pinnacle college

Creating Tomorrow's Sound Masters

ADDENDUM 1: MUSIC PRODUCTION RECORDING ARTS ASSOCIATE OF APPLIED SCIENCE DEGREE PROGRAM (MPRA)
(Los Angeles & Sacramento)

Updated July 1, 2014

MUSIC PRODUCTION RECORDING ARTS ASSOCIATE OF APPLIED SCIENCE DEGREE PROGRAM (MPRA)

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STATEMENT OF PURPOSE

The Music Production Recording Arts AAS Program focuses on teaching modern music making and sound production. Content creation and modern production practices are the ultimate focal points of the program. Students in this program learn a wide variety of skills, building the strong foundation and practical ability needed to be able to record, compose, arrange, produce, and market professional audio content, on their own, or in collaboration with others.

Students become familiar with fundamental practices including: recording, signal flow, acoustics and sound properties, they are exposed to modern production concepts, which allow them to develop as artists with a solid knowledge of current production methods. The skill sets students acquire in the program include: sequencing, synthesis and sampling, arranging and editing, scoring for picture, composing, Instrumental and Electronic music production, and advanced mixing and mastering.

Students will engage in class projects throughout the program, which encourage technical mastery, individual artistic vision and originality. The culmination of the music production program is a student portfolio showcasing original content and ability to produce polished products.

The various job titles the training prepares students for include, but are not limited to: Recording Engineer, Audio/Video Post Production Engineer, Assistant Engineer, Recordist, Audio Mixer, Sound Designer, Studio Assistant, and Maintenance Technician Assistant, Customer Support.

TUITION AND FEES

Tuition:	$31,500.00
Registration: (non-refundable)	$100.00
STRF, if applicable: (non-refundable)	$16.00

Optional Charges:

Equipment Fee (Mac Book Pro Computer)	$1,200.00 (Including tax and recycle fee)
Pro Tools 101 Certification Course	$0
Pro Tools 101 Level Certification Exam	$0
Pro Tools 101 Book	$0

The tuition covers the costs of instruction, equipment use and maintenance, parking fees, and the Producers Pack, which consists of Microsoft Office Student Edition, DAW software with video support, an audio interface, microphone pak, headphones, Soundware Collection, and a MIDI keyboard. The equipment fee includes a MacBook Pro laptop computer that will be distributed to students once they have successfully completed their first term of instruction (approximately 10 weeks from their start date). The computer becomes the property of the student.

The Music Production Recording Arts AAS program revised from 18 months/72 weeks/98.5 Quarter Credit Hours/1340 clock hours to the following, effective for new courses starting August 2014.

PROGRAM CREDITS, LENGTH & HOURS

Hours Per Day:	4.5 (terms 1-2) / 5.0 (terms 3-6)
Days Per Week:	4
Instruction Days *:	Monday-Thursday
Instruction Weeks**:	60
Instruction Hours:	1140
Academic Course Credits:	90
Financial Aid Credits:	90
Los Angeles Schedule:	
Days:	9:30 AM - 2:00PM
Evening:	5:30PM -10:00PM
Sacramento Schedule:	
Days:	9:00 AM - 1:30PM
Evenings:	5:30PM -10:00PM **

Holiday Make up classes scheduled on Fridays
*** Does not include 2 weeks of Winter Holiday*
*** Afternoon and Evening Classes are not available for all start dates*

COURSE BREAKDOWN

Course #	Course Title	Theory Hours	Lab Hours	Quarter Credits	Term
**Music Production Recording Arts AAS Program**				
AFUN120	Audio Fundamentals	30	0	3	1
RCON120	Recording Concepts	30	20	4	1
DAW120	Digital Audio Workstations	25	30	4	1
MTF240	Music Theory Fundamentals	40	0	4	1
EMUS230	Electronic Music Essentials	30	20	4	2
SPRO231	Studio Production I	25	30	4	2
POST231	Post Production Analysis	30	0	3	2
CTE110	Computer Technology Essentials	40	0	4	2
SNTH351	Synthesis I	30	20	4	3
SPRO342	Studio Production II	20	40	4	3
POST332	Post Production Sound Arts	15	30	3	3
SAB320	Survey of the Audio Business	40	0	4	3
SNTH462	Synthesis II	25	30	4	4
SPRO463	Studio Production III	20	40	4	4
PROD451	Music Production Techniques	30	20	4	4
MBT430	Micro Business Technologies	30	0	3	4
PCF580	Professional Career Focus	20	30	3.5	5
PROD572	Music Production Techniques II	20	40	4	5
MIXW580	Mixing Workshop	20	30	3.5	5
PBM520	Personal Business and Marketing	40	0	4	5
POST673	Post Production Workshop	25	30	4	6
MAST690	Mastering and Finalization Practices	25	30	4	6
PORT690	Portfolio Workshop	15	40	3.5	6
WRTG630	Writing Workshop	35	0	3.5	6
TOTAL		660	480	90	

COURSE DESCRIPTIONS

AFUN120: Audio Fundamentals

Audio Fundamentals introduces students to the basics of both analog and digital recording practices. Through a series of lectures, and hands-on demonstrations, students learn core scientific concepts of sound, recording, and principles of audio technology that support all coursework in the program.

Prerequisite: None

Topics: • Historical Background Of Recording • Core Acoustic Principles • Sound Waves Theories • Digital Audio Properties • Studio Design • Audio Reproduction

RCON120: Recording Concepts

Recording Concepts exposes students to basic recording theories and practices, preparing them to work in a professional recording studio setting. During the course students study the various technical frameworks of professional recording and audio production, applicable to any style and studio design while practicing critical listening skills.

Prerequisite: AFUN 120 (Co-requisite)

Topics: • Recording Console Operation • Multitrack Recording • Recording Techniques • Signal Flow and Routing • Frequency Control and Harmonics • Equalization Principles • Dynamics Principles • Microphone Topologies • Equipment Shootouts • Critical Listening

DAW120: Digital Audio Workstations

Software-based Digital Audio Workstations (DAWs) have become the main toolset of modern digital recording, audio design, and music production. The Digital Audio Workstations course presents a comprehensive overview of industry standard software tools. Using tools such as Avid Pro Tools, Apple Logic Pro, and Steinberg Cubase, students learn core concepts in DAW operation and gain thorough understanding in audio production and recording workflows. Lab work will aid the integration of conceptual practices in small, focused projects that develop facility and overall software knowledge.

