



ART HOUSE ACADEMY &  
ABBAY ROAD INSTITUTE MIAMI  
Program Catalog

Volume 1

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## Welcome To Art House Academy and Abbey Road Institute

Art House Academy & Abbey Road Institute Miami is a new vision of audiovisual training.

We share this expertise through professional training programs for anyone wishing to pursue a career in the audiovisual and music industry. If you share our passion for sound techniques and music production, Art House Academy & Abbey Road Institute will most likely suit you.

We aim to offer the highest standards of training and education in the Music Production & Sound Engineering and Music Performance industries within a safe, innovative and dynamic environment empowering its students, faculty and staff to achieve their maximum potential in the industry.

This Program Catalog has been written in order to give you a general overview of our commitment to you and its expectations from you as a student.

If you have any questions, concerns or suggestions about the contents of this Handbook or any of Art House Academy & Abbey Road Institute's policies, please contact your local Administration Department.

Your input is of great value to us!

Julio Reyes Copello  
Campus Director - Art House Academy & Abbey Road Institute Miami



The school patio

Licensed by the Commission for Independent Education, Florida Department of Education. Additional information regarding this institution may be obtained by contacting the Commission at 325 West Gaines Street, Suite 1414, Tallahassee, FL 32399-0400, toll-free telephone number (888)224-6684. Our License Number is 6488.

## Our Purpose and Mission

To design and provide specialized vocational programs that prepare, inspire and develop our students and respond directly to the needs of the evolving audio industry and the global context.

The Institute is globally networked as a professional community in music performance, music production and sound engineering training.

Our students access the latest knowledge, outstanding facilities and equipment to enhance their skills and performance with emphasis on practical experience and industry needs.

## Our Values

At Art House Academy & Abbey Road Institute we value:

- a commitment to professional and educational excellence, encouraging a culture of high standards reflecting the core values and upholding the excellency associated with Abbey Road Studio's legacy
- the enterprising nature and curiosity of our students, encouraging them to be the next generation of professionals and innovators within the audio industry.
- an inclusive community that embraces the diversity of people and ideas.

## Contact Details

Art House Academy & Abbey Road Institute Miami

3400 SW 3rd Avenue

Miami, FL 33145

(786) 391-3815

[info@arthouseacademy.com](mailto:info@arthouseacademy.com)

Legal Corporation: Master Legacy LLC

## History

Art House Studios has been a haven for new music creation since it was established in 2013. Musicians and artists from all over the world, including Marc Anthony, Jennifer Lopez, Will Smith, Alejandro Sanz and many others, have come to its facilities to write and record their music. At the same time, Art House has also focused on developing new artists such as 2018 Latin Grammy nominee Paula Arenas, 2016 Latin Grammy nominee Juan Pablo Vega, Brika, Daniela Brooker, and others.

Art House partnered with Abbey Road Institute and therefore Abbey Road Studios, the London-based studio, whose experience in recording and producing artists for more than 90 years is recognized all over the world, thanks to artists like The Beatles, Pink Floyd, Shirley Bassey, Aretha Franklin, and The Hollies, and more. Their deep connection to the industry, plus a cemented expertise as educational leaders, added to Art House's well-established reputation assure that every student attending the Art House Academy & Abbey Road Institute Miami will leave appropriately trained and confident in their abilities to perform adequately in the real world.

## Legislative Compliance

Art House Academy & Abbey Road Institute has a duty of care to all of its students. Various policies are therefore in place to ensure that students' experience at Art House Academy & Abbey Road Institute is a positive & satisfactory one.

The Institute is committed to promoting equal opportunities for all applicants. No potential student will be excluded from entry to any program as a result of discrimination on the grounds of age, race, color, nationality, ethnic origin, sex or sexual orientation, mental status, disability, religion or belief.

The well-being, safety and satisfaction is paramount to our student experience.

## Electrical Health & Safety

All of Art House Academy & Abbey Road Institute equipment is tested and made safe for teaching and use by students, according to local legislation.

The local teaching & management team carry out risk assessments on equipment, learning environment and program content to ensure students are working in safe conditions. Students are required to familiarize themselves with the Institute's Health & Safety Policy at the end of this handbook.

## Fire Safety Policy

Art House Academy & Abbey Road Institute has a standard Fire Safety Policy. This policy is imperative to students safety when on site. In the unlikely event of an emergency, students must leave their belongings and make their way out of the building via the nearest exits. Students are required to familiarize themselves with the Institute's Fire Safety Policy at the end of this handbook.

## Program Content

Art House Academy & Abbey Road Institute Miami reserves the right to alter the scheduled time and venue of the classes. In the event of changes to scheduled class times prior to the Date of Commencement the student shall be notified of these changes in writing.

## Copyright

The content of any programs created, taught or facilitated by Art House Academy & Abbey Road Institute shall not be distributed/reproduced to any other person who is not a student/staff member of the Institute. This includes (but not limited to) resource handouts, curriculum materials (such as lesson plans, photography, videos, certain recordings made on site) and any other content supplied by the Institute. Any unauthorized reproduction or transmission of any part of the Program materials, whether electronically or otherwise, will constitute an infringement of copyright. No part of the materials may be lent, resold or hired out for any purpose without the prior written permission of the Institute. Any pictures, videos or recordings made must be pre-approved by the Campus Director BEFORE being uploaded to any social media platform or public domain.

Students are not allowed to use the Institute's computers and network to download or share copyright protected material of any kind without the express permission of the copyright owner.

## Student Data

Art House Academy & Abbey Road Institute treats all student data as confidential and will only divulge such Information to third parties when required to do so by law or for internal operational purposes. Parents and sponsors will only be provided with information if written permission has been granted by the student.

Any recordings made by the student during his or her attendance of the Program remain their copyright. Recordings made by the student during his or her attendance can be used by Art House Academy & Abbey Road Institute, Abbey Road Training Limited or any other Abbey Road Institute for marketing and promotional purposes.

Images of students taken at the Institutes premises or workshops are the property of the Institute and can be used for marketing and promotion by Art House Academy & Abbey Road Institute Miami, Abbey Road Institute Training Limited, or any other Abbey Road Institute.

## The Journey to the Institute

Art House Academy & Abbey Road Institute Miami is located in “The Roads” area of Miami, Florida.

Our Miami address is:

3400 SW 3rd Ave, Miami FL 33145

## Institute Opening Times

*Before and after classes, students also are given additional access after lectures, during evenings & weekends, as per the following timetable:*

	MONDAY TO FRIDAY	SATURDAY
CLASS ROOM	10am - 8pm	10am - 6pm
PRODUCTION ROOM	10am - 8pm	10am - 6pm
RECORDING STUDIO & LIVE ROOM	10am - 8pm	10am - 6pm

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## Public Holidays

Art House Academy & Abbey Road Institute Miami observes the following public and bank holidays:

- November 11, 2021
- November 25, 2021
- December 20, 2021 until January 2, 2022
- January 17, 2022
- May 30, 2022
- July 4, 2022
- July 11, 2022 until July 24, 2022
- September 5, 2022

## Institute Staff & Key Contacts

- The Institute's phone number:  
(786) 391-3815
- The Institute's website:  
[arthouseacademy.com](http://arthouseacademy.com)
- The Institute's email address:  
[info@arthouseacademy.com](mailto:info@arthouseacademy.com)

Your Art House Academy & Abbey Road Institute Team

- **Julio Reyes Copello**  
*Campus Director*  
[julio.reyes.copello@arthouseacademy.com](mailto:julio.reyes.copello@arthouseacademy.com)  
*Degrees/Diploma's:*
  - *M.M in Pop Composition - University of Miami - Coral Gables, FL*
  - *B.A in Music and Music Composition - Pontificia Universidad Javeriana - Bogotá, Colombia**Julio also holds the title of Financial Director.*
- **Natalia Ramírez Campuzano**  
*Director of Education*  
[natalia.ramirez@arthouseacademy.com](mailto:natalia.ramirez@arthouseacademy.com)  
*Degrees/Diploma's:*
  - *M.A in Arts Presenting and Live Entertainment Management - University of Miami - Coral Gables, FL*
  - *B.A in Music and Audio Engineering - Pontificia Universidad Javeriana - Bogotá, Colombia**Natalia also holds the title of Placement Director.*
- **Maria Josefina Acero**  
*Administrator & Admissions*  
[mariajosephina.acero@arthouseacademy.com](mailto:mariajosephina.acero@arthouseacademy.com)

Degrees/Diploma's:

- Technical Intermediate Professional Diploma in Graphic Design - Centro de Estudios Artísticos y Técnicos - Bogotá, Colombia

- **Carlos Fernandez López**

Lecturer

[carlos.fernandez.lopez@arthouseacademy.com](mailto:carlos.fernandez.lopez@arthouseacademy.com)

Degrees/Diploma's:

- B.M. in Composition / Media Writing and Production - University of Miami - Coral Gables, FL

- **Jonathan Leone**

Lecturer

[jonathan.leone@arthouseacademy.com](mailto:jonathan.leone@arthouseacademy.com)

- **Andres Recio**

Lecturer

[andres.recio@arthouseacademy.com](mailto:andres.recio@arthouseacademy.com)

Degrees/Diploma's:

- Bachelor's in International Business & Trade - Florida Atlantic University - Boca Raton, FL

- **Maria Elisa Ayerbe**

Lecturer

[maria.ayerbe@arthouseacademy.com](mailto:maria.ayerbe@arthouseacademy.com)

Degrees/Diploma's:

- M.F.A Recording Arts and Techniques - Middle Tennessee State University - Murfreesboro, TN

- Music Management Diploma - Universidad Sergio Arboleda - Bogotá, Colombia

- B.A in Music and Audio Engineering - Pontificia Universidad Javeriana - Bogotá, Colombia

- **Glenda Del Monte Escalante**

Lecturer

[glenda.del.monte@arthouseacademy.com](mailto:glenda.del.monte@arthouseacademy.com)

Degrees/Diploma's:

- M.A. in Music - York University - Toronto, ON, Canada

- B.M. in Performance - University of Toronto - Toronto, ON, Canada

- **Carolina Isabel Colon**

Lecturer

[carolina.colon@arthouseacademy.com](mailto:carolina.colon@arthouseacademy.com)

Degrees/Diploma's:

- Diploma - Opera/Classical Singing/Performance/Theatre - Escuela Libre de Música Ernesto Ramos Antonini - San Juan, PR

- Certificate - Songwriting Hit Songs - Berklee College of Music - Boston, MA

- **Nicolás Ramirez Campuzano**

Lead Technician & Lecturer

[nicolas.ramirez@arthouseacademy.com](mailto:nicolas.ramirez@arthouseacademy.com)

Degrees/Diploma's:

- M.F.A in Sound Design - Savannah College of Arts and Design - Savannah, GA

- B.A in Music and Audio Engineering - Pontificia Universidad Javeriana - Bogotá, Colombia

## Ethical Standards

Art House Academy & Abbey Road Institute is committed to running the Institute with integrity, honesty, fairness and in accordance with the Country's law. Students should not do anything in the program of their training at the Institute that violates the Country's law or their own personal ethics; nor will students ever be asked to do so. Should students become aware of a situation that they believe violates appropriate legal or ethical standards, they are required to discuss it with the local Administration Department or anyone else in management, so that it can be resolved. Students' privacy and confidentiality will be respected to the highest extent possible.

## Anti Harassment Policy

It is the policy of Art House Academy & Abbey Road Institute to maintain an environment, which encourages mutual respect and promotes respectful and congenial relationships. Harassment in any manner or form is expressly prohibited, is against the Institute's policy, and will not be tolerated. Students found violating this policy can expect consequences up to and including suspension from the Institute.

## Attendance & Punctuality

Attendance and punctuality are the cornerstones of training and a fundamental tool for the future career of each student. Art House Academy & Abbey Road Institute has a very strict policy in this regard and we appreciate students' adherence to it.

A student must attend a minimum of 90% of all formal classes and practical sessions. Failure to meet this requirement, may result in the student not being allowed to continue on the program. The Institute believes that regular lesson attendance helps students develop invaluable personal habits and supports them in gaining as much as possible from their academic program.

Furthermore, the Institute values the contributions each student makes every day and absence detracts from the quality of all of the lessons. In order to express our commitment to reliable attendance, the following attendance policies & guidelines are in place:

### Unexcused Absence

An unexcused absence is any failure to report for training sessions as directed by the Institute.

First Absence: A verbal warning will be issued to the student.

Third Absence: Administration department will interview the student and issue a formal written warning which is documented and retained in the student's program records. The student will be given a copy which is also, where applicable, copied to the student's sponsor. The student is to be made fully aware of the implications of any further unexcused absence.

Fifth Absence: Administration department informs the Campus Director. The Campus Director can at his own discretion decide to expel the student. The student will be advised and refunded according to the Institutional Refund Policy. The students's program records will be annotated accordingly. In the case of a

sponsored student, the sponsor is to be informed and requested to confirm concurrence.

### Appeals

Appeals against actions taken with respect to the third and further absences shall be heard by the Campus Director, whose decision shall be final. Appeals need to be filed within 48 hours of the sanction being received by the student. In case the program will be terminated, the Institutional Refund Policy will be adhered.

### Excused Absence

Absences may be excused only if the student e-mails the Administration Department a minimum of three hours before their first scheduled event.

In the case of illness, the student will be required to fill in and submit a 'Student Absence Form', informing the Administration Department of the date the student is expected back in order to put him/her back on the schedule.

'Student Absence Form' are available in electronic format from the Administration Department, and must be returned via email to the same department.

Note: where applicable excused absence records will be forwarded to sponsors.

## Facilities

During your time at the Institute, students will have access to both our teaching and our commercial Art House Studios at different stages, depending on the modules you are working on. Our bespoke 3,500 sq. ft. facilities include a 600 sq. ft live recording space, production/recording studio, control room and classroom.

Practical time is allocated on an individual basis and fully supervised by our qualified staff. Practical sessions can be booked by students on a weekly or monthly basis during the operating hours of the Institute. There is no limit to the amount of practical time a student can book during their time on the program, subject only to availability.

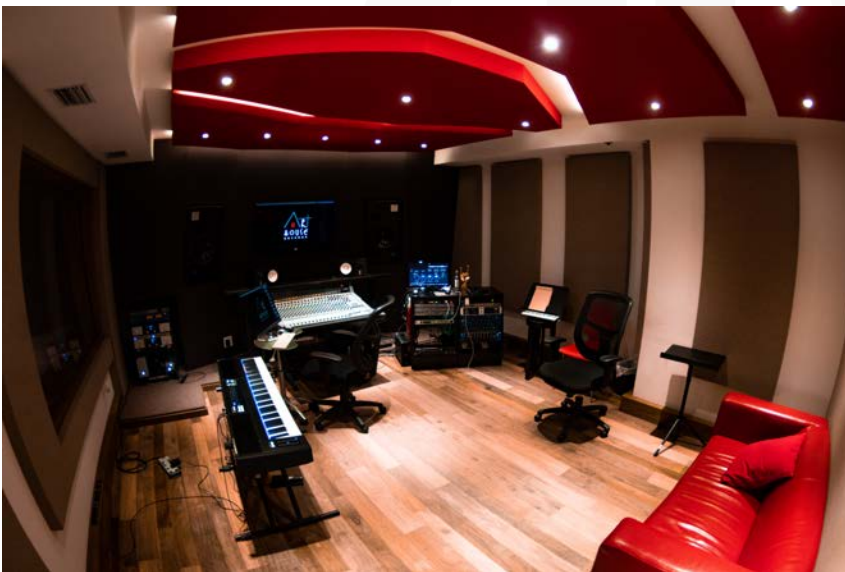
Students are responsible for the safe-keeping of all of the Institute's equipment used during their practical sessions. Students agree to exercise proper and reasonable care when handling this equipment. If equipment is lost or damaged because of a student's failure to observe correct operating procedures or exercise due care, the student will be held liable for the cost of repairing or replacing the equipment.

Studios are to be kept closed and no changes to equipment or cabling is to be applied without an agreement from a staff member. In case a piece of equipment is found to be broken or has issues, we ask to immediately inform a member of the staff.

Our Institute- and studio facilities have been designed and built to industry standard and are comprised of the following:

### **Studio A**

Studio A is the main 600 sq. ft recording studio. Students will use this studio in practical sessions. The studio has a separate booth for the recording vocals or other instruments and houses an AMS-Neve Genesys console, ATC full-range speakers, a Mac Pro running Pro Tools, Logic and Ableton, and a variety of preamps (Universal Audio, API, Neve).



*Studio A*

### **Studio B**

The second purpose-built studio is a production/recording studio and can be booked by our students starting in week 12 of the program. In this studio, our students can produce, edit, record, mix and master their projects.

Studio 2 is equipped with a SSL 4000 console (32 channels), Neumann studio monitors and comes with the latest outboard gear and plugins.

### **Class Room**

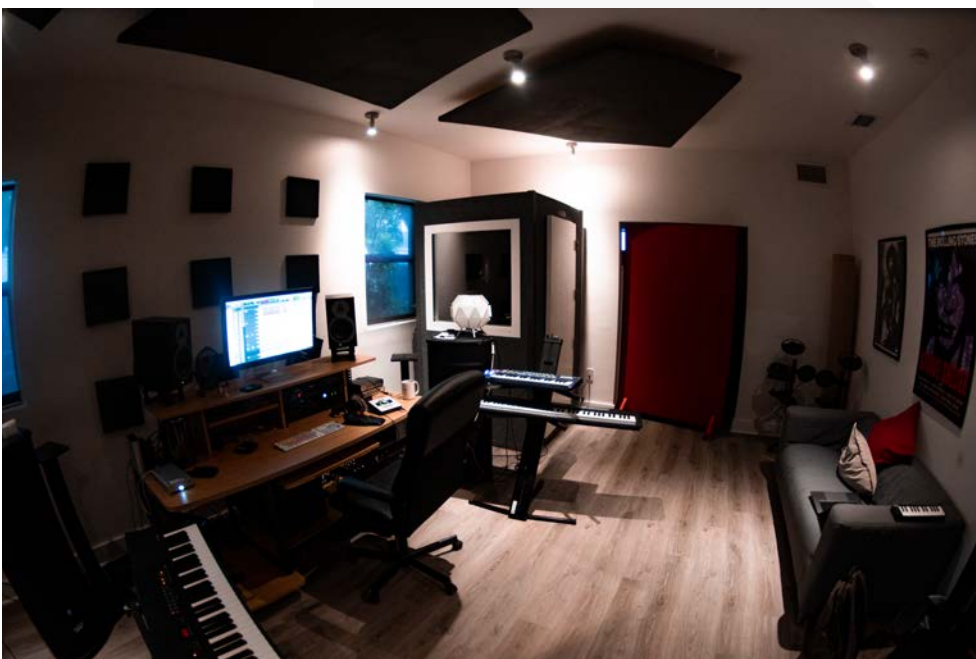
All theory and classroom based practical lectures take place in the classroom. As a classroom it offers one powerful computer workstation for each student to use before, during and after lecture time. Aside from following lecture activities, our students can use these workstations to produce, edit, mix and even record. Each workstation offers a very wide selection of software together with a dedicated audio interface, MIDI controller and headphones.



*Classroom area*

### **Production Room**

This room has several purposes, mainly as a listening room and production suite. It comes with a set of high end speakers and is perfect for listening sessions, ear training, songwriting and production. This production room consists of a 27" iMac, Midi controller, Neumann speakers and key musical instruments.



*Production room*

## Piano Room

Our students have access to a 600 sq. ft Live Room that offers variable acoustics together with a wide selection of microphones and backline equipment. Our live room hosts many instruments such as a Yamaha C3 grand piano, Wurlitzer, Hammond B3 Organ, Gibson guitars and bass, Natal drum kit and a collection of amps.



