Final Exams/Electives	



Gilbert Location/Studio D

LIVE SOUND

Class	Class Name	Credit Hours
LS101	Live Sound	1.00

Prepares students to function effectively in the concert sound reinforcement field. Includes overviews of sound reinforcement specific equipment, basic front-of-house and monitor system configurations and design and philosophy.

Subjects	Description
Introduction	Materials handout and an overview of basic sound system setup. Amplifier and speaker signal distribution.
Signal Distribution	Single and three phase power distribution. Mic and line level distribution.
Sound Reinforcement	Detailed discussion of front-of-house and monitor console layouts.
Mixing Console	Mixing consoles and their applications for both sound reinforcement and live recording.
Signal Processing In Sound Reinforcement	Detailed discussion on applications of dynamics and time-based processing in sound reinforcement. Topics include compression, limiting, gating/ducking. The philosophy of system vs. input equalization in conjunction with ear training audio preinstalled on all student laptops.
Large Speaker Array Concepts	Real-world examples of working PA drive systems. Detailed discussions of phase vs. polarity and comb filter in audio and specifically speaker arrays. L-Acoustics Certification.
Proficiency/Final Exams/Electives	

LIVE SOUND

Class	Class Name	Credit Hours
LS201	Live Sound	1.50

Prepares the basic sound reinforcement graduate to conquer complex issues in sound reinforcement via the use of state-of-the-art technology and concepts, such as spectral and FFT analysis, as well as show control via multiple automation protocols. Also introduces the student to basic wireless transmission concepts and technology for wireless microphone, instrument and monitor technologies. Students will use these tools for both musical production and live theater applications.

Subjects	Description
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Introduction To The Digidesign Venue D-Show Console/ Console Setup	Comprehensive discussion and use of the Venue D-Show console. Detailed use of the console's functions including setup, routing, use of plugins and more followed by operational certification of the student.
Hands-On, Front-of-House And Monitor Mixing	Students will be responsible to manage all audio aspects of a live band performing in the CRAS Live Sound Venue.
Wireless Concepts	A look at radio frequency theory and the practical application of working with wireless microphones and in ear monitor systems.
Live Theater	Explore workflows specific to live theater applications, including how to follow scripts and extensive use of scene based snapshot recall automation.
Proficiency/Final Exams/Electives	

POST PRODUCTION

Class	Class Name	Credit Hours
PP101	Post Production	2.50

Post Production projects teach students the basics of audio sweetening and surround sound mixing for film. Commercial Production projects inform students of professional level production techniques and prepare them for a wide variety of recording industry employment options.

Subjects	Description
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Production Audio	An introduction to capturing sound on set, using field recording techniques and equipment.
Automated Dialogue Replacement (ADR)	Students will learn and perform tasks related to re-recording spoken word so that it can replace unusable dialog recorded during production.
Foley	Students will replace actor sounds such a footsteps and more by recording and then editing the sounds that are performed live by the students themselves.
Sound Effects	Using the CRAS sound effects library as well as creating their own sound effects, students will 'spot' every instance of picture that requires a sound on the film.
Scoring	A small live orchestra will be recorded, while synced to picture.
Mixing	Students will gain an understanding of how to mix for picture. Emphasis on mixing for visual perspective and a comprehension of dialnorm.
Basics Of Video And Editing	A basic overview of sound, camera, and lighting setups for filming. Basic editing techniques and terminology of Final Cut Pro
Commercial Production	Utilizing many of the techniques learned for film post production, students will participate in projects where they'll assemble all audio elements for short format commercials.
Commercial Production Techniques And Projects	Commercial Production projects inform students of industry-related productions and prepare them for a wide variety of employment options.
Final Exams	

BROADCAST

Class	Class Name	Credit Hours
BA101	Broadcast Audio	1.50

Broadcast Audio (BA101) focuses on the opportunities and workflows and technologies that are specific to live television broadcast. Students will work out of the CRAS Broadcast audio production room as well as the CRAS mobile production trailer and be hands-on with the Studer broadcast audio mixing consoles. They will also gain an extensive understanding of the important role that communications systems have and get hands on experience with the industry standard RTS line of communications products, including configuration of the system using AZ Edit software installed on their laptop computer.

Subjects	Description
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Intro To The Broadcast Audio Industry Students will gain an understanding of opportunities in the television broadcast sector. They will also learn concepts and terminology unique to broadcast workflows.

Communication Systems Students will see the importance of communication between all personnel at a broadcast event. configure and operate both PL and matrix intercom systems.

Broadcast Audio Mixing Students will use the Studer Vista broadcast console to learn and practice the considerations for mixing for broadcast television. An emphasis will be placed on listening and reacting to director calls.

Live Broadcast Event As a team, students will be responsible for designing the layout and operating the equipment in order to produce a live webcast event.

Proficiency/Final Exams

GAME AUDIO

Class	Class Name	Credit Hours
GA101	Game Audio	1.00

Students will see first hand how sound is integrated into video games. Using Audiokinetic's Wwise audio engine, students will participate in a team based project where the class must integrate all sounds into a playable video game.

Subjects	Description
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Subject Introduction To The Game Audio Industry Description A practical look at the scope of the video game industry and the opportunities for audio implementation.

Audio Engines Using Audiokinetic's Wwise software, students will learn how audio is integrated into a video game and see the creative possibilities in how sound can be configured for playback.

Memory And Performance Budgets Students gain an appreciation for working within technical boundaries by having to repurpose their work within technical limitations placed upon them.

Game Project Using Audiokinetic's Wwise software, students will participate in a team based project where they'll each be responsible for integrating specific sounds into a playable video game. Each person's work will contribute to the overall build which will result in a finished class game.

Final Exams

FIELD OF FOCUS

Class	Class Name	Credit Hours
FF101	Field of Focus	1.50

For this class, students will declare their field of focus, such as live sound, studio recording, broadcast audio etc., that represents the sector of the audio industry in which they are going to complete an internship. They will then work with their instructor to develop a plan of action that includes completing various assignments that pertain to that facet of the industry. Assignments include completing certifications on particular equipment, developing a personal portfolio of work or completing related production projects. While students will work as individuals, the course is designed to emulate a team based work environment where workers can use each other as a resource and as a system of accountability.

Subjects	Description
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Field Of Focus Declaration	The student will declare the facet of the audio industry that they want to intern in. They must complete a self-assessment assignment that outlines why they've chosen the respective field.
Plan Of Action	Work with the instructor to create of plan of action related to their chosen field of focus. The plan will include a list of related assignments, certifications and projects that must be completed, and the work schedule for their completion.
Team Accountability	Students will start each of these classes in a team meeting where they'll share their packet objectives that are due, and the objectives upcoming. In these meetings, team members can request assistance from their teammates just as one would do in a professional work environment.
Life Skills	Preparation for working in the audio industry. Working for a company vs self employment. Understanding tax forms, budgeting skills, self marketing and networking.
Advanced Audio Techniques	Students will continue to explore advanced audio techniques and recording operations that pertain to all fields of focus.
Final Project Portfolio	

INTERNSHIP

Class	Class Name	Credit Hours
IN101	Internship	7.00

Further practical application of skills and techniques in the industry. Students will face a variety of challenges ranging from facility support duties to working with actual clients.

Subjects	Description
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Internship	Completion of internship duties and various audio tasks includes students' demonstration of studio skills for 280 hours within 12 weeks after leaving campus. Internships provide the student with a valuable real world educational experience. Students apply practical skills and techniques in the field and develop an understanding of day-to-day facility operations and protocol through hands-on, in-studio experience.
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Gilbert Location/Common Area

STUDENT SERVICES

INTERNSHIP OVERVIEW

The Student Services Department is responsible for entire internship oversight for every student.

The internship portions of the program are comprised of 101 and 201 levels of training: IN101 two credit hours/90 clock hours and IN201 four credit hours/190 clock hours. Internship assignments begin while the student is on campus. Internship hours are scheduled to begin after the student's last day of classes on campus. Internship hours submitted by the student must be approved by the site supervisor and be submitted in the time frame allowed to qualify for graduation.

The site supervisor is to complete a final evaluation of the student's performance and assign a letter grade. Final Internship grades are based on assignments, work ethic and competencies on campus as well as student performance at the internship site.

GRADUATION REQUIREMENTS

To qualify for the awarding of a diploma, a student must have completed the prescribed academic requirements with a final CGPA of 2.0 or better, maintained an average of 90% attendance, completed Internships and have fulfilled all financial responsibilities.

Students who complete the Master Recording Program II will receive a diploma upon graduation.

JOB PLACEMENT ASSISTANCE

The Conservatory maintains a policy of job placement assistance for all of its graduates any time throughout their career. No school can ethically promise or guarantee a job; however, the Student Services Department of the Conservatory does assist its graduates with resume writing, grooming tips, interviewing techniques, job-search skills, arranging appointments for job interviews and subsequent follow-up.

Graduates must be in good standing with the Conservatory, which includes passing all required subjects, meeting all attendance requirements and meeting all financial obligations. (Completion of individual subjects does not qualify for job placement assistance.)

Contact with the Student Services Department is necessary to obtain the type of employment desired by the graduate.

POLICIES AND PROCEDURES

ACADEMIC CALENDAR

Refer to the ACADEMIC CALENDAR ADDENDUM of this Catalog. Holidays are: New Year's Day, Thanksgiving Day and Winter Break.

TUITION, BOOKS, LAPTOP, SUPPLIES AND FEES

Tuition, books, laptop, hardware, software, supplies, and fees are subject to change prior to class start at the discretion of the school. Breakdown of all costs can be found on our website, in our student handbook and in Student Financial Services.

TUITION

Refer to the TUITION ADDENDUM of this Catalog. Information regarding program length, tuition and fees of all member schools of ACCSC maybe obtained by contacting the Accrediting Commission Office at:

**2101 Wilson Boulevard, Suite 302
Arlington, VA 22201
(703) 247-4212**

CREDIT FOR PREVIOUS TRAINING

Credit for previous training or experience is rare and may be granted by the Director of Education.

In order to receive credit for previous training, students must:

- Submit the application for Transfer of Credit
- Provide an official transcript from the school looking to receive credit from
- Provide course/class descriptions for the program.
- Provide a contact name/phone/email for any questions.

The Director of Education will review all submitted material and will notify the Director of Admissions of any credit granted.

If granted, financial credit will be given and the length of the program shortened accordingly.

Official Transcript must be submitted to The Conservatory prior to student's start date for credit evaluation. Student currently attending may not apply for credit for previous training.

CREDIT OF TRANSFER

Transfer of credit is dependent upon the receiving school.

DEFINITION OF A CYCLE

The classroom portion of the program consists of cycles. A cycle is a three-week increment.

DEFINITION OF A CREDIT HOUR

A credit hour is defined as a semester credit hour. One semester credit hour equals 15 hours of classroom contact; or one semester credit hour equals 30 hours of supervised laboratory/shop instruction; or one semester credit hour equals 30 hours of documented independent study activities; or one semester credit hour equals 45 hours of externship/internship or work-related experience.

CLASS SIZE

Classes are limited in size to give each student the most individual attention possible.

Most classes are generally limited to twelve students.

DRESS CODE

The Conservatory permits a liberal dress code for the comfort and convenience of students. Casual attire which is not disruptive to the learning environment is acceptable within the parameters of propriety and good taste.

DRUG, ALCOHOL AND WEAPON FREE CAMPUS

The Conservatory is a drug and weapon free campus. Any/all weapons are strictly prohibited on campus at all times. This information is required under Public Law 102-26. Drug and alcohol abuse can lead to liver, heart and other chronic disease. The unlawful manufacture, distribution, dispensing, possession or use of drugs, alcohol or other controlled substances at this institution is strictly prohibited. Students and employees are required, as a condition of enrollment and/or employment, to abide by this policy. To the extent allowed by local, state and federal laws, this institution will impose disciplinary action against students and employees for violating these standards of conduct. These actions may include suspension, expulsion, termination

of employment, referral for prosecution and/or required completion of a drug or alcohol rehabilitation or similar program.

Employees, as a condition of employment, are required to provide written notice to this institution of their conviction for a criminal drug offense occurring at the workplace within five calendar days after the drug offense. This institution will report all employees convicted of a criminal drug offense occurring in the workplace to the U.S. Department of Education within ten calendar days after receiving the notice of conviction to the:

**Director of Grants and Services
United States Department of Education
400 Maryland Avenue S.W., Room 3124
GSA Regional Office Bldg. #3
Washington, D.C. 20202-4571**

In addition to institutional sanctions, students and employees convicted of the unlawful possession or distribution of illicit drugs or alcohol could face local, state and federal legal penalties which include the loss of eligibility for federal financial aid, fines, imprisonment and the seizure of drug-related assets.

For detailed information regarding: 1.) Dangers of Abuse 2.) Assistance with drug counseling 3.) Rehabilitation programs 4.) Any other information regarding drug abuse, contact:

**Arizona Prevention Resource Center
ASU - Community Services Building
200 E. Curry, Tempe, AZ 85287
www.azprevention.org
(480) 727-2772
Toll free 1-800-432-APRC (2772)**

CAMPUS SECURITY INFORMATION

The Conservatory is a drug and weapon free campus. Any/all weapons are strictly prohibited on campus at all times. This information is required under Public Law 102-26. The following data will provide you with campus security policies concerning the occurrence of criminal offenses on campus, noncampus building/property, and dorm/residential facilities on campus.

Should you witness a crime in process or are a victim of a crime, the Conservatory of Recording Arts & Sciences (CRAS) requests that you follow this procedure:

During school hours, notify the School Administrator or Campus Director, Tempe and/or Gilbert police departments immediately (refer to the phone numbers listed on “Campus Crime Statistics” summary). If a crime occurs during non-school hours and no faculty or staff member is available, notify the Tempe or Gilbert police departments immediately and the School Administrator or Campus Director as soon as possible during normal business hours.

REMEMBER: PRESERVING EVIDENCE FOR PROOF OF A CRIMINAL OFFENSE IS VERY IMPORTANT.

The Conservatory of Recording Arts & Sciences does not recognize any off-campus student organizations that would be covered under this act.

The purpose and authority of campus personnel is limited to securing the premises and protecting the facility. The enforcement authority of campus personnel is limited to the enforcement of campus rules and regulations. Incidents that go beyond the scope of campus personnel are referred to and investigated by the local enforcement agency (if applicable).

To ensure the accurate and prompt reporting of all crimes, authorized administrative personnel will take a full written statement from involved parties and witnesses at all reported emergency or criminal incidents. The written statements are included as part of a written report, and such statements may be used by campus security personnel (if applicable) and local/state law enforcement authorities for the purpose of criminal apprehension and/or crime prevention. The institution’s administrative staff for the purpose of disciplinary action may also review criminal incidents.

All students are informed about campus security procedures and practices before initial attendance and crime status for each campus is posted on the Student’s Bulletin Boards.

Everyone should remember that personal safety begins with you.
The following should be considered:

- Do not carry large amounts of cash.
- Keep your motor vehicle in good running condition. Always lock your car and remove all packages and any valuables. This includes all class materials, laptops and supporting items.
- Do not leave books or personal property unattended in the classroom, courtyard or studios.

Sexual assault prevention programs are available at:

**City of Tempe, Arizona
Crime Prevention Unit
Sexual Assault Prevention
<http://www.tempe.gov/index.aspx?page=220>**

Counseling for sex offense victims is available at the following locations:

**Center Against Sexual Abuse (CASA)
77 E. Thomas Road
Suite #112
Phoenix, AZ 85012
602.254.6400
www.casacares.org**

**Sexual Assault Recovery Institute
16042 N. 32nd St.
Phoenix, AZ 85032
(602) 235-9345**

For other resources for prevention programs state wide, please visit the site below: http://azrapeprevention.org/need_help

If applicable and reasonably available, the Conservatory of Recording Arts & Sciences (CRAS) will change the academic situation of a student after an alleged sex offense. If any disciplinary proceedings are held in cases of an alleged sex offense, both the accuser and the accused have the opportunity to have others present. Both the accuser and the accused will be informed of the administration’s final determination of any institution disciplinary proceeding and any sanction imposed against the accused.

Additional sanctions may be imposed regarding rape, acquaintance rape, or other forcible or non-forcible sex offenses by the following agencies:

**Tempe Police Department
120 East 5th Street
Tempe, Arizona 85281
(480) 350-8306**

**Gilbert Police Department
75 East Civic Center Drive
Gilbert, Arizona 85296
(480) 503-6500**

The Conservatory of Recording Arts & Sciences is in compliance with the Drug Free Schools and Communities Act of 1989 (Public Law 101-226). All students and employees should refer to the Drug, Alcohol and Weapon Free Campus Policy, located in the school catalog and employee handbook, for information concerning campus policies and individual responsibilities required under this act. A school and employee handbook can be obtained from the college Administrator.

GRADING

GRADING SYSTEM

Instructors may, at their discretion, assign projects and verbal or written examinations as part of the instructional program and lab activities. Students are graded on class attendance, quizzes, examinations, class and/or individual projects. A permanent record for each student is kept on file. All files are confidential.

