



FULL COURSE CATALOG MAY 2017 - MAY 2018

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General Overview

Educational Mission Statement

Pyramind serves the public interested in creating music using today's digital production tools. We are committed to this education based on industry-standard practices and technology using today's most powerful and affordable tools. Pyramind realizes its mission through a unique combination of real-world/hands on training and strong manufacturer and community relationships.

Objective

Pyramind's objective is to prepare its graduates to compete, thrive and succeed in an exciting but ever-changing music and sound industry. As Dj's, Producers, Composers, Audio Engineers, Sound Designers and Game Audio Producers. Outcomes of our programs include: DJ / performer (Ableton Night Program / Electronic Music Producer Program), Music Producer (Ableton Night Program / Electronic Music Producer Program), Sound Designer (Electronic Music Producer Program / Sound For Picture and Games / Complete Producer), Game Audio Producer (Complete Producer Program / Sound for Picture and Games) and Audio Engineer (Complete Producer Program / The Core).

Facilities

All classes are held at either 880 Folsom, San Francisco, CA 94107 or 832 Folsom, San Francisco, CA 94107

Pyramind is equipped with two multi-workstation labs, four Production Studios (that also serve as classrooms for designated classes) and three live rooms for recording. As students progress through the program, they develop the skills necessary to work in the various rooms.

Classrooms

At the onset of the program students will work in the 25-station lab which contains 25 Intel Mac Mini computers running OSX and loaded with Logic, Ableton, Native Instruments Komplete, MCDSP, Waves, Pro Tools and more.

They are further equipped with Native Instruments Kontrol keyboards, which serve as controllers for the software as well as keyboards for Piano class.

Unique to our labs, each workstation can not only switch to the speakers for playback, but they can also switch to the projector. This allows the students to have their work displayed on the big screen for both instructor and other students – a tremendously powerful educational feature.

The 10-person lab is second in the process, accommodating many 110, 201 and 210 classes as well as some 300 level classes. This lab is equally high tech as the 25-person lab, allowing each student to project to the screen and the speakers. The room is equipped with a JBL 2.0 monitoring system and each station carries Logic, Ableton, Native Instruments Komplete, MCDSP, Waves, Pro Tools and more. They are also equipped with Native Instruments Komplete Kontrol keyboards.

Studios

Full-time students have studio access (with a provided Pyrapass) from the beginning of their programs. The Vault is the first production studio that becomes available to students (starting in month one) and is equipped with JBL 2.1 Monitoring, an Intel iMac computer, a Universal Audio Apollo Interface, Pro Tools, Reason, Logic, Live, Native Instruments, Waves, MCDSP, and more. The Vault comes equipped with an attached vocal booth for recording vocalists and performers.

Once full-time students enter month 3 of their program, they gain access to our 832 HD Recording Studio. This room boasts a fully-loaded iMac workstation with 32 gigs of RAM, A Universal Audio Apollo IO, Universal Audio and Avalon preamps, Eucon Control surfaces, Native Instruments Kontrol Keyboard, and all the software contained in our multi-station labs and much more.

Our flagship "Studio A" at 880 Folsom is available for booking to full-time students who have passed the associated "Gauntlet" test for the room as of month 5 of their program. This room is available to DSP students for the duration of their program. This room features a Pro Tools HDX system, an Avid Icon Worksurface, 16 channels of high quality pre-amp for tracking and production, 11.2 Meyer surround sound monitoring, a giant projection screen, Pro Tools, Reason, Logic, Live, Native Instruments Komplete, and 2 attached live rooms for recording.

Both our labs and studios are equipped with up-to-date versions of the most commonly used software tools. This helps our students prepare for the world after graduation as they will be both competent and proficient in using the tools used in most professional sound environments.

In addition to the studios and labs, a musical library is available both in printed support materials as well as older vinyl records which students have unfettered access to. The record library may be sampled for creative purposes within the confines of copyright law.

Student Resources

Pyramind has three main learning resources for students to use. The ‘Co-Lab’ and Student Lounge contain our library with a collection of books relating to all the subjects covered at Pyramind. The ‘Co-Lab’ is an open environment for practicing, performing and producing where students are encouraged to collaborate on works. Second is our Learning Management System, which teachers will populate with external references for the students to access through the World Wide Web. Third is our website’s Blog section (www.pyramind.com/training/blog) which contains a collection of video tutorials relating to all subjects covered at Pyramind. These resources are all free.

Student Services

Pyramind offers many different students services which include

- Internships in production, marketing, and education (available upon application and approval)
- 1 on 1 Career advisement and counseling.
- Access to a full-time Student Advisor for additional academic support.
- Office hours available with all instructors.
- Studio (gear) advisement and counseling.
- Custom Curriculum development.
- Access to Elite Sessions and Industry Mixers held at Pyramind.
- Access to the National Academy of Recording Arts and Sciences and it’s Grammy U. program via application.
- 1 on 1 Production advisement.

Job Placement

Pyramind is often approached by employers looking for talent to fill both internships and job opportunities. When these opportunities arise, Pyramind sends direct emails informing students of opportunities. Students are sometimes chosen to apply based on the appropriate curriculum and fit for the opportunity. It’s a good idea to have your resume and cover letter ready at ALL TIMES. It’s also a good idea to repeatedly check in with the staff and administrators to see what opportunities might present themselves to you. These opportunities are not guarantees of employment - they are opportunities that the student will have to apply for and earn. Additionally, students who purchase career coaching are not guaranteed employment.

Housing and Distance Education

Pyramind does not provide dormitory facilities for our students. We do help students find housing on a one on one basis. Apartment rates range from \$750/ month to \$2000 per month. In addition, we are partnered with the Bonny Music House (a separate housing enterprise) which has a dedicated private residence where Pyramind students get priority access to housing. Contact our admissions office or Chief Academic Officer if you require help finding a place to live in San Francisco or the Bay Area.

Enrollment & Admissions Information

MINIMUM REQUIREMENTS: The minimum requirement for any student to enroll is that they be at least 17 years of age (or will be 18 within a short time from the beginning of their program) and have a High School Diploma or GED. Pyramind meets with each incoming applicant to determine the best program to meet their goals.

INTERNATIONAL STUDENTS: This school has authorization under federal law to enroll non-immigrant alien students. Upon successful enrollment, Pyramind can issue an I-20 that will allow you to obtain an M-1 visa for 12 months. Only full-time programs qualify for student visas.

VETERANS WELCOME: Pyramind's full-time, 8-month CORE program is fully covered by VA benefits. As a thank you to veterans, we've reduced the price for all courses NOT covered by the VA by 50% (which requires out-of-pocket tuition coverage by the veteran).. If you are a veteran who would like to enroll, the first step is to request your Certificate of Eligibility (COE) from the VA. Then contact admissions@pyramind.com and we'll help you through the rest of the process.

FEDERAL FUNDING: Because Pyramind is a private school and not a university; federal scholarships, grants, and financial aid such as FAFSA do not apply to us. Pyramind has made a conscious choice not to become an accredited institution because it allows us to keep our tuition costs down and keep our curriculum focused on essential, current and relevant subjects. For those who would like to use a 529 plan to fund their program, they may do so at any time. However, this may have tax implications. Since we do not accept Federal funds, we do not qualify as a tax-exempt school to accept the 529 plan. Check with your tax advisor and plan administrator for details.

PAYMENT PLANS: Pyramind offers payment plans for full-time programs to qualified applicants only. Credit scores, credit history, a potential co-signer's score, history and employment status are all taken into account. We "carry our own paper" (no 3rd party creditors) so we make the decision, not the bank. A third party collection and payment portal (not a creditor) is used and additional fees may apply depending on the type and timing of each payment.

INDIVIDUAL CLASSES: Pyramind offers individual classes as well as customized programs.
Contact admissions@pyramind.com for details.

CLASS SIZE: Pyramind enrolls at the beginning of every January, May, and September with a maximum of 24 students per section (up to 34 per intake). However class size decreases as a student moves through the program. In months 5-8 many classes are cut into two sections for a better student-to-teacher ratio. In months 9-12 the average class size is only 5-8 students. Pyramind enrolls at the beginning of January, May and September. Actual start dates vary year to year. Check Pyramind's schedule available at www.pyramind.com/training.

REGULATORY AGENCY: Pyramind is a Vocational Training School registered with the BPPE (Bureau of Private Postsecondary Education - <http://www.bppe.ca.gov/>) in the State of California. Our School Code is 3806081. Pyramind also holds an A+ rating with the BBB and has since 2001.

*Note that no licensing is required to enter the Music and Sound Industry.

PYRAMIND DELIVERABLES

The following list of projects, certifications, and portfolio pieces will serve graduates well when embarking on their careers in the music industry (not all classes are in each Program. Consult the Programs to see which of these will apply to you.)

ABLETON LIVE

Ableton Live 101

- A final composition portfolio piece.

Ableton Live 201

- A final composition portfolio piece.

Ableton 210

- Two composition project assignments and one final collaborative performance portfolio piece.

Mixing and Mastering 301 with Ableton Live

- Final project is a complete mixed & mastered original composition, usually stemming from a previous class portfolio piece.

LOGIC PRO

Logic Pro 101

Apple Logic Pro Level 1 Certification.

Logic Pro 201

- A fully functional orchestral template
- Final composition project with custom patches from all synths.
- The song '33' beat mapped, tuned, and tempo fixed.
- A track mixed and rearranged using marker and folder techniques.

Mixing and Mastering 301 with Logic

- Final project is a complete mixed and mastered original composition.

PRO TOOLS

Pro Tools 101

- Pro Tools 101 assessment test.
- Composition project.

Pro Tools 110

- Pro Tools 110 assessment test.
- Pro Tools User Certification.
- Composition project.

Pro Tools 201

- Studio flow and etiquette in Studio 832.
- Pro Tools 201 assessment test.

Pro Tools 210M

- Pro Tools Operator Music Certification.

Pro Tools 210P

- Pro Tools Operator Post Certification.

Pro Tools 310M

- Pro Tools Expert Music Certification.
- In-class MIDI composition / mix & master project.

DJ TRAINING

DJ 101: CD-J's and Rekordbox

- Perform and capture a 10-15 minutes mix on the CD-J's.
- Students must demonstrate proper beat matching, transitioning skills, and a mix in key.

DJ 110: Serato and Traktor

- Perform and capture a 10-15 min mix using Traktor.
- Students must demonstrate proper transitioning skills, trigger samples, one shots, and loops with Traktor F1, and mix in key.

DJ 210 with Ableton Live

- Students build a 15 minute performance from a custom Ableton Live set using at least 2 techniques of their choice: DJ'ing, stem mixing, live looping, drum sequencing, synth performance, live instrument processing, and FX manipulation.

MUSIC THEORY AND PRODUCTION

Music Theory 101

- Final Project: Original composition applying common-tone voice leading and tonal harmonic practices.

Music Theory 110

- Midterm Project: Original composition applying common squences, seventh chords, and suspensions.
- Final Project: Original Composition Applying Advanced Structural and Harmonic Practices.

Piano 101

- Final Performance: Common Cadences, Scales, and Arpeggios.
- Final Project: Produce an Original Piece Using the Blues Form.

Piano 110

- Mid-Term Composition Project.
- Final Performance of three Pieces: A Selected Work from Bartók's Mikrokosmos, an Original Composition, and an Improvisation Displaying the Blues Form.

Producing & Arranging 101

- Final Project: Fully produced and arranged track demonstrating DAW skills, arrangement skills, and proper use of chords in major/minor.

Producing & Arranging 110

- Eight composition homeworks that lead to a final modal theory project applying modal theory.

Producing & Arranging 210: Film Scoring

- Three broadcast quality custom music scores synced to video using various musical and repeated themes.

AUDIO ENGINEERING

Audio Engineering 101

- Training in "The Vault" Studio.
- In-depth Understanding of Audio Understanding of Professional Studio Practices and Mix Techniques.
- Comprehensive Mid-Term Exam.

Audio Engineering 110

- Training in "Studio 832".
- Final Delivered Mix Assignment.
- Comprehensive Final Exam Certification.

Audio Engineering 201

- Studio A Studio Flow and Etiquette.
- 6 Editing and Mixing Assignments based around in-class recording sessions.
- Final Delivery of Recording Session Production and Mix.

MUSIC BUSINESS

Music Business 101

- A comprehensive Final Exam. Passing is required to move on to the 110 course.

Music Business 110

- A comprehensive Final Exam.

Music Business 201

- Students create their own artist and audio website as a final project.

Music Business 210

- Final: In Class Business Plan Presentation.
- Alternate Final: Building Your Career Ladder.

SOUND DESIGN

Sound Design 101

- Midterm consisting of a small patch library with sounds of personal choice applying techniques learned in class lectures.
- Final project consists of a completed track using soft synths with custom patches made from scratch for a portfolio piece.