Prerequisite: None

Topics: • Core DAW Operation • Signal Processing and FX • Software/Hardware Setup • Digital Audio Sequencing • Core Production • Basic Interoperability

CTE110: Computer Technology Essentials

This course introduces the essential computer and technology skills required of the modern day entrepreneur like file management, document creation, and essential software operation by thoroughly exploring the power of Microsoft Office's Word, Power point, and Excel applications.

Prerequisite: None

Topics: • File management • Signal Processing and FX • Software/Hardware Setup • Digital Audio Sequencing • Core Production • Basic Interoperability

EMUS230: Electronic Music Essentials

Electronic music has always enjoyed constant growth and popularity. Today, electronic music is featured in almost every musical genre. The Electronic Music Essentials course exposes students to core technologies and production methods for creating various forms of electronic music. Focusing on MIDI, sequencing, and sampling technology as technical and creative processes, students expand their knowledge of software tools for production, composition, and arranging. Electronic Music Essentials allows students to dive deep into current industry trends and serves as a gateway towards other production courses in the program.

Prerequisite: None

Topics: • Studio Technologies • MIDI and Virtual Instruments • Setup and Routing • Intro To Sampling • Pattern Generation • Core Music Production Tools • Basic Arrangement and Editing • Independent Projects

SPRO231: Studio Production I

Studio Production I marks the beginning of a series of practical studio training courses that build on the science and theories taught earlier in the program. Through guided lab projects, students learn how to apply their core skills in a professional-grade recording environment. Project activities include operation of recording consoles, signal flow/routing, signal processing, critical listening, live recording and microphone techniques, and multitrack session preparation.

Prerequisite: RCON 120, DAW 120

Topics: • Studio Etiquette • Console Operation & Signal Flow • Critical Listening • Microphone Techniques • Tracking • Signal Processing & FX • Recording Drums

POST231: Post Production Analysis

Post Production Analysis details procedures for film and video postproduction. Film/video production provides many opportunities for audio professionals to be part of the team. The course outlines industry standard audio jobs associated with visual media production while elaborating on the aesthetics and technical specifics of the industry. In addition to theory and application of post production practices students learn to develop a creative and critical outlook over visual themes and their influence over the post production workflow.

Prerequisite: None

Topics: • Post Production Theory • Audio Departments • Principles Of Audio Post Production • Visual Media Formats • The EDL Session • Audio Post Workflow

MTF240: Music Theory Fundamentals
During the Music Theory Fundamentals course students acquire an appreciation and a foundation in the fundamental elements of music theory. Through a series of lectures students are exposed to the principle components of music including the notation and semiology expressing pitch, dynamics, timbre, time, duration, rhythm, and tempo. Moreover, students learn the common structures of pitch-based hierarchies including diatonic major and minor scales, modes, chromatic, and unusual scales.
Prerequisite: None
Topics: • Intervals and Scales • Music Fundamentals • Melodic and Harmonic Structures • Basic Compositional Forms • Keyboard Proficiency • Basic Score Reading • Basic Aural Skills

SNTH351: Synthesis I
Synthesis is essential for building a solid understanding of sound manipulation. In practice, synthesis is relevant to many areas of audio production including sound design, music production, and mixing. Most areas of modern music production involve concepts in sound design using various synthesis topologies. In this course, students use popular synthesizers and sonic sculpting tools as the while engaging in an in-depth look on designing original sounds using synthesis methods such as Subtractive, FM, sampling, and granular synthesis. Students learn to combine various tools, DSP software, and live source material to program sound patches and sound effects as used in modern music, emphasizing electronic music styles, as well as developing the ability to create sonic soundscapes and ambiences for visual media post production.
Prerequisite: None
Topics: • Electronic Music Sound Design • Subtractive Synthesis • Sampling • FM Synthesis • Granular & Wavetable Synthesis • Modular Signal Flow and Filters

SPRO342: Studio Production II
Studio Production 2 continues the studio production course series with practical lab-centric workshops where students learn studio production more intimately through dedicated projects, mix analyses, and critical listening sessions. During the course, the students take part in typical studio production scenarios, recording live instruments and learn techniques for practical recording of common instruments. Additionally, students learn advanced studio skills, preparing them for multitrack session operation within any studio setting, while emphasizing hybrid analog/digital configurations.
Prerequisite: SPRO 231
Topics: • Live Multi-Track Recording • Overdubs and Compositing • Recording Common Instruments (Drums, Guitar, Bass, Vocals, etc.) • Advanced Routing and Automation • Creative FX • Hybrid Instrumental & Sampled-Based Sessions

POST332: Post Production Sound Arts
Post Production Sound Arts elaborates on the audio tasks and jobs related to visual and interactive media. Audio post production requires the creation of audio assets that are both realistic and imaginary. Capturing environmental sounds and source material is an essential skill for any sound developer. Students will learn best practices for capturing various live sound environments and sources in both wild and synchronized to picture. Companion lab work includes extensive practice in recording wild sound sources in the studio and on location, synchronized Foley, as well as multi-track location-based sampling. Students will also learn best practices for asset management and editing techniques as well as engage in cutting edge technology for archiving sound resources and creating audio simulations.
Prerequisite: RCON 120, DAW 120
Topics: • Field Recording • Production Sound • DAW Interoperability • Soundscapes and BG's • Hard FX and Foley • Audio Sweetening • Asset Management • Sampling and Sandbox

SAB320: Survey of the Audio Business
Survey of the Audio Business is a lecture-based course that takes a brief look at the history of audio related industries, the present state of these industries, and attempts to forecast the future of audio related fields and jobs. The record business, radio, film, television and live performance have been the traditional media industries employing audio professionals. Also, there has been the ubiquitous corporate production work, otherwise known as "industrials." However, new technologies are also impacting the audio market such as industries related to the Internet, audio for games, smart phone & tablet applications, and a host of other industries that need audio professionals.
Prerequisite: None
Topics: • Audio Industry Survey • Traditional and Non-Traditional Music Business Paths • Present and Future Of Audio Professionals •

SNTH462: Synthesis II
Synthesis 2 builds on sound design concepts from earlier courses and allows students to strengthen skills of creative sound design for both music and sound production. As a "case-study" style course, students produce industry modeled sound pieces such as backgrounds (BGs), stingers, character sounds, and complete sound environments while examining advanced of sound synthesis methods. Large-scale activities will include scoping, organizing, and producing original assets that go beyond reality and into the realm of the imagination.
Prerequisite: SNTH 351
Topics: • Soundscapes and Ambiences • Advanced Sampling and Relay Techniques • FFT and Granular Synthesis • Automation and Advanced Modulation • Advanced FX Networks • Sweetening and Finalization Techniques

SPRO463: Studio Production III
Studio Production 3 concludes the studio series with advanced Studio operation where students engage in advanced studio production concepts, solidifying their knowledge through dedicated projects. Emphasizing on tracking and mixing, students take control over multiple studio scenarios from start to finish, working with live acoustic instruments and in combination with production elements such as audio loops, sequenced instruments etc. Students gain realistic experience with managing a session, advanced routing techniques, creative effects networks, side-chaining, parallel/serial FX networks for effects, combo/modular sessions managing sounds from different sources and interoperability working in and out of the box.
Prerequisite: SPRO 342
Topics: • **Multi-tracking Overdubs and Mix** • **Advanced Routing** • **Hybrid Sessions** • **Modular Recording Sessions**

PROD451: Music Production Techniques I
Music Production Techniques focuses on current music production workflows when software is the primary tool. Students work with software synthesizers, sampling tools, and our suite of instruments and plugins to integrate them into cohesive music projects. Students learn professional techniques to arrange, program, and mix their digital-based music by practicing advanced grid-based production styles.
Prerequisite: EMUS 230, SNTH351
Topics: • **Sampling and Virtual instruments** • **Drums Programming** • **Loops and Slicing** • **Remix Techniques** • **Arranging** • **Integration Of Software Tools** • **Advanced Pattern Generation** • **Automation and Control Surfaces**

MBT430: Micro Business Techniques
Micro-Business Technology introduces students to the fundamentals of web building through the exploration of the W3C XHTML standard as well as Cascading Style Sheets. Students will complete the course with a website capable of hosting their professional reel.
Prerequisite: None
Topics: • **Microsoft Office Training** • **CSS** • **Essential Web Design**

PCF580: Professional Career Focus
Professional Career Focus gives students the opportunity to grow and develop as artists by concentrating in an area they are most passionate about and produce content. In this mentorship style course, students work in a real world inspired simulation of a large-scale music or sound production piece. Students create content using skills learned throughout the music production program and go through typical stages of production to deliver results. By doing so, students gain invaluable insight into the inner workings of production tasks and crucial experience creating content.
Prerequisite: None
Topics: • **Individual Content Creation** • **Student Mentoring** • **Artist Development**

PROD572: Music Production Techniques II
Music Production Technique II is a portfolio-based course focusing on music content creation where students pull from their accumulated skills of production, sound design and software use. Through a close look at industry relevant production styles, students practice the art behind the science of modern music creation. Led by the instructor, students learn professional workflows for music production that combine advanced audio techniques with advanced DAW-centric writing techniques with an emphasis on fast-paced "master quality" results.
Prerequisite: PROD451
Topics: • Sampling and Virtual Instruments • Drums Programming • Loops and Slicing • Remix Techniques • Arranging • Integration Of Software Tools • Advanced Pattern Generation • Automation and Control Surfaces

MIXW580: Mixing Workshop
Mixing Workshop focuses on the art of music mixing. Students work exclusively on music sessions utilizing both outboard & in the box technology and configurations. Topics include building DSP networks, creative use of automation, performance based FX, advanced FX technologies, harmonic enhancement, mid/side techniques, remixing and mixdown delivery requirements. In addition to mixing in stereo, the class will also have the opportunity to mix in a surround sound environment.
Prerequisite: RCON 120, DAW 120
Topics: • Mixing Techniques • Harmonic Enhancement • Mid/Side Techniques • Spectral Analysis • Mix Delivery Requirements • Advanced FX • Gain Staging • Proper Use Of Signal Processing Tools • In-Track and Buss Processing Techniques • Surgical Vs. Creative Use Of FX • Critical Listening and Postmortems

PBM520: Personal Business and Marketing
Personal Business and Marketing consists of a lecture series introducing students to the language and laws of personal business and the business of music. Students are introduced to resources and concepts involved the marketing and promotion of music, entertainment, and/or marketing & promoting themselves.
Prerequisite: None
Topics: • Music Business • Copyrights • Publishing and Performance Rights Organizations • Contracts Managers and Agents • Music Distribution and Marketing

POST673: Post Production Workshop
Post Production Workshop includes a series of guided special projects where students implement complete master quality 5.1 surround audio soundtracks to visual media. The course takes students through the complete simulation of the audio post pipeline as they work with professional HD footage to record, produce, and mix sound and music to picture.
Prerequisite: POST 231, POST 332, MIXW 580
Topics: • Sound Design For Picture • Custom Foley and FX • 5.1 Mixing • Stems and Reels • Original Soundtrack Production MAST690: Mastering and Finalization Practices

MAST690: Mastering and Finalization Practices

Mastering and Finalization Practices teaches best practices in audio mastering, and engages students through the study of hardware and software technologies commonly used in mastering. Students are introduced to industry trends and common file formats and techniques employed by mastering professionals. During dedicated lab workshops, students engage in mastering projects of different musical styles including student projects from previous courses.

Prerequisite: RCON 120, DAW 120

Topics: • Audio Mastering • Redbook Authoring • Mastering FX • Audio Finalization • File Formats • Postmortems and Case Studies • Multiband FX • Mid/Side Processing

PORT690: Portfolio Workshop

Portfolio Workshop serves as the culminating event for students in the Music Production – Recording Arts AAS program. During this course, students pull from all they have learned to focus on a professional demo reel. Students review their digital portfolio work from past courses and collaborate with faculty and peers to develop a demo reel proposal. Once approved, the students begin pre-production, design, scope, and planning for a master demonstration. Lectures include advice and guidance on how to prepare and produce a final project, including how to combine polished projects onto a portfolio DVD. Lab work involves guided development of materials under the supervision of faculty.