*Piano room and Wurlitzer inside the piano room*

## Practical Bookings

Practical time is allocated on an individual basis and fully supervised by our qualified staff. Practical assignments must be completed within the specified deadlines, and attendance at supervised sessions is mandatory.

There is no limit to the amount of practical time a student can book during his/her program, subject only to availability. Failure to attend booked studio time without prior notification will result in disciplinary action in the form of a ban from accessing practical facilities for a set period of time.

**Art House Academy & Abbey Road Institute Miami** reserves the right to cancel the student's booked practical time with reasonable cause. All attempts will be made to notify the student of such cancellation.

## Programs

<b>Program:</b>	Diploma in Music Production & Sound Engineering	Diploma in Music Performance
<b>Commencement Date:</b>	September 13 <sup>rd</sup> 2021	September 13 <sup>rd</sup> 2021
<b>Projected End Date:</b>	September 9 <sup>th</sup> 2022	September 9 <sup>th</sup> 2022
<b>Registration Fee:</b>	500 USD	500 USD
<b>Total Tuition Fee:</b>	44,850 USD (paid per term, or 14,950 USD per term, times 3 terms)	47,850 USD (paid per term, or 15,950 USD per term, times 3 terms)
<b>Books and Supplies Fee:</b>	0 USD	0 USD
<b>Other Fee:</b>	0 USD	0 USD
<b>Total Contact Hours:</b>	1170 hrs	900 hrs
<b>Class Times:</b>	Monday, Tuesday, Wednesday, Thursday 10am-2pm. Ear Training on Tuesday 6pm-9pm and Friday's classes from 10am and end times range from 1pm until 6pm, depending on the class.	Monday, Tuesday, Wednesday, Thursday 6pm-9pm. Friday's classes from 10am and end times range from 1pm until 6pm, depending on the class.
<b>Start Term 1</b>	September 13 <sup>rd</sup> 2021	September 13 <sup>rd</sup> 2021
<b>End Term 1</b>	January 14 <sup>th</sup> 2022	January 14 <sup>th</sup> 2022
<b>Start Term 2</b>	January 17 <sup>th</sup> 2022	January 17 <sup>th</sup> 2022
<b>End Term 2</b>	May 6 <sup>th</sup> 2022	May 6 <sup>th</sup> 2022
<b>Start Term 3</b>	May 9 <sup>th</sup> 2022	May 9 <sup>th</sup> 2022
<b>End Term 3</b>	September 9 <sup>th</sup> 2022	September 9 <sup>th</sup> 2022

Even though both programs run concurrently, they do have different clock hours. The Music Production & Sound Engineering Program has an extra 90 clock hours per term, related to the fact that this program requires more in-class practice hours and is therefore more intensive.

## The Course Code Numbers Definition

Each course code has a prefix. The numbers in the course descriptions represent the order in which classes are taken. The prefixes are defined:

PMT: course work in **P**roduction and **M**usic **T**heory

AEP: course work in **A**udio/**S**ound Production and **E**ngineering **P**inciples

AET: course work in **A**udio/**S**ound Production and **E**ngineering **T**ools

AED: course work in **A**udio/**S**ound Production and **E**ngineering **DAW** (Digital Audio Workstation)

FOL: course work in **F**ormative **L**ecturing for Production, Recording and Mixing

MBM: course work in **M**usic **B**usiness and **M**anagement

VIT: course work in **V**ocal/**I**nstrument **T**echnique

EAR: course work in **E**ar Training

PER: course work in **P**erformance

COI: course work in **C**ontemporary **I**mprovisation

SOP: course work in **S**ongwriting and **P**roduction



## The Program Description - Diploma in Music Production & Sound Engineering

The Diploma in Music Production and Sound Engineering is based on both instructor-led teaching and practice-based teaching. The duration of the Program is of 48 weeks, divided into three 16-week terms. Each term comprises lectures and workshops, for a total of 1170 contact hours, divided between the 3 terms of 390 hours each. Throughout the three terms students will go deeper into each of the subject areas so as to fundamentally increase their knowledge and skillset.

Our Abbey Road heritage is important in giving historical context. Students will learn about the evolution of the Studios and how innovation at Abbey Road helped drive the music industry forward. Alongside the history and theory, the program puts a strong emphasis on the application of technical skills, so students spend time both in dedicated lectures and independently working with Pro Tools and Logic as well as Ableton Live.

Our students participate in many practical opportunities that we make available to them. These include a wide range of ensembles, recording sessions and performance/composition workshops at our dedicated Art House Studios. We teach on industry standard equipment, including the latest generation Apple computers, Pro Tools, Logic X and Ableton Live professional studio software as well as a wide array of native plug-ins from our industry partners.

Lectures run from Monday to Thursday. Lecture duration is of 4 hours, with a first, teacher led, three hours block dedicated to new contents teaching and an additional teacher led hour focused on practical student activities, this aimed to verify students' understanding of the contents covered in the first block.

Tuesday evenings will also consist of a 3hrs ear training session. Fridays are reserved for guest lectures, workshops, songwriting lab and production lab. The duration of these sessions is between 2 hours and 8 hours, depending on the content.

## The Program Objective - Diploma in Music Production & Sound Engineering

Forging a successful career in music production or sound engineering requires a variety of different skills, techniques and expertise. Our Diploma prepares you for this by focusing on three key industry-relevant subject areas:

- Audio engineering and acoustics
- Music production and theory
- Management and music business

Abbey  
Road  
Institute

## Course Overview - Diploma in Music Production & Sound Engineering

Course Number	Course Title	Clock Hours
PMT 001	History of Production	40
AEP 002	Sound Theory	60
FOL 003	Ear Training	84
AET 004	Production Tools	48
AET 005	Consoles	28
AED 006	Pro Tools	44
AED 007	Logic Pro	44
PMT 008	Production Techniques	24
AEP 009	Electronics	16
PMT 010	Music Theory and Arrangement	32
AEP 011	Synthesis	16
AEP 012	Sampling	8
AEP 013	Acoustics	16
AET 014	Microphones	24
AET 015	Loudspeakers and Amplifiers	12
AED 016	Ableton	24
PMT 017	Recording	48
PMT 018	Mixing	24
FOL 019	Songwriting and Production	120
AEP 020	Sound for Media	40
AEP 021	Live Sound	12
AET 022	Music Programming Languages	16
AET 023	Alignment & Pitch Correction	8
AET 024	Remixing	8
AET 025	Restoration	8
AET 026	Mastering	12
MBM 027	Music Business	52
FOL 028	Studio Production, Recording and Mixing	302
	<b>TOTAL:</b>	<b>1170</b>

# Course Descriptions - Diploma in Music Production & Sound Engineering

## **PMT 001 - History of Production (40 Clock Hours)**

History of Production teaches students a broad range of key music production-related historical facts from the early days of recording up to the present. The program asks students to engage with production techniques from different era and know how to identify them when listening to music. It also focuses on getting a clear understanding of the different phases of music production.

## **AEP 002 - Sound Theory (60 Clock Hours)**

Sound Theory teaches students to describe sound as a physical and as a psychoacoustic phenomenon; categorize acoustic-related concepts, including reflection, absorption, diffusion and refraction; recall fundamental wave theory-related concepts; recognize the relevance of Equal Loudness Contours in music production; appraise the relevance of human hearing localization mechanisms; identify the anatomical components of the human hearing system; recognize the dangers of excessive exposure to loud sound; describe the rationale for the use of decibels in sound engineering; express sound-related changes using a decibel scale (referenced or not); recall the different standards for audio operating levels; recall the different standards for audio signal metering; interpret simple audio meter readings; describe the basic principles of transduction; list the analogue devices that are commonly found in music production studios' signal chains; identify digital audio devices that are commonly used in music production; describe the process of analogue to digital conversion in broad terms; recall the elements that affect digital audio quality; describe the basic principles of digital signal processing; recognize the different types of digital audio files; and discuss the basic principles of digital audio data compression.

## **FOL 003 - Ear Training (84 Clock Hours)**

Ear training teaches students ear training with regards to frequency identification, dynamic processing identification, rhythmic identification and solfège. Students will learn how to identify frequencies, rhythms, intervals and keys through a combination of exercises designed to progress the students' ability. Through the audition and transcription of music excerpts, the students will be able to understand the architectural design of a melody; establish a direct relationship between melody and harmony; recognize basic chord progressions and their interaction with a melodic line; identify clashes between melodies and chord progressions; recognize perfect intervals in a basic melody; identify major and minor keys; and recognize I IV V chord progressions.

## **AET 004 - Production Tools (48 Clock Hours)**

Production Tools teaches students to categorize the basic equipment used in music production; identify and operate different types of equalizers; appraise equalization from a musical, i.e. not solely technical, perspective, correlating bandwidth, slope and cut-off /centre frequency to pitch; describe the function of dynamic range processors; identify and operate different types of dynamic range processors; apply dynamic range processing creatively; categorize and operate different types of effects processors; identify the different types of audio signals encountered in music production environments; recognize the different types of cables used in analogue and digital audio signal chains; identify the different types of audio signals encountered in music production environments; and recognize the different types of cables used in analogue and digital audio signal chains.

**AET 005 - Consoles (28 Clock Hours)**

Consoles teaches students the different types of mixing consoles and their individual modules / components, and to appraise the functionality of the different modules of analogue mixing consoles. Students learn how to interpret simple signal flow diagrams, argue the role of patch bays in music production studios and generate simple studio interconnection plans centered on basic patch bays.

**AED 006 - Pro Tools (44 Clock Hours)**

Pro Tools teaches students to create and administer sessions with Avid Pro Tools. They are tasked with creating tracks and navigate sessions using different time scales; search, examine and import audio files; identify the different windows and their components; perform basic edits; use 'insert' and 'send'-based plugins; use virtual instruments; program basic MIDI based tracks; use different strategies to control the dynamic range of audio material; apply automation; process the output bus; export / bounce mixes; set Pro Tools up for a recording session; select the most appropriate mode for specific recording purposes; edit recorded material using Pro Tools' Beat Detective; edit recorded material using Pro Tools' Elastic Audio; and recall and use advanced Pro Tools 'tips and tricks'.