Sound Design 201

Final Project 1 of 3 choices:

- 1: Composition Consisting entirely of Original Sounds.
- 2: Sound library consisting of at least 25 original Patches with 5 categories.
- 3: Sound design to picture for game or film portfolio piece.

Sound Design 301: Reaktor

- An ensemble built in Reaktor containing instruments created using subtractive, additive, FM, sampling, and sequencing techniques.
- A Synth built in Kontakt demonstrating use of the mapping editor, group editor, modulation, zone envelopes, and granular synthesis.

GAME SOUND

Pro Tools 130 - Welcome to Game Audio

- Final Project: Student produced original sound design, foley, dialogue, score, and ambience for a provided game level and implement these sounds into a playable version of the game in Unity.

Sound Design for Picture 101 (Linear)

- Final Project: Cutscene with all original sound design

Middleware 101 (Wwise Certification)

- Exploration Wwise and Unreal Game level with original sound design implemented through middleware.
- Certification Exam may require extra fees.

Game Audio 201: Sound Design (Adaptive)

- Final Project: Game Level consisting of all original sound design.

Game Audio 301: Adaptive Music (Adaptive FMOD/Unity)

- Final Project: Game Level consisting of all original music.

Surround Mixing

- Final Project: 5.1 Mix to Picture of 5.1 Music Mix

TECHNICAL TRAINING

Technical Training

VA and Full-time students receive on-site supervised technical training / practice time, providing hands-on experience with all tools and concepts being taught with an emphasis in ear training. *Mandatory for all VA students, optional for everyone else.

Full Time Certification Programs

The Complete Producer

42 Classes
1,112 Course Hours (includes lab time)
7 Certifications
\$30,995

The Complete Producer program is the culmination of our 20+ years on the frontlines of professional sound production. This program is designed to prepare graduates for the broadest range of music industry careers possible and integrates all three of Pyramind's programs: Electronic Music Producer, Core Producer and Sound for Picture and Games. This is the largest and most challenging Certification Program we offer.

- Best for people who desire both Music and Game Audio careers and are known to be disciplined students / hard workers.
- Highly challenging / demanding
- Leads to the most career opportunities, including the Pyramind Internship, Production Assistant and possibly staff.
- First to be considered for external career opportunities
- Guaranteed weekly studio access
- Free class repeats.

COURSE LISTING:

Months 1-2

Pro Tools 101
Producing & Arranging 101
Music Business 101
Audio Engineering 101
Music Theory 101
Sound Design 101
Piano 101
Ableton Live 101
DJ 101: CDJs & Serato
Technical Training

Months 3-4

Pro Tools 110
Producing & Arranging 101 (continued)
Pro Tools 130 - Welcome to Game Audio
Music Business 110
Audio Engineering 110
Music Theory 110
Sound Design 101 (continued)
Piano 110
Ableton Live 201
DJ 110: Traktor
Technical Training (continued)

Months 5-6

Pro Tools 201
Sound Design for Picture
Logic 101
Music Business 201
Audio Engineering 201
Producing & Arranging 110
Ableton Live 210
DJ 210: Ableton Live
Sound Design 201
Technical Training

Months 7-8

Pro Tools 210m
Logic 201
Music Business 201
Audio Engineering 201 (continued)
Producing & Arranging 110 (continued)
DJ 210: Ableton Live (continued)
Middleware 101
Sound Design 201 (continued)
Technical Training (continued)

Months 9-10

Pro Tools 210p
Mixing & Mastering 301 with Pro Tools
Mixing & Mastering 301 with Logic
Mixing & Mastering 301 with Ableton Live
Production & Arranging 210: Film Scoring
Game Audio 201: Adaptive Sound Design

Months 11-12

Pro Tools 310m: Expert Music
Mixing & Mastering 301 with Pro Tools (continued)
Mixing & Mastering 301 with Logic (continued)
Mixing & Mastering 301 with Ableton Live (continued)
Producing & Arranging 210: Film Scoring (continued)
Sound Design 301: Reaktor
Surround Mixing
Game Audio 301: Adaptive Music

Certifications Earned

Pro Tools User
Pro Tools Operator Music
Pro Tools Operator Post
Pro Tools Expert Music
Ableton Live User

WWise 101 Certification / WWise 110 hands-on Certification
Pyramind Complete Certification

Electronic Music Producer

29 Classes
824 Course Hours (includes lab time)
3 Certifications
\$20,995

The Electronic Music Producer program is specifically tailored to prepare you for an artist career in electronic music and DJing. This one-year curriculum focuses on production skills, creative workflow, synthesis and music business. Produce, mix and master tracks that forge your sonic identity under the guidance of our teaching staff of experienced professionals. Collaborate with fellow students and staff in any of our killer studios during your included weekly studio hours. Refine your artist brand, network with the industry and prepare yourself for success.

- The largest Music-Only Certification Program we offer.
- 29 classes, 824 hours, 3 Certifications
- Best for EDM fans / DJs who want to concentrate on music and Artistic / Brand development
- Highly challenging / demanding
- Leads to the most DJing and performance opportunities, including the Pyramid Internship and licensing music catalog.
- Guaranteed weekly studio access.
- Free class repeats.

COURSE LISTING:

Months 1-2

Producing & Arranging 101
Ableton Live 101
Music Business 101
Audio Engineering 101
Music Theory 101
Piano 101
Sound Design 101
DJ 101: CDJs & Serato
Technical Training

Months 3-4

Producing & Arranging 101 (continued)
Ableton Live 201
DJ 110 with Traktor
Music Business 110
Audio Engineering 110
Music Theory 110
Piano 110
Sound Design 101 (continued)
DJ 110: Traktor
Technical Training (continued)

Months 5-6

Logic 101
Ableton Live 210
Producing & Arranging 110
Music Business 201
Sound Design 201
DJ 210: Ableton Live
Technical Training

Months 7-8

Logic 201
Music Business 210
Producing & Arranging 110 (continued)
Sound Design 201 (continued)
DJ 210: Ableton Live (continued)
Technical Training (continued)

Months 9-10

Mixing & Mastering 301 with Ableton
Mixing & Mastering 301 with Logic
Producing & Arranging 210: Film Scoring

Months 11-12

Mixing & Mastering 301 Ableton (continued)
Mixing & Mastering 301 Logic (continued)
Producing & Arranging 210: Film Scoring (continued)
Synthesis 301: Native Instruments' Reaktor

Certifications Earned

Ableton Live User
Pro Tools User
Pyramid EMP Certification

Sound for Picture and Games

35 Classes
968 Course Hours (includes lab time)
5 Certifications
\$25,559

The Sound for Picture & Games program is specifically tailored to prepare you for a career in post-production, sound design and composition for visual media. This one-year curriculum focuses on technical production skills, creative workflow, interactive game audio, film scoring and music composition. This program draws from Pyramind Studios' deep history of award-winning productions. Analyze and recreate real sessions from AAA and mobile game titles, film and commercial work originally produced by our in house team. The SFPG represents a balanced program of Music and Game Audio.

- 35 classes, 968 hours, 5 Certifications
- Deliverable list
- Best for Game Audio / Post-centric (non-EDM) students or career changers
- Highly challenging / demanding
- Leads to career opportunities, including the Pyramind Internship, - Production Assistant and possibly staff.
- SFPG students considered for external career opportunities in Game Audio.

COURSE LISTING

Months 1-2

Pro Tools 101
Producing & Arranging 101
Music Business 101
Audio Engineering 101
Music Theory 101
Piano 101
Sound Design 101
Technical Training 101

Months 3-4

Pro Tools 110
Pro Tools 130 - Welcome to Game Audio
Producing & Arranging 101 (continued)
Music Business 110
Audio Engineering 110
Music Theory 110
Piano 110
Sound Design 101 (continued)
Technical Training 101 (continued)

Months 5-6

Sound Design for Picture
Pro Tools 201
Music Business 201
Audio Engineering 201
Producing & Arranging 110
Logic 101
Sound Design 201
Technical Training 110

Months 7-8

Pro Tools 210m
Music Business 210
Audio Engineering 201 (continued)
Producing & Arranging 110 (continued)
Logic 201
Middleware 101 (Game Audio)
Sound Design 201 (continued)
Technical Training 110 (continued)

Months 9-10

Pro Tools 210p: Post Production
Mixing & Mastering 301 with Pro Tools
Mixing & Mastering 301 with Logic
Producing & Arranging 210: Film Scoring
Game Audio 201: Sound Design

Months 11-12

Pro Tools 310m: Expert Music
Mixing & Mastering 301 with Pro Tools (continued)
Mixing & Mastering 301 with Logic (continued)
Producing & Arranging 210: Film Scoring (continued)
Sound Design 301: Reaktor
Surround Mixing
Game Audio 301: Adaptive Music

Certifications Earned

Pro Tools User
Pro Tools Operator Music
Pro Tools Operator Post
WWise Certification 101 / WWise 110 (hands-on)
Pyramind SFPG Certification

The Core Producer

26 Classes
672 Course Hours (includes lab time)
4 Certifications
\$18,995

The Core Producer is Pyramind's most accelerated program designed to give you the foundation for a career in the music and audio industry. You'll be immersed in classes five days a week for eight months, studying the three pillars of success in music production and audio engineering: creativity, technology and business. All students master multiple DAWs and production tools guided by manufacturer certifications and industry best practices. This program is also VA approved under the Montgomery GI Bill. Pyramind is proud to support our veterans.

- Best fit for beginners who are unsure of their abilities / Veterans
- 26 classes, 672 hours, 4 Certifications
- Music concentration with an introduction to Game Audio
- Can lead to a Pyramind Internship or Production Assistant (with more advanced classes post-completion)
- Considered for external career opportunities
- Only 8-months
- Guaranteed weekly studio access
- Free class repeats

COURSE LISTING

Months 1-2

Pro Tools 101
Producing & Arranging 101
Music Business 101
Audio Engineering 101
Music Theory 101
Sound Design 101
Piano 101
Ableton Live 101
Technical Training

Months 3-4

Pro Tools 110
Producing & Arranging 101 (continued)
Music Business 110
Audio Engineering 110
Music Theory 110
Sound Design 101 (continued)
Piano 110
Ableton Live 201
Technical Training (continued)

Months 5-6

Pro Tools 201
Logic 101
Music Business 201
Audio Engineering 201
Producing & Arranging 110
Ableton Live 210
Sound Design 201
Technical Training

Months 7-8

Pro Tools 210m
Logic 201
Music Business 201
Audio Engineering 201 (continued)
Producing & Arranging 110 (continued)
Sound Design 201 (continued)
Technical Training (continued)

Certifications Earned

Pro Tools User
Pro Tools Operator Music
Ableton Live User
Pyramind CORE Certification

Part Time Programs

Ableton Night Program

64 Course Hours \$1,995

This program meets twice weekly for 16 weeks and takes students from beginning concepts with Ableton Live through composing, arranging, mixing and mastering. Classes occur every Monday and Wednesday evenings from 7-9pm in Pyramid's fully equipped labs. This 16-week night program provides a fun and engaging atmosphere perfect for electronic music enthusiasts and anyone looking to unlock the potential of Ableton Live. Learn the building blocks of music production and take your tracks to the next level.

Custom Curriculum

Pyramid Training has never had a "one-size-fits-all" philosophy. We know there are all kinds of students with dramatically different backgrounds, needs and budgets. If none of our standard programs are right for a student, our Admissions team will happily work with students and parents to find the right set of classes to meet their goals and budget. All custom programs are required to purchase the Pyrapass (good for 4-months at a time) to gain access to the studios. The Pyrapass grants access to all studios once the student has shown a proficiency in the room.

- Build your program from our entire inventory of classes
- Some classes require pre-requisites prior to entry.
- Fits your budget and schedule in most cases.
- Requires purchase of the Pyrapass for studio access.
- Large custom programs may also earn the free class repeat policy (at the discretion of the Administration)

Manufacturer Certifications

The following industry Certifications are available through Pyramid Training:

Ableton LIVE

Pyramid is home to Ableton Certified Trainer Greg Gordon. Though Ableton offers no single "standard" certification, Ableton-certified Trainers are authorized by Ableton to certify individual users based on their own personal standards and qualifications. Outstanding Pyramid students who demonstrate excellence in the use of this innovative DAW can earn Ableton Live certification.

Avid Pro Tools

Avid is the de-facto leader in DAW technology and knowing Pro Tools is a must for any career-minded audio professional. Students looking to earn Pro Tools Certification to increase their employability can achieve Expert Level Certification in Music and up to the Operator Certification in Post.

- Avid Pro Tools User
- Avid Pro Tools Operator - Music
- Avid Pro Tools Operator - Post
- Avid Pro Tools Expert - Music

Wwise Certification 101 and 110

The Audiokinetic Wwise Certification Program is an open-source online learning platform supported by Pyramid and Wwise Certified Instructors. Pyramid is home to the world's first two Wwise Certified Instructors, Matt Donner and Eric Kuehl. The 101 test is offered online while the 110 is only offered to enrolled students in our Middleware 110 class and is tested on-site.

Individual Class Descriptions

Avid Pro Tools

Pro Tools 101: Pro Tools Fundamentals

The Pro Tools 101 course introduces fundamental Pro Tools concepts and principles, covering everything an individual needs to know to complete a basic Pro Tools project, from initial setup to final mixdown.

Students will learn to build sessions that include multi-track recordings of live audio, MIDI sequences and virtual instruments. Hands-on exercises and projects introduce essential techniques for creating sessions, recording and importing audio and MIDI, editing session media, navigating sessions and arranging media on tracks, and using basic processing and mixing techniques to finalize a production. This course provides the foundation training required to prepare for the Avid Certified User: Pro Tools | Software certification exam.

- Getting to know Pro Tools User Interface
- Creating your first session
- Making your first audio recording
- Importing media
- Making your first MIDI recording
- Navigating the UI and Tools
- Basic editing techniques
- Introduction to mixing
- Finishing your work

Pro Tools 110: Pro Tools Fundamentals II

The Pro Tools 110 course expands upon the basic principles taught in the 101 course and introduces the core concepts and skills students need to competently operate a Pro Tools 12 system running mid-sized sessions.

The hands-on exercises provide experience setting up sessions, working with digital video, using loop recording and MIDI Merge techniques, working with virtual instruments, warping with Elastic Audio, applying Real-Time Properties, creating clip loops, applying signal processing, using automation, and using submixes and groups to simplify a final mix.

- Managing large track counts and multiple inputs
- Managing Pro Tools software and hardware settings
- Setup and modify input/output (I/O) settings
- Recording MIDI and audio
- Advanced recording techniques
- Elastic Audio techniques / MIDI Real-Time Properties
- Clip-based editing techniques to audio and MIDI tracks
- Mixing - Use of sends, returns, and plug-ins
- Editing MIDI
- Editing audio
- Understanding automation
- Mixing - Use of sends, returns, and plug-ins

Pro Tools 201: Production I

The Pro Tools 201 course covers the core concepts and skills needed to operate an Avid Pro Tools HD 12 system in a professional studio environment.

This course covers the core concepts and skills needed to operate Pro Tools|HD Native systems to maximize and improve recording, editing, and mixing workflows. The hands-on exercises provide experience optimizing system resources, configuring I/O, navigating and color-coding sessions, managing session media, using advanced selection and auditioning techniques, working with clip gain, applying advanced automation techniques, creating submixes and applying parallel processing, advanced mixing and finishing techniques for a final mixdown.

Topics include:

- Configure settings to optimize a Pro Tools HD system
- Working with Window Configurations
- Advanced selection, nudging, and shifting techniques
- Advanced auditioning techniques
- Clip alignment techniques
- Working with clip gain
- Advanced automation techniques
- Setup and use AFL and PFL solo modes
- Advanced editing techniques
- Working with VCA Master tracks
- Understand a variety of mixdown techniques

Pro Tools 210M: Production II (Music)

This course covers techniques for working with Pro Tools systems in a professional music production environment. Concepts and skills learned in 101, 110, and 201 are reinforced with practical music-specific examples.

Topics include:

- Preparing a session
- Tracking and overdubbing - Use of QuickPunch (TM)
- Virtual instruments
- MIDI composition
- Professional editing techniques
- Sampling in Pro Tools - Using software samplers
- Arranging and producing
- Mixing and automation in music production
- Synchronization basics for music applications
- Using an Avid ICON worksurface in music production

Pro Tools 210P: Production II (Post)

This course covers techniques for working with Pro Tools in a professional post production environment. This course prepares candidates for the Avid Certified Operator: Pro Tools HD | Post certification exam. Candidates wishing to take this certification exam must have firstly passed the Avid Certified User: Pro Tools | Software certification exam.

Topics include:

- Synchronizing Pro Tools for audio post
- Linear video in Pro Tools
- Non-linear video in Pro Tools, including QuickTime video and Avid@-compatible media
- Video interoperability - Using Media Station|PT software
- Recording and editing ADR in Pro Tools
- Organizing a post session
- Editing multi-channel audio in a stereo environment
- Mixing to picture, including snapshot automation
- Digital picture integration with an emphasis on working with Avid media
- Playback and export options
- Using an Avid ICON worksurface in post production

Pro Tools 310M: Advanced Music Production Techniques

PT310M prepares candidates for the Avid Certified Expert: Pro Tools HD | Music certification exam. This course focuses on the advanced operation of Pro Tools in a professional music production environment. It offers technical insights into both Pro Tools hardware and software.

Topics include:

- Configuration and troubleshooting
- Tactile control of Pro Tools - Increasing efficiency on worksurfaces
- Advanced recording and importing audio - Includes project interchange
- Advanced editing - Expert music editing techniques
- Synchronization - Detailed common aspects of synchronization
- Advanced routing and mixing - Expert mixing concepts
- Advanced automation - Pro Tools expert automation functionality
- Music delivery
- Expert focus on ICON worksurfaces in music production

Apple Logic Pro X

Logic Pro X 101

This is Apple's certified training course for Logic Studio: an integrated digital audio and MIDI sequencing production system. Students will be introduced to all of the primary windows and features in Logic, to the point where they can confidently manage and complete a song using Logic, from inspiration to a burned CD.

Topics include:

- Navigating through Logic
- Environment and arrange window
- Matrix, event, and hyper information
- Recording and editing audio
- Score window overview
- Rewire

Logic Pro X 201

This Apple Logic class covers higher-end functions relating to composition, sound design, and post-production. All of the built-in synthesizers are explained and explored, cross-referencing the synthesis training happening in other courses.

Topics include:

- Automation
- Plug-ins and mixing
- Soft-synths and internal production
- Customizing your screenshots and key commands
- Working with Quicktime picture
- Creating tempo markers and hit point markers
- Recording, editing and mixing chops
- Orchestral Templates

Ableton Live

Ableton Live 101

This (elective) class provides the necessary background for students with little to no experience in computer-based production and recording to enter the later Live courses well prepared. In addition to gaining familiarity with Live's primary applications, the lessons are arranged to emphasize the adoption of a solid workflow. Assignments will be given each week culminating in a finished piece at the end of the course.

Topics include:

- Overview of Live's capabilities including production, sound design, DJ'ing and Live performance
- The Ableton user interface
- Getting started & working with clips
- Saving your set
- Transfer of projects between computers
- Working with audio
- Basics of warping
- Working with MIDI
- Arrangement view
- Ableton effect devices
- Automation

Ableton Live 201

This classes focuses on the details of the devices contained within Ableton Live Suite. Students will receive comprehensive training on Live's various modes, components, parameters, and capabilities, as well as, how this can be used in conjunction with other professional audio applications and other third party tools.

- Ableton Live's Devices
- Detailed Preferences
- The Clip Box
- Follow Actions
- Using envelopes and automation
- Plug-ins and virtual instruments
- Practical media management techniques

Ableton Live 210

This classes demands high-level output from students. Each week, students will produce "pretotypes" - advanced versions of tracks designed for quick prototyping.

- The pretotype
- Advanced feedback / versioning
- Advanced Ableton techniques
- Speed Producing in Live.
- Mixing and Mastering.

Audio Engineering

Audio Engineering 101 & 110

An introduction to sound. Students will explore the concept of what sound really is, both scientifically and musically. We will study the flow of sound in the live room and into the studio, from moving waves to electrons and then to bits and bytes.

Audio engineering is dissected as both an art and a science: in depth and hands on analysis of signal flow from the live room and into the studio, microphone selection to placement and technique, headphone cue mixing, analog to digital conversion, compression, gating and recording live instruments are all part of these classes. Students record many common instruments and will process those recordings with McDSP tools.

Topics Include:

- Fundamentals of Sound
- Microphones - types and uses
- Mic techniques
- Fundamental mixing techniques
- Studio etiquette
- Digital signal processing (DSP) and basic mixing
- Microphones and Mic techniques
- Budget recording secrets

Audio Engineering 201

This 16-week class is a hands on study in recording engineering and studio recording. Working in Pyramid's Studio A students learn proper studio etiquette and process as they work as sound engineers with live musicians and bands recording completed songs. These recordings are then used to hone their post-production techniques to tighten and clean up the recordings with editing, tuning and processing with the latest DSP tools and plug ins to create finished pro sounding mixes.

Topics Include:

- Drum Mic Techniques
- Microphone selection For Different Instruments
- Isolation vs. Live Recording
- Setting Up Cue Mixes (Headphones)
- Vocal Recording
- Drum recording
- Guitar Recording
- Editing in Pro Tools
- Mixing in Pro Tools
- Working with Artist in a Professional studio
- Delivering a Mix on deadline

Music Theory & Production

Music Theory 101 & 110

An introduction to the theory and application of music. Infused with both piano skills and ear training, these fundamental classes set the foundation for understanding all music and are a must for any serious producer. Students will find these to be of the more difficult classes as well as the most rewarding.

Topics include:

- The Major Scale
- Dyads
- Intervals
- Triads
- The Relative Minor
- Common Cadences
- Melody and Harmony
- Voice Leading
- Circle of fifths and fourths
- Key signatures
- Modality
- Written notation

Piano 101 & 110

Piano 101 & 110 assumes no prior knowledge on Piano. We start from the absolute beginning and provide a ground-up introduction to Piano and Keyboard performance. The keyboard has become the swiss army knife of instruments in our D.A.W. and Soft-Synth heavy production landscape, and facility on the instrument will dramatically improve the speed at which you can produce tracks. These classes compliment our Music Theory 101 and 110 classes but provide deeper training for those who want to pursue the instrumentalist aspect of the keyboard.

Topics include:

- One and two-hand techniques
- Hand forms for Major and Minor scales
- Triads
- Triad Inversions
- Common Cadences in various keys
- Working with the Blues Form
- Voice Leading

Producing and Arranging 101

This class is a “first tour” through the processes of Producing music. There are as many ways to produce music as there are people doing it, but some methods yield more consistently good results than others. This class will show you best practices in music production and will involve lots of in-class, hands-on activity. We’ll be integrating the concepts learned in the other classes into a cohesive Workflow. Students will build ideas from day 1 towards a completed track in the style of their choosing.

Topics include:

- The Triple Trinity and why it works across every track
- The “4-Leveled” Approach to Rhythm
- Idea Farming - how to find inspiration anywhere and grow it into music
- IABO Format
- How to “Stay in the Flow” - strategies for separating your work into sections of activity to keep creativity high and productivity fast.
- Integration of Harmony and Rhythm to create powerful beats
- Melody writing (basic) and its integration to the Beat

Producing and Arranging 110

This class is a “second tour” through the processes of Producing music. Building on the Workflow students developed in PnA 101, this class will “evolve” that process and integrate deeper explorations of this subject. Students will “get deep” on the concepts of Storyline and Emotive expression in Music and will develop an in-depth understanding and use of the 7 Major Modes, extended chords and other harmonic functions. Where PnA 101 develops a process to produce “good” music, PnA 110’s goal is to have students “make better music faster.”

Topics include:

- IABO as an extension of the “4-leveled Approach”
- Speed writing exercise - what can YOU do in an hour?
- Arrangement strategies - tracking the emotional arc of a song to perfection
- Modality and its impact on story. Why modes are much more than just more Theory.
- Mode mixing - how to change your story mid-track to provide interest over time and stay relevant in the market longer.
- Melody writing (advanced) - balancing harmony, note choice and rhythmic patterns to make melodies that “stick.”
- Emotional complexity through extended chord use.

Production & Arranging 210: Producing Music for Picture

P&A 210 is an extension of Pyramid's widely popular P&A 110 class. In this class, students watch and listen to various scores of music set to film, games and TV, and analyze the use of music against picture. Using this analysis, students produce their own works to picture - learning the details of scoring to picture as well as creating various character or situational themes and producing variations of those themes.

Topics include:

- Establishing the need for music in film
- Timing of music against scenes and hit points
- How to choose a style of music to fit the scene
- Working with style guides
- Creating and manipulating various melodic themes to fit scenes in a larger work
- Determining the proper mode and mood for the scene

Mixing for Music

Mixing & Mastering 301 with Pro Tools

The Pro Tools version of Pyramid's acclaimed Mixing & Mastering class: This unique educational process in this class puts the student in the driver's seat. Every week for 16 weeks, student projects and mixes will be dissected in a workshop setting to determine what works and what doesn't using a set of specified objective criteria. This class synthesizes ALL of the subjects learned to date – from music theory to songwriting, production tools and engineering concepts – as the students realize what a piece of music actually goes through to be finished! Once mixed, the song will undergo mastering at a professional facility in SF – the final step on the way to professional delivery.

Topics Include:

- Maximizing song arrangement during the mix process
- Dissecting & understanding emotional arc
- Delivery levels
- Balancing the elements of the song
- Advanced automation & FX
- Tones and depth of sound
- Vocals and tuning issues
- Cleaning up noisy tracks
- EQ and compression in action
- VCA Masters
- Submixes
- Mastering

Mixing & Mastering 301 with Logic

The Logic version of Pyramid's acclaimed Mixing & Mastering class: This unique educational process in this class puts the student in the driver's seat. Every week for 16 weeks, student projects and mixes will be dissected in a workshop setting to determine what works and what doesn't using a set of specified objective criteria. This class synthesizes ALL of the subjects learned to date – from music theory to songwriting, production tools and engineering concepts – as the students realize what a piece of music actually goes through to be finished! Once mixed, the song will undergo mastering at a professional facility in SF – the final step on the way to professional delivery.

Topics Include:

- Maximizing song arrangement during the mix process
- Dissecting & understanding emotional arc
- Delivery levels
- Balancing the elements of the song
- Advanced automation & FX
- Tones and depth of sound
- Vocals and tuning issues
- Cleaning up noisy tracks
- EQ and compression in action
- Submixes
- Mastering

Mixing & Mastering 301 with Ableton Live

The Ableton Live version of Pyramid's acclaimed Mixing & Mastering class: This unique educational process in this class puts the student in the driver's seat. Every week for 16 weeks, student projects and mixes will be dissected in a workshop setting to determine what works and what doesn't using a set of specified objective criteria.

This class synthesizes ALL of the subjects learned to date – from music theory to songwriting, production tools and engineering concepts – as the students realize what a piece of music actually goes through to be finished! Once mixed, the song will undergo mastering both at Pyramid "in the box" as well as at a professional facility in SF – the final step on the way to professional delivery.

Topics Include:

- Maximizing song arrangement during the mix process
- Dissecting & understanding emotional arc
- Delivery levels
- Balancing the elements of the song
- Advanced automation & FX
- Vocals and tuning issues
- Cleaning up noisy tracks
- EQ and compression in action
- Submixes
- Mastering

Sound for Picture & Video Games

Pro Tools 130 - Welcome to Game Audio

This course provides students with exposure to the core skills, workflow, and concepts involved in creating and implementing game audio using Pro Tools systems. Session time is divided between demonstration and hands-on practice, with ample time for experimentation with sample material, and understanding the Game Audio Workflow and common techniques for assessing, acquiring, recording, editing, mastering and implementing game audio

Topics include:

- Working with Dialog
- Incorporating Foley
- Adding Sound Effects
- Working with Background (Ambient) Sounds
- Creating an Interactive Music Score
- Incorporating Realistic Vehicle Sounds
- Creating Dynamic Cinematics

Sound Design for Picture

This course is an introduction to professional sound design for picture. Students will create entirely original sound design for a short section of video. Class time is divided between demonstration and hands-on experience, with ample time for recording and experimentation. Students will get to record sound effects to picture using a professional, working Foley pit. Post-production recording, editing, processing and mixing techniques will be demonstrated enabling students to create an outstanding portfolio piece.

Topics include:

- The History of Sound Design – What is a Sound Effect?
- Discussion of the Tools and Gear Required
- Session Setup and Spotting for Sound Effects
- Sound Effects Gathering – Field Recording, Studio Recording, Sound Libraries & Synthesis
- How to Create Specific Sound Effects
- Working with Backgrounds/Ambiences
- Recording and Editing Foley
- Introduction to Synthesis
- Processing Sound Effects
- Final Mixing to Picture and Mixdown of DME Stems

Middleware

Middleware provides a basic understanding of game audio creation and implementation using the Wwise application. It is designed to be accessible to a wide audience and function as a reference subject for producers, programmers, artists or anyone who could benefit from a basic understanding of game audio production. This course will provide basic middleware training and in tandem with basic Audio Fundamentals courses provide foundation for advanced Game Sound classes. There are no prerequisites required. Wwise 101 Certification is available online upon successful completion of the class. Wwise 110 Hands-on Certification is available on-site only. Pyramind is home to the world's first two Wwise Certified Instructors - CAO Matt Donner and Eric Kuehnl.

- Game Sound Conventions
- Platform Limitations
- The Wwise Layouts and Workflows
- Event Types & Functionality
- Nested and Associated Events
- Multi-track Events
- Introduction to Parameters
- Parameters vs. the Timeline
- The Mixer
- Pre-Mixing using SoundCaster sessions
- Banks & Functionality
- Implementation

Game Audio 201: Adaptive Sound Design

An exploration of effective sound design techniques, this course covers the linear component of game audio. Games mix between linear playback and interactive playback as the player moves between sequences - known as "cutscenes." Students will begin to work with a game sequence and will create a sound bed for the linear portion of the game. Sounds created can be re-purposed in Games 301 for the non-linear, interactive portion.

Topics include:

- Spotting SFX to timecode
- Locking QT video to Logic
- Determining the SFX asset list
- Choosing a Sound Design aesthetic (see a dog hear a dog? See a dog hear a cat?)
- Sound design techniques and layering
- Mixing as it applies to the scene
- Asset creation from Musique Concrete and stock sound effects libraries

Game Audio 301: Adaptive Music

Games 301 is a continuation of Games 201, focusing on music for non-linear media. Students will compose music, sound design and other assets for implementation into a game environment. Students will work with audio as components for interactive playback and will explore today's game sound implementation tools.

Topics include:

- Music of different tension levels
- Structuring a contract with a game sound vendor
- Asset sheets and fulfillment
- Implementation tools
- Using the game engine for sound design
- Workflows for implementation

Surround Mixing

Surround mixing is an extension of stereo. The mixing techniques are different but the tools are largely the same. Using Pro Tools and Pyramind's ICON worksurface, students will mix an Audio/Visual project in 5.1 surround sound in a workshop setting. Students have the option of doing a 5.1 Music Mix or a 5.1 Mix to Picture as their final project.

Topics include:

- Mixing for home vs. mixing for the theater
- Calibrating your studio for 5.1
- The life cycle of surround
- Setting up Pro Tools for surround mixing

Sound Design

Sound Design 101

The new era of sound design is here and more accessible than ever. Synthesizers have changed the face of modern music and the quality of our films' and games' v dramatically. With the combination of the modern D.A.W and software synth, one producer can now take the place of an orchestra. Native Instruments is the defacto leader in software synthesis and Pyramind features Native Instruments Komplete through all 16 weeks of Sound Design 101. This course is designed to deliver a comprehensive understanding of Sound design basics using Native Instruments Products, Serum, Ableton LIVE Suite tools and Logic Pro X tools.

Topics include:

- Elements of a Waveform
- Components of a Synth
- Additive Synthesis
- Wavetable Synthesis
- Subtractive Synthesis
- FM Synthesis
- Drum Sampling
- Sound Sculpting with Compression, EQ, and Saturation
- Basics of arrangement and layering
- Massive, Reaktor Player, FM8, Battery, Kontakt

Sound Design 201

A continuation of sound design 101, 201 digs deeper into the Native Instruments toolset as well as the amazing "Serum" synth from xfer records. Concepts are reinforced through in-class lab work, homework assignments and the final project in which students create a sample pack of patches from every instrument covered in class.

Topics include:

- Absynth
- Modulation
- Deeper exploration of FM Synthesis with FM8
- Deeper exploration of Battery, Kontakt and Massive
- "The Keyboards"
- Rounds
- Kontour
- Steampipe (Reaktor)
- Guitar Rig
- Monark
- Serum (xfer records Synth)

Sound Design 301: Reaktor

An in-depth look at Kontakt and Reaktor. Students will create various synthesizers from 'scratch' using Native Instruments' Reaktor. Students will be blending standard synthesis forms to create customized instruments. By the end of the course, students will be able to deliberately and efficiently create complex systems within Reaktor. This knowledge will help them decipher and master any software synthesizer that comes their way.

Topics include:

- Reaktor Components
- Creating Oscillators, LFOs and Gates
- Signal Path
- Ensembles and Macros
- Creating sequences within Reaktor
- GoBox
- Morphing
- Exploration of Kontakt

Music Business

Music Business 101: Welcome to the Music Business

The first of four classes in Pyramid's Music Business series, this course provides a broad look at the ever-changing music business. This class explores the differences between the Major Label and Independent Label, the use of social media, Grassroots marketing, physical manufacturing and basics of Distribution, planning for a release, nontraditional retail, and creating multiple revenue streams from your music.

Topics include:

- The state of the Music Business today
- Understanding music industry roles: labels, distribution, managers, agents
- How to build DIY success
- Discussion on branding and graphics
- Partnering with larger companies as your brand develops
- Low-cost and no-cost marketing techniques
- Creating physical product for sale and promotion (including Vinyl, CDs and new media formats)
- Multiple revenue streams from one composition
- Distribution

Music Business 110: Understanding your Rights and Monetizing your Music

Pyramid's second Music Business course provides an in-depth look at copyrighting, publishing, and licensing. Students are guided through the necessary steps to release original compositions, EPs, and albums with special focus on digital distribution, including both sales and streaming. This class also provides detailed explanations of recording and collaboration agreements (including mock negotiations) as well as monetization rights for the composer and audio producer.

Topics include:

- General copyright procedures (the how and why)
- Publishing (performance and mechanical rights/royalties)
- Performing rights organizations
- Major vs Indie Label recording contracts
- Collaboration and Work For Hire Agreements
- Digital rights and revenue including downloads and streaming
- Basics of licensing your compositions for TV, film and game scores

Music Business 201: Marketing, Licensing and Distribution

This course expands upon the previous music business courses in the series and digs deeper on what it takes to succeed in today's crowded music marketplace. Today's emerging artists, sound designers and composers need to establish a unique brand with a visible and searchable web presence. Upon completion of the class the student will have constructed a website that showcases their talents to the world. This curriculum also includes concrete strategies on how to get your music licensed into TV, ads and video games. Learn the "do's and don'ts" of synch licensing from someone who spent years in the industry.

Topics Include:

- Brand Image and Consistency
- DIY Record Label and Publishing Company
- Social Media Strategies
- Music Distribution Options and Opportunities
- Diversified Revenue Streams
- Website Construction & Strategy

Music Business 210: Professional Development & Entrepreneurship

This class explores and elaborates on the many niches of the music and sound industries and how technology has been a constant factor in the rise and fall of the sale of recorded music. Students are challenged to match their passions with their core competencies and to help define their weaknesses to shine a light on where the challenges will be to realize their visions for themselves. In a world where good is no longer “good enough” PFS 101 takes a look at the various components that incubate greatness. The class is designed to help focus career objectives and to make the most out of the intense learning and growing experience that is Pyramind. This class lays the ground-work necessary to generate the confidence and assets needed post graduation to launch your own career as a recording artist or producer or to find work doing what you love.

This class includes monthly special guest lectures highlighting different success stories from the front lines of the industry.

Key topics include:

- Assessing your skills
- Assessing your weaknesses
- Clarifying your objectives
- Defining success as it pertains to you
- Setting your goals
- Building your roadmap to success

DJing

DJ 101: CDJs and Serato

This course begins with the basic fundamentals of DJ'ing including beat matching, EQ'ing, gain matching, track selection, harmonic mixing, effects, set prep, and more. Students will learn how to DJ using Pioneer's CDJ 2000 Nexus, DJM 900 Nexus, and Rekordbox. With classes capped around 10 people, students get ample time with the instructor and opportunity to practice on Pyramind's DJ equipment. The class culminates with each student performing a 15-minute mix

Topics include:

- DJ Fundamentals & Equipment Overview
- CDJ 2000, Zone 92 and RekordBox in-depth look
- EQ, Effects and Gain Matching
- Song Structure, Harmonic Mixing & Genre Mixing
- Track Selection, Stage Presence & Promotion

DJ 110: Traktor

This is a ground-up look at Native Instruments DJ software “Traktor.” Students will review the key fundamentals of beat matching, EQ'ing, gain matching, track selection, harmonic mixing, effects, set prep, and more. Using Traktor controllers and software, students will learn how to prepare and perform a DJ set from top to bottom and remix on the fly. Students will also be introduced to Rane's DJ software, Serato, and will get one on one time with the instructor and opportunities to practice on Pyramind's DJ equipment. The class culminates with each student performing a 15-minute mix.

Topics include:

- DJ Fundamentals & Equipment Overview
- Traktor Software in-depth look
- Serato Software in-depth look
- EQ, Effects & Gain Matching
- Song Structure, Harmonic Mixing & Genre Mixing
- Track Selection, Crowd Read, Stage Presence and Promotion
- MIDI Mapping & Advanced Traktor Techniques

DJ 210: Live Performance & Advanced DJ'ing with Ableton Live

This 16-week class focuses on harnessing the power of Ableton Live to create sophisticated DJ sets and Live Performances. If you're looking to take your Live Show to the next level - this is it! We focus on workflow strategies to ensure successful performances in a variety of applications. Whether you want to create all of your sounds on the fly or simply DJ with the most power and flexibility possible - this class is for you!

- Live Performance Workflow
- Warping - The Right Way
- Critical Organization Tools
- MIDI Controllers
- Audio Interfaces
- MIDI Mapping
- MIDI Remote Scripts
- Working with Loops & 1 Shots
- Complex Launching Techniques
- Creating Custom Racks
- Live Instrument Performance
- Live Vocal Performance
- Performing Original Music
- Syncing Traktor and Ableton
- Manipulating BPM
- Controllers include APC40, Push, Launchpad, Maschine, Kontrol F1 and more!
- Many Advanced Ableton Tricks and Techniques

Technical Training

Technical Training

Pyramid veterans are required to have two hours per week of on-site, supervised practice time for the duration of their program. Whether working specifically on assigned classwork, practicing piano skills, or simply working on personal productions, on-site lab time ensures that students practice and have the opportunity to question Pyramid staff openly should technical problems arise. Full Time students are also welcome.

Individual Course Prices

Classes	Price
Pro Tools 101	\$695
Pro Tools 110	\$695
Pro Tools 201	\$695
Pro Tools 210M: Operator Music	\$995
Pro Tools 210P: Operator Post	\$995
Pro Tools 310M: Expert Music	\$1295
Logic Pro X 101	\$695
Logic Pro X 201	\$695
Ableton Live 101	\$695
Ableton Live 201	\$695
Ableton Live 210	\$995
Audio Engineering 101	\$695
Audio Engineering 110	\$695
Audio Engineering 201	\$995
Music Theory 101	\$695
Music Theory 110	\$695
Piano 101	\$695
Piano 110	\$695
Producing & Arranging 101	\$1295
Producing & Arranging 110	\$1295
Producing & Arranging 210	\$1295
Mixing & Mastering 301 with Pro Tools	\$1295
Mixing & Mastering 301 with Logic	\$1295
Mixing & Mastering 301 with Ableton Live	\$1295
Pro Tools 130- Welcome to Game Audio	\$695
Sound Design for Picture	\$695
Middleware	\$995
Game Audio 201: Adaptive Sound Design	\$995
Game Audio 301: Adaptive Music	\$1295
Surround Mixing	\$995
Music Business 101	\$695
Music Business 110	\$695
Music Business 201	\$695
Music Business 210	\$995
DJ 101: CDJ's and Rekordbox	\$695
DJ 110: Traktor & Serato	\$695
DJ 210: Ableton Live	\$1295
Technical Training	Free for full-time students

Staff Bios

Gregory J. Gordon

CEO & Creative Director
Senior Instructor
Hometown: San Francisco, CA

Greg is a San Francisco native with over thirty years combined experience as an executive producer, creative director, music producer, publisher, music supervisor, educator and entrepreneur.

His passions and expertise lie at the convergence of music and sound production, interactive entertainment, and higher education. Clients include major game developers and publishers like Microsoft Studios, Insomniac Games, Ubisoft, Disney, Sony, Sega, Blizzard Entertainment and Zynga with whom Greg has worked on award winning titles including: Halo Anniversary, Sunset Overdrive, World Of Warcraft, Kinect Disneyland Adventures, Tron Run/r, and God Of War.

Greg has also worked with many recording artists including The Bronx, K Theory, Merl Saunders and Jerry Garcia, Joan Baez and Rocker T, and Rob Garza Of Thievery Corporation as well as high-profile technology brands including Samsung, Nvidia, GoPro, and Apple.

Greg is a twenty five year voting member of The National Academy Of Recording Arts & Sciences and served on the board of The Grammys as both a Governor and Trustee. He has been a leading advocate for recognition by The Recording Academy for music in games. He is also a long standing voting member and active supporter of The Game Audio Net Guild (GANG), the world's largest organization of game audio professionals.

He has conducted panels, and lectures at SXSW, The SF Music Tech Conference, AES Conference, The Academy of Art Institute of San Francisco, and GRAMMY Soundtables.

Greg was voted entrepreneur of the Year by The Renaissance Center For Entrepreneurship and named to the 2015 Inner City 100 list (ICIC) in recognition of Pyramid Inc's rapid growth.

Matt Donner

Chief Academic Officer
Senior Instructor
Hometown: Spring Valley, NY

Matt Donner holds a Bachelor's degree in Quantitative Business Analysis from Penn State and a Masters in Music from NYU. He cut his Producer and Engineering chops in NYC. He found himself working for high-profile studios like Sound on Sound (Diddy, Anita Baker) and Greene Street (Run DMC and Public Enemy) right after earning his Masters in Music and Music Technology at NYU. He went on to perform for various TV studios and John Cale (Velvet Underground) that included 3 feature film scores using Pro Tools version 1.0 and a two-day live event to open the Andy Warhol Museum.

In January 2000, he and Greg Gordon began working

together exclusively at Pyramid where they began running the hybrid Production/ Training businesses successfully. Matt has served the company as Chief Engineer, Senior Producer/ Composer, Chief Technical Officer, Vice-President and now as Director of Education. He helped grow the Pyramid Training program from a single 24 hour class to the highly-touted 920 hour 12-month Complete Producer.

He has trained hundreds of students and mixed/ mastered another hundred or so records (including his own released in 2002) as well as publishing several magazine articles. Matt has also written two texts on Pro Tools (Pro Tools Overdrive V 6.9 and V7 for Thomson Press) and 3 texts for Pyramid, as well as various articles, blogs and is a YouTube personality with over 1 million views on his series "The Breakdown" on Pyramid's Pyratube channel.

Jeff Straw

Director of Marketing
Instructor

Jeff (aka DJ F) is an experienced DJ, saxophonist, producer and remixer with over 25 years in the business. Prior to joining Pyramid, Jeff served as Music Supervisor and Focus Ninja at Focus@Will. He was the Sr. Director of Product Development & Music Licensing at INGrooves for nearly a decade and was the vinyl and dance music buyer for Virgin Megastore before that. Jeff earned his Bachelor's degree from the University of Miami in their Music Engineering program. He has taught several courses for Berklee Online, he's an expert on music publishing and an active member of NARAS. Lately on a rock and metal streak, he's started a new band called Malvation.

Daniel Blum

Admissions and Program Manager - Instructor

Daniel Blum began playing music at the age of three as a cellist; since then he has learned to play the gamut of instruments: piano, violin, trumpet, french horn, guitar, bass, and ultimately percussion and drum set. Earning his Bachelor's in Music from California State University Northridge in Percussion Performance, Daniel worked in Los Angeles and abroad as a freelance percussionist and drum set player performing with the Debut Orchestra, the American Youth Symphony, the Chamber Orchestra of the South Bay, the Santa Barbara Symphony, Suicide Cowboy, Culture Crash Orquestra, umbrellaMAN, and Tumbleweed Wanderers. He's also recorded at a varied wealth of studios including Capitol Records, Conway Studios, the Eastwood Sound Stage, Skywalker Sound, Broken Radio Studios, Tiny Telephone, Hyde Street Studios, New Improved Recording, Panoramic Studios, and many more.

Daniel is well-versed in composition, orchestration, and music copying and has worked on films, commercials, and video games as well as with various bands and solo artist in the Bay Area. His training at Pyramid allowed him to moonlight as a recording and mix engineer for various artist and his own project, Tumbleweed Wanderers, whose

first two EPs were recorded and mixed by Daniel at the Pyramid Studios. With the Wanderers, Daniel has performed, recorded, mixed, produced, and orchestrated three EP's, two full length albums, has played storied venues the Great American Music Hall, the Independent, the Fox Theater, the Troubadour, the Bowery Ballroom, the Music Hall of Williamsburg, and performed at many of the leading music festivals including Electric Forest, Hangout, Summer Camp, Snowball, Hardly Strictly Bluegrass, and Outside Lands.

Hideki Yamashita

IT Director

Electronic music wiz/hip-hop producer for The Whereabouts and YBS, "Deks" came to Pyramid for the education and atmosphere, and to satisfy the curiosity he found in making music with computers. Fortunately, the melding of his passion for technology and music has brought him to an industry in which he thrives.

An early Pyramid student, Hideki has since graduated to become Pyramid's IT Director. Deks works hard to maintain the technical infrastructure at both the 880 and 832 Folsom St. facilities, and the rigorous scheduling and technical requirements of a multi-room studio and educational complex.

Chris Gear

Training Network Manager
Sound Design Instructor

Chris Gear is a musician, teacher, entrepreneur and technologist from Portland, OR. A life-long passion for emerging technologies, music and sound has been the driving force behind his many endeavors over the last 20+ years. Working to provide access to knowledge and resources artists need to learn, collaborate and grow, Chris has established himself as a catalyst for evolution in our industry. He brings a fresh and innovative approach to sound design education here at Pyramid, inspiring and empowering our students to engage with sound and music in powerful ways.

Chris also heads up our training network, which continues to grow and will soon be larger than we ever could have imagined just one year ago. Community-minded and a well-respected leader in today's online scene, he's the mind behind many popular projects, including OhmLab and SoundFreqs, and helped to build impressive networks the likes of ADSR. He has worked with well-known companies across a wide range of industries, from Apple and Envato to Native Instruments and Loopmasters to help people connect with the resources they need to make their music, films, and video games come to life. A classically-trained chef, Chris is always cooking up something tasty, whether he's in the kitchen, office, studio or classroom.

Andrew Scanlan

Marketing Manager

Andrew has been playing music since he was a teenager growing up in the east Bay Area. By the time he was 15 and got his first guitar, he knew he wanted to be in and around music all the time. After high school he attended Santa Clara University (BA in Music, '09) where he learned about music theory, music history, guitar performance techniques, composition and overall musicianship. This traditional music education provided a great foundational knowledge as a musician, but he found Pyramid when he started looking for more industry-specific skills.

In September, 2011, Andrew started his Complete Master program, where he learned about music production, fell in love with electronic music and gained his first industry experience as a Pyramid intern.

Fast forward to the present day, Andrew now wears a variety of hats serving as Pyramid's Online Education Manager and is one of Pyramid's resident experts on Maschine from Native Instruments.

Steve Heithecker

Senior Instructor
Student Advisor
Pro Tools Expert

Steve brings his years of experience as a recording and mix engineer to the Pyramid team. He is a certified Pro Tools expert operator and is always pushing the limits of what technology has to offer. Steve's credits include recording the Grammy Award winning and world's top male acapella chorus, Chanticleer, for the score of Halo: Combat Evolved Anniversary.

He also engineered the sessions for the orchestral recordings for Iron Man 2 the video game. Steve's expert skills in the studio also include his production and mixing of the newest Bill Ortiz (Trumpet Player for The Santana Band) album as well as recording the dialog sessions and mixing the animated series for Halo "The Return" for Waypoint on Xbox live.

Before becoming a full time staff member at Pyramid, Steve was the co-founder of Digital Art & Music: a recording studio specializing in hip-hop/rap and alternative rock music. A seasoned producer and keyboardist, Steve has worked on numerous albums and loves adding to that number. Steve has also written and produced music for live theater, film and corporate video.

Steve also co-authored the highly respected "Pro Tools 7 Session Secrets: Professional Recipes for High-Octane Results" for Wiley publishing, a book that brought numerous insider techniques to light for anyone using Pro Tools. Steve recently added his insight as a writer and designer to the upcoming Pyramid / Alfred publications "The Pyramid Training Series".

Brennan Anderson

Senior Audio Producer

Brennan is driven by a passion for unique storytelling. The interactive nature of games makes for new experiences every time we play, and bringing music into that experience is an art form in itself. Brennan has spent years combining music and technology to deliver this new way of experiencing music to games – from writing sweeping orchestral scores, to highly detailed dynamic music implementation that changes facets of the music as you play the game differently.

Originally from Austin, TX, music has been a part of Brennan's life since he was born. He has been playing every instrument he could get his hands on since he was five, and when he was twelve he first experienced the music that would change the course of his life – the soundtrack to Final Fantasy VII. This opened up an entire world of creativity and he started writing.

Brennan studied music production at Pyramind and after graduating quickly found a place at Disney Interactive where he developed both musically and technologically while working on titles such as Star Wars, Frozen, and TRON. Specializing in music and technology such as programming and implementation allowed him to produce the highest quality work for each game. Brennan has now joined the team at Pyramind as a Senior Audio Producer to continue his game audio journey.

Mario Graham

Student Services Coordinator

Mario Graham is a Miami-born producer, DJ and engineer. His journey into music began at age 16 when he began taking guitar lessons at School of Rock Miami, there he performed live at venues around Miami including Tobacco Road and Gibson Guitar Center in Wynwood. After leaving the School of Rock at 18, Mario began producing electronic music with Logic Pro 9.

Soon after he formed an electronic music duo named MK:21 where he and his collaborator blended styles of Nu-Disco, Funk, UK Bass and House. Mario currently makes music under his solo alias Mok a. He completed a custom program here at Pyramind and has been working with us since March 2016, first as an Assistant Studio Manager and more recently as Student Services Coordinator and Pro Tools 101 and 110 Instructor.

Evan Edelist

VP Business Development

Evan Edelist was MVP of Business Development at Reliance MediaWorks. Prior to joining Reliance MediaWorks, he has also acted in the roles of General Manager, iO Film; Sr. VP Production, Technicolor Digital Intermediates; VP Post Production, New Line Cinema; VP, Worldwide Product Fulfillment at Sony Pictures Entertainment. Evan has been instrumental in developing new digital post production facilities and has worked on such notable feature films as Austin Powers, Pleasantville, Seven, Panic Room, Seabiscuit, Pirates of the Caribbean, Crash, and many more. While at Sony he led a team that won an Emmy for Science & Technical Achievement and holds a BA from Berkeley, an MBA from Marylhurst, and an MFA from NYU Tisch School of the Arts.

Now as VP of business development at Pyramind, Evan is focusing on business growth in VR gaming and Cinematics as well as trailers and traditional console, mid-core and casual games.

Instructor Bios

Ryan Rey

Piano 101 & 110
Music Theory 101 & 110
Logic Pro X 101 & 201

Ryan Rey is a composer, guitarist, and teacher from the San Francisco Bay Area. He writes music for chamber ensembles, symphonic band, orchestra, rock groups, videogames, ringtones, and film. Nowadays, classical chamber music, electronic loops, heavy metal, and a mix of other genres influence his music.

In 2009, Ryan was the inaugural recipient of the Glenn Glasgow Fellowship in Music Composition which commissioned "Shaped By A Burr Grinder" for woodwind quintet. He has also been commissioned by Composers, Inc., Guerrilla Composers Guild, Left Coast Chamber Ensemble Intersection Workshop, and REDSHIFT Ensemble. His compositions have been performed by Rodrigo Cortes (baritone), Guy Livingston (piano), Stephan Poetzsch (violin), REDSHIFT Ensemble, as well as numerous ensembles from CSUEB that include: Jazz Orchestra, Percussion Ensemble, Symphonic Band, and Trombone Ensemble. Feature film soundtracks include: All About Dad (2009), Liquor Store Cactus (2009), and documentary Corner Stores (2013). Other film productions include work for: CSUEB, Dirty Shoe Crew, Hemogoblin Teradactile, and Hewlett-Packard. His music has been performed in France, Mexico, South Korea, Vietnam, and throughout the United States.

Ryan holds a B.A. in Music Composition and is currently completing an M.A. in Music Composition from CSU, East Bay. He currently teaches Music Theory and Piano at Pyramind, and Recording Arts, Music Theory, Electronic Music, and Guitar at Fusion Academy. As well, Ryan is an Artistic Co-director for Composers, Inc. and also plays guitar (sometimes trombone and backup vocals) in the chiptune/folk/doom/chamber music band, The Mineral Kingdom.

As one of only a handful of Avid Master Instructors, Eric has trained faculty at a number of music colleges including Full Sail, Expression College, Musician's Institute, Savannah College of Artist & Design, USC, L.A. Film School, L.A. Recording School, the Art Institutes, San Francisco Conservatory of Music, and many more. He is the primary author of Avid's Pro Tools and Game Audio course, and contributes to many of the official Avid courses covering Music, Post Production, Control Surfaces, and Live Sound. When not working as an audio guru, Eric composes and performs electro-acoustic music and plays acoustic and electric bass in a number of Bay Area bands. Eric is the creative director of the Electroacoustica festival of experimental electronic music held at Foothill College each Spring. He holds a Master's degree from California Institute of the Arts, a Bachelor's degree from Oberlin Conservatory, and studied composition at the Centre Iannis Xenakis in Paris.

Eric Kuehnl

Pro Tools 130
Middleware 110 (Wwise)
Game Audio 201 & 301
Sound Design for Picture

Eric Kuehnl is a composer, sound designer, and educator. Eric is currently the Assistant Director of the Music Technology Program at Foothill College in Los Altos Hills CA. Previously, Eric was an Audio Training Strategist in the Avid Education Department, and a Senior House Engineer for Sony Computer Entertainment America. His game audio credits include games for Sony Computer Entertainment, Technicolor, Namco Bandai, Ninja Theory, and Juice.

He has also worked as a supervising sound editor and re-recording mixer on a number of independent films and documentaries. As a studio technician Eric has worked with many of the Bay Area's best artists including Skywalker Sound, Pixar, American Zoetrope, Fantasy Studios, One Union, Polarity Post, The Plant, The Grateful Dead,

Metallica, Santana, Les Claypool, Amon Tobin, and Blackalicious.

Shawn Mercado

DJ 101 & 110
Live 101 & 201
Ableton Night Program

Shawn began his journey into the electronic music world at the age of 15. As a high school student, Shawn managed to piece together a DJ setup and practice everyday until he mastered his craft. Shortly after graduating high school, Shawn decided to take the next step and start producing his own original music. He later enrolled at Pyramind and completed the CORE program in 2013. Shawn has performed at many world renowned venues & events including; Avalon Hollywood, Ruby Skye, The Regency Ballroom, Fox Theater, Sunrise Event Center, LovEvolution, Control LA/SF, Insomniac Awakening, etc. He has performed with artists such as; Noisia, Zedd, Sub Focus, Jack Beats, Madeon, Tommy Trash, Dada Life, The M Machine, The Chainsmokers, LA Riots, Blasterjaxx, and many more. Shawn currently holds a residency at Ruby Skye nightclub & Control in San Francisco under his solo alias 'M3RC'. While attending Pyramind, Shawn took on an internship in the studio department which led to the start of a new duo 'BNZA' with Pyramind's production manager, Mike Forst. The two have had recent success with their productions including an official remix of 'The Wall' by K Theory and their original track 'Make Your Head Pop' for Microsoft's AAA title game 'Sunset Overdrive.'

Steffen Franz

Music Business 101 & 110

Steffen has been in the music business for almost 30 years and brings his many years of experience to his current positions. For the past 18 years, Steffen has run his own independent record label, Positive Sound Massive Recordings, releasing over 20 different albums and singles over the past decade and a half. He has also produced dozens of albums for other people and has deep knowledge in both the production and label management aspects of the music business.

In addition to running PSM for the past 18 years, Steffen founded a physical and digital distribution and marketing company called Independent Distribution Collective in 2004 that currently manages a catalog of over 600 titles in almost 400 independent stores (and a few major chains) across the US. Steffen also developed "InstantDistro" a turnkey marketing and promotion system that now includes Print, Radio, Retail and Web promotions as well as music licensing, artist management and booking as well.

Steffen loves all aspects of the music business and teaches Music Business 101, 110, and 301 at Pyramid, an audio production school in San Francisco. In 2013, Steffen was named President of Tarpan Records, an independent record label founded by multi-platinum, Grammy winner, Narada Michael Walden, based in San Rafael, CA.

Liam Shy

Ableton Live 210

Sound Design 101, 201, & 301

Liam Shy is a dynamic and passionate audiophile, dedicated to the world of sound his entire life. His work includes being a Music Producer, DJ, Sound Designer, Live Sound Engineer, Audio Instructor and advocate for the electronic music community. Liam graduated from the Pyramid in 2009 specializing in Music Production, Sound Design, Mixing and Mastering. He has worked professionally as a Sound Designer and Composer including work on titles for the Wii and nationally broadcasted television commercials.

In addition Liam has run several successful music projects, most notably DISSØLV, a live EDM band specializing in dubstep and psytrance combined with classical and tribal themes. The band featured Liam as the vocalist, guitarist and live electronic manipulator – alongside violinist Valentin Santana, keyboardist Lauren Keys and Drummer Zeta Ceti. The band has opened for Infected Mushroom on several occasions including performing at the esteemed Warfield Theatre (2010) and Fillmore Auditorium (2011).

Will Marshall

DJ 210: Ableton Live

Mixing and Mastering 301: Ableton Live

Will Marshall is a DJ, producer, teacher and technologist, originally from New Zealand. Beginning his musical career as a jazz trumpeter, Will started producing in his late teens, releasing a string of psychedelic breakbeat tracks with Broken Robot Records and playing festivals across the world.

After moving to Oakland in 2014, Will founded Coma Cartel, a production duo focusing on experimental bass music. He runs a small studio in Temescal, where he writes and teaches production.

An experienced programmer and Ableton guru, Will is expert in developing technology for live performance, working with artists such as Patrick Gleeson, Ill Gates, Freq Nasty, Mr Bill and the Fungineers to develop their live shows, as well as developing tools for Ableton performance.

Jay-J Hernandez

Mixing and Mastering 301: Logic

Producer and dance music artist Jay-J (Joseph John Hernandez) captured the attention of the electronic music world through his original releases and collaborations with important artists, dance music insiders and outsiders alike. He opened Moulton Studios in 1998 in hopes that his control of a world-class facility could steer dance music's stylistic future. Since he opened Moulton Studios, Jay-J was solicited for production and collaboration by labels based in San Francisco, Chicago, New York and the U.K. Jay-J got his first taste of widespread success in engineering for San Francisco-based artist Naked Music. Moulton Studios soon became a singular force in forging the San Francisco house sound through collaborations with Miguel Migs, Kaskade, Marques Wyatt, Halo, and others. Jay-J also enjoyed a good deal of crossover success, remixing for Joss Stone, Alicia Keys, David Gray, and Lil' Kim. He received a Grammy nomination in 2003 for his remix of Jill Scott's single "He Loves Me." In 2006, he was seen by millions when he performed live on MTV Australia's Video Music Awards program. Jay-J's cutting-edge use of recording technology caught the attention of equipment manufacturers as well. Digidesigns, Sony Oxford, and Apple all featured his works as theme music for their sound design applications. Jay-J's mix albums, like Reflections and Loveslapped, continued to chart the stylistic course for West Coast dance music. He released a pair of studio albums, Love Alive and Electronic Discussions, respectively, in 2009 and 2011.

Policies

Admissions Requirements & Transfer Credits

Prior to entry into the program, every student must produce proof that satisfies the following entry requirements:

- 18 or older with a High School or GED equivalent (or turning 18 within the year after HS).
- A valid email address
- A valid mailing address
- A valid phone number.
- Have a full and working knowledge of English. Students may be denied entry to the program if the Admissions staff determine that upon hearing and understanding spoken English at a conversational pace, the student will have difficulty grasping concepts and taking appropriate action.
- They have a working capacity for computer operation. Our entire curriculum is based on the computer and the DAW so applicants will need an understanding of file menus, file hierarchy, file management and other operations of a computer. PC experience is OK but mac experience is preferred.

Note that students without a HS diploma (or international equivalent) may still be granted access to Pyramind by completing an Ability to Benefit Test at an approved Federal Testing center. For further information, please contact the Admissions Department to find an approved ATB testing center.

The Admissions Department will request this information during the enrollment process. No student shall be granted entrance to Pyramind's curriculum without this supporting documentation. Should a student fail to produce proof within 7 business days of the beginning of their program, they will either be terminated with a FULL REFUND or will be postponed without penalty to the next available enrollment cycle.

Applicants with previous training in any of the course material to be pursued may be tested upon enrollment and given appropriate credit towards both their tuition and certification. Depending on the nature of the prior experience and knowledge base, the evaluation will be based upon either a written, or oral exam, or both. There is no charge for this service. Previous completion of the following Industry certificates or certifications will count towards graduation if the test passed is concurrent with the most up-to-date version of the software taught at Pyramind:

- Pro Tools 101 (Certificate of Completion - Not an AVID Certification)
- Pro Tools User Certification (an AVID Certification)
- FMOD Certification (elective)
- Ableton User Certification
- Pro Tools 130 (AVID Game Audio Certification)
- Pro Tools 210M (AVID Operator Music Certification)
- Pro Tools 210P (Avid Operator Post Certification)
- Pro Tools 310M (Avid Expert Music Certification)
- Logic Pro X 101 (an Apple Certification)

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION

The transferability of credits you earn at Pyramind is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the certificate you earn in Pyramind is also at the complete discretion of the institution to which you may seek to transfer. If the certificate that you earn at this institution is not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending Pyramind to determine if your certificate will transfer.

Articulation Agreements

Pyramind has no articulation agreements at this time.

Graduation

A student will graduate and earn a program Certification if they pass 100% of their enrolled classes (minus classes used in the Opt Out clause). Should a student approach graduation having failed one or more classes, they may still qualify for a different (and lesser) Certification. Pyramind will grant the most appropriate Certification based on the actual classes passed at the time of Graduation. A graduation ceremony occurs once per year at the end of classes in the month of December. Everyone who qualifies to graduate will be invited to attend. Those who cannot attend will be sent their Certificate separately.

Grades & Student Achievement:

Pyramind grades on the following scale: 90-100 is Excellent. 70-89 is Satisfactory. 69 and below is failing. Classes at Pyramind are graded as a measure of how well the student is performing and absorbing our curriculum. Our grades are derived from 5 criteria; Attendance, Participation, Work Ethic, Testing and Projects. Each class has a unique balance of each that reflects the nature of the class. Students may request a current transcript from Administration at any time by contacting the Program Manager or CAO. Grades must be disputed in writing to the Program Manager or CAO who will review the situation and make a determination. Grade disputes MUST be filed within two weeks of the conclusion of any given class. Two weeks after the conclusion of each class online storage of class projects is emptied.

Any student wishing to dispute a grade after the two week window will be required to resubmit any or all class projects. If a failure is appropriate then the student will be placed on Academic Probation accordingly. If the failure is inappropriate, then Program Manager or CAO may change the grade to a passing grade with no negative ramification.

Students will have access to their grade and progress reports 24/7 via their online login. Pyramind warrants that grades displayed are accurate and based on the proper input of records by the instructor. Students have the right to dispute their grades at any time and should direct their dispute to the Program Manager or CAO for review. The Director will review the situation and will take the appropriate action to either validate the grade or adjust it.

Student Rights & How to Address Student Grievances:

Every student has the right to cancel or withdraw as outlined in the “Right to Cancel and Refund” policy of this document. Any student with a grievance or problem should report it to Program Manager. If the Program Manager cannot adequately address the issue it should be reported to the Chief Academic Officer. If the Chief Academic Officer cannot adequately address the issue, it should be reported to the Chief Executive Officer.

Any dispute arising from the enrollment at Pyramind, no matter how described, pleaded or styled, may be resolved, through mutual agreement by both parties, by binding arbitration under the Federal Arbitration Act conducted by the American Arbitration Association (“AAA”) in San Francisco, California, under its Commercial Rules. All determinations as to the scope, enforceability of this Arbitration Agreement shall be determined by the Arbitrator, and not by a court. The award rendered by the arbitrator may be entered in any court having jurisdiction.

A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling (888) 370-7589 toll-free or by completing a complaint form, which can be obtained on the bureau’s internet website www.bppe.ca.gov

Right to Cancel, Refunds, and Change of Program

Each student has the right to cancel the enrollment agreement and obtain a refund of charges paid through attendance at the first class session, or the seventh day after enrollment, whichever is later; herein known as the “withdrawal period”. Notice of cancellation needs to be given in written form to the Chief Academic Officer. Emails are NOT sufficient - a written letter is required. A student who cancels within the withdrawal period time period is eligible for a full refund of all monies paid to PYRAMIND with the exception of the \$95 registration fee, any money paid to the State Tuition Recovery Fund and any / all materials, and books purchased. After five business days, all students have the right to withdraw from their program but are no longer able to cancel. Withdrawal notification needs to be delivered in written form to the Chief Academic Officer. Any money pre-paid for tuition will be refunded according to our Refund Policy.

If a student chooses to withdraw from an entire program after the withdrawal period, refunds for that program are prorated based on the length of time completed and will be calculated based on the date of withdrawal notification. Length of time is calculated based on the actual start date and anticipated completion date. Refunds

will be paid within 30 days following the date the student notifies the Chief Academic Officer of withdrawal and will be sent to the address provided by the student at the time of withdrawal.

Students who withdraw from the program having past 60% program are no longer entitled to refunds - the tuition funds will be considered earned. Additionally, any student who withdraws after 60% of the program will still be required to complete payments. The above policy complies with the State of California requirements as set forth by the BPPE.

Example: If you pay in full and withdraw from the program after the withdrawal period, you are entitled to a prorated refund minus the \$95 registration fee, any funds paid into STRF and any / all books and materials purchased until the 60% point of the curriculum. Once passed the 60% mark of the length of the program, tuition dollars are considered spent in full. For example, if you paid \$20,000 in tuition and withdrew at the halfway point of the program (after four months of an 8-month program or 6 months of a 12-month program), you would receive a refund of \$9,895 ($(\$20,000 \times 50\%) - \95 (registration) - \$10 STRF = \$9,895).

If a student who has obtained a loan to pay for their program withdraws from said program, the student is responsible to repay the full amount of the loan plus interest, less the amount of any refund.

If a student defaults on a federal or state loan, both of the following may occur:

- The federal or state government or a loan guarantee agency may take action against the student, including garnishing an income tax refund; and
- The student may not be eligible for any other government financial assistance at another institution until the loan is repaid.

Note that Pyramind does not offer nor qualify to offer any Federal or State of California financial assistance.

Students who are on payment plan may withdraw from the program the same as any other. A payment plan student who withdraws may also be due a refund depending on the financing specifics. However, students who owe more than they have paid based on the refund calculation, must continue to pay their contract until their total balance is paid, minus any refunds. At that time, any and all contracts will be terminated and no further payments will be due.

If a student has received federal student financial aid funds, the student is entitled to a refund of moneys NOT paid from federal student financial aid program funds.

Students may choose to upgrade their program to a larger one at any time. Payment plans may be altered to the satisfaction of both parties to pay for existing programs and the upgraded program.

Students will be charged the upgraded classes at a bundled discount equal to the sum or difference of the two programs.

Students who add or remove individual classes not equal to a full program upgrade will be charged at the individual retail price of each class. Payment plans may be altered to the satisfaction of both parties to pay for existing programs and the upgraded program.

Students enrolled in a Certificate Program may find some classes are not to their liking. Pyramind allows full-time students to “opt

out” of up to 2 classes within their program without penalty or change. Students may still graduate and earn their Certification without those 2 classes. Refunds will not be granted for these individual classes.

Full Time students who are enrolled in a Certificate Program can downgrade their program by electing to withdraw from certain classes within the program provided the student has not progressed beyond 60% of the length of their program. This includes circumstances where students do not downgrade to a lesser program but simply wish to withdraw from more than 2 classes (IE, beyond the 2-class Opt Out clause).

Classes not yet started will be refunded at the retail price, minus any discounts (described in the next paragraph). Classes already started will be refunded at a prorated price, also minus any discounts mentioned in the next paragraph.

Since Programs are bundled classes sold together and discounted as a bundle, students who downgrade their program - or withdraw from individual classes within their program - before the 60% mark of the length of their program will be re-priced. Individual classes will be refunded at the retail price minus the pre-calculated discount of the program itself. Pyramind will demonstrate the discount to any student requesting to downgrade or withdraw from individual classes within a program prior to issuing the refund.

The Student Tuition Recovery Fund is designed to reimburse any student enrolled in a vocational school in California who falls victim to fraudulent or fiscally unsound schools. All students who attend vocational school in the State of California during their enrollment as of January 1, 2002 are subject to fees devoted to the STRF (California Education Code Section 94945). The Fund is managed by the Bureau of Private and Post-Secondary schools. The fee is \$.50 per \$1000 of tuition. Questions should be direct to the BPPE directly - 1625 North Market Blvd., Suite S202, Sacramento, CA 95834.

Any dispute arising from the enrollment at Pyramind, no matter how described, pleaded or styled, may be, upon mutual agreement by both parties, resolved by binding arbitration under the Federal Arbitration Act conducted by the American Arbitration Association (“AAA”) in San Francisco, California, under its Commercial Rules. All determinations as to the scope, enforceability of this Arbitration Agreement shall be determined by the Arbitrator, and not by a court, The award rendered by the arbitrator may be entered in any court having jurisdiction.

Probation and Dismissal

All students are required to maintain a minimum standard of academic performance equivalent to a 70% or better in every class within their program. Failure to maintain a minimum grade ‘across the board’ will constitute a change of status to Academic Probation with the following possible ramifications based on the sole discretion of the Administration:

- Free Class Repeats: Classes are often prerequisite for subsequent classes. If a class is repeated as result of a failure, all other classes on the same ‘class track’ will be postponed until immediately after the repeated class. If a repeated class is sold out with new students, the student repeating the class will still be permitted to take the class but will not be guaranteed a computer workstation in said

class. Class repeats are scheduled through the Admissions Department.

- A student who signs up for retake and misses 2 of the first 4 classes is immediately dropped from that class and can no longer retake that class for free.
- A student who signs up for a retake and misses 3 classes of that retake is immediately dropped from that class and can no longer retake that class for free.
- Any class that is repeated as a result of failure and failed again, will incur a charge (upon taking the class a third time) for that individual class of the full retail value of the class. Failure a third time may incur either another charge or may be grounds for termination by Pyramind. This determination will be made solely by the Administration.

Pyramind reserves the right to terminate a student’s tenure based on the following reasons:

- Repeated failure of classes.
- Repeated financial delinquency or failure to pay.
- Rude, disruptive, unruly, violent or repeatedly uncivilized actions.
- Destruction of equipment or facility.
- Theft of any kind - from Pyramind, its students, staff, instructors or associates.
- Any sort of sexual harassment to other students, staff, instructors or associates.
- Illegal use of illicit drugs, alcohol or possession of illicit drugs on Pyramind campuses

Pyramind will offer verbal and written warnings prior to termination. A progression of warnings (2 maximum) will be required prior to termination. Each warning will be signed by Pyramind staff and will be asked to be signed by the student. Should a student refuse to sign, notice of that refusal will be noted on the warning. Termination notices will be given in written form. The student’s account will then be reviewed to determine if a refund is due or if any money is owed by the student. If a student is found to be in arrears of an account, then all money not paid for training received will be considered due immediately. Pyramind reserves the right to seek any and all legal measures to collect on an amount owed.

Attendance and Leaves of Absence

ATTENDANCE IS THE RESPONSIBILITY OF THE STUDENT. MISSING THREE DAYS OF ANY 8-WEEK OR SIX DAYS OF ANY 16-WEEK CLASS AMOUNTS TO A FAILURE IN THAT CLASS. STUDENTS MAY RESCHEDULE FAILED CLASSES WITHOUT PENALTY IN ACCORDANCE WITH OUR FREE CLASS REPEAT POLICY.

For full-time students, any paid for class (with the exception of Mixing & Mastering 301 with Logic, Pro Tools or Ableton Live) may be repeated free of charge the next time it appears in the Pyramind schedule (typically 4 months after the start of the initial class). Every subsequent repeat will cost 1/3 the total cost of the class. A student must always be enrolled in at Pyramind to utilize these benefits; they can not stop enrollment for any time and then utilize the repeat policy.

Retakes must be started within 4 months of the normal conclusion of their program. Beyond this window, students may be charged full price for any and all classes they wish to retake. Exceptions may be made on a person by person basis and is solely at the discretion of the Administration.

Students have the right to take a LOA (4-months) due to a family emergency, personal health concerns or financial hardship. Students returning from LOA will be re-enrolled into the program at the beginning of the Block of classes they were enrolled in during the Leave request.

Requests for leave must be submitted in writing to the Chief Academic Officer and are subject to approval. A LOA is by default good for 4 months, or to the next Enrollment Cycle, whichever is shorter. A LOA may be extended to the Enrollment Cycle after that either as part of the initial LOA request or after a second LOA request for extension.

After the second missed Enrollment Cycle students will be considered to be withdrawn and the standard refund policy will apply. Students will be held responsible for any unpaid tuition and refunds will be sent if appropriate.

Financial obligations scheduled during the LOA must still be fulfilled. LOA students will have their refund calculated from the beginning of their program to the date that leave was approved.

Example, if “John Smith” starts in January and takes leave in May, then decides in August that he cannot return, his refund will be calculated such that the “Used Hours” component will be counted from January (beginning of program) to May (beginning of LOA) only. Payments made within May and August to keep the account current will be calculated for refund according to the refund policy and will be applied accordingly.

International Students who are on a visa obtained through Pyramind may not take a leave of absence. It is absolutely required that you be in school full-time if you’re an international student in the USA on a student visa.

STRF

You must pay the state-imposed fee for the Student Tuition Recovery Fund (STRF) if all of the following applies to you (NOTE - the State of California often suspends this requirement. Check with the Admissions Dept to see if you are required or not):

1. You are a student in an educational program, who is a California resident, or are enrolled in a residency program and prepay all or part of your tuition by cash, guaranteed student loans or personal loans AND ;
2. Your total charges are not paid by any third-party payer such as an employer, government program or other payer unless you have a separate agreement to repay the third party.