LETTER GRADE	GRADING SCALE	QUALITY POINT
A	90-100	4.0
A-	87-89	3.7
B+	83-86	3.3
B	80-82	3.0
B-	77-79	2.7
C+	73-76	2.3
C	70-72	2.0
C-	67-69	1.7
D+	63-66	1.3
D	60-62	1.0
D-	57-59	0.7
F	0-56	0.0
I	Incomplete	0.0
W	Withdrawal	0.0
T	Terminated	0.0

GRADE POINT AVERAGE (GPA)

GPA is computed by adding the quality points earned for each subject(s) and then dividing this sum by the total number of subject(s) completed.

CUMULATIVE GRADE POINT AVERAGE (CGPA)

CGPA is computed by adding the quality points earned for each subject(s) and then dividing this sum by the total number of subject(s) attempted.

GRADES OF INCOMPLETE

A grade of incomplete will be averaged in with a grade point of 0.0 when measuring satisfactory progress. Students receiving a grade of incomplete have six weeks to make up missing class work or the incomplete reverts to a grade of F.

RECORDS

The Conservatory maintains complete records for each student. These records include grades, attendance, prior education and training, work experience, personal achievements, awards received, subjects studied, as well as probation, grievances, etc. Student transcripts from the Conservatory of Recording Arts & Sciences will be sent to the student with their diploma. There will be a nominal fee for additional copies.

The Conservatory adheres strictly to the Family Educational Rights and Privacy Act of 1974, which is designed to protect the privacy of educational records, to establish the right of students to inspect and review their educational records, and to provide guidelines for the correction of inaccurate or misleading data through informal and formal hearings.

Students' records are permanently maintained by the school.

STUDENT CONDUCT

Students are expected to conduct themselves honorably and with dignity at all times. No food, drink or cell phones will be allowed in classrooms or studios. Respect for faculty and staff, fellow students, equipment and property is mandatory. Misconduct in any form will not be tolerated and may result in probation or termination.

STUDENT COMPLAINT/GRIEVANCE PROCEDURE

The Conservatory makes every effort to protect the rights of all students enrolled. Student complaints or concerns should be submitted in writing to the Administrator of the school. Each complaint will be reviewed and the student will be notified in writing within ten working days of receipt of the complaint as to the school's position regarding this matter.

If the complaint can not be resolved after exhausting the school's grievance procedure, the student may file a complaint with the Arizona State Board for Private Postsecondary Education. The student must contact the State Board for further details. The State Board's address is:

1400 West Washington St., Room #260, Phoenix, Arizona 85007
Phone #: (602) 542-5709 Website: www.azppse.gov

Schools accredited by the Accrediting Commission of Career Schools and Colleges must have a procedure and operational plan for handling student complaints. If a student does not feel that the school has adequately addressed a complaint or concern, the student may consider contacting the Accrediting Commission. All complaints considered by the Commission must be in written form, with permission from the complainant(s) for the Commission to forward a copy of the complaint to the school for a response. The complainant(s) will be kept informed as to the status of the complaint as well as the final resolution by the Commission.

Please direct all inquiries to:

Accrediting Commission of Career Schools and Colleges
2101 Wilson Blvd. / Suite 302
Arlington, VA 22201
(703) 247-4212
www.accsc.org

A copy of the Commission's Complaint Form is available at the school and maybe obtained by contacting Kirt Hamm, Administrator.

ATTENDANCE

A student is required to call the registrar when unable to attend class. Students are expected to attend their regularly scheduled class unless prevented by illness or emergency. Regular class attendance and participation are two of the most significant factors which promote the success of students. In order to satisfactorily complete the program students must attend 90% of their classes. If attendance falls below the 90% limit, the student may be required to make up time or be subject to termination. Student may be withdrawn by the Conservatory after six consecutive absences during their on campus experience. While on internship a student may be dropped by the Conservatory if they miss 14 consecutive days with no academic activity.

TARDINESS

A student is required to call the registrar when he or she will be tardy to class. Tardiness or early departure exceeding 20 minutes will be charged as an absence. A student who is tardy or departs early will be charged one day of absence after six occurrences within a department. Repeated tardiness or early departure may lead to an official reprimand.

MAKE-UP WORK

The Conservatory requires that students call in should they not be able to attend class. Should a student miss a class, they are expected to make up the time and maintain satisfactory academic progress in the class. Students should contact the appropriate instructor as soon as possible and make arrangements for a make-up schedule. A make-up sheet for each class retaken should be acquired from the front desk at either location and filled out by the instructor and student, then turned in to the registrar. Grades for make-up work including tests, quizzes and homework will be no greater than 3.5.

ACADEMIC REVIEW POLICY

The Conservatory of Recording Arts and Sciences will perform Academic reviews on all students. The Academic review will be used to determine if students are meeting minimum requirements set forth by the Conservatory for Degree completion and Academic success. Progress will be measured using the following criteria:

- Minimum cumulative grade point average of 2.0
- Minimum of 90% attendance percentage
- 67% of program attempted completed
- Maximum time frame to be complete program is 1.5 times the published program length

The student review will include all course grades both final and progress grades. A student will be evaluated and receive progress reports at the time frames below:

- Week 10
- Week 16
- Week 25
- Week 36

If at the time of progress review a student is not meeting the above criteria the Director of Education advises* the student that he or she has been placed on Academic probation until the next evaluation point. If after being placed on probation and the student is still not making satisfactory progress at the time of the next review the student is due to be terminated(Refer to Appealing Academic Review). *Student is advised of probation and it is documented in writing. Student acknowledges by signing documentation. Students are considered to be making progress while on probation.

APPEALING ACADEMIC REVIEW

Students who wish to appeal the determination that they have not met the standards of Academic Review must do so in writing by completing the Appeal form that can be obtained from the Academic Coordinator. This process must be completed within three business days of the termination advisement. The submission should describe any circumstances the student feels deserve further consideration.

A decision regarding the appeal will be made by the Appeal Committee. All appeal decisions are final. In the event the appeal is approved, the student shall be allowed to continue classes

on a probationary basis at the discretion of the Administration.

Any further breach of the rules or interference with the orderly conduct of the school shall be cause for immediate termination without appeal.

If an appeal is granted, the student will remain on probation. Grades and attendance will be monitored and reviewed as needed.

PROBATION

Students may be placed on probation for failure to meet academic, attendance, student conduct standards or for non-payment of tuition. Student is advised by the Director of Education and probation is documented in writing. Student acknowledges probation by signing probation documentation.

TERMINATION

Students may be terminated or placed on probation for failure to meet academic, attendance, student conduct standards, or for non-payment of tuition.

In the event of termination, the Refund Policy shall prevail. The dismissed student may make a written or online appeal to the school Academic Coordinator within three business days of their termination. The submission should describe any circumstances the student feels deserve further consideration.

A decision regarding the appeal will be made by the Appeal Committee. All appeal decisions are final. In the event the appeal is approved, the student shall be allowed to continue classes on a probationary basis at the discretion of the Administration.

Any further breach of the rules or interference with the orderly conduct of the school shall be cause for immediate termination without appeal.

RE-ENTRY STUDENTS

Re-entry students are considered to be making satisfactory academic progress. Circumstances may dictate that the student is placed on a probationary status. Grades and attendance will be monitored and reviewed as needed. A re-entry processing fee will be charged.

REPEAT OF SUBJECT OR CYCLE

Upon approval from the Director of Education, students may repeat a subject or cycle one time and will be charged a processing fee. Grades will be issued at the end of the repeated cycle and will replace grades previously earned. These grades will be used to calculate the cumulative grade point average when measuring satisfactory academic progress. Students must complete the program within the maximum time frame of no longer than 1.5 times the published program length.

REPEAT OF SINGLE CLASS

Upon approval from the Director of Education, students may repeat a single class one time and will not be charged an additional fee. Final grade for the repeated subject or class including tests, quizzes and homework will be no greater than a 3.5. Students must complete their program within the maximum time frame of 1.5 times the published program length.

CHANGE OF PROGRAM

Only those subjects that apply to the student's new program will be evaluated for satisfactory academic progress. Withdrawal from anyone subject will withdraw the student from the program.

WITHDRAWAL PROCESS

Students deciding to withdraw from the Conservatory are to notify the school Administrator in writing no later than five business days after the student's last date of attendance. Students may be withdrawn by the Conservatory after six consecutive absences.

WITHDRAWAL DATE

The student's withdrawal date is the last date of academic attendance as determined by the school from its attendance records. This date will be used when calculating the percent of the program completed.

DETERMINATION OF WITHDRAWAL DATE

The school determines the student's withdrawal date when notification is received by the student that the student is or will be withdrawing. Students may be withdrawn by the Conservatory after six consecutive absences. For a student who withdraws without providing notification to the school, the school will determine the withdrawal date no later than 30 days after the end of the earlier of 1) the payment period, 2) the academic year, or 3) the student's educational program.



Gilbert Location
Studio A Control Room

REFUND POLICIES

Students who withdraw from the Conservatory of Recording Arts & Sciences or are terminated by the school are entitled to a fair and equitable refund policy.

CANCELLATION

Applicants are entitled to receive a full refund of any monies paid when:

The applicant is rejected by the school.

An applicant who provides written notice of cancellation within three days (excluding Saturday, Sunday and federal and state holidays) of signing an enrollment agreement is entitled to a refund of all monies paid. No later than 30 days of receiving the notice of cancellation, the school shall provide the 100% refund.

Applicants who have not visited the school prior to enrollment will have the opportunity to withdraw without penalty within three business days following either the regularly scheduled orientation procedures or following a tour of the school facilities and inspection of equipment where training and services are provided.

Applicants requesting cancellation more than three days after signing an enrollment agreement and making an initial payment, but prior to entering the school, are entitled to a refund of all monies paid minus a registration fee of 15% of the contract price of the program, but in no event may the school retain more than \$150.00.

RETURN OF TITLE IV FUNDS POLICY

Return of Title IV Funds Policy applies to Title IV Aid Recipients. Title IV Aid that was disbursed or aid that could have been disbursed during the payment period will be included.

If a recipient of Title IV Funds withdraws during a payment period, the amount of Title IV funds assistance that the student has earned up to that point is determined on a pro-rata basis through 60 percent of the payment period. The percentage of Title IV Aid earned is determined by dividing the number of calendar days completed in the payment period by the total number of calendar days scheduled to be completed. Once the student has completed more than 60 percent of the payment period, the student has earned all of his or her Title IV funds for the payment period.

For example, if a student completed 30 percent of the payment period, the student has earned 30

percent of the assistance he or she was originally scheduled to receive in the payment period. If the student received (or the Conservatory received on behalf of the student) less assistance than the amount that the student earned, the student may be eligible to receive a post-withdrawal disbursement. The student must meet current required conditions for a late disbursement prior to the date the student became ineligible for the school to make a late disbursement.

If the student received more assistance than the student earned, the unearned funds must be returned. The Conservatory must return a portion of the excess equal to the lesser of the institutional charges multiplied by the unearned percentage of the student's funds or the entire amount of the excess funds.

If the Conservatory is not required to return all of the excess funds, the student must return the remaining amount. Any loan funds that the student must return, the student (or their parent for a PLUS Loan) repay in accordance with the terms of the promissory note.

If the student is responsible for returning grant funds, the student must return 50 percent of the grant assistance that is his or her responsibility to repay. This is an overpayment. The Conservatory will notify the student of an overpayment due within 30 days of determining that the student withdrew, the student must respond within 45 days. The student must either repay the amount in full to the Conservatory or make satisfactory payment arrangements with the Department of Education to repay the amount. If the student fails to repay, or make payment arrangements to repay an overpayment, the student will lose his or her eligibility to receive future federal financial aid at any institution.

Students who withdraw prior to completing 60 percent of the payment period are liable for school charges no longer covered by Title IV funds.

REFUND DISTRIBUTION ORDER FOR RETURN OF TITLE IV FUNDS

The Conservatory will return unearned Title IV Funds no later than 45 days from the date the Conservatory determines that the student withdrew in the schedule listed below:

- Federal Unsubsidized Direct Stafford Loans
- Federal Subsidized Direct Stafford Loans
- Federal Direct PLUS (Parent) Loans
- Federal Pell Grants
- Federal Supplemental Educational Opportunity Grants (FSEOG)

INSTITUTIONAL REFUND POLICY

The Institutional Refund Policy is applied for Non-Title IV Aid Recipients and Title IV Aid Recipients after the Federal Return of Title IV Funds Policy is applied.

Students will be charged for each book they received (refer to Books, Laptops, Hardware, Software and Supplies Refund Policy), registration fees and tuition charges. When 50 percent or less of the academic year has been completed, tuition charges will be assessed based upon the percentage of the academic year that has been completed. The percentage of the academic year completed is determined by dividing the number of weeks of instruction the student completed, by the number of weeks of instruction in the academic year.

Students completing over 50 percent of the academic year will be charged for each book they have received (refer to Books, Laptops, Hardware, Software and Supplies Refund Policy), registration fees and 100 percent of tuition.

Percent Of Academic Year Completed	Percent Of Tuition School Retains Plus Books and Administrative Fees	Percent Of Tuition School Refunds Less Books and Administrative Fees
Withdrawal on 1st day of class	0%	100%
Withdrawal after 1st day of class through 10%	10%	90%
11-25%	50%	50%
26-50%	75%	25%
51% or greater	100%	0%

In case of prolonged illness, accident, death in the family or other circumstance that make it impractical to complete the academic year, the school may make a settlement which is reasonable and fair to both parties.

REFUND DISTRIBUTION ORDER FOR INSTITUTIONAL REFUND POLICY

Refunds due under the Institutional Refund Policy will be made no later than 60 days from the student's last date of attendance. Refunds will be issued in the order listed below:

- Federal Unsubsidized Direct Stafford Loans
- Federal Subsidized Direct Stafford Loans
- Other
- Student

BOOKS AND SUPPLIES REFUND POLICY

If a student withdraws from the MRP II program prior to completion for any reason, they must turn in their laptop immediately at the time of withdrawal. The laptop will be considered school property at this time. Students will be contacted by Financial Aid with information regarding final tuition calculations. On the final tuition balance, Financial Aid will indicate the remaining time a student has to pay his/her tuition balance in full to claim their laptop. If the full balance is not paid by the date indicated, a calculated credit may be given when applicable for the laptop return and laptop purchase option will be forfeited.

Students who cannot pay the full balance by the indicated date also have the option to purchase their laptop's hard drive only. If the student opts for hard drive purchase, they must pay \$175 separate from any remaining tuition balance. Once payment has been made, the IT Department will remove all Conservatory specific files from the hard drive and place it in an external usb enclosure. Remaining materials on the drive will include the core Operating System, and all of the student's personal files. Shipping charges may apply to hard drive purchases.

Once a laptop is surrendered upon withdrawal, it will be held in the IT Department until Financial Aid releases the laptop (or hard drive) for purchase, or releases it for forfeit. During this hold time, the withdrawn student will not have access to their laptop for any reason. This includes but is not limited to backing up files/folders, internet usage, retrieving data.

BALANCE DUE TO SCHOOL

A balance due to the school as the result of the refund policy is due and payable no later than 30 days after withdrawal notification has been sent from the school to the student.

FACILITIES AND EQUIPMENT

The Conservatory's training facilities have been designed to provide hands-on training for students with similar equipment at both facilities.

Our main location, in Tempe, is located at 2300 E. Broadway Road. Our satellite location is located at 1205 North Fiesta Blvd. in Gilbert.

Both locations consist of three 48-track recording studios, a Pro Tools lab, MIDI/Mixdown labs, and classrooms solely for hands-on training for our students. The equipment listed is used and conforms to current industry standards:

GILBERT LOCATION

Studio A

SSL 4000 E/G	TC Electronic System 6000
Studer A827 Multitrack Recorder	TC Electronic M3000
Alesis Masterlink	TC Electronic TC2290 Delay
Digidesign Sync I/O	Yamaha Rev-7
Yamaha SPX90	Lexicon PCM70
Manley Stereo Variable Mu	Eventide H3000
Teletronix LA-2A	Roland SDE2500
Universal Audio 1176 and 1176 LN	Yamaha NS10
Genelec 1032	Groove Tubes SuPRE
Manley Pultec EQ	CLASP (Closed Loop Analog Signal Processor)

Studio B

Neotek Elite	OTARI MTR-90
Alesis HD24	dbx 165A
Drawmer Dual Gate	dbx 166
dbx 160 XT	OSA MP-1 Mic Preamps
Lexicon PCM80	Roland SDE 330
Yamaha SPX 90	Tannoy System 800
Tannoy Reveal	

Studio C

API Legacy Plus Console
Tannoy 800A Monitors
TC Electronic M3000
TC Electronic D-Two
Eventide H3000SE
dbx 160x

OTARI MTR-90 Multitrack Recorder
Alesis Masterlink
Tannoy Reveal Monitors
TC Electronic Fireworx
Lexicon PCM80
Universal Audio 1176LN

Studio D

Digidesign C124 Control Surface
Digidesign 192 & 96 I/O
Digidesign Pro Tools HD
Dolby Surround Encoder / Decoder
M&K Subwoofer
M&K MPS 2510 Monitors (5)
TC Electronic S6000 Effects Processor
Pioneer DV-45A SACD / DVD-A Player
MultiMAX Multiformat Monitor Controller

Emagic Unitor 8 MIDI Interface
Alesis D4
Triton LE Keyboard Workstation
Samsung HD TV (2)
NEC Video Projector
Roland XV-5080 Synthesizer
Stewart Film Screen
Sony PS-3



Gilbert Location/Studio A

Studio E

Studer Vista 9 Digital Mixing Console
Studer Compact Remote Portable Control Surface
Studer Compact Stagebox
RTS Zues III Digital Matrix Communications Frame
RTS KP-32 Communications Key Panels
RTS KP-12 Communications Key Panels
RTS 4030 IFB Beltpacks
RTS BP-325 Intercom Beltpacks

Live Sound

Digidesign D-Show Venue System
Yamaha PM 3500
Loudspeakers
L-Acoustic Kudo Active
3way Enclosures (12)
SB 218 P Series Subwoofers
Outboard Dynamics
Drawmer DS201
Aphex Expander / Gate (4)
Aphex Expressor (4)
Behringer T1952 Tube Composer
Outboard EQ
Klark-Teknik DN3600
Klark-Teknik DN300 (1)

Digital Lab

Moog Slim Phatty - tabletop analog synthesizer
Akai MPC 2000 - classic sampling drum machine
Akai Miniak - 3 octave modeling synthesizer with vocoder
Roland Gaia SH-01 - 3 octave modeling synthesizer
Alesis QS 6.2 - 5 octave keyboard with multi-timbral sound module

Studio Technologies Model 41 IFB Interface
Studio Technologies Model 210 Announcer's Console
Sennheiser HMD 26-600(4) Announcer Headsets
Blackmagic Design ATEM 2 Video Switcher
Blackmagic Design Compact Video Hub Router
Blackmagic Design Camera Converters
Blackmagic Design Studio Converter
JVC GY-HM600 HD Video Cameras

Outboard Processors
Yamaha SPX 900
Yamaha SPX 90 II
Yamaha SPX 90
Ensoniq DP/4
Crossovers / Drive Boxes
Klark-Teknik DN8000
Amplifiers
LA 8 Class TD Amplifiers w/ LA Network Manager
QSC RMX 1450 (3)
Hafler 1400
Monitor System Console
Community XLT46 Three-Way

Korg Triton - 5 octave keyboard with multi-timbral sound module
Hafler Active Monitors
Behringer Europak
Tascam DA-38

Mixdown Lab

Allen and Heath GL 2200 24x4x2 (6)
TC Electronics M 3000

Samson 4 Channel S-Gate
Behringer Composer Pro-XL MD 2600

Pro Tools Lab

Apple Mac Pro Quad Core (1)Pro Tools HD1
(1)Digidesign 96 I/O Interface (6)Oxygen 8

Controller (6)ART DPSII Tube Preamps (6)



Gilbert Location/Live Sound Room

TEMPE LOCATION

Studio A

SSL 4000 E/G	Yamaha NS10m Monitors
Pro Tools HD	TC Electronic D-Two
Apogee Big Ben Clock	TC Electronic M3000
Alesis Masterlink	TC Electronic System 6000
TC Electronic M2000	Universal Audio 1176LN
Lexicon PCM70	Universal Audio 1176LN
Universal Audio 1176	Teletronix LA-2A
Roland SDE2500	Groove Tubes SuPRE
Studer A827 Multitrack Recorder	CLASP (Closed Loop Analog Signal Processor)
Digidesign Sync I/O	

Studio B

Neotek Elite Console	Aphex Aural Exciter	TC Electronic M3000
Hafner TRM8 Monitors	dbx 166	BBE Sonic Maximizer
OTARI MTR-90	Behringer Composer (2)	dbx 165A
Summit Audio Tube Preamps	Yamaha NS10m Monitors	dbx 160XT
Roland SDE-330	Alesis HD24	
Drawmer Dual Gate	Lexicon PCM80	

Studio C

API Legacy Plus Console	Universal Audio 1176LN	TC Electronic M3000
ProTools HD	OSA Mic Preamps	TC Electronic D-Two
Alesis Masterlink	OTARI MTR-90	H3000SE
Lexicon PCM80 Eventide	Tanoy 800A	

Studio D

CI24 Control Surface	Sony PS-3
Pro Tools HD	Roland JV-2080
Digidesign 192 & 96 I/O	TC Electronic S6000 Surround Effects Processor
Alesis DM5	MultiMAX Multiformat Monitor Controller
Korg 01R/W Music Workstation	Triton LE Keyboard Workstation
M&K MPS2510 Monitors (5)	Rosendahl Nanosyns Audio Clock
Hafner Subwoofer (2)	

Studio E Mobile

Studer Vista 5 Digital Mixing Console	Studio Technologies Model 41 IFB Interface
Studer Compact Remote Portable Control Surface	Studio Technologies Model 210 Announcer's Console
Studer Compact Stagebox	Sennheiser HMD 26-600(4) Announcer Headsets
RTS Zues III Digital Matrix Communications Frame	Blackmagic Design ATEM 2 Video Switcher
RTS KP-32 Communications Key Panels	Blackmagic Design Compact Video Hub Router
RTS KP-12 Communications Key Panels	Blackmagic Design Camera Converters
RTS 4030 IFB Beltpacks	Blackmagic Design Studio Converter
RTS BP-325 Intercom Beltpacks	JVC GY-HM600 HD Video Cameras

Digital Lab

Novation Ultranova - 3 octave keyboard with advanced	Roland Gaia SH-01 - 3 octave modeling synthesizer
Dave Smith Instruments Mopho - tabletop analog synthesizer	Alesis QS 6.2 - 5 octave keyboard with multi-timbral sound module
Simmons SMPD1 - drum pad controller with integrated drum machine	Korg Triton - 5 octave keyboard with multi-timbral sound module

Mixdown Lab

Allen and Heath GL 2400 24x4x2	Samson 4 Channel S-Gate
TC Electronics M 3000	

Pro Tools Lab

Apple Mac Pro Quad Core (6)Pro Tools HD1	Controller (6)ART DPSII Tube Preamps (6)
(6)Digidesign 96 I/O Interface (6)Oxygen 8	

Microphone List

Over 100 microphones on each campus from:

AKG	Crown	Peavey
Alesis	Earthworks	Rode
Altec	Electro-Voice	Royer
Apex	Groovetubes	SE Electronics
Audio-Technica	Heil	Sennheiser
Audix	Holophone	Shure
Avlex	KAM	Superlux
Beyerdynamic	Marshall	VTEL
Blue	Nady	Yamaha
CAD	Neumann	
Cobu	Octava	

ADMINISTRATION

ADMINISTRATOR

Kirt R. Hamm, Administrator of the Conservatory, began his career in private postsecondary education in 1980 as part of the Administration of Lamson Business College in Phoenix, AZ. In 1991, he served as Director of North American College, Tempe, AZ Campus.

Kirt, a native Phoenician, joined the Conservatory of Recording Arts & Sciences in May of 1992 as Administrator. His background and experience in private education and dedication to student success enhances the Conservatory's excellent, experienced faculty and staff.

ADVISORY BOARD

Candace Stewart	Chairman, Studio Manager, East West Studios
Paul Salvatore	Sr. Director / Manager, Capital Studios
Crystal Olson	Studio Manager, Groovemaster

ADMINISTRATION

Kirt Hamm	Administrator
Marisa Nolan	Administrative Assistant - Gilbert
Lanisa Estrada	Administrative Assistant - Tempe
Betty Badilla	Registrar
Matt Lockett	Student Academic Coordinator
Jeff Harris	Technician
Cory Smith	Assistant Technician
Jason Losett	IT Department Director
Jess Repanshek	IT Support Technician
Becky Fimbres	Information Liaison

DIRECTORS OF EDUCATION

Michael S. Jones	Director of Education
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STUDENT FINANCIAL SERVICES

Teresa Turner	Director of Student Financial Services - Gilbert
Crystina Howard	Student Financial Coordinator
Ann Melmer	Student Financial Coordinator
Teri Penman	Student Financial Coordinator
Kelly Sloan	Student Financial Coordinator
Angie Teille	Student Financial Coordinator

ADMISSIONS DEPARTMENT

Bruce Trexler	Director of Admissions
Sandy Baker	Admissions Representative
Amber Barnes	Admissions Representative
Summer Bornstein	Admissions Representative
Ghery Fimbres	Admissions Representative
Marnee Kleitsch	Admissions Representative
Lisa Marie Paynich	Admissions Representative
Troy Pomranky	Admissions Representative
Heather Powell	Admissions Representative
Jeremy Ramirez	Admissions Representative
Danielle Vaughn	Admissions Representative
Christina Rankin	Student Planning Coordinator
Glenda Oitzman	Student Planning Coordinator

STUDENT SERVICES DEPARTMENT

Greg Stefus	Director of Student Services
Dave Torres	Intern Coordinator
Rachel Ludeman	Intern Coordinator

FACULTY

Ryan Baker

Music Production Instructor

Ryan has been involved in recording since the early 90's. In addition to audio, Ryan has studied art, film and video... and earned a business degree. His main focus as a CRAS instructor is teaching how to use Pro Tools in a remote (live) recording setting. Ryan is deeply involved in the CRAS Sound Reinforcement curriculum and "Club PA boot camp." In addition, he teaches 6th cycle SSL, grades all SR 101 proficiencies and Neotek 1 and 2 proficiencies at CRAS' Tempe location. Ryan also works on CRAS project staff; offers tutoring for TM 101, SR 101 & 201, Neotek and SSL signal flow, time-based and dynamics processors. Outside of CRAS Ryan has worked on audio for video games, production audio, marketing for record labels, on-location/remote recording and studio recording. Ryan also works as a professional artist specializing in oil, watercolor and acrylic painting, and 3D digital matte painting.

James Bender

Live Sound and Core Technologies Instructor

Jim is highly qualified in a number of areas, including audio, video and installation. He holds an Associate's Degree in Electronics and has a variety of experience in many aspects of the entertainment industry. Jim has spent the majority of his live sound career in "Monitor Land" for the likes of the Dixie Dregs, Dave Koz, and George Clinton & the P-Funk All-Stars among others. He spent 6 years away from music in project management and installation technology for a large audio/video systems firm and now directs his energies toward perfecting his skills and sharing information and his passion for the music industry as a Conservatory instructor. Jim also owns and operates a DAW-based studio in Arizona.

John Berry

Audio Industry Business Instructor

John is a former Artist-in-Residence and Director of Jazz Studies at Grand Canyon University in Phoenix. He is a major composer and arranger of jazz ensemble music, having published some 400 works with Hal Leonard, Kendor Music, and Jenson Publications. John spent ten years with the U.S. Army's famed Jazz Ambassadors assistant director, chief arranger, and bass trombonist. His book, *The Jazz Ensemble Director's Handbook* (published by Hal Leonard) has been selling internationally for 20 years. Mr. Berry holds a Bachelors Degree (BA) in Communications, a Masters Degree (MA) in Human Resources and has taught at Arizona State University, Indiana University, Mesa Community College and Ottawa University in Phoenix, AZ.

Mark Brisbane

Music Production, Field of Focus and Core Technologies Instructor

Mark attended the Musicians Institute in Los Angeles for Guitar where he learned from some of the best Jazz, Country, Rock and Blues guitar players in the industry. Mark then graduated from CRAS in 2003 where upon completion, he received an internship with Hans Zimmer, one of the most prolific composers in Hollywood. Mark then went on to work for two of Hans' junior composers, Trevor Morris and James Dooley as their Music Technical Assistant. While working at Zimmer's facility, Remote Control, Mark worked on such film blockbusters as *Madagascar* and *The Ring 2*. Hans suggested that Mark give film composition a try and Mark has been involved in film music ever since. Mark recently co-composed a score for the SYFY original film, *Eyeborgs*. Mark also works as a session guitar player and freelance engineer in addition to his work at the CRAS.

Robert Brock

Department Director of Core Technologies and Broadcast and Core Technologies and Broadcast Instructor

Brock is a veteran teacher that has served at the Conservatory since 1992. He is also contracted as a Logic Pro trainer with Apple Inc. and in that capacity has travelled world wide training trainers, resellers and end users. He has also written and provided voiceovers for Apple's online video tutorials. As a writer he regularly contributes articles to professional audio trade magazines and has served as co-author, contributing writer and technical editor for the *Logic and Soundtrack Pro* books in the Apple Pro Training Series published by Peachpit Press. In 2009 Brock was awarded the honor of becoming an Apple Distinguished Educator due to his involvement in spearheading the 1 to 1 laptop initiative at the Conservatory. Brock also works as an engineer, producer and audio consultant in addition to performing regularly as an accomplished keyboardist.

Brian Burrill

Music Production Instructor

Brian is a freelance theatrical sound designer and multi-instrumentalist with over twenty years of experience as a consultant and educator. His contributions to area theater productions have garnered critical praise. In addition to working as resident sound designer for the Phoenix-based Black Theatre Troupe for the past four seasons, Brian has toured internationally both as a sound engineer and performer. Currently, he operates Pawprint Studios, performs locally in a variety of venues and is developing software and method books for alternative music education.

Terry Bussoletti

Music Production and Core Technologies Instructor

Terry has spent the last 20 years in Phoenix working as a pro audio repair technician and is certified by Tascam, Fostex, Fender, Korg, Marshall, Yamaha, Mackie, Peavey, SLM and a range of other manufacturers. He holds an Associates of Applied Sciences Degree (A.A.S.), in Electronic Engineering Technology from Mesa Community College and a Bachelors of Science in Education from Penn State University. Mr. Bussoletti is a member of the Pi Lambda Theta International Honor Society and Professional Association in Education. Terry also plays music professionally with Desert Gumbo and owns his own repair business, Pro Audio Repair, specializing in the repair and modification of tube amplifiers.

Sean Conkling

Music Production, Core Technologies and Pro Tools Instructor

Sean has been playing music and touring both as a musician and front of house engineer for many years. He has released records with his bands and worked with many musicians including members of Ministry, Butthole Surfers and the legendary Today is the Day. Sean is a Digidesign Certified Instructor and proficient in the operation of Audio Kinetic's Wwise audio pipeline solution for the game industry.

Zach Duncan

Music Production and Core Technologies Instructor

Zach Duncan is a 2008 CRAS graduate who started his career as a musician and home recorder with a passion for sound for Film and Television. After graduation, Zach worked at Studio Chicago in Chicago, IL, where he worked as an assistant and engineer recording a variety of styles ranging from hip-hop to ambient noise. In addition to his work on project staff and as a teacher at the CRAS, Zach is a freelance audio engineer.

Bobby Frasier

Music Production, Field of Focus, Core Technologies and Surround Sound Instructor

Bobby has worked in virtually every facet of professional audio. He's worked for five years in a commercial production studio with award-winning producers, engineers and talent as a first and second engineer. Bobby has also worked for EAR Professional Audio in Phoenix, Arizona which took him into the world of professional audio manufacturing. Following his work at EAR, he worked at Solid State Logic, Panasonic Broadcast & Television Systems, Alesis Corporation and for Yamaha Pro Audio & Combo Division. Bobby writes product reviews for Mix Magazine.

Christopher M. Gough

Pro Tools and Field of Focus Instructor and Musical Director

Chris is a composer and sound designer for many national television and radio advertising campaigns, including Southwest Airlines and Trailways. He has served as a songwriter, musician, arranger, and producer of dozens of albums. Mr. Gough was bestowed the Best Song Award for his work on the WKDB compilation 375 East of LA. He is a Gold Medal Award winner in film scoring at the International Film & TV Festival of New York, and is one of the first Avid/Digidesign Certified Tools Instructors in the world. Mr. Gough holds a Bachelor's Degree (BS) in Music from Loyola University, and is among the most sought-after session musicians in the Southwest.

Jeffrey Harris

Audio Recording and Production Instructor and Technical Department Manager

Jeffrey brings over 35 years of industry experience to the classroom. His industry involvement began at Record Plant Studios in New York. He then traveled to Los Angeles and during a 17-year tenure at the Village Recorder served as Supervisor of Electronic Studio Maintenance, Chief Recording Engineer, and General Manager. His album credits include Animotion's "Obsession", Supertramp's "Breakfast in America", Keith Emerson (Emerson, Lake, & Palmer), The Phoenix Symphony, Wayman Tisdale, The Kingston Trio, Esteban and George Benson. He has worked as a film sound designer for Disney's Tron, The Seventh Sign with Demi Moore, and Stephen King's Creepshow. His television post-production work includes many national commercials and the 1988 ABC Network Fall Campaign. Harris currently operates a studio design and consulting firm in Arizona and is in demand as an independent producer and engineer. Jeffrey is a member of the National Academy of Recording Arts and Sciences (NARAS) and the Audio Engineering Society (AES).

Brandon Hickey

Post Production and Surround Sound Instructor

Brandon got his start playing in bands and recording at home. In an effort to improve his craft, Brandon attended classes with the legendary Mark Rubel at Pogo Studios in Champaign, IL and later attended the Conservatory of Recording Arts and Sciences. After graduating from the Conservatory, he went on to work at Studio Chicago assisting on sessions in a wide variety of styles ranging from hip-hop to jazz. He is currently a freelance engineer working with such artists as the Chicago-based Gunslinger's Dream.

Dave Kalberg

Music Production and Game Audio Instructor

Dave has a varied background in AV integration, recording and live sound. He's worked as a FOH engineer for Merv Griffin, GAP Fashion, Victoria's Secret and the Johnny Walker Tasting Tour. He's also done custom AV integration and built video conferencing and "smart" rooms for a variety of corporate clients. His engineering credits include CDs for the bands Session 3, Hip Graffiti and Ties. Dave teaches the Game Audio Classes, SSL automation, Pro Tools and Mastering overdub clinics.

Michael S. Jones

Director of Education and Music Production Instructor

Michael graduated from the Academy of Recording in 1988, interned, and began working at several Phoenix and Los Angeles studios. He is trained in the operation of audio products from Solid State Logic, Neve and is one of the first Digidesign Certified Pro Tools Instructors in the world. He began teaching for the Conservatory in 1990, and became Director of Education in 1994. Some of Michael's engineering credits include: Evanescence, Disney's Lion King, Kevin Gilbert, iTunes, Yahoo! Music, Robbie Nevil, Joe Morris, Wayman Tisdale, Kris Tyler, Jessie McGuire, Chester Bennington, The Phoenix Suns, Fender, Arsenio Hall, The White House, and the 20th Century Fox motion picture soundtrack for Alien Resurrection. His commercial work has won Addie Awards and a Gold Medal from the International Film & TV Festival of New York. Michael is a recipient of the Arizona Private School Association Outstanding Teacher Award (Trade and Technical). Jones has beta-tested products for Fender, Røde and Hafler Professional, and has contributed product evaluations for Pro Audio Review magazine. In addition to his work at the Conservatory, Jones is an independent studio owner who engineers and produces both music and commercial projects.

David LaBounty

Music Production Instructor

Dave is an audio engineer with extensive experience in many areas of audio and music. As a musician, he has played and engineered for the notable Arizona and Great Atomic Power, Lik Shotz and Resistance. David is a trained luthier, a graduate from the Roberto-Venn School of Luthiery, and has utilized these skills touring as a bass guitar technician with noted jazz bassist Wayman Tisdale. He has served as the live sound engineer for the group THC and has assisted noted LA engineer Jeff Poe (Santana) with the Phunk Junkees. Mr. LaBounty is also a contractually obliged songwriter with two different organizations. In addition to his education from Roberto-Venn, David has also studied at Glendale Community College, and is a graduate of the Conservatory.

Alan Leggett

Music Production Instructor

Alan is an in demand producer, mixer, and engineer based in Phoenix, AZ. He is also co-owner and an executive producer of Devil's Crown Records, an independent record label also based in Phoenix. His mixes and productions have been featured on Spike's "Bar Rescue" as well as "Legend of Shelby the Swamp Man", MTV's "Jersey Shore", and "Catfish." Most recently in 2013, Alan co-produced, engineered and released the [third] Killing Spree album Volume 3 on Devil's Crown Records; produced and engineered the upcoming single "Crazy" for up and coming pop vocalist Kelsey Raab; mixed the forthcoming album for Asimov; and is producing and engineering the debut release for Scarab Vex on Devil's Crown Records. Earlier in his career, Alan worked at El Dorado Studios (Burbank) and Conway Recording (Hollywood) where he worked on albums for a variety of artists including Marjorie Fair, Opiate for the Masses, Stevie Wonder, Britney Spears, Mya, Bad Religion, R. Kelly and The Game.

Jason Losett

Director of IT

Jason is the head of the CRAS IT Department and specializes in student laptop support, including software and hardware support, and continuing education with Apple. He is a Digidesign certified Pro Tools instructor and creator of the Conservatory's 5 Tiered Pro Tools certification program. In addition to Pro Tools instruction and curriculum development, he is an APSA certified adult educator, Conservatory AES faculty advisor, and has designed certifications for Antares and Propellerhead software companies. Jason is the head engineer and studio manager of a private studio in Phoenix, AZ. As an engineer and studio repair technician, Jason has worked with Adam Sandler, Nick Swardson, Todd Glass, Amare Stoudemire, and members of Lyle Lovett's large band.

Matthew Luckett

Academic Coordinator

Matthew Luckett has worked at CRAS since 2004. In addition to his duties at CRAS, he assists for Bloodwood Studio and is a co-owner of Studio Arwyn and Ruby Dog Productions. Luckett brings a diverse background of live sound, live broadcasting and studio experience to the table; he is also a trained drum tech and has worked for various bands through out his career. As a musician/engineer Matthew has worked for Another Hero, Shattermask, The Nova Tree, Bradley Ray Bennett, Super Deluxe Band, Kris Eddins, Billy Harvey, Diane Gillespy, Stumpclark, Party After 5, Six Steps to Sarah, 3 and Change, and Atomic Zeros. Matthew also assisted for several Evanescence releases for West Wood One, iTunes, and Yahoo Music (Nissan Live Sets).

Keith Morris

Live Sound Instructor

Keith is a highly experienced live sound engineer who has based his career in Phoenix, AZ. Keith started working at ESP Sound and Lighting, which for ten years supplied audio and staging services for Evening Star Productions. He is a design consultant installing sound systems for local clubs including Gibson's, The Roadhouse, and a variety of churches. Since 1995, Mr. Morris has served as front-of-house engineer, production manager, and tour manager for U.F.O., the Michael Schenker Group, and John Norum (guitarist formerly with the group "Europe"), and also worked with such talents as Joe Satriani, and Pantera. He also worked as front-of-house engineer and production manager at the Cajun House in Scottsdale, AZ. Keith studied analog troubleshooting and AC/DC electronics at the DeVry Institute. He is a writer of equipment reviews for Pro Audio Review as well as Pro Sound News.

Scott Murray

Music Production Instructor

Scott has been involved in various facets of audio recording and production for over ten years. Shortly after moving to Los Angeles in 2002, he began working at Image Recording, which was Chris Lord Alge's studio (Madonna, The Rolling Stones, Prince, Bruce Springsteen and more...). Starting as a runner, Scott worked his way up to an office assistant, learning the ropes of the studio environment along the way. After a few years, Scott branched out into live sound at the Echo and Spaceland where he was introduced to countless inspiring musicians, DJs, and promoters. Scott began freelance engineering in 2007, doing national tours with Sea Wolf, Darker My Love, Film School, and the Eulogies. When not on the road, he began recording and mixing live sessions for the Part Time Punks radio show, broadcast on Los Angeles station KXLU.

Phillip Nichols

Music Production and Pro Tools Instructor

Phillip has worked with artists such as Fleetwood Mac, Robert Cray, The Killers, Michelle Branch, Smash Mouth, and The Lovemakers. As a freelance engineer, he recently completed a record for the independent artist Anita Exira. At the Conservatory, Phil teaches classes for Auto-Tune and the TC Electronic System 6000. As a guitarist, Phillip frequently contributes to records for independent artists.

Tony Nunes

Music Production Instructor

Tony is an audio engineer with experience in many audio genres. In New York City, Tony worked at Classic Sound where he recorded orchestral and symphonic music, including sessions at historic Carnegie Hall. He also worked on recordings for Ravi Shankar Live at Carnegie Hall, André Previn Live at the Jazz Standard, David Finck, Broadway musical writer William Finn, Jessie McGuire, The MET Chamber Ensemble conducted by James Levine and mixes for Evanescence's Yahoo! Music Live Sets. Tony is also a contributing writer for Mix Magazine.

Glen O'Hara

Music Production and Audio Industry Business Instructor

Glen is the president of OCI Records which releases multi-channel music for DTS, Dolby Digital and new DVD formats. He started in the industry in 1971 with Soundmaster Recording, a state-of-the-art multi-track studio in Chicago. A US Naval Air veteran, Glen was an anti-submarine warfare specialist on the Lockheed P-3 aircraft, affording him a unique opportunity to study underwater acoustics and use military equipment in Fourier analysis and acoustic pattern recognition. He also spent many years in the manufacturing industry working with multi-user UNIX-based computer systems as well as real-time process controls. Mr. O'Hara has contributed to Pro Audio Review.

Cory W. Patterson

Music Production and Broadcast Instructor

Cory has worked as the head engineer for the Improv Comedy Club in Tempe, Arizona, where he recorded SNL's Darrell Hammond, Comedy Central's Carlos Mencia, actors Kevin Pollack, and Nick Swardson, Fear Factor's Joe Rogan and Celebrity Fit Club's ANT among others. He first interned at Universal Studios in Hollywood where he worked on the movie "Honey". He is certified in the operation of Rational Acoustics' Smaart software, Digidesign's Pro Tools and the JBL VerTec line array. Before coming to the Conservatory of Recording Arts, Cory received a degree in music from Northwest College where he studied Jazz.

Jay Phillips

Core Technologies and Surround Sound Instructor

Jay's many years working as a drummer in both touring and studio settings, sparked his interest in audio. His experience as a musician has given him invaluable insight into the perspective of how artists experience audio production environments. As an audio engineer, Jay has worked as a church live sound engineer where he's mixed live bands, worked with public speakers and recorded the services. In his spare time, Jay likes to record and mix and has done LPs for bands such as U.S. Hijinx and Sailin' On. He also enjoys writing 8-bit music and has used his construction background to design and build a studio in his own home.

Jess Repanshek

IT Technical Support

Jess has been involved in music production for over 12 years. He has worked in many aspects of the audio field leading up to his current positions on the teaching staff and IT department at the Conservatory. He has worked for a number of radio stations and studios, including the Salt Mine Studios in Mesa, Arizona, where he worked with Bone thugs~n~harmony, Sister Sledge, Cassidy, and many other bands. Aside from his work life, he plays lead guitar for local band the Atomic Zeroes and was an assistant engineer on their debut album.

Paul Richards

Music Production and Core Technologies Instructor

Paul has recorded over 150 concerts of the Phoenix Symphony Orchestra capturing performances by Yo-Yo Ma, Andre Watts, Evelyn Glennie, and Hilary Hahn. He has also recorded the Symphony of the West Valley, Phoenix Youth Symphony, and the St. Olaf's College Symphony Orchestra. Paul runs Small Planet Audio, a mobile multitrack recording service; his engineering credits include Out Of Reverie, Grove Street, Shannon Carlton, and Terraplane. In addition, he is a contributing writer for Pro Audio Review magazine. Paul is a graduate of Michigan State University.

Jason Robey

Core Technologies Instructor

Jason has been involved in recording as well as performing music since 1992 and has been working with MIDI and digital music since 1995. He is certified in Digidesign's Pro Tools, Properllerheads' Reason and specializes in Apple's Logic, Cakewalk SONAR, Web programming and graphic design. He has recorded indie artists Pete De Souza and One Last Peace. He also has a degree in Communications from Utah State University.

Eli Salazar

Pro Tools and Broadcast Instructor

Eli has worked as a front of house engineer for artists such as Yellow Second, Showbread, O.C. Supertones, and Roper. He also plays guitar and works on original music in his project studio. Eli teaches Pro Tools, introduction to the C24, D-room signal flow and Neotek review classes. Before attending the Conservatory, Eli received a B.S. degree from Colorado State University - Pueblo. He studied Mass Communications with an emphasis in radio broadcasting and minored in music. Eli is a collector of guitars and action figures.

Nancy Scharlau-Murman

Music Production Instructor

Nancy brings nearly a decade of high-level experience to the Conservatory. She served as an engineer/digital editor at Different Fur Recording and freelanced at several other studios in San Francisco from 1990 to 1996, working with a diversity of artists such as Bobby McFerrin, Primus, Thomas Dolby, Tuckand Patti, Paula Cole, Faith No More and Henry Butler. She worked on George Winston's Grammy Award-winning release Forest, for which she received a Visionary Award from 3M. Since 1993, Ms. Scharlau has owned and operated Joey Mobile Recording. Nancy holds a Bachelor's Degree in Music (major area of concentration-Engineering and Music Production) from Berklee College of Music in Boston Massachusetts.

Chuck Swank

Pro Tools and Core Technologies Instructor

Chuck is a musician and has been involved in writing and recording music since 1998. He has been a composer and editor for independent film, an editor for audiobooks, paranormal audio analysis as well as consulting and troubleshooting for many project studios in the Phoenix Metro area. He is a certified operator of Digidesign's Pro Tools and Propellerhead's Reason and is experienced with Apple's Logic Pro 9.

Jeff Thomas

Music Production and Post Production Instructor

Jeff brings over a decade of major-label level experience to the Conservatory. He has earned 7 Platinum and 3 Gold Records working at such renowned Los Angeles studios as the Village Recorder, Royal tone, Sunset Sound, and Conway, with notable producers like David Foster, Trevor Horn, Nile Rodgers, and Tony Visconti. Jeff won a Grammy working with legendary producer Quincy Jones. Jeff's other engineering credits include Don Henley, Rod Stewart, Smashing Pumpkins, Metallica, Peter Gabriel, and Paula Abdul and the Rolling Stones.

Bradley Torrison

Post Production, Game Audio and Broadcast Instructor

Bradley has been active in the industry as a freelance recording engineer and live sound engineer since 2001. Bradley has worked with many artists of different genres including Matthew Moon, A Breath Before Surfacing, Richard "The Crowdaddy" Dance and Acacia. Bradley works in a number of the Phoenix-area studios and is currently co-head-engineer at Area 52 Studio in Tucson, Arizona.

TUITION INFORMATION | CATALOG ADDENDUM

Effective Date 10-25-2013 Volume XXVIII 2013-2014

2300 East Broadway Road, Tempe, AZ 85282
1205 North Fiesta Boulevard, Gilbert AZ 85233
480.858.9400

PROGRAM	CREDIT HOURS	DEPOSIT*	REGISTRATION FEE	BOOKS, LAPTOP & SUPPLIES	TUITION	TOTAL PRICE
Master Recording Program II	41.50	(\$350.00)	\$150.00	\$2,449.00	\$18,509.00	\$21,108.00

INDIVIDUAL SUBJECTS	CREDIT HOURS	COST PER SUBJECT
AIB101 - Audio Industry Business	1.00	\$446.00
AIB201 - Audio Industry Business	1.00	\$446.00
BA101 - Broadcast Audio	1.50	\$669.00
CT101 - Core Technologies	3.50	\$1,561.00
FF101 - Field of Focus	1.50	\$669.00
GA101 - Gaming Audio	1.00	\$446.00
LS101 - Live Sound	1.00	\$446.00
LS201 - Live Sound	1.50	\$669.00
MP101 - Music Production	8.50	\$3,791.00
MP201 - Music Production	6.50	\$2,899.00
PP101 - Post Production	2.50	\$1,115.00
PT101 - Pro Tools	4.00	\$1,784.00
SS101 - Surround Sound	1.00	\$446.00
IN101 - Internship	7.00	\$3,122.00

*It is mandatory to purchase Laptop, Hardware and Software directly from the Conservatory for Master Recording Program II. Some of the same Books & Supplies are used in multiple subjects and a breakdown by subject is available by request. **Deposit is applied to total cost of enrollment. Complete payment can be made in advance by check, money order, or credit card. Credit cards accepted: Visa, MasterCard and Discover. Financial Aid is available to those who qualify. For further information, all inquiries should be made to the Admissions Department 1-800-562-6683

CALENDAR | CATALOG ADDENDUM

Effective Date 10-25-2013 Volume XXVIII 2013-2014

2300 East Broadway Road, Tempe, AZ 85282
1205 North Fiesta Boulevard, Gilbert AZ 85233
480.858.9400

MRPIII	18 WEEK		36 WEEK		48 WEEK	
	CAMPUS SWITCH	CLASS COMPLETE	PGD			
10/25/13	03/17/14	07/18/14	10/10/14			
11/15/13	04/07/14	08/08/14	10/31/14			
12/06/13	04/28/14	08/29/14	11/21/14			
01/10/14	05/19/14	09/19/14	12/12/14			
01/31/14	06/09/14	10/10/14	01/16/15			
02/21/14	06/30/14	10/31/14	02/06/15			
03/14/14	07/21/14	11/21/14	02/27/15			
04/04/14	08/11/14	12/12/14	03/20/15			
04/25/14	09/01/14	01/16/15	04/10/15			
05/16/14	09/22/14	02/06/15	05/01/15			
06/06/14	10/13/14	02/27/15	05/22/15			
06/27/14	11/03/14	03/20/15	06/12/15			
07/18/14	11/24/14	04/10/15	07/03/15			
08/08/14	12/15/14	05/01/15	07/24/15			
08/29/14	01/19/15	05/22/15	08/14/15			
09/19/14	02/09/15	06/12/15	09/04/15			
10/10/14	03/02/15	07/03/15	09/25/15			
10/31/14	03/23/15	07/24/15	10/16/15			
11/21/14	04/13/15	08/14/15	11/06/15			
12/12/14	05/04/15	09/04/15	11/27/15			

NOTES



CONSERVATORY OF RECORDING
ARTS & SCIENCES

TEMPE CAMPUS

2300 East Broadway Road, Tempe, AZ, 85282 | **480.858.0764**

GILBERT CAMPUS

1205 North Fiesta Boulevard, Gilbert, AZ, 85233 | **480.858.9400**

www.CRAS.edu