**AED 007 - Logic Pro (44 Clock Hours)**

Logic Pro teaches students to create and administer sessions with Apple Logic Pro. They are tasked with creating tracks and navigate sessions using different time scales; search, examine and import audio files; identify the different windows and their components; perform basic edits; use 'insert' and 'send'-based plugins; use virtual instruments; program basic MIDI based tracks; use different strategies to control the dynamic range of audio material; apply automation; process the output bus; export / bounce mixes; set Logic Pro up for a recording session; select the most appropriate mode for specific recording purposes; edit recorded material using Logic Pro's Flex Time; edit (tune) vocals using Logic Pro; recall and use advanced Logic Pro 'tips and tricks'.

**PMT 008 - Production Techniques (24 Clock Hours)**

Production Techniques teaches students how to apply dynamics, equalisation and effects into modern day music productions; identify the different stages of music production; recognize the different professionals involved in music production; and explain how and why the spectrum is divided in the context of music production. It also covers session planning and goes more in-depth into the full production process, from start to finish.

**AEP 009 - Electronics (16 Clock Hours)**

Electronics teaches students how to recognize basic electronic quantities and units of measurement; identify the basic components found in passive electronic circuits; discuss the principles of impedance and reactance; recognize simple CR, LR and CLR equalization circuits; and summarize the role of earthing and grounding in electronic circuits.

**PMT 010 - Music Theory and Arrangement (32 Clock Hours)**

Music theory and arrangement teaches students how to follow a music score; use song structure-related jargon in order to communicate with performers; interpret rhythm-related music notation symbols; recall basic conducting concepts; interpret pitch-related music notation information; analyze simple diatonic compositions; analyze diatonic compositions with instances of modal interchange; analyze strings, woodwind, brass and percussion section arrangements used in popular music; and create simple strings, woodwind, brass and percussion arrangements for 'pop' songs.

### **AEP 011 - Synthesis (16 Clock Hours)**

Synthesis teaches students key points in the history of musical synthesis; synthesize instruments using additive, subtractive, FM, wavetable, vector and granular synthesis techniques; and synthesize instruments using physical modeling tools.

### **AEP 012 - Sampling (8 Clock Hours)**

Sampling teaches students key points in the history of musical sampling. Students also learn to identify and operate DAW samplers.

### **AEP 013 - Acoustics (16 Clock Hours)**

Acoustics teaches students to describe the concept of standing waves; calculate simple room modes; describe how the volume and the absorption coefficient of the materials covering the surfaces of a room affect the latter's reverberation time; calculate the RT60 of different environments; create impulse response files for use in convolution reverb plugins; identify the acoustic devices that are commonly found in recording studios & appraise the acoustic qualities of materials; recall key points in the history of recording studio design; and appraise the acoustic qualities of recording studios and other music production environments.

### **AET 014 - Microphones (24 Clock Hours)**

Microphones teaches students to identify the principles of transduction of different microphone types; argue the importance of microphone directionality in music production; interpret microphone measurements and specification sheets; appraise the suitability of microphone preamplifiers; select microphones for specific applications based on practical criteria; make informed microphone placement decisions when recording simple acoustic instruments; recall key moments in the history of stereo microphone technique development; and recall the spacing and the angle of microphones set in commonly used stereo microphone techniques.

### **AEP 015 - Loudspeakers and Amplifiers (12 Clock Hours)**

Loudspeakers and amplifiers teaches students to recall key moments in the history of loudspeaker development; identify principles of transduction of different loudspeaker drivers; appraise the key features and placement of loudspeakers; interpret loudspeaker specifications; recall the principles of amplifier operation; categorize different types of audio amplifiers; and interpret amplifier specification sheets.

### **AED 016 - Ableton (24 Clock Hours)**

Ableton teaches students to create and administer Ableton Live sessions; use the Browser window to search, examine and import audio files; identify the different types of tracks used in Ableton Live; create MIDI tracks using Ableton Live; set up and use Ableton Live for audio recording purposes; use Ableton Live's Devices; convert MIDI files onto audio tracks and vice-versa; edit MIDI tracks (including using the 'slice' function); use Ableton Live's instruments; use Ableton Live's automation; resample audio content using Ableton Live; and bounce Ableton Live projects.

### **PMT 017 - Recording (48 Clock Hours)**

Recording teaches students to plan recording sessions; recall the basic actions required for the setting up and running of small-sized recording sessions; follow the standard studio etiquette expected from the

different members of the production team; interpret the Institute's large studio console's signal flow diagram; and describe the functions of the channel strip components of the Institute's large format console.

### **PMT 018 - Mixing (24 Clock Hours)**

Mixing teaches students to understand the Institute's large studio's basic mixing procedures; and perform the basic actions required for the setting up and running of complex mixing sessions. It also focuses on understanding the art of combining multiple tracks and creating a coherent sound, setting a vibe and use tools such as level, panning, EQ, dynamics, distortion, side-chaining and other effects to enhance and shape a mix.

### **FOL 019 - Songwriting and Production (120 Clock Hours)**

Songwriting and Production teaches students practical aspects of songwriting and productions. Students will be submerged in practical tasks that will evolve their songwriting and production capabilities. It involves lots of discussions and feedback about multiple styles of production and how to convert songwriting and production into emotion from a listeners' perspective.

### **AEP 020 - Sound for Media (40 Clock Hours)**

Sound for Media teaches students to recall key points in the history of film sound; identify the different stages of film production; recognize the different roles and responsibilities in film sound production; discuss the workflow and roles in film production sound (location recording); recognize the importance of time-code use in film-related projects; list the sound equipment used for film location recordings; describe the procedure of recording film sound on location; discuss the workflow and roles in film post-production sound; edit film production sound (location recordings); replace poorly recorded production dialogue using ADR; appraise production sound effects (recorded on location); choose appropriate sound effects from libraries; create sound effects for film projects; recall key points / productions in film music history; analyze the music used in film; compose music for short film clips; mix the sound of short film clips; and critique the aesthetic of sound used in film, games and advertising.

### **AEP 021 - Live Sound (12 Clock Hours)**

Live Sound teaches students to recall key points in the history of live sound equipment development; recall health and safety recommendations in live sound environments; identify the different elements found in live sound audio signal chains; interpret live sound 'riders'; 'Spec' small live sound events; recall system 'tuning' and delay setting procedures; recall fundamental concepts relating to stagecraft, e.g. backline, cabling, 'miking', etc.; assess monitor mixing strategies; assess F.O.H. mixing strategies; and set equipment up for the recording of live concerts.

### **AET 022 - Music Programming Languages (16 Clock Hours)**

Music Programming Languages teaches students to recognize the potential use of programming languages in music production; recall basic objects of Max MSP; create patches using Max MSP; use Max MSP to process MIDI messages; and use Max MSP to process audio files.

### **AET 023 - Alignment & Pitch Correction (8 Clock Hours)**

Alignment & Pitch Correction teaches students to align recorded performances (including dialogue); select appropriate pitch correction techniques for given tasks; and apply advanced pitch correction to recorded materials.

### **AET 024 - Remixing (8 Clock Hours)**

Remixing teaches students to appraise the quality of commercial remixes, devise strategies for the remixing of commercial tracks, and actually remix commercial tracks.

### **AET 025 - Restoration (8 Clock Hours)**

Restoration teaches students to devise strategies for the restoration of audio materials; de-clip, de-click and de-hum audio materials; and restore audio materials using spectral repair techniques.

### **AET 026 - Mastering (12 Clock Hours)**

Mastering teaches students to appraise the quality of mastering applied to audio materials; recognize the tools used for the mastering of audio content; and utilize these tools commonly used for the mastering of audio content. This includes monitoring considerations; audio file editing and noise reduction; equalization techniques; dynamics processing; serial, parallel and multi-band processing; compression techniques; control and balance of stereo image; stereo L-R vs M-S processing; use of reverb and harmonic enhancers in mastering; limiters and levels for CD, vinyl and streaming platforms; loudness, LUFS and dBs; as well as dithering.

### **MBM 027 - Music Business (52 Clock Hours)**

Music Business teaches students the general attributes of the music industry; identify the different roles of professionals operating in the music industry; discuss the concepts of intellectual property and copyright; explain the fundamentals of music publishing; discuss the concepts of royalties and licensing; perform basic music royalty calculations; recall fundamentals aspects of the music business; analyze small business accounting-related documentation; draft simple business plans; recall the fundamentals of marketing; analyze small-scale marketing strategies; draft simple marketing plans; assess historical examples of artist management; recall the basic concepts of artist management; evaluate current trends in the music industry; engage in discussions about possible future developments in the music industry; identify key aspects of efficient teamwork; work in teams collaboratively, maximizing group-based outcomes; recall the main characteristics of good presentations; and present their ideas in front of a small audience.

### **FOL 028 - Studio Production, Recording and Mixing (302 Clock Hours)**

Studio Production, Recording and Mixing introduces students to the concepts of recording live instruments and vocals in a recording studio, combined with modern day digital sounds. Students will learn techniques for recording orchestral instruments as well as instruments used in popular music. Topics covered include studio signal flow, microphone selection and placement, use of outboard and software based effects processors, overdubbing, creating composite audio tracks, and mixing. Students are expected to spend additional time in the studio and/or in the classroom facilities working on assigned projects.

# Terms Syllabus - Diploma in Music Production & Sound Engineering

## TERM 1

### SYLLABUS

PMT 001 - History of Production (36 Clock Hours)
AEP 002 - Sound Theory (44 Clock Hours)
FOL 003 - Ear Training (42 Clock Hours)
AET 004 - Production Tools (48 Clock Hours)
AET 005 - Consoles (8 Clock Hours)
AED 006 - Pro Tools (28 Clock Hours)
AED 007 - Logic Pro (28 Clock Hours)
PMT 008 - Production Techniques (24 Clock Hours)
AEP 009 - Electronics (16 Clock Hours)
FOL 019 - Songwriting and Production (28 Clock Hours)
MBM 027 - Music Business (4 Clock Hours)
FOL 028 - Studio Production, Recording and Mixing (84 Clock Hours)

### ASSESSMENT

- Progressive in-class Pro Tools practical assignment (20% weighting)
- Progressive in-class Logic Pro practical assignment (20% weighting)
- Practical Pro Tools Production Practical Exam (20% weighting)
- Practical Logic Production Practical Exam (20% weighting)
- Theoretical Multiple-Choice Exam (20% weighting)

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## TERM 2

### SYLLABUS

PMT 001 - History of Production (4 Clock Hours)  
AEP 002 - Sound Theory (16 Clock Hours)  
FOL 003 - Ear Training (42 Clock Hours)  
AET 005 - Consoles (20 Clock Hours)  
AED 006 - Pro Tools (16 Clock Hours)  
AED 007 - Logic Pro (16 Clock Hours)  
PMT 010 - Music Theory and Arrangement (32 Clock Hours)  
AEP 011 - Synthesis (16 Clock Hours)  
AEP 012 - Sampling (8 Clock Hours)  
AEP 013 - Acoustics (16 Clock Hours)  
AET 014 - Microphones (24 Clock Hours)  
AET 015 - Loudspeakers and Amplifiers (12 Clock Hours)  
AED 016 - Ableton (24 Clock Hours)  
PMT 017 - Recording (16 Clock Hours)  
PMT 018 - Mixing (8 Clock Hours)  
FOL 019 - Songwriting and Production (28 Clock Hours)  
FOL 028 - Studio Production, Recording and Mixing (92 Clock Hours)

### ASSESSMENT

- Progressive in-class Production practical assignment (25% weighting)
- Practical Pro Tools Production Practical Exam (25% weighting)
- Practical Logic Production Practical Exam (25% weighting)
- Theoretical Multiple-Choice Exam (25% weighting)

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## TERM 3

### SYLLABUS

PMT 017 - Recording (32 Clock Hours)

PMT 018 - Mixing (16 Clock Hours)

FOL 019 - Songwriting and Production (50 Clock Hours)

AEP 020 - Sound for Media (40 Clock Hours)

AEP 021 - Live Sound (12 Clock Hours)

AET 022 - Music Programming Languages (16 Clock Hours)

AET 023 - Alignment & Pitch Correction (8 Clock Hours)

AET 024 - Remixing (8 Clock Hours)

AET 025 - Restoration (8 Clock Hours)

AET 026 - Mastering (12 Clock Hours)

MBM 027 - Music Business (48 Clock Hours)

FOL 028 - Studio Production, Recording and Mixing (140 Clock Hours)

### ASSESSMENT

- Advanced Music Production Assignment (25% weighting)
- Business / Marketing Plan Presentation (25% weighting)
- Practical studio exam (25% weighting)
- Theoretical Multiple-Choice Exam (25% weighting)

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## The Program Description - Diploma in Music Performance

The program is taught across an intensive one-year period, which is divided into three 16-week terms. Each term comprises lectures and workshops, for a total of 900 contact hours, divided between the 3 terms of 300 hours each. Throughout the three terms students will go deeper into each of the subject areas so as to fundamentally increase their knowledge and skillset.

Through individual vocal and instrument technique sessions, students are taught breathing techniques, intonation, and the development of a unique style. Ear training is a necessary skill and through repeated lectures and exercises, students will grasp the design of a melody, recognize chord progressions, and identify the difference between binary and ternary subdivisions of the beat.

Through improvisation pedagogy, students will be able to recognize, absorb and emulate melodic lines and expressive gestures from a selection of different genres. It includes improvising in a variety of contemporary and traditional styles. Developing a body language, relation techniques, setting a scenic style and the ability to manage an audience are all aspects that will be covered throughout the program.

Lectures run from Monday to Thursday, in the evening. Certain lessons are individual 1hr sessions where others are 3 to 4 hours, typically the first half being teacher led, and the second half dedicated to new contents teaching and an additional teacher led hour focused on practical student activities, this aimed to verify students' understanding of the contents covered in the first block.

We host regular guest-led recording sessions where students will get a chance to gain experience working as a performer. Certain Fridays are reserved for guest lectures, workshops, songwriting lab and production lab. The duration of these session is between 2 hours and 8 hours, depending on the content.

## The Program Objective - Diploma in Music Performance

Forging a successful career in music performance requires a variety of different skills, techniques and expertise. Our Diploma prepares you for this by focusing on five key industry-relevant subject areas:

- Vocal/Instrument technique
- Ear training
- Improvisation
- Performance
- Music business

## Course Overview - Diploma in Music Performance

Course Number	Course Title	Clock Hours
VIT 101	Vocal/Instrument Technique I	16
EAR 102	Ear Training I	45
COI 103	Contemporary Improvisation I	60
PER 104	Performance I	45
VIT 105	Vocal/Instrument Technique II	16
EAR 106	Ear Training II	45
COI 107	Contemporary Improvisation II	60
PER 108	Performance II	45
VIT 109	Vocal/Instrument Technique III	14
PER 110	Performance III	56
COI 111	Contemporary Improvisation III	56
MBM 027	Music Business	52
SOP 113	Songwriting and Production	390
	<b>TOTAL:</b>	900

## Course Descriptions - Diploma in Music Performance

### VIT 101 - Vocal/Instrument Technique I (16 Clock Hours)

Through individual lessons the students will be able to improve breath management; develop different breathing techniques to create awareness of the sound emission; identify the vocal muscle and learn to control it; produce good tone quality; produce accurate intonation.; build a Balanced Practice Routine, including warming up, technique study, song study and cool down; have a solid understanding of the use of vowels, consonants, accents and other diction specific techniques; and recognize their own vocal register and the differences between head and chest voice. The culmination of each lesson will reinforce all aspects of vocal technique and its application to song styles.

### EAR 102 - Ear Training I (45 Clock Hours)

Through the audition and transcription of music excerpts, the students will be able to understand the architectural design of a melody; establish a direct relationship between melody and harmony; recognize basic chord progressions and their interaction with a melodic line; identify clashes between melodies and chord progressions; recognize perfect intervals in a basic melody; identify major and minor keys; recognize I IV V chord progressions; recognize structural and ornamental notes of a key (Schenker); and sing the roots of chords.

### COI 103 - Contemporary Improvisation I (60 Clock Hours)

Through the analysis of different singing styles and techniques, the students will be able to recognize, absorb and emulate melodic lines and expressive gestures from a selection of ancient Asian folkloric songs; recognize, absorb and emulate melodic lines and expressive gestures from a selection of ancient American songs; understand text/language and cultural influence in relation to the expressive resources of a vocal

performance; develop personal style through the analysis and emulation of music excerpts from diverse genres and cultures; develop a fluent connection between singing and playing.

### **PER 104 - Performance I (45 Clock Hours)**

Through practice and analysis of artistic performances, the students will be able to develop their own body language; develop their own scenic style; develop relaxation techniques; discover an appropriate warm up routine for their mind and body; develop the ability to project a specific emotion in a performance; recognize the style and technical resources of a performance; and understand audience management.

### **VIT 105 - Vocal/Instrument Technique II (16 Clock Hours)**

Through individual lessons the students will be able to improve breath management; develop different breathing techniques to create awareness of the sound emission; identify the vocal muscle and learn to control it; produce good tone quality; produce accurate intonation; build a Balanced Practice Routine, including warming up, technique study, song study and cool down; have a solid understanding of the use of vowels, consonants, accents and other diction specific techniques; and understand the techniques for recording and performing with a microphone. The culmination of each lesson will reinforce all aspects of vocal technique and its application to song styles.

### **EAR 106 - Ear Training II (45 Clock Hours)**

Through the audition and transcription of music excerpts, the students will be able to understand the architectural design of a melody; recognize chord progressions and their interaction with a melodic line; identify clashes between melodies and chord progressions; recognize minor and major 2nd and 3rd intervals in a melody; recognize major and minor pentatonic scales; recognize major keys and their minor relatives; understand the difference between binary and ternary subdivisions of the beat; as well as interpret and analyze 12-measure song forms with A B elements.

### **COI 107 - Contemporary Improvisation II (60 Clock Hours)**

Through the analysis of different singing styles and techniques, the students will be able to recognize, absorb and emulate melodic lines and expressive gestures from a selection of ancient Africa; recognize, absorb and emulate melodic lines and expressive gestures from a selection of ancient Jazz and Blues; understand text/language and cultural influence in relation to the expressive resources of a vocal performance; develop personal style through the analysis and emulation of music excerpts from diverse genres and cultures; develop a fluent connection between singing and playing; and improvise in a variety of contemporary and traditional styles.

### **PER 108 - Performance II (45 Clock Hours)**

Through practice and analysis of artistic performances, the students will be able to develop their own body language; develop their own scenic style; develop relaxation techniques; discover an appropriate warm up routine for their mind and body; develop the ability to project a specific emotion in a performance; recognize the style and technical resources of a performance; and perform audience management.

### **VIT 109 - Vocal/Instrument Technique III (14 Clock Hours)**

Through private lessons the students will be able to understand how vowel shapes affect tone quality in contemporary styles, understand breathing techniques; use consonants and percussive singing for effect; use legato and staccato, and vibrato or straight tone for effect; perform clean and breathy tones; understand how microphones affect the quality of the voice; use dynamics for style; and start to identify one's own style.

### **PER 110 - Performance III (56 Clock Hours)**

Through practice and analysis of artistic performances, the students will be able to develop their own body language; develop scenic style; recognize and practice relaxation techniques; practice a warmup routine for mind and body; recognize basic understanding of emotion in a performance; practice conditioning for mind and body; analyze different contemporary styles of performance; recognize the techniques and influences in contemporary styles of performance.

### **COI 111 - Contemporary Improvisation III (56 Clock Hours)**

Through the analysis of different singing styles and techniques, the students will be able to recognize, absorb and emulate melodic lines and expressive gestures from a selection of Flamenco tunes from Spain; recognize, absorb and emulate melodic lines and expressive gestures from a selection of Portuguese Fado songs; understand text/language and cultural influence in relation to the expressive resources of a vocal performance; develop personal style through the analysis and emulation of music excerpts from diverse genres and cultures; develop a fluent connection between singing and playing; improvise in a variety of contemporary and traditional styles.

### **MBM 027 - Music Business (52 Clock Hours)**

Music Business teaches students the general attributes of the music industry; identify the different roles of professionals operating in the music industry; discuss the concepts of intellectual property and copyright; explain the fundamentals of music publishing; discuss the concepts of royalties and licensing; perform basic music royalty calculations; recall fundamentals aspects of music business; analyze small business accounting-related documentation; draft simple business plans; recall the fundamentals of marketing; analyze small-scale marketing strategies; draft simple marketing plans; assess historical examples of artist management; recall the basic concepts of artist management; evaluate current trends in the music industry; engage in discussions about possible future developments in the music industry; identify key aspects of efficient teamwork; work in teams collaboratively, maximizing group-based outcomes; recall the main characteristics of good presentations; and present their ideas in front of a small audience.

### **SOP 113 - Songwriting and Production (390 Clock Hours)**

Students will develop a strong sense of form, melody, harmony, bass line development, and rhythm; proper integration of lyrics and melody; and expansion of tonal materials used in songwriting including modulation and modality. The program also focuses on writing effective arrangements built around a lead vocal with a contemporary rhythm section including percussion, background vocals, and synthesizer(s). Topics include conceptualizing and establishing a groove, writing effective introductions and fills, and supporting the style and structure of the song with appropriate instruments.

It then goes further into the addition of production elements to enhance a production. Students are expected to spend additional time in the studio and/or other institute facilities working on assigned projects.

## Terms Syllabus - Diploma in Music Performance

### TERM 1

#### SYLLABUS

VIT 101 - Vocal/Instrument Technique I (16 Clock Hours)

EAR 102 - Ear Training I (45 Clock Hours)

COI 103 - Contemporary Improvisation I (60 Clock Hours)

PER 104 - Performance I (45 Clock Hours)

SOP 113 - Songwriting and Production (134 Clock Hours)

#### ASSESSMENT (total weight of 25%)

- Written song assignment (50% weighting)
- Improvisation assignment (50% weighting)

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## TERM 2

### SYLLABUS

VIT 105 - Vocal/Instrument Technique II (16 Clock Hours)

EAR 106 - Ear Training II (45 Clock Hours)

COI 107 - Contemporary Improvisation II (60 Clock Hours)

PER 108 - Performance II (45 Clock Hours)

SOP 113 - Songwriting and Production (134 Clock Hours)

### ASSESSMENT (total weight of 25%)

- Song Productions assignment (100% weighting)

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## TERM 3

### SYLLABUS

VIT 109 - Vocal/Instrument Technique III (14 Clock Hours)

PER 110 - Performance III (56 Clock Hours)

COI 111 - Contemporary Improvisation III (56 Clock Hours)

MBM 027 - Music Business (52 Clock Hours)

SOP 113 - Songwriting and Production (122 Clock Hours)

### ASSESSMENT (total weight of 50%)

- Full EP Assignment (50% weighting)
- Business / Marketing Plan Presentation (25% weighting)
- Live Performance of EP (25% weighting)

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## Marking Guidelines

Letter grades are awarded for each term completed. Students must achieve an average of 70% or higher in order to successfully complete each of the three terms of the program. Grades are issued/posted within ten days after the completion of each term. The terms's Grade Point Average (GPA) and the Cumulative Grade Point Average (CGPA) are tracked using the number (percentage).

## Grading Levels

The following is a summary of grading levels:

90% to 100%

Broadly corresponding to an 'A', results within this grading bracket should be awarded to students who demonstrate exceptional command over music production tools and/or the thorough understanding of theoretical concepts. Such grades are given out in selective cases where students produce near professional-grade work, while making evident their desire to transcend the mere satisfying of assessment criteria.

80% to 89%

Broadly corresponding to a 'B', grades within this bracket should be awarded to students who complete assignments to a very good standard, while overlooking a few issues or problems that could be rectified with some effort.

70% to 79%

Broadly corresponding to a 'C', grades within this bracket should be awarded to students who complete good work while overlooking a series of imperfections that could be rectified.

60% to 69%

Broadly corresponding to a 'D', grades within this bracket correspond to a marginal fail, to be assigned to work that does not fulfill a vast number of assessment requirements, while making evident a basic amount of effort from the part of a student.

0% to 59%

Grades in this bracket are assigned to work that fails to satisfy most of the grading criteria, making evident a basic lack of effort from the part of the examinee.

Status	Percentage	Letter Grade	GPA
Excellent	90 - 100	A	4.0
Good	80 - 89	B	3.0 – 3.9
Satisfactory	70 - 79	C	2.0 – 2.9
Poor	60 - 69	D	1.0 – 1.9
Failing	00 - 59	F	0 – 0.9
Withdrawal		W	
Incomplete		I	

## Satisfactory Academic Progress Policy

At the end and during each term, the faculty and administrative staff will monitor the student's progress and advise as necessary to assist the student. If a student doesn't achieve the required 70% GA (2.0 GPA), in order to graduate, then the student will have to retake the term.

## Examination Rules

All rules and regulations around examinations are documented in the Education and Examination Regulations (EER).

## Quality Assurance

In order to ensure the quality of teaching and the curriculum, Art House Academy & Abbey Road Institute Miami has an internal quality assurance program in place. At the end of each term, a satisfaction survey is conducted among students.

## Personal Equipment

Art House Academy & Abbey Road Institute Miami accepts no responsibility for loss, damage or theft of students' personal belongings or equipment. For the avoidance of doubt, the Institute's insurance policy does not cover students' own personal belongings or equipment for any damage, loss or theft.

Students are also required to bring their own content hard drives and are personally responsible for the backup of their files.

## Admission Requirements

**Your application is your opportunity to demonstrate that you meet the entry requirements necessary to study on the program. So that we can assess your suitability for the program and offer you an interview you will need to include the following documents:**

- **A Music Portfolio (4 productions in which you demonstrate different roles, such as performer, producer, engineer, writer etc). Please label the portfolio or submit further documentation to explain your role in each production. The tracks need to be submitted in MP3 format in order to be accepted. We do not expect to receive high-quality productions but are simply looking for evidence that you have been attempting to create and produce music for a period of time**
- **Your highest level/most recent academic qualifications. A standard High School diploma or GED from a recognized and accredited school is required. Foreign School Credentials must be submitted to an outside evaluation service for determination of U.S. equivalency. Any documentation not in English must be accompanied by a certified English translation**

- Music qualifications – if you don't have a formal music qualification please state your level of music knowledge and experience in your covering letter
- A cover letter. This is where you can explain your motivation to study, career goals and provide further explanation of your background (recordings, composing, performances etc). You should also explain your musical abilities, eg. which instrument (s) you play, what music theory experience you have and give an indication of your level
- Your Curriculum Vitae (CV) – allowances will be made for applicants with relating “real-world” experience
- Copy of photographic ID, this is usually a scan of your passport or ID card from your home country. For passports please provide a scan of the front cover and photo page. The minimum age requirement to take a program at Art House Academy & Abbey Road Institute Miami is 18
- A \$500 registration fee

## Admissions and Fees

1. Applicants for all Programs must be a minimum age of 18 years old and meet the initial entry requirements.
2. All applicants must provide evidence of previous education or relevant experience. A standard High School diploma or GED from a recognized and accredited school is required. Foreign School Credentials must be submitted to an outside evaluation service for determination of U.S. equivalency. Any documentation not in English must be accompanied by a certified English translation.
3. Submitting an application does not automatically guarantee a place on the Program.
4. Once we have received an application with relevant supporting documentation and the Registration Fee, the Institute will consider the application and if successful through this first stage of the application process the Institute will contact the applicant to arrange a personal interview.
5. On making an application the applicant must pay the Registration Fee. The Registration Fee shall be deemed a deposit which shall be refunded to the applicant in full should the application not be successful in the first stage of application (i.e an applicant is not called to interview).
6. If an applicant is called for interview but is unsuccessful in being selected for a Program, the Registration Fee will be fully refunded.
7. On being offered a place on the Program the student agrees to pay the full balance of the first term within 14 days from the date of the offer.
8. If a student advises the Institute prior to the first day of class, in writing, of their intention not to commence the Program, the PAID Registration Fee will be refunded by the Institute less an administration charge of \$100. The full balance of the tuition for the term will also be refunded.
9. If, due to extenuating circumstances, the student is unable to undertake the Program for which it has accepted an offer, the paid program fee may be transferred to the next available Institute program with availability once notification in writing has been received by the Institute, with a minimum notice period of four weeks. The Program will be billed at the tuition fee which is effective at the start of the Program.
10. The student accepts that the Institute has the right to refuse any enrolment. This decision is at the discretion of the Campus Director.
11. Additional minor charges may be levied by the Institute, e.g merchandising, accommodation or transportation for field trips.

**12. Art House Academy & Abbey Road Institute Miami reserves the right to cancel a class at any time and at its sole discretion. All fees paid for a canceled class will be refunded according to the Institutional Refund Policy.**

**13. The Program is not transferable to any other party.**

## Transfer of credits

Art House Academy & Abbey Road Institute is a special purpose institution. Our goal is to train students in the fields of creative media and prepare them for entry-level jobs. Because of the practical educational approach and lock-step nature of the programs, and because of the need to insure consistency of learning, it is unusual for the Institute to grant advanced standing.

Students transferring out of the Institute should be aware that transfer of program credit is at the discretion of the receiving institution. Any student interested in transferring credit should check with the receiving institution directly to determine to what extent, if any, programs or hours can be transferred.

## Classroom Policy

While in class, students are required to adhere to the following rules:

- Under no circumstances is food and drink allowed near any classroom, studio or workspace. Failure to comply with this rule may jeopardize the student's place at the institute.
- Mobile phones must not be used at any time and must be turned off completely.
- Under no circumstances photography is permitted unless at the discretion of the Campus Director.
- Laptops must be closed, and should only be used for the sole purpose of the lecture(s).
- The use of Social Media is strictly prohibited whilst in the classroom, studios or any other location associated with Art House Academy & Abbey Road Institute Miami.
- Bullying or verbal abuse to fellow classmates or staff is unacceptable and will not be tolerated. This behavior could lead to possible suspension / withdrawal of the student's place on the program (along with a formal complaints procedure being actioned)
- No chatting, interruptions, or cross-talk is permitted while the instructor is teaching.
- Be courteous and respectful at all times.
- If a student is seen to be disruptive, or preventing other students from their learning due to misadventure, Art House Academy & Abbey Road Institute Miami staff reserve the right to dismiss them from that particular class.
- If a student is more than 15 minutes late, without notice, then Art House Academy & Abbey Road Institute Miami Staff reserve the right to refuse entry into the class.
- Classes are for the sole use of existing students. Any third party / guest connected to students are not permitted to join the classes unless authorized by an Institute Member of Staff.
- "Clock Hour" means a period of 60 minutes with a minimum of 50 minutes of instruction in the presence of an instructor.

## Library Services

The Institute has a small library consisting of books, publications and research papers. Our library and learning resources are available to all students, faculty, and staff. The library is open and accessible whenever the Institute is open and books can be read on-site. There is also a procedure in place where

certain books can be taken home for a maximum time period of 3 weeks. In this case, students can request this by talking to an on-site staff member.

## Students Conduct

Students are expected to conduct themselves in a responsible and considerate manner whilst attending the Institute. If a student's conduct is, in the opinion of the Campus Director, unsuitable, the Institute reserves the right to suspend or expel a student. If a Student fails to meet the standard for academic conduct, the Campus Director reserves the right to place academic sanctions or in extreme circumstances, expel the student.

## Accompanying Visitors Conduct

Visitors accompanying students to the Institute must abide the rules and regulations of the Institute. Any student wishing to invite a visitor on-site must notify a staff member of the visitor and the visitor must sign into the Institute visitor log book. The visitor will be issued with a temporary visitor pass which must be worn at all times whilst on-site. Responsibility for all equipment and fixtures during sessions rests with the student. Art House Academy & Abbey Road Institute Miami accepts no responsibility for loss, damage or theft of visitor's personal belongings or equipment. For the avoidance of doubt the Institute's Insurance policy does not cover the personal belongings or equipment of any visitor for any damage, loss or theft.

## Students ID & Security Inspections

Prior to the commencement of the program, students are required to provide a copy of their passport/ID. Students will be issued a Student Identification Card, which must be visibly worn at all times.

Failure to display a valid Student Identification Card or Driver's License may result in the refusal of access to Art House & Abbey Road Institute Miami premises. In the event of a loss of the Student Identification Card, the student must notify the Administration Department immediately.

## Alcohol

Students who choose to drink alcoholic beverages retain responsibility for their actions on and off the Institute premises. The consumption of alcohol within the Institute premises is prohibited. Violations of this policy may result in suspension from the Program.

Students cannot attend classes at any time or be within the Institute premises for any purpose whilst intoxicated by alcohol. Failure to abide by these rules will result in suspension and possibly termination of the Program.

## Drugs

Art House Academy & Abbey Road Institute Miami prohibits the unlawful manufacturing, distribution, possession, sale and use of illegal drugs. Students found violating this policy will be suspended from their program immediately.

Students are to ensure that any of their guests visiting the Institute do not violate these rules, as illegal substances that may be found will be deemed to be the responsibility of the student in question.

## Smoking & Use Of Tobacco

Tobacco use is not permitted in the Institute premises. Smoking cigarettes is only permitted in designated areas; this includes the use of electronic cigarettes.

Tobacco is defined to include any lighted or unlighted cigarette, cigar, cigarillo, pipe, bidi, clove cigarette, and any other smoking product or spit tobacco (smokeless, dip, chew and/or snuff) in any form.

Failure to abide by these rules will result in suspension and possibly termination of the Program.

## Firearms & Weapons

While in the Institute premises, students are prohibited from obtaining, possessing, using, buying or selling weapons. Prohibited items include, but are not limited to: firearms, ammunition, explosives, dangerous chemicals, swords, pellet or BB guns, knives or any other items deemed dangerous by the Institute staff.

## Gifts

Gifts to staff members, as well intended as they may be, can cause a perception of favoritism and may cause undue embarrassment. We request any gifts to be extremely limited in nature, inexpensive, and subtle. We encourage the use of thank you cards/notes instead of gifts. If and when necessary to, please use your discretion to make sure the gift is reasonable. When in doubt, ask the Campus Director or any other staff member.

## Complaints & Grievances

At Art House Academy & Abbey Road Institute Miami, we want all of our students to feel satisfied, fulfilled and motivated during their learning experience. The Institute takes pride in its levels of student satisfaction & positive feedback.

However, If you are considering to raise a complaint then we would like you to discuss this with a staff member immediately. It is recognised that complaints can arise when students are unhappy about their personal situation regarding their program, or in their dealings with other students or with staff, and that a speedy resolution of such complaints and grievances is in the interest of all the parties.

This procedure aims to bring a rapid resolution to complaints, without recourse to a formal grievance wherever possible. Nothing in this procedure impinges on the legal rights or obligations of staff and students.

Complaints will be regarded as confidential but students must be aware that individuals concerned will need to be interviewed if the complaint is to be resolved.

Complaints which are anonymous or based on rumours will not be investigated.

The Institute reserves the right to take disciplinary action against any student whose complaints are found to be based on false allegations.

The Institute takes complaints seriously: we view them as making an important contribution to our own quality assurance measures. They can alert us to difficulties or uncertainties in the system and may lead us to issue additional guidance to staff and students. The Institute will investigate any complaint rigorously and make every effort to resolve the issues as quickly as possible.

As respect of confidentiality is one of the Institute's core operating principles. It requires complainants to be sensitive regarding complaints about other people and not to copy their complaint to any parties outside the Institute without full consideration of any applicable Data Protection implications.

Art House Academy & Abbey Road Institute's definition of a complaint is: 'an educational or personal issue or condition that a student believes to be unfair, inequitable or a hindrance to her or his education'.

Many complaints can be resolved informally, and the procedure for this is described in Section A below. Only a formal complaint made in writing will be dealt with under the grievance procedure outlined in Section B.

Complaints must be raised with Art House Academy & Abbey Road Institute Miami within five working days from the event/action which is the subject of the complaint.

### **SECTION A - Complaint Procedure**

If a student has a complaint and before invoking the formal grievance procedure, every effort should be made to resolve the issue informally, with the affected student raising his/her concerns with the person(s) involved, with his/her teachers or with a member of the staff who will help and advise. If this does not lead



to a satisfactory outcome, or if the student feels unable to discuss the matter with the person(s) involved, he/she may opt to invoke the formal grievance procedure.

If the complaint has been resolved informally no record will be kept on file unless the involved parties wish to have a note of what has been agreed.

All Issues should be raised in the first instance with the Administration department who will work with the concerned student to resolve the situation through mediation.

### **SECTION B - Grievance Procedure**

Students may proceed from the informal complaint to the formal grievance procedure stage within 90 days of concluding the informal process. Any submissions later than this are unlikely to be considered unless the student can provide sufficient evidence of mitigating circumstances.

If the matter has not been resolved informally to the student's satisfaction, the student should arrange to do the following:

In the case of a complaint about Teacher(s):

Arrange to see the Director of Education

In the case of a complaint about other student(s):

Arrange to see the Admissions & Administrator.

These parties will establish with the student the nature of his/her grievance and take a written record of it using the Grievance Form, which can be requested from the Admissions & Administrator, to be signed by the student to confirm that the form is an accurate representation of the issue of the grievance in question. An internal investigation will then take place and a written response of the outcome will be provided to the student. It is the Institute's aim to resolve most formal complaints within 28 days. The student will be informed by a member of the Institute if, for any reason, there is likely to be any delay in the process.

It is a right of the student to appoint a representative at any stage of these proceedings.

### **Appeals**

Should a student wish to appeal against the outcome of a grievance, he/she should do so in writing within 21 calendar days from the date the initial written response to the grievance has been sent to the student.

The outcome of the appeal will be notified to the student in writing within 28 working days.

### **Last resort**

Students may contact the Commission for Independent Education as the last resort for grievances after all other avenues have been contacted and a satisfactory resolution has not been made.

Florida Commission for Independent Education  
325 West Gaines Street, Suite 1414  
Tallahassee, Florida 32399-0400  
850-245-3200

## Institutional Refund Policy

Our Institutional Refund Policy has been established in accordance with current state and federal regulations. A refund to the student or fund source may result from the application of our Institutional Refund Policy. In the event of a refund being given, the Institute will provide a written statement indicating how refunds have been calculated. Refunds will be made within thirty (30) days of the date that the cancellation notice has been received. The original source from which monies are received dictates the entity to which monies are to be refunded.

### Refunds due to cancellations

Students who are rejected by the institute, cancel their application within fourteen (14) business days of Art House Academy & Abbey Road Institute's receipt of the application fee, or cancel enrollment within fourteen (14) business days of Art House Academy & Abbey Road Institute's receipt of a signed enrollment agreement are entitled to a 100% refund of tuition (0% tuition charged) and a refund of the application fee.

Students who cancel their enrollment after fourteen (14) business days of Art House Academy & Abbey Road Institute's receipt of a signed enrollment agreement, but prior to the first day of class, are entitled to a 100% refund of tuition (0% tuition charged) and a refund of the application fee less an administration charge of \$100.

### Refunds due to withdrawal

Art House Academy & Abbey Road Institute has an established add/drop period that is the first week of each term. All tuition for students who are administratively withdrawn, or students who drop within the add/drop period, will be refunded. The application fee will also be refunded, less an administrative charge of \$100. After the add/drop period, the tuition and fees for the term will be charged as follows:

#### Percentage of Tuition Charged Drop Date

0% of tuition charged Prior to term start date

0% of tuition charged During add/drop period (first week of term, Monday through Saturday)

25% of tuition charged During second week of term

75% of tuition charged During third week of term

100% of tuition charged After third week of term

The date from which the refund is calculated is the last date that the student attended a class. Refunds will be made within thirty (30) days of the date that the Institute determines that the student has withdrawn. The original source from which monies are received dictates the entity to which monies are to be refunded. In the event of a students' prolonged illness, accident, death in the family, or other circumstances that make completion of the term impossible or impractical, the school will attempt to make a fair and reasonable settlement. The Institute reserves the right to modify these policies in order to remain in compliance with any changes in the applicable laws and regulations.

### Terminal Policy

Students may terminate this agreement by giving written notice to the Institute, subject to the terms as outlined in the Institutional Refund Policy section of this agreement. The Institute reserves the right to terminate this agreement in the event of (i) disruptive behavior by the student, (ii) destruction of property by the student, (iii) nonpayment of tuition, (iv) unsatisfactory progress, or (v) poor attendance.

## Student Services

### Housing Resources

All students are encouraged to contact the Admissions department for assistance in finding suitable housing accommodations, as well as information on roommates and local services. This assistance is offered at no charge.

### Services for Students with Disabilities

Art House Academy & Abbey Road Institute Miami is committed to providing equal access to all students, including those who qualify as persons with disabilities. While upholding this commitment, the Institute also expects all students to maintain the high standards of academic achievement and excellence that are essential to the integrity of the Institute's mission. Provide written documentation to the Director of Education regarding the nature of your disability and any reasonable considerations/ accommodations that may be necessary. Such documentation must: (1) be from an appropriate professional, (2) not be more than three years old and, (3) provide a clear understanding of how the student is presently functioning. The Institute cannot guarantee that appropriate accommodations/services can be put in place without sufficient lead-time to make arrangements. Whenever possible, please provide at least 60 days advance notice.

### Personal Advisement

The staff of the Institute works collaboratively with the students, faculty and administration to create a positive environment for development throughout our student's academic journey. We aim to provide support and encouragement that enables our students to develop character and integrity while expanding their competency and skills. We strive to endorse learning in the classroom and in the community, not only through academics but through personal growth and maturity. Institute's Admissions & Administration person can assist with scheduling issues, leaves of absence and community referrals.

## Career Development

Although Art House Academy & Abbey Road Institute Miami will make a reasonable effort to assist each graduate in seeking employment, this agreement in no way constitutes a promise or guarantee of employment upon completion of an Art House Academy & Abbey Road Institute Miami program.

## Employment Placement

The Institute team supports students and alumni in the often-challenging task of finding a job in the music industry. Through industry affiliations and conferences, the Institute has a growing list of contacts to assist students in their job search when possible. The Institute works with many employers to refer possible candidates for open positions. Specific employer requests, graduate's attendance records, GPA's, portfolios, prior work experience (if any) and exit interviews are all taken into consideration in the referral process, which is at the discretion of the Institute. The Institute offers assistance in many forms, including:

- Motivational Support and Guidance: Student's interests and particular needs may vary.
- On-campus industry related events open to enrolled students as well as alumni.
- Volunteer opportunities at conferences, seminars and industry events.
- Job postings for current students and alumni.

• Exit interviews and portfolio reviews for all graduating students as well as ongoing alumni assistance. Due to the nature of the music Industry, Art House Academy & Abbey Road Institute Miami cannot guarantee employment; however, our department endeavors to help every student prepare for a career in music, and is available to alumni for intensive career support for the six month period after their graduation and after that, ongoing assistance, advice and networking facilities.

## Financial Assistance

Financial assistance is not available for our programs. However, some banks and other institutions have special student loans available. Please contact our admission department for complete up-to-date details.

## Arbitration Agreement and Class Waiver

Any controversy arising out of or relating to this contract, or the breach thereof, shall be finally settled by arbitration administered by the American Arbitration Association (“AAA”) in accordance with its Commercial Arbitration Rules, and judgment on the award rendered by the arbitrator may be entered in any court having jurisdiction thereof. Information regarding the AAA and its procedures is available at <http://www.adr.org/> In arbitration, there is no judge or jury, and review of an arbitrator’s decision is extremely limited. The parties shall retain the right to seek relief in small claims court for claims within the scope of its jurisdiction but otherwise may not bring their disputes in court. The arbitrator shall have the power to award any damages, injunction, or other form of individual relief that court could provide. The arbitration shall be held before a single arbitrator at a location in Florida that is reasonably convenient to both parties. All arbitration proceedings shall be confidential. The parties shall have the right to take discovery from each other and third parties, including by deposition, subpoena, and document request subject to the oversight of the arbitrator and bearing in mind the expedited nature of arbitration. The Institute shall pay all costs and fees charged by AAA to the student in excess of the filing fee for commencing a civil action in Florida. The parties recognize that this agreement involves interstate commerce and is subject to the Federal Arbitration Act. Student and the Institute each agree not to pursue arbitration on a class-wide or representative basis. Any arbitration will be solely between the student and the Institute and not brought on behalf of or together with another person. If for any reason this limitation is held unenforceable, then the arbitration agreement shall not apply and any dispute must be brought in court.

## Suggestions and Feedback

The Institute is dedicated to the process of continuous improvement and we welcome students’ input to help us in this respect. We urge students to submit any suggestions on how the Institute can improve its programs, training materials, efficiency of operations and policies by e-mailing the Institute’s Administration Department on [info@arthouseacademy.com](mailto:info@arthouseacademy.com).

## Program Catalog Acknowledgement

I acknowledge that I have received, and read in its entirety, the Program Catalog of Art House Academy & Abbey Road Institute Miami. I understand that violations of the policies contained in the Program Catalog will result in disciplinary actions. I undertake to comply with the policies and rules contained within this Handbook and I accept the penalties, financial and other, that may be imposed upon me for non-compliance.

I further understand that should I have any questions about the interpretation or application of any policies contained in the Program Catalog, I should direct those questions to the Administration department.

Please sign and date. Original will be kept in the student file; students should keep a copy of this acknowledgement for their records.

Print Name: \_\_\_\_\_

Signature: \_\_\_\_\_

Date: \_\_\_\_/\_\_\_\_/\_\_\_\_

arthouse academy



Licensed by the Commission for Independent Education, Florida Department of Education. Additional information regarding this institution may be obtained by contacting the Commission at 325 West Gaines Street, Suite 1414, Tallahassee, FL 32399-0400, toll-free telephone number (888)224-6684. Our License Number is 6488.

## Health And Safety Policy

*There are two important elements in creating and maintaining protective programs and systems: an understanding by students and employees of campus crime and safety hazards, as well as methods of communication and actions to reduce or eliminate security and safety threads and hazards.*

*Therefore, it is the Institute's policy that students and employees are to report criminal acts and safety hazards or occurrences known to them. The proper reporting procedure for everyone, in the event or any concern, is to contact your local administrator, seated at reception. In the event of an immediate threat, danger, injury, or criminal occurrence, you are advised to call the local police/fire/emergency medical services. Usually, the emergency services can be contacted from any telephone by dialing 9-1-1 or the local police/fire emergency numbers.*

*In all instances of criminal occurrence, loss of property, assault, threat, injury, or attempted crime, the local administrator must be contacted as soon as possible to facilitate proper reporting and resource utilization and to record the occurrence for further study and preventive action.*

*There is also a health kit located at the reception area.*

## Fire Safety Policy

### 1. Fire Alarm System

*The Art House Building is equipped with a single stage fire alarm system. Heat detectors, smoke detectors, and manual pull stations are installed throughout the building. The single stage fire alarm system sounds a general alarm throughout the building that requires total evacuation of the building. The fire alarm is activated by a manual pull station or automatically by a heat detector or smoke detector. Fire alarm activation will result in the following:*

- 1. The alarm signal will be transmitted and will trigger through to the Fire Department.*
- 2. Bells will be activated throughout the Building.*
- 3. Door hold open devices will be released*

*The alarm condition will remain until reset to normal by authorized personnel.*

### 2. Fire Detection

- 1. Heat detector - Ceiling mounted detector which warns of potential fire situations by sensing acute temperature rises.*
- 2. Smoke detector - Usually ceiling mounted assembly which is sensitive to smoke in the atmosphere.*

### 3. Portable Fire Extinguishers

*Portable fire extinguishers are in place throughout the building in occupied areas. These portable fire extinguishers are regularly maintained and serviced.*

### 4. Emergency Lighting

*There is an emergency lighting system throughout the building. This system is powered by battery banks.*

### 5. Exits

*All exits and exit routes are marked with clearly visible exit signs, on all levels.*

*Five doors that give access to the outside (all can be opened from the inside at all times):*

1. *The red door in the piano room.*
2. *A large, double sliding glass door that goes from the piano room to the little yard.*
3. *The kitchen door*
4. *The back door*
5. *The door connected to the back of the classroom.*

*Now, the outside yard gate that goes out to the street can be opened from the inside at all times. The automatic gate in the parking lot will be open at all times during regular school hours.*

*Once outside, we urge everyone to gather at the central meeting point, which is located at the gate of the parking entrance.*



## Appendices

The following appendices are not printed, but can instead be requested from the administration department.

- E1: Education & Examination Regulations
- E2: Program schedule Diploma in Music Production & Sound Engineering
- E3: Program schedule Diploma in Music Performance
- E4: Withdrawal form
- E5: Deferral form
- E6: Absence form
- E7: Student Complaints & Grievance Procedure
- E8: Student Application and Selection