You are not eligible for protection from the STRF and you are not required to pay the STRF fee, if either of the following applies:

1. You are not a California resident or are not enrolled in a residency program, or.
2. Your total charges are paid by a third party, such as an

employer, government program or other payer, and you have no separate agreement to repay the third party.

The State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by California residents who were students in educational programs who are California residents, or are enrolled in residency programs attending certain schools regulated by the Bureau for Private Post-Secondary and Vocational Education.

You may be eligible for STRF if you are a California resident or are enrolled in a residency program, prepaid tuition, paid the STRF assessment and suffered economic loss as a result of any of the following:

1. The school closed before the course of instruction was completed.
2. The school's failure to pay refunds or charges on behalf of a student to a third party for license fees or any other purpose, or to provide equipment or materials for which a charge was collected within 180 days before the closure of the school.
3. The school's failure to pay or reimburse loan proceeds under a federally guaranteed student loan program as required by law or to pay or reimburse proceeds received by the school prior to closure in excess of tuition and other costs
4. There was a material failure to comply with the Act or the Division within 30-days before the school closed or, if the material failure began earlier than 30-days prior to closure, the period determined by the Bureau or
5. Any inability after diligent efforts to prosecute, prove and collect on a judgement against the institution for a violation of the Act.

International Students and English Requirements

This school is authorized under Federal law to enroll nonimmigrant alien students. Pyramind is proud to host international students and upon completion of enrollment can issue an I-20 that allows a paid, registered student to obtain an M-1 visa for 12 months. Pyramind will vouch for the student's status for the duration of their program. Beyond the 12 months for which the visa was initially granted, it is the sole responsibility of the student to research and request possible visa extensions, OPT training and the like. Pyramind Admissions will comply with any and all reasonable requests for signatures and approvals on forms related to such requests but is not responsible for obtaining said documents.

English is the only language used for instruction at Pyramind. All students shall go through an in-person and/ or phone remote conversation to determine the students' proficiency in English by the Admissions staff. Students found to be lacking in English skills shall not be granted admission to Pyramind.

Any student should at minimum understand and speak English conversationally without apparent difficulty.

TOEFL is not offered at Pyramid.

All information provided in this course catalog covers the enrollment dates of

May 2016 to September 2017

Credit and Payment Plans

Pyramid does not offer Federal or State or local funding beyond a private loan securable by the student. However, credit may be extended to a student based on credit worthiness and proof of return of payment. Students interested in this payment plan must perform the following:

- Fill out a Credit Application Authorization form. This gives Pyramid pertinent information and authorizes us to check a persons credit history through the 3 major credit agencies.
- This form is delivered via secure digital platforms such as DocuSign.
- Pyramid will review the credit history and either approve, deny or offer a counter proposal for extending credit terms. For example, a student interested in receiving credit for the Complete may only be able to approve for credit of the Core. Pyramid might suggest a smaller program that fits within a student budget.
- Pyramid requires a down payment for all credit extensions, usually in the amount of \$7500 or more. Pre-paid down payments are treated as fully refundable prior to the first day and based on the refund policy.
- Pyramid uses Smart Tuition (www.smarttuition.com) to manage student payments. Smart Tuition's system requires a form or auto-payment such as a credit card or banking information, including account number and routing numbers. This information is collected during the application process.
- Smart Tuition charges certain fees on behalf of itself - these are not Pyramid fees and we do not participate in its collection. These fees include credit card fees (2.85%/ transaction), annual fees (\$50/ year), late payment fees (\$30) and late communication service fees (\$40/ instance).
- Pyramid charges interest up to 11.99% - the State of California maximum.
- Payment plans are offered to all worthy students, including International Students and are extended by either 12 or 24 months.
- Payments are auto-deducted by Smart Tuition based on the date chosen by the student and are then distributed to Pyramid.
- Students can pay off their credit extension at any time with no pre-payment penalty.

License

Pyramid is a private institution which is Approved by the BPPE (Bureau for Private Post-Secondary Education). An approval to operate means that the Bureau has determined and certified that Pyramid is in compliance with California State standards as set by the California Educational Code.

Pyramid is not an accredited institution and is thus not recognized by the United States Department of Education. FAFSA and other Federal Financial Aide Programs therefore do not apply to Pyramid. Students enrolled in Pyramid are not eligible for Federal Financial Aid.

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

The Audio and Music production industry does not require licensure to operate in the state of California thus Pyramid does not offer any licensure to that end.

Pyramid has no pending petition in bankruptcy, is not operating as a debtor in possession, has not filed a petition within the preceding five years, nor has had a petition in bankruptcy filed against it with the preceding five years that resulted in reorganization under Chapter 11 of the United State Bankruptcy Code.

Pyramid Stores all academic and financial records separately and forever. You can contact the Admissions Coordinator or the Director of Education to request your records.

Academic Records include grades, transcripts (attendance, projects scores, test results etc.) and Financial Records include Invoices, payment records, payment plan agreements, refunds, credit reports etc.

Any dispute arising from the enrollment at Pyramid, no matter how described, pleaded or styled, may be, upon mutual agreement of both parties, resolved by binding arbitration under the Federal Arbitration Act conducted by the American Arbitration Association ("AAA") in San Francisco, California, under its Commercial Rules. All determinations as to the scope, enforceability of this Arbitration Agreement shall be determined by the Arbitrator, and not by a court, The award rendered by the arbitrator may be entered in any court having jurisdiction.

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

Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at 2535 Capital Oaks Drive, suite 400, Sacramento, CA 95833, www.bppe.ca.gov, toll-free telephone number (916) 431-6959 or by fax (916) 263-1897.

Full-Time Program Payment Options:

(For International Plans, go to page 39)

Complete Producer

Plan A - Pre-Pay in Full

Tuition	\$30,995.00
Books, Materials, & Fees	\$2,156.03
Discount for payment 90 days before program start	-\$2,000.00
Total Cost	\$31,151.03

Plan B - 1 Year Payment Plan (Half Down)

Tuition	\$30,995.00
Books, Materials, & Fees	\$2,156.03
Down Payment (Due at Start)	\$16,575.52
Amount Financed	\$16,575.52
Interest Per Month	\$50.00
Total Interest	\$550.00
Monthly Payments (1st month is included in down payment)	\$1,556.87
Total Cost	\$33,701.03

Plan C - 2 Year Payment Plan

Tuition	\$30,995.00
Books, Materials, & Fees	\$2,156.03
Down Payment (Due at Start)	\$7,500.00
Amount Financed	\$25,651.03
Interest Per Month	\$100.00
Total Interest	\$2,300.00
Monthly Payments (1st month is included in down payment)	\$1,215.26
Total Cost	\$35,451.03

Sound for Picture & Games Producer

Plan A - Pre-Pay in Full

Tuition	\$25,995.00
Books, Materials, & Fees	\$2,006.03
Discount for payment 90 days before program start	-\$2,000.00
Total Cost	\$26,001.03

Plan B - 1 Year Payment Plan (Half Down)

Tuition	\$25,995.00
Books, Materials, & Fees	\$2,006.03
Down Payment (Due at Start)	\$14,000.52
Amount Financed	\$14,000.52
Interest Per Month	\$50.00
Total Interest	\$550.00
Monthly Payments (1st month is included in down payment)	\$1,322.77
Total Cost	\$28,601.03

Plan C - 2 Year Payment Plan

Tuition	\$25,995.00
Books, Materials, & Fees	\$2,006.03
Down Payment (Due at Start)	\$7,500.00
Amount Financed	\$20,501.03
Interest Per Month	\$100.00
Total Interest	\$2,300.00
Monthly Payments (1st month is included in down payment)	\$991.35
Total Cost	\$30,301.03

Electronic Music Producer

Plan A - Pre-Pay in Full

Tuition	\$20,995.00
Books, Materials, & Fees	\$1,187.25
Discount for payment 90 days before program start	-\$2,000.00
Total Cost	\$20,182.25

Plan B - 1 Year Payment Plan (Half Down)

Tuition	\$20,995.00
Books, Materials, & Fees	\$1,187.25
Down Payment (Due at Start)	\$11,091.12
Amount Financed	\$11,091.12
Interest Per Month	\$50.00
total Interest	\$550.00
Monthly Payments (1st month is included in down payment)	\$1,058.28
Total Cost	\$22,732.25

Plan C - 2 Year Payment Plan

Tuition	\$20,995.00
Books, Materials, & Fees	\$1,187.25
Down Payment (Due at Start)	\$7,500.00
Amount Financed	\$14,682.25
Interest Per Month	\$100.00
Total Interest	\$2,300.00
Monthly Payments (1st month is included in down payment)	\$738.36
Total Cost	\$24,482.25

Core Producer

Plan A - Pre-Pay in Full

Tuition	\$18,995.00
Books, Materials, & Fees	\$1,545.97
Discount for payment 90 days before program start	-\$2,000.00
Total Cost	\$18,540.97

Plan B - 1 Year Payment Plan (Half Down)

Tuition	\$18,995.00
Books, Materials, & Fees	\$1,545.97
Down Payment (Due at Start)	\$10,270.49
Amount Financed	\$10,270.49
Interest Per Month	\$50.00
Total Interest	\$550.00
Monthly Payments (1st month is included in down payment)	\$983.68
Total Cost	\$21,090.97

Plan C - 2 Year Payment Plan

Tuition	\$18,995.00
Books, Materials, & Fees	\$1,545.97
Down Payment (Due at Start)	\$7,500.00
Amount Financed	\$13,040.97
Interest Per Month	\$100.00
Total Interest	\$2,300.00
Monthly Payments (1st month is included in down payment)	\$438.47
Total Cost	\$22,840.97

Ableton Night Program

Plan A - Pre-Pay in Full

Tuition	\$2,295.00
Books, Materials & Fees	\$95.00
Pay in Full Discount	-\$300.00
Total Cost	\$2090.00

Plan B - Monthly Payment Plan

Tuition	\$2,295.00
Books, Materials & Fees	\$95.00
Payment Plan Setup Fee (\$50 per year)	\$50.00
Total Cost	\$2440.00
Down Payment (Due Prior to Start)	\$800.00
4 Monthly Payments (starting on the 2nd month)	\$410.00

International Payment Options:

Complete Producer (international)

Plan A - Pre-Pay in Full

Tuition	\$30,995.00
Books, Materials, & Fees	\$2,231.03
Discount for payment 90 days before program start	-\$2,000.00
Total Cost	\$31,226.03

Plan B - 1 Year Payment Plan

Tuition	\$30,995.00
Books, Materials, & Fees	\$2,231.03
Down Payment (Due at Start)	\$7,500.00
Amount Financed	\$25,726.03
Interest Per Month	\$100.00
Total Interest	\$1,100.00
Monthly Payments (1st month is included in down payment)	\$2,438.73
Total Cost	\$34,326.03

Sound for Picture & Games Producer (international)

Plan A - Pre-Pay in Full

Tuition	\$25,995.00
Books, Materials, & Fees	\$2,081.03
Discount for payment 90 days before program start	-\$2,000.00
Total Cost	\$26,076.03

Plan B - 1 Year Payment Plan

Tuition	\$25,995.00
Books, Materials, & Fees	\$2,081.03
Down Payment (Due at Start)	\$7,500.00
Amount Financed	\$20,576.03
Interest Per Month	\$100.00
Total Interest	\$1,100.00
Monthly Payments (1st month is included in down payment)	\$1,970.55
Total Cost	\$29,176.03

Electronic Music Producer

(international)

Plan A - Pre-Pay in Full

Tuition	\$20,995.00
Books, Materials, & Fees	\$1,262.25
Discount for payment 90 days before program start	-\$2,000.00
Total Cost	\$20,257.25

Plan B - 1 Year Payment Plan

Tuition	\$20,995.00
Books, Materials, & Fees	\$1,262.25
Down Payment (Due at Start)	\$7,500.00
Amount Financed	\$14,757.25
Interest Per Month	\$100.00
Total Interest	\$1,100.00
Monthly Payments (1st month is included in down payment)	\$1,441.57
Total Cost	\$23,357.25

Core Producer

(international)

Plan A - Pre-Pay in Full

Tuition	\$18,995.00
Books, Materials, & Fees	\$1,620.97
Discount for payment 90 days before program start	-\$2,000.00
Total Cost	\$18,615.97

Plan B - 1 Year Payment Plan

Tuition	\$18,995.00
Books, Materials, & Fees	\$1,620.97
Down Payment (Due at Start)	\$7,500.00
Amount Financed	\$13,115.97
Interest Per Month	\$100.00
Total Interest	\$1,100.00
Monthly Payments (1st month is included in down payment)	\$1,292.36
Total Cost	\$21,715.97