Prerequisite: None

Topics: • Personal Portfolio • Guided Mentor Sessions • Interactive Demo DVD

WRTG630: Writing Workshop

Communication is a critical skill for modern day audio artists. The Writing Workshop is an exploration into the power of voice and narrative through writing. The course emphasizes effective use of source material through summary writing, and critical thinking and comprehension strategies through analytical writing. During the course, students will explore and respond to various written works, developing strategies for approaching style, and crafting effective communication through imitation and thoughtful analysis.

Prerequisite: None

Topics: • Essentials Of Writing • Form and Structure • Writing Styles

ADDENDUM 2: PINNACLE COLLEGE ADMINISTRATION

Updated 7/1/2014

PINNACLE COLLEGE ADMINISTRATION

EXECUTIVE COMMITTEE

Sal Younis	President	sal.younis@pinnaclecollege.edu	626-284-0050
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Ken Years	Chairman, Interim Chief Financial Officer (CFO)	ken.years@pinnaclecollege.edu	561-404-9046
Eitan Teomi	Chief Academic Officer (CAO)	eitan.teomi@pinnaclecollege.edu	626-284-0050, ext. 29

PROGRAM ADVISORY COMMITTEE

Pinnacle College maintains regular contact with industry leaders in order to assess employer needs and to ensure that its curriculum reflects current practices in the industry we serve. These experts are called the Program Advisory Committee or PAC. After reviewing our curriculum, our faculties, equipment and qualifications of our instructors, the PAC makes recommendations to our Curriculum Review Committee. The recommended changes are prioritized and implemented, thereby fulfilling the College's mission of "staying alert to occupational trends" and providing our students the most up-to-date, state-of- the-industry education.

The PAC engages in discussion at least once a year and its goal is to ensure continuous improvement of our academic program and delivery of our instruction to ensure that our graduates are employment- ready. The recommendations of PAC and our implementation plans are available for review for all interested parties.

MUSIC PRODUCTION RECORDING ARTS AA PROGRAM/ RECORDING ENGINEER PROGRAMS PAC, LOS ANGELES

- Warren Sokol, Universal (Mastering Engineer)
- Dino Meneghin, MTV (Music Composer/Producer)
- Steve Tushar, Basehead Inc. (Sound Designer)

MUSIC PRODUCTION RECORDING ARTS AA PROGRAM/ RECORDING ENGINEER PROGRAMS PAC, SACRAMENTO

- John Morris, Tanglewood Studios (Audio Engineer)
- Nick Gallant, Disney (Post Production Engineer)
- Rob Corona, Songsmith Creative (Songwriter)
- John Del Castillo (Post Production Engineer)

VIDEO GAME SOUND DESIGN PAC, LOS ANGELES

- Lennie Moore (Composer, Orchestrator)
- Ken Felton, Sony Computer Entertainment (Sound Design Manager)
- Don Veca, Sledgehammer (Audio Director)
- Alexander Brandon, President Funky Rustic
- Tommy Tallarico, Founder, Video Games Live, CEO/Chairman – G.A.N.G
- Paul Lipson, Audio Director (Microsoft)

PINNACLE COLLEGE ADMINISTRATION: LOS ANGELES

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PINNACLE COLLEGE FACULTY: LOS ANGELES

DAN HECK, Program Director, School of Recording Engineer: Mentored by Brian Ingoldsby, Dan is a Pinnacle College alum who takes great pride in continuing on the legacy that Brian left behind. He has worked in studios such as Enterprise Studios and Audio Afx. He has also designed and built the Mars Recording Studio and the Green Room Recording Studio in southern California, where he continues to consult on a regular basis. Dan has a background in radio advertising, having produced and engineered spots for advertisers in Los Angeles. He has also written and produced for several bands, such as The Fulltones, Snodgrass, Diamond Child, Brant Vogel, Carlos Guitarlos, Mike Hightower, and Wayside Loop, to name a few. Dan won *The Maverick Award* for "Best Mixed Album of 2007" for his work on Brant Vogel's debut release.

CARTER WILLIAM HUMPHREY, Instructor/GE Instructor: Carter has been involved in the entertainment industry for over 25 years. Carter graduated with a Bachelor of Science degree in Music Recording from the University of Southern California. While attending school, he worked for the *Los Angeles Philharmonic Institute* that sparked an interest in classical recording in the field. After graduation, Carter began a technical career in music studios and film post-production editorial. While at *Larrabee Sound*, Carter oversaw the installation of Larrabee's first SSL J9000 console as well as the construction and installation of all the audio workstations at Warner Brothers Feature Animation. Carter eventually transitioned into recording production full-time where he has enjoyed a diverse discography that includes Dr. Dre, Brian Wilson, Rod Stewart, Julie Andrews, Levon Helm, Pinetop Perkins, Engelbert Humperdinck, Cher, Solomon Burke (Sr. & Jr.), and many other artists. At Pinnacle College, Carter has taught for seven years, including writing curriculum. Carter oversaw the installation of Studio A's SSL AWS 900, as well as upgrading all of the studios at Pinnacle (Alhambra) to 5.1 surround.

NEAL ROSENFELD, Instructor: Neal is an audio and music professional with a BA in Composition. As a musician, engineer, and location sound mixer he's been involved with numerous films, TV programs, recordings, and commercials, including *3rd Rock From the Sun, That 70's Show, Blind Date,* and *Off Centre.* With a fond interest in education, Neal has been exercising his teaching skills within private instruction, at local music schools, recording and engineering programs, for over ten years. As a working professional in the industry, he finds it a pleasure to give back and share in a learning environment.

CHARLIE STAVISH, Instructor: Years of playing in bands and recording home demos led Charlie to attend the SAE Institute in New York City. After graduating, he worked his way up at NYC's historic Electric Lady Studios, eventually becoming head staff engineer, where he worked with such artists as David Bowie, Bob Dylan, John Mayer, Beyonce, and Maroon 5. Since his time at Electric Lady, he has continued to work with some of the biggest names in the industry. A few of his recent credits include The Foo Fighters, Imagine Dragons, Muse, Weezer, Foster the People, Jenny Lewis, and Ryan Adams.

JEB LIPSON, Instructor: Born and raised in a west side Detroit suburb, Jeb Lipson got his start in the music business at a very early age studying guitar and playing his first gig at age 15. After high school he went off to college to study music in Arizona. As part of a touring rock cover band in the early 80's, who together owned a great PA system, Jeb also started making a living mixing live sound for many touring bands that passed through Tucson. Artists he mixed live include the late Jr. Walker, Black Flag, Michigan and Smiley, Spencer Davis, The UK Subs and Lords of the New Church. When Jeb's Rock band The Onlys felt ready, they moved as a unit to Los Angeles to become famous. They landed several deals in the music business, including a publishing deal with MCA Music. The band eventually broke up and Jeb started a small recording studio. After several locations and gear accumulations, the studio grew to be a full service 24 track analog studio called Bigscarytree, engineering and producing countless independent records and demos over the last two decades including Solomon Burke JR, Hardpan, Nick Castro, Erin Torpey, Butt Trumpet and Calavera. Other audio related jobs Jeb has held include managing Design FX Audio as well as Nelson Sound. Jeb continues to write and play music on a regular basis and runs a local open mic night for songwriters. Now in an R&B band with Solomon Burke Jr. and writing much of the music, Jeb recently landed an independent record deal for his second folky Americana solo record due out late 2012. Still running his own studio and live sound company, with an independent career on both sides of the glass spanning three decades, it is safe to say Jeb is a" lifer" in the music/recording business.

CHRIS REYNOLDS, Instructor: Chris began his recording career in Boston, Massachusetts at Berklee College of Music, receiving a diploma in Music Production and Engineering. After a move to Los Angeles, he landed a job at the historic recording studio Sunset Sound. Starting as a runner, he quickly moved up to Assistant Engineer and proceeded to work with some of the best musicians, producers, and engineers in the music business, accumulating over six years of experiences, stories, and skills. Highlights include sessions with Paul McCartney, Brian Wilson, Stevie Nicks, Beck, Henry Rollins and Ray Lamontagne, as well as with producers T-Bone Burnett, Ethan Johns, Jon Brion, Bob Ezrin, Bob Rock, Jim Scott, Tony Hoffer and many more Since leaving Sunset Sound, Chris has embarked on a freelance engineering career, working in many of the best studios in the Los Angeles area. Besides making records, Chris was also a drummer in the band Eulogies, signed to Dangerbird Records, releasing three albums and performing on multiple U.S. and Australian tours. This led to a two-year stint as house engineer for Dangerbird's recording studio. There he recorded many of Dangerbird's artists, including the debut solo record for Jesse "Boots Electric" Hughes (lead singer of Eagles of Death Metal) earning him the hilarious credit: "album co-produced, engineered, steared speared and made weird by Chris Reynolds."

TJ JACQUES, Instructor: T.J. attended Columbia College Chicago and earned a Bachelor of Art in Audio Arts and Acoustics with a double concentration in Audio Design and Production and Audio for Visual Media. He currently works as a post production sound editor and re-recording mixer for film and television and is a member of the Motion Picture Editors Guild Local 700 union. He has worked as a staff editor at multiple studios around Los Angeles including Media City Sound and Wild Woods Post. He also works freelance at studios like This is Sound Design, Hammerhead Sound, Media Distribution Partners, and can even be found working in some of the largest studios on earth, such as Warner Bros. All of the knowledge and professional experience he's gained, and all of the newest and up to date techniques and tools he discovers, he brings into the classroom to give the students the most realistic view on how to navigate the current job market, and how the industry works and evolves today.

AARON BARTSCHT, Instructor: Aaron, a native Hoosier, attended Columbia College Chicago where he graduated *Cum Laude* in the Audio Arts and Acoustics department with a concentration in Audio for Visual Media. During his time in Chicago he cut his teeth exploring the vast facets of audio in the city's freelance media markets of film, television, and music production in both live and studio settings. His past freelance clientele includes companies such as Craftsman Tools, Kenmore Appliances, and Chicago's Goose Island Brewery. While at Columbia he also worked as an engineer in the school's audio production studios until he was rehired as a staff engineer immediately after his graduation. Aaron is proud of the fact that his hobbyist mentality and quest for knowledge have allowed him to make a professional career out of his central passion for audio. His many other hobbies include pastimes such as 35mm photography, outdoor adventure, and his most recent hobby of model railroad construction. The latter may appear somewhat strange to some, though in his defense, Aaron is a person who finds great interest in seemingly obscure entertainment such as reading dense audio manuals from cover to cover. Nevertheless, he is excited to be given the opportunity to teach others about the fantastic world of audio and he enjoys inspiring others towards pursuing their own passions and fulfilling their personal goals.

EITAN TEOMI, Chief Academic Officer (CAO), Program Director of Video Game Sound Design: Eitan Teomi holds 15 years of experience with music production, recording, and Sound Design. Eitan's professional credits include composing and sound design production for numerous media projects including animation films, the gaming industry and interactive multimedia. As an award-winning sound designer his virtual instruments have been used in blockbuster films and by numerous top game composers to help create their musical scores. Apart from his involvement in the professional industry, Eitan is an advocate educator and lecturer with 10 years of experience teaching and designing programs for music, technology, and giving Master Classes and presentations at private expos and international trade shows.

DAN REYNOLDS, Interim Director of Online Education/GE Instructor: Dan is a working composer, producer, and arranger for interactive media. He made his first serious splashes in the game industry as virtual choir programmer for composers Richard Jacques (Highlander: The Game) and Mick Gordon (Marvel Superhero Squad) and has since worked on several larger budget Indie titles like Dawntide. He enjoys a satisfied client list including THQ, Eidos Interactive, and LucasArts. The LucasArt's release Monkey Island 2: LeChucks Revenge, Special Edition was named *GANG's Best Hand-Held Audio* for 2010.

JUSTIN PRYMOWICZ, Instructor: Justin is an Audio Engineer with six years of professional experience. He attended the New England School of Communications where he received his diploma for audio production. He moved to Boston and worked at Futura Productions assisting with a multitude of ensembles and voice over for video games. Later he moved to Los Angeles and integrated in to the post production realm of audio, sound designing and mixing for commercials, films, television shows, video games and web media. His most recent credit is a feature film directed by Elia Petridis titled *The Man Who Shook the Hand of Vicente Fernandez* starring Ernest Borgnine.

BRIAN FOREMAN, Instructor/GE Instructor: Brian is a music producer, DJ, sound engineer, drummer, and multi-percussionist currently residing in Burbank, CA. Brian graduated *Magna Cum Laude* from the University of Southern California in 2010 with a BM in Percussion Performance and received his MFA from CalArts' Performer-Composer program in 2013, where his focus was the integration of world music and music technology. As a drummer and percussionist, Brian has performed with an eclectic range of artists, including Harry Connick Jr, John Williams, Michael Tilson Thomas, Ozomatli, Patrice Rushen, Prosper Nudzor, Sheila E, Sulley Imoro, and Radiohead. Brian produces world-infused electronic music under the solo moniker beforeman and is involved in several duo and other collaborative projects, with styles ranging from fully improvised deep house and meditative soundscapes to eclectic bass music and experimental hip hop.

NATHAN STALEY, Adjunct Instructor: Nathan, an alumnus of Pinnacle College, is a recording engineer who brings ten years of experience as a producer, engineer, composer, and musician to his teaching. He owns and operates NS Audio, a recording studio in North Hollywood, California. He has worked with many artists including Eric Burden and the Animals, The Hollywood Hillbillies, Flipside, the Common Ground, The Chase, and Dena Parks. Nathan has worked alongside side well-known producers like Danny Elfman and Ross Hogarth. He assisted in building custom audio FX systems for artists including Linkin Park, Matchbox 20, Brad Paisley and many more.

BRIAN SAIA, Instructor: Brian Saia is a composer/engineer from Boston, Massachusetts. He received his Bachelor's degree at Mass Art in integrated media and his Master's degree at Cal Arts in experimental sound practices. Focusing on technology and the melding of the acoustic and digital worlds, Brian uses midi controlled prepared piano to create percussive and expansive soundscapes for film/video and music. As an engineer, Brian has recorded, produced, and mixed a wide range of musical styles, from Indonesian gamelan music and orchestral sessions, to rock, hip hop, and jazz. Currently, Brian is an educator and a post-production sound designer.

PINNACLE COLLEGE ADMINISTRATION: RANCHO CORDOVA

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PINNACLE COLLEGE FACULTY: RANCHO CORDOVA

JOHN REED (JR) THOMPSON, Program Director: JR has had a long and varied history in the recording industry. As co-owner, engineer, producer and technician of Retrofit Recording, he recorded and mixed albums and assisted independent engineers in the studio. He recorded and edited audio for local bands while he worked for Profound Sound. His credits include "Sinatra" by The Deftones; "Church Gone Wild" by Hella; "Astrological Straits" by Zach Hill; "There is no 666 in outerspace" by Hella; "Heartaches and Honkytonks" by The Alkali Flats; "In Advance of the Broken Arm" by Marnie Stern.

JIM JOHNSON (JJ), Instructor: An electronic and sound recording engineer, JJ has worked with many bands, Grammy winners and nominees (Peter Case, Terri Hendrix, Alex DiGrassi, Keith Greeninger) and local "Best of the Bay" winners. JJ has worked on state at FOH at Shoreline, Mt. Winery, The Fox and the Uptown Theater in Napa. He's experienced in Digidesign D-Show, Profile, Venue SC48, Yamaha PM5D 48CH and many other digital live and recording consoles and software, as well as most analog live and recording systems. His live credits include: Toad the Wet Sprocket, The Killers, REO Speedwagon, Cold Play and The Doobies.

ERIC MOONEY, Instructor: A recording and mixing engineer with over a decade of experience, Eric has a well-rounded background in audio, working with both analog and digital technologies. He was an engineer at Sit-N-Spin Studios in Greenville, SC for over five years before joining Pinnacle in 2010. Eric also specializes in audio for post production with an emphasis in sound design, is an accomplished guitarist, and has a strong background in music theory, modern computer technology, and electronics.

HARLEY GLYNN, Instructor/GE Instructor: Harley is an accomplished music designer with over ten years' experience in the greater Sacramento area. His experience includes music production, audio engineering, sound design, and composing. After receiving his B.A.S. in Sound Arts from Ex'pression College for Digital Arts in Emeryville, CA, he began working as a freelance audio engineer and adding his unique style and hard work ethic to many different endeavors. His production credit list includes everything from producing and mixing hip-hop albums, to running production sound on the set of 3D shoots and tracking ADR voice over sessions for Emmy-award winning producer Doug Stanley. His production credit list also includes composing music and FX for apps available for both Windows and iPhones and running live sound at Sacramento hot spots.

JERRY COTTON, Instructor: Jerry is an accomplished producer, songwriter, engineer, studio owner and performer. He graduated from the Conservancy of Recording Arts and Sciences with a concentration in Commercial Recording and Business and went on to receive a degree from American River College with concentrations in Commercial Recording and Business.   Among his credits are Brotha Lynch Hung's album "Coathanga Strangla," Tech-N9ne, Yung LA, and Ying Yang Twins. Jerry was signed to Mercenary Entertainment, Inc. and was the sixth man for the Islamic Hip Hop group After Hijrah.

ANDREW CONN, Instructor: Andrew is a graduate of Berklee College of Music with a degree in contemporary writing and production. He has over seven years' experience composing and producing a variety of music genres including rock, reggae, hip-hop, funk, electronica, and pop. He is the head producer and owner of With New Meaning's. His credits include Massive Delicious, Jaxon Boom, and various commercial music projects including the "Handable" jingle (2013).

ANGEL (ENGELBERT) ALVEREZ, Instructor/GE Instructor: Angel earned a Bachelor of Applied Science in Sound Arts and is a graduate of Ex'pression College. His background and passion is working as a music producer. Angel has worked on various projects including Tap Tap Revolution (Disney Mobile) as a MIDI programmer and as a sound editor for Oscar nominated animator Timothy Little's short film "The Quiet Life."

JOHN MORRIS, Instructor: John Morris's love of music was instilled in him from birth. He turned this love in to a successful career as a teacher of music, recording engineer, musician, producer, and studio owner. John owns Tanglewood studios in the Sacramento region and has worked with artists including Frank Hannon of Tesla and the Frank Hannon Band, Mike Pinder of the Moody Blues, Ronnie Montrose of Montrose and Gamma, and Jerry Miller of Moby Grape, just to name a few. John is passionate about promoting music and recording arts in the Sacramento and mentoring a new generation of engineers and artists.

STEPHEN ELLESTAD, Instructor: Stephen Ellestad earned a degree in Recording Technology from Madison Media Institute and has over a decade of experience in the field of recording technology. He successfully started two businesses, Mad City Artists and Inner Voice Media. His companies focus on music production, recording, mixing, and mastering, music composition and arrangement, and music instruction. He has been a musician in several bands including Driveway Thriftdwellers and Barleycorn, and is the founder of Five Points Jazz Collective and co-founder of Madison Area Music Awards. Stephen has also worked as an instructor at Madison Music Foundry and Portage Soundwords. His credits include: Diamond (48 hour film festival entry), Damn That Thing! (film short), Transhuman (feature film trailer), Wind-up Toy (film short) and The Blast House Sessions (music video).

KAREN LOWRY, Instructor: Karen Lowry earned her Master's Certificate in Music Theory at Berklee College of Music. She has a passion for software technology and digital production and plays the bass in the local Sacramento band Stillwood Sages. Karen is tireless in her pursuit of musical knowledge and application. Her projects and consulting include WAM (Women's Audio Mission) in San Francisco. You can find her at Tanglewood Recording studios where she works as a studio engineer.

THOMAS CODAY ANTHONY, Instructor/GE Instructor: Coday is a multi-instrumentalist musician, singer, songwriter, sound engineer, producer, composer, painter, chef, teacher, esoteric, photographer, and videographer. He grew up in the south and has spent numerous years soaking in the rich culture from the plains of Texas to the Mississippi Delta, from Nashville to New Orleans. He received his B.S. in Entertainment Industry Production from the University of Southern Mississippi.

Currently, he lives in Sacramento. He teaches music and sound recording at Pinnacle College, runs Post & Beam Co (a photo + film company headed by his wife, Laura Marie), and he plays drums in the roots influenced rock band, Said the Shotgun.

SAM GRIFFITH, Instructor: Sam Griffith in an active performer and teacher in the Sacramento area. In addition to teaching at Pinnacle, Sam directs jazz ensembles and teaches improvisation at the University of California, Davis. Sam recently completed his D.M.A. in jazz studies at the University of Colorado, Boulder, where he directed large and small jazz ensembles and taught history of jazz and applied jazz trombone. Prior to studying and teaching in Boulder, he completed his Master's in music performance at California State University, Sacramento and a B.F.A. from the New School in New York City. He has toured internationally, performing at the Jazz à Vienne and Montreux Jazz festivals, in addition to performing across the United States.

Creating Tomorrow's Sound Masters

ADDENDUM 3: ACADEMIC CALENDAR

Updated 7/1/2014

PINNACLE COLLEGE 2014 ACADEMIC CALENDAR
LOS ANGELES CAMPUS

SPC 2014-2015 Start Dates

Cohort	AY1			AY2		
10/6/2014	**Term 1**	10/6/2014	12/14/2014	**Term 4**	5/18/2015	7/26/2015
	Term 2	12/15/2014	3/8/15	**Term 5**	7/27/2015	10/4/2015
	Term 3	3/9/2015	5/17/2015	**Term 6**	10/5/2015	12/10/2015

Cohort	AY1			AY2		
11/10/2014	**Term 1**	11/10/2014	2/1/2015	**Term 4**	6/22/2015	8/30/2015
	Term 2	2/2/2015	4/12/15	**Term 5**	8/31/2015	11/8/2015
	Term 3	4/13/2015	6/21/2015	**Term 6**	11/9/2015	1/28/2016

Cohort	AY1			AY2		
1/26/2015	**Term 1**	1/26/2015	4/5/2015	**Term 4**	8/24/2015	11/1/2015
	Term 2	4/6/2015	6/14/15	**Term 5**	11/2/2015	1/24/2016
	Term 3	6/15/2015	8/23/2015	**Term 6**	1/25/2016	3/31/2016

Cohort	AY1			AY2		
3/2/2015	**Term 1**	3/2/2015	5/10/2015	**Term 4**	9/28/2015	12/6/2015
	Term 2	5/11/2015	7/19/2015	**Term 5**	12/7/2015	2/28/2015
	Term 3	7/20/2015	9/27/2015	**Term 6**	2/29/2016	5/5/2016

Cohort	AY1			AY2		
5/11/2015	**Term 1**	5/11/2015	7/19/2015	**Term 4**	12/7/2015	2/28/2016
	Term 2	7/20/2015	9/27/2015	**Term 5**	2/29/2016	5/8/2016
	Term 3	9/28/2015	12/6/2015	**Term 6**	5/9/2016	7/14/2016

6/15/2015	Term 1	6/15/2015	8/23/2015	Term 4	1/25/2016	4/3/2016
	Term 2	8/24/2015	11/1/15	Term 5	4/4/2016	6/12/2016
	Term 3	11/2/2015	1/24/2016	Term 6	6/13/2016	8/18/2016

7/20/2015	Term 1	7/20/2015	9/27/2015	Term 4	2/29/2016	5/8/2016
	Term 2	9/28/2015	12/6/2015	Term 5	5/9/2016	7/17/2016
	Term 3	12/7/2015	2/28/2015	Term 6	7/18/2016	9/22/2016

8/24/2015	Term 1	8/24/2015	11/1/2015	Term 4	4/4/2016	6/12/2016
	Term 2	11/2/2015	1/24/2016	Term 5	6/13/2016	8/21/2016
	Term 3	1/25/2016	4/3/2016	Term 6	8/22/2016	10/27/2016

11/2/2015	Term 1	11/2/2015	1/24/2016	Term 4	6/13/2016	8/21/2016
	Term 2	1/25/2016	4/3/2016	Term 5	8/22/2016	10/30/2016
	Term 3	4/4/2016	6/12/2016	Term 6	10/31/2016	1/19/2017

12/7/2015	Term 1	12/7/2015	2/28/2016	Term 4	7/18/2016	9/25/2016
	Term 2	2/29/2016	5/8/2016	Term 5	9/26/2016	12/4/2016
	Term 3	5/9/2016	7/17/2016	Term 6	12/5/2016	2/23/2017

HOLIDAYS	OFF	Makeup Day
LABOR DAY	9/1/2014	9/5/2014
THANKSGIVING	11/27/2014	12/5/2014
WINTER BREAK	12/19/2014-1/2/14	
MARTIN LUTHER KING JR DAY	1/19/2015	1/23/2015
PRESIDENTS DAY	2/16/2015	2/20/2015
MEMORIAL DAY	5/25/2015	5/29/2015
LABOR DAY	9/7/2015	9/11/2015
THANKSGIVING	11/26/2015	12/4/2015
WINTER BREAK	12/18/2015-1/1/16	

LOS ANGELES: MUSIC PRODUCTION VIDEO GAME SOUND DESIGN (CERTIFICATE)

Session Hours:	Day Classes: 9:30 AM—2:00 PM Afternoon Classes: 2:00 PM—6:30 PM	
Start Date	*End Date*	*Session*
3/31/14	3/26/15	Afternoon

Graduation Ceremony

Los Angeles Campus: 6/12/2015

PINNACLE COLLEGE 2014 ACADEMIC CALENDAR
SACRAMENTO CAMPUS

NPC 2014-2015 Start Dates

Cohort	AY1			AY2		
9/29/2014	**Term 1**	9/29/2014	12/7/2014	**Term 4**	5/11/2015	7/19/2015
	Term 2	12/8/2014	3/1/2015	**Term 5**	7/20/2015	9/27/2015
	Term 3	3/2/2015	5/10/2015	**Term 6**	9/28/2015	12/3/2015

11/3/2014	**Term 1**	11/3/2014	1/25/2015	**Term 4**	6/15/2015	8/23/2015
	Term 2	1/26/2015	4/5/2015	**Term 5**	8/24/2015	11/1/2015
	Term 3	4/6/2015	6/14/2015	**Term 6**	11/2/2015	1/21/2016

12/8/2014	**Term 1**	12/8/2014	3/1/2015	**Term 4**	7/20/2015	9/27/2015
	Term 2	3/2/2015	5/10/2015	**Term 5**	9/28/2015	12/6/2015
	Term 3	5/11/2015	7/19/2015	**Term 6**	12/7/2015	2/25/2016

1/26/2015	**Term 1**	1/26/2015	4/5/2015	**Term 4**	8/24/2015	11/1/2015
	Term 2	4/6/2015	6/14/15	**Term 5**	11/2/2015	1/24/2016
	Term 3	6/15/2015	8/23/2015	**Term 6**	1/25/2016	3/31/2016

3/2/2015	Term 1	3/2/2015	5/10/2015	Term 4	9/28/2015	12/6/2015
	Term 2	5/11/2015	7/19/2015	Term 5	12/7/2015	2/28/2015
	Term 3	7/20/2015	9/27/2015	Term 6	2/29/2016	5/5/2016

5/11/2015	Term 1	5/11/2015	7/19/2015	Term 4	12/7/2015	2/28/2016
	Term 2	7/20/2015	9/27/2015	Term 5	2/29/2016	5/8/2016
	Term 3	9/28/2015	12/6/2015	Term 6	5/9/2016	7/14/2016

6/15/2015	Term 1	6/15/2015	8/23/2015	Term 4	1/25/2016	4/3/2016
	Term 2	8/24/2015	11/1/15	Term 5	4/4/2016	6/12/2016
	Term 3	11/2/2015	1/24/2016	Term 6	6/13/2016	8/18/2016

7/20/2015	Term 1	7/20/2015	9/27/2015	Term 4	2/29/2016	5/8/2016
	Term 2	9/28/2015	12/6/2015	Term 5	5/9/2016	7/17/2016
	Term 3	12/7/2015	2/28/2015	Term 6	7/18/2016	9/22/2016

8/24/2015	Term 1	8/24/2015	11/1/2015	Term 4	4/4/2016	6/12/2016
	Term 2	11/2/2015	1/24/2016	Term 5	6/13/2016	8/21/2016
	Term 3	1/25/2016	4/3/2016	Term 6	8/22/2016	10/27/2016

11/2/2015	Term 1	11/2/2015	1/24/2016	Term 4	6/13/2016	8/21/2016
	Term 2	1/25/2016	4/3/2016	Term 5	8/22/2016	10/30/2016
	Term 3	4/4/2016	6/12/2016	Term 6	10/31/2016	1/19/2017

12/7/2015	Term 1	12/7/2015	2/28/2016	Term 4	7/18/2016	9/25/2016
	Term 2	2/29/2016	5/8/2016	Term 5	9/26/2016	12/4/2016
	Term 3	5/9/2016	7/17/2016	Term 6	12/5/2016	2/23/2017

HOLIDAYS	OFF	Makeup Day
LABOR DAY	9/1/2014	9/5/2014
THANKSGIVING	11/27/2014	12/5/2014
WINTER BREAK	12/19/2014-1/2/14	
MARTIN LUTHER KING JR DAY	1/19/2015	1/23/2015
PRESIDENTS DAY	2/16/2015	2/20/2015
MEMORIAL DAY	5/25/2015	5/29/2015
LABOR DAY	9/7/2015	9/11/2015
THANKSGIVING	11/26/2015	12/4/2015
WINTER BREAK	12/18/2015-1/1/16	

Graduation Ceremony

Sacramento Campus: 7/25/2014

PRO TOOLS COURSES LOS ANGELES CAMPUS: CLASS SCHEDULE

Los Angeles: Pro Tools 101 Course		
Session Schedule- 4 Week Course	Week 1- Friday 6pm-9pm Week 2- Saturday 9am-5pm Week 3- Saturday 9am- 5pm Week 4- Saturday 9am- 5pm	
Start Date	*Course End Date*	*Certification Exam Date*
**	**	**

**Please contact the Admissions office at 626-284-0050 for Pro Tools 101, 110, 201, 210 course schedules

PRO TOOLS COURSES SACRAMENTO CAMPUS: CLASS SCHEDULE

Sacramento: Pro Tools 101 Course		
Session Schedule- 4 Week Course	Week 1- Friday 6pm-9pm Week 2- Saturday 9am-5pm Week 3- Saturday 9am- 5pm Week 4- Saturday 9am- 5pm	
Start Date	*Course End Date*	*Certification Exam Date*
**	**	**

**Please contact the Admissions office at 916-366-3431 for Pro Tools 101, 110, 201, 210 course schedules