Music Alliance Academy Catalog
This catalog is effective October 1, 2022

Music Alliance Academy is licensed to operate by the Nevada Commission for Postsecondary Education (CPE).

Music Alliance Academy is a powerhouse alliance of top Music industry professionals, performers and producers, together with seasoned education experts from career and University education development. Music Alliance Academy delivers a world class music industry educational opportunity in the entertainment capital of the world, Las Vegas.

Strategic Partners

Music Alliance Academy is part of Digital Music Alliance Inc. (DMA), a Nevada corporation registered at 6635 W Badura Ave, Unit A1 (110), Las Vegas, NV 89118 . The shareholders and strategic corporate partners of Digital Music Alliance Inc are European Music Market Inc and Immersa learning Network Co., a private for-profit institution licensed in Nevada by the CPE.

Music Alliance Academy (833) 469-6874
6635 W Badura Ave, Unit A1 (110), Las Vegas, NV 89118
M-F: 9:30AM–5:30PM

Music Alliance Academy does not accept Federal Financial Aid (FAFSA)

The founding partners

Music Alliance Academy's music industry partner, Studio DMI, is a Grammy-nominated mixing and mastering powerhouse whose work includes artists such as David Guetta, J Balvin, Jason Darulo, Play n Skillz, Steve Aoki, Diplo, Major Lazer, Snoop Lion, Dada Life, Morgan Page, Borgore, and Juanes. Studio DMI launched a new Las Vegas production facility in 2019 providing 4 studios just 10 minutes from the Las Vegas Strip.

Education partners, Las Vegas based Immersa Learning Network and Canadian based CAT Centre for Arts and Technology have been developing and delivering professional music industry education since 1978. Graduates have worked with major artists including Aerosmith, Shania Twain, Adele, K.D. Lang, Bob Rock, Metallica, Bon Jovi, Nickelback, and many other Billboard charting, Grammy Award winning artists.

CATALOG: Music Alliance Academy

Music Alliance Academy's name reflects what we all know and love – the music. Music Alliance Academy's mission is to **Fuel, Forge, and Empower learners to Maximize** their opportunity to make a living making music, and the ability to continue to develop their careers over time as professionals. *Music Alliance* Academy provides industry-apprentice-style development for all levels and situations, from experienced professionals seeking to enhance their careers, to the novice seeking to begin the process. Development of practical real-world success behaviors is a major focus of the programs.

Will I get a job with these programs?
The music business, like most creative industries, functions on a project basis. Like Film Production, acting, music performance, design, architecture, there are opportunities to work for others in a traditional way, but the majority of work opportunities are freelance or entrepreneurial in nature. Your talent, hard work, track record, successes and notoriety will dictate your career trajectory. You are building a reputation and a business. There is no *overnight* in overnight success. Your expectations need to accommodate this reality.

Music Alliance Academy provides the opportunity to acquire the knowledge and skills applicable to enhancing your opportunity for success. Everyone has varying degrees of natural talent. Our commitment is to prepare you for success to the best of our ability, but we do not promise success. Your commitment is to make this a priority and commit yourself to learning, in a disciplined, committed, focused, pragmatic way. You understand you are a partner in this process and significantly responsible for how the results will work for you.

As of the date of this catalog, MAA offers two (2) programs in addition to individual courses and workshops:

Music Career Management and Marketing

Digital Music Production

Education Staff

Don Ramos
Academic Director
Campus Director - NV

Following 20+ years in the music production field (in roles such as Chief Engineer, Studio Manager, and Recording Studio owner), Don focused on teaching and education management. He served as Dean of Education at the 2nd largest private arts and technology college in British Columbia, sat on the Degree Quality Assessment Board by provincial appointment in BC, received his PhD in Education in 2012, and continues to serve as VP Education for Canadian based CAT (Centre for Arts and Technology). In 2016 he became an ICF Certified Executive Coach. He is and serves as.

Instructional Team

Luca Pretolesi
MAA Instructor
MAA Educational council
Master Mentor

Steve Aoki picked up on the polished delivery of a track Luca mixed for Dim Mak Records and this led to Luca mixing his entire album 'Wonderland' – a project that lead to a Grammy nod for Luca. Luca regularly works with artists like Diplo (along with side projects Major Lazer and Jack U), MakJ, Lil Jon, Savoy, Gareth Emery, and Snoop Lion (Grammy nominated for "Reincarnated" album), Iggy Azalea, Morgan Page, 2 Chainz, and Calvin Harris. With the opening of The Studio at the Wynn/Encore in July 2013, Luca and his skills are now even more accessible to resident Las Vegas DJs and those on tour.

Luca desires to share his 20 plus years of music production experience, his master level expertise, and his unique hybrid set-up, with others. He is a seasoned instructor, having delivered many workshops and tutorials globally. Yes, mixing, mastering and sound engineering is technical, but it is also an art – and Luca Pretolesi is the modern day Da Vinci. Luca is a voting Member of the Grammy's. Click Here to View Luca's Completed Works

Scott Banks
MAA Instructor
MAA Educational council
Master Mentor

Working with artists such as DVBBS, Borgeous, and Bobby Puma, Scotty is a producer, mixing, and mastering engineer at Studio DMI where he immerses himself in honing his art and craft with his mentor; Grammy nominated engineer Luca Pretolesi. Scotty had a humble beginning in the music world where he was able to test his mixing and mastering techniques as a DJ, gaining live, first-hand feedback through audience reaction to his music on the dance floor. He now works at Studio DMI with Luca and applies expertise and attention to detail that come from thousands of hours of working with some of the top artists from around the world, adding finishing touches to songs unlike anyone else.

Nik Hotchkiss
MAA Instructor

Nik "Ink Well" Hotchkiss is a DJ, producer, audio-engineer, multi-media artist, entrepreneur, and educator. Nik has worked in world-class recording studios between Florida, Tennessee, Nevada, and California recording over 400 artists at every level of the music business. He is an Associate Member of the Audio Engineering Society and holds several technical certifications relating to audio/video production. Nik holds a BA in Recording Arts and a master's degree in Entertainment Business, and has applied this expertise over the last decade to designing and teaching audio engineering at multiple national colleges and music studios. He is a current faculty member at the College of Southern Nevada and the Art Institute of Las Vegas

Chris Holmes
MAA Educational council
MAA Instructor

Chris started his career working alongside The Matrix, a production and song writing team based in Los Angeles. Over the course of 4+ years, he sharpened his engineering and production skills while working on numerous A-List artists, including Katy Perry, Ricky Martin, Korn, Vanessa Carlton, Mandy Moore, Ashley Tisdale and many more. After relocating to Vancouver, Chris took over the position of Chief Engineer at Greenhouse Studios, where he worked with dozens of independent and major label artists. With over 15+ years' experience, Chris is now an independent engineer and producer, dividing his time between Vancouver and Kelowna. Chris is excited to share his knowledge and experience with others and has distinguished himself as an exceptional instructor.

Taylin Simmonds
MAA Instructor

Taylin's first record deal was with Blue Label Records where he released multiple tracks that charted in the I-Tunes top 100 Dance Charts, co-produced/ co-wrote songs for independent artists and assisted artists in preparing DJ performances for headlining festival slots. After working with major PR Agencies such as Music Promo Today and Dotted Music, Taylin decided to use what he learned to take his career into his own hands as an independent artist. Taylin continues to pursue his passion for production while also sharing his learning with other like-minded artists as lead instructor for electronic music at the Centre for Arts and Technology in Canada.

Lora Wentworth
MAA Instructor

A classically trained performer, Lora is embedded in the local British Columbia music scene. Lora started her formal education with accreditations in Music Performance and Music Composition from Selkirk College, then certification in Advanced Theory RCM, a Licentiate in Music Education LRSL from Rockschool, in addition to licensure from Kindermusik. Lora is a freelance pianist and solo performing

artist and enthusiastically shares her knowledge and expertise as music instructor at the Wentworth Music Education Center and Applied Music theory for engineers and producers at the Canadian Centre for Arts and Technology.

Facilities/Technology

Students are required to have their own equipment, as required by the program, for online learning. Preliminary programs will help prepare a student to be prepared in this regard. Music Alliance Academy utilizes appropriate technology to deliver online, hybrid, and face-to-face events that include workshops, seminars, and classes. Facilities used are appropriate for the type of event. Studio DMI is a state of the art digital analogue mixing and mastering facility used to produce top acts in the EMP space, and it is used for training appropriate to this technology (for a review of the equipment and studio see: [Fly On The Wall: Studio Tour https://www.youtube.com/watch?v=zSD_pe9gEbg](https://www.youtube.com/watch?v=zSD_pe9gEbg)). DMA's facility includes a sound stage, multi-media production rooms, and classrooms. Other recording and production facilities in the Las Vegas areas may be used as needed. Instruction will feature a variety of equipment and technology required for program goals.

Music Career Management & Marketing (MCMM) – 33 hours (11 weeks)

Objectives: To facilitate the development of entry-level professional competencies that will maximize the potential for choosing, planning, and implementing successful business/career strategies in the area of electronic music production.

Outcomes: Graduates of the program will be able, at a professional entry-level, to define a reasonable business or career plan within the field of electronic music production. Factors in the planning include their own ability and interest as well as the current and future realities of their chosen field and location.

Everyone seeking success in the music industry will be more likely to succeed and avoid unnecessary setbacks by understanding how the business works. MCMM provides real world insights into:
- Getting things done (who does what when how and why – then and now)
- Not getting ripped off (copyrights, royalty, performance/publishing/sync rights)
- Getting paid to play (sampling and live shows)
- Not ripping others off (sampling, remixes, fair use, clearance)
- But how will you eat? (funding your career path)
- Getting fans (marketing)
- Creating or being (brand identity)
- Work for hire & Production Music
- Avoiding Servitude - smart decisions before you sign (contracts)
- Being everywhere (digital presence and social media)

Understanding the complex structure of the business and legal side of the music industry will help graduates navigate the non-music part of the music industry. Whatever role one takes on in the audio industry, an applicable working knowledge of the organizational/structural, legal, marketing/branding, and business side of the industry can improve the chances of being successful. Examples of applied knowledge include planning and implementing branding and marketing, shopping product, and negotiating contracts and applying for jobs/gigs. In this introduction to the music industry, students explore the music business from the perspective of the artist and the business manager. Current topics are explored and discussed including new industry and alternative business models and intellectual property issues.

class 1 – People in the Industry:
This class explores the structure and roles emerging in the contemporary music industry as it continues to evolve from traditional business models, and the implications this has for successfully navigating the music industry. Topics include A&R, Music management, Publicists, Booking Agents, Tour Manager, Image Consultants, Musicians, Songwriters, Engineers, Artists, Producers, and the shifting skills embodied by a major label team.

class 2 – Revenue Streams in Audio
Class 2 looks at income streams in the current music industry, including the various ways that a recording makes money for the owner/s of copyright; Royalties/ Licenses including Mechanical and Performance Royalties; Advances; how revenue is generated in Independent Companies: Labels, Production Co., Publishing Co., and Promotional Companies.

class 3 - Sampling and Live Shows
As a standard practice in contemporary music production, sampling has challenged legal definitions and limits. This class looks at sampling usage, sound-alikes and sample replacement, sample copyrights, dangers of unlicensed samples and the impact of using samples on profit/loss for a release, and how to clear samples. Addition topics include components of successful live shows, effective merchandise strategies for the independent musician, understanding live show dynamics, and revenue for touring artists.

class 4 – Funding Sources
Learn the various paths to funding from private and institutional funding to addressing the criteria for obtaining grants.

class 5 – Marketing and Branding
Understanding the creation of a unique brand, what are your unique selling points, and how to pitch yourself are foundational aspects of success in the music business, especially for artists. This class looks at branding, how music is used in modern advertising, finding your USP - unique selling proposition, and pitching to clients.

class 6 – midterm
Students must demonstrate their grasp of all topics discussed prior to this lesson. A written examination will be used to evaluate all theory discussed.

Class 7 – Contracts
Understanding and negotiating contracts is another essential skill for success in the music industry. This class examines contract terminology, label contract components, live contracts, tech riders or hospitality riders, and the components of a 360 deal.

class 8 – On Line Presence 1: Work for Hire / Production Music
Classes 8 & 9 pull all the elements together in the planning and implementation of marketing and selling yourself and/or your products and services in the music industry. Topics include social media and music, using a website as a hub, monetizing plays, online audio distribution and music sharing platform – part 1 (SoundCloud), social media platforms and their core uses, using your website as a hub, principles of turning followers into tangible fans, and making rational decisions with your career.

class 9 – Online Presence 2: Work For Hire, & Analytics
Class 9 delves deeper into the application of course content began in the previous class. Topics include a deeper look into music distribution/sharing platforms and their functionality – part 2 (SoundCloud), the concept of work for hire, Facebook insights, Google analytics, SEO, and production and library music.

class 10 – Presentations
Students present their main course assignment supported by relevant multimedia clips, audio tracks and images. Presentations are peer and lecturer evaluated.

class 11 – Final Exam
Students demonstrate their capacity on all topics discussed in the course. A written examination will be used to evaluate all theory discussed.

Week 12 – Final grades and follow up
The final week is for tying up any loose ends, questions, and finalizing assessments for the course.

Recommended books
Recommended books will be available on the open market and are the student's responsibility. Courses and any recommended books are updated regularly. At the time of publication, the following books were recommended for the MCMM program.
- Confessions of a Record Producer
- All You Need to Know About the Music Business
- Piece of the Fame

Digital Music Production (DMP) – 904 hours (52 weeks)

Objectives: To develop a foundation set of professional level competencies for success as a Digital Music Production.

Outcomes: Graduates of the program will be able, at a professional entry-level, to deliver services or create products in core areas such as composition, sound design, mixing/mastering, and business, and make reasonable plans for success in the EMP space as they define it.

Instructors will nurture your talent and with their help, you'll build your own professional quality demo reel, and learn how to produce and share your music. You'll become familiar with the ins and outs of project management, problem solving, business networking, and career management, to prepare you for entrepreneurship.

The Digital Music Production program will prepare you for roles such as:
- Digital/Electronic Music Producer
- Electronic Music Engineering
- Sound Design
- Sound and Music Composition
- Mixing
- MIDI Programming
- Audio Visual and Multimedia Production
- Music Entrepreneur and independent artist

Digital Music Production (DMP)

The Digital Music Production program focuses on levels of competence in 6 main areas. Competencies are progressively developed from foundation level skills, knowledge, abilities, and behaviors to professional entry-level and higher tiers. Competency categories include: Theory; Production Skills [Technical, Applied Electronic Music, Breadth and Depth]; Artistic Development; Professional & Business Skills

Production Competency Areas and Hours	640	Competency Levels				
Music production theory	99			VERSANT/		SKILLED (semi-pro)
Production skills - technical	144	INITIATE	LEARNER	PRACTICE D	APPRENTICE	
Production skills – Applied Electronic Music	165					
Artistic Development	33	I	L	V	A	S
Professional Business skills	33	1-10	11-20	21-30	31-40	41-50
Production Skills – Breadth and Depth	166			PRO (entry level)	SEASONED VETERAN	MASTER PRO (area expert)
Electronic Music Program Labs	264					
Tot Hours: Production Competency Area and Labs	904			51-60	61-70	71-80

Music technology production program progression of topics and competencies		Initiate - Learner	Learner - Practiced	Apprentice	Skilled	
		term1 - Qtr 1 Tier1 Lev1	term2 - Qtr 2	term3 - Qtr 3	term4 - Qtr 4 Tier1 L2	Tot area hrs
	Main topic area (not exclusive of other topics)	221	220	238	225	904
Topic code	Area Topic			tion Competency Hours befc		640
MSS 1010-3	Music Studio Setup (DSPT 1:1 mentoring)	12				12
PrdAZ 1120-9	Producing A-Z 1: TE,CA,SD,MM	33				33
PrdAZ 1220-9	Producing A-Z 2: TE,CA,SD,MM	33				33
TRE 1110-3	Theory of Recording Engineering 1	33				33
AMP 1110-3	Applied Music for Producers 1	33				33
PrdAZ 2320-9	Producing A-Z 3: TE,CA,SD,MM		33			33
PrdAZ 2420-10	Producing A-Z 4: TE,CA,SD,MM		33			33
AMP 2210-3	Applied Music for Producers 2		33			33
MPSD 3110-6	Music Production and Sound Design		33			33
TRE 3210-3	Theory of Recording Engineering 2		33			33
PRST 3010-6	Producing Styles			33		33
MDAM 4010-3	Mix Down and Mastering			33		33
MCMM 4010-3	Music Career Management and Marketing			33		33
MPSD 4210-6	Music Production and Sound Design			33		33
MC 5010-3	Master classes: TE,CA,SD,MM			40	60	100
DMAS 3010-6	Digital Music Arranging and Scoring				33	33
EMP PPW 4010-3	EMP Portfolio Preparation Workshop				33	33
VMIP 5010-3	Vocal and Musical Instrument Producer				33	33
OLMT	Online labs, Mentoring, Tutoring	77	55	66	66	264
	Per week (11 weeks)	20.1	20	21.6	20.5	
	lab hrs/wk	7	5	6	6	

TE	Technical/Engineering	SD	Sound Design	MB	Marketing & Business
CA	Composing & Arranging	MM	Mixing and Mastering		

Individual Topics Rationale and Descriptions

Music Studio Setup (MSS)   MSS introduces students to current trends and technology used by music professionals in various desktop and mobile production workstations. The course includes a focus on hardware (at the time of writing this includes Apple laptop, desktop and iOS systems) with a breakdown of major components and the unique opportunities created by each for electronic musicians. The course also includes a focus on the software which both powers and takes advantage of this hardware and delves into topics such as effective operating techniques, maintenance and an introduction and overview of the most popular third-party software designed for each system. Furthermore, DSPT will prepare students for collaboration with others by providing a thorough overview of modern collaborative tools and best practices for file distribution and organization.

NOTE: As part of MSS, students who lack experience with MS Office Word, Power Point, and Excel, have the opportunity to learn or demonstrate their competency in **Business Technology**, and in so doing, satisfy the entry level computer literacy requirement for the Centre for Arts and Technology's program. In order to be able to function as an entrepreneur, independent artist, student, and in appropriate communication with institutions such as governments, regulatory bodies, and businesses, a minimum proficiency with computers, networking, and standard tools are essential. Students receive an introduction to various business technologies including word processing and spreadsheets. The medium to achieve this knowledge will be the Microsoft Office Suite. Building on a foundational understanding of Windows, as well as Internet browsers, students will learn the basic skills for Microsoft Word, Excel, and PowerPoint. Leveraging the interoperability of these applications will also be explored.

MSS 1010 introduces students to current trends and technology used by music professionals in various desktop and mobile production workstations. The course includes a focus on hardware with a breakdown of major components and the unique opportunities created by each for electronic musicians. Furthermore, MSS 1010 will prepare students for collaboration with others by providing a thorough overview of modern collaborative tools and best practices for file distribution and organization.

Upon completion of this course the successful student will have reliably demonstrated the ability to:

- **Setup their music production and online education workspace**
- **Adequately navigate and operate their computer and network for music production and online education, including file management, System Preferences, and settings for audio specific setups.**
- **Effectively participate in an online collaborative environment.**

Theory of Recording Engineering 1   Core knowledge of how things work is a foundation that enables learning, leveraging, and troubleshooting more advanced and complex systems. A theoretical groundwork in acoustics and its relationship to electronic equipment that is used in the recording industry for practical applications in engineering and producing is introduced in this course. Fundamental concepts and terminology common to the recording arts are covered and provide a foundation for higher-level skills and more advanced audio courses.

Theory of Recording Engineering 2   Combining ear training with acoustics and psychoacoustics can result in exceptional engineering skills and other production-related activities. Psychoacoustics is added to acoustic theory and used to explore more advanced topics such as stereo microphone techniques, the

acoustics of musical instruments in relation to microphone techniques, critical listening, and 3D and surround sound.

Applied Music for Producers 1   Most audio gigs will deal with music in one form or another. An inability to communicate competently is likely to be a major disadvantage for work & production. Starting at 'ground zero,' the basics of music theory are covered as they relate to contemporary practical applications for music producers and engineers. Techniques will examine how to relate this information to musicians and others involved in music production. Emphasis is placed on the ability to write, read, and use charts in the studio.

Applied Music for Producers 2   Many areas of audio work include some level of composition and/or music composition and this course provides foundational knowledge used in the industry for that. It also provides prerequisite knowledge for other courses in the program. This second level course delves deeper into an understanding of music theory for those involved in music production and performance.

Producing A-Z 1 & 2   PrdAZ 1&2 introduces students to creating modern electronic music and EDM styles using industry standard sequencing and production techniques. In the process of exploring and developing their creative voice, songwriting/composing skills, listening skills, students will acquire knowledge and technical skills such as playing instruments with MIDI, looping clips, warping audio, programming computer-based synthesizers and creative effects to help establish and develop their own unique sound.

The audio and music industries produce using a few common DAWs. Using industry standard DAWs is a professional requirement for most work in the industry, and therefore improves the chances of acceptance in the industry, maximizing potential gigs, and being productive.

At the time of writing, the industry standard software for EMP is Ableton Live and Native Instruments Komplete, and therefore students will learn how to implement these techniques into their own productions through hands on learning and project-based lessons using Live and Komplete.

Producing A-Z 3 & 4   Developing higher levels of Knowledge Skills Abilities and Behaviors (KSAB) builds towards competency with industry standard tools and work flows. PrdAZ 3&4 delves deeper into techniques surrounding the creation of modern electronic music and EDM styles. Students will continue the process of exploring and developing their creative voice through an original music project that is crafted from an increasing scope of technical skills such as programming multiple forms of synthesizers, creative effects and higher-level aspects of sequencing using industry standard software.

Digital Music Arranging and Scoring   The engineer/producer's ability to communicate with musicians/artists as well as interpret composition and arrangement in various musical genres is very valuable for successful music project outcomes. These abilities can improve engineer efficiency and effectiveness as well as provide a foundation for increase work scope in situations that involve sound compositions. Students study approaches to arranging as it relates to computer-based technology in contexts that are applicable to both musicians (arrangers and composers) and non-musicians (audio engineers and producers).

Mix Down and Mastering   Upon completion of MDAM students will be able to maximize their monitoring environment to ensure acceptable accuracy and therefore confidence that mixes will translate appropriately to other listening environments or situations.

Electronic Music Production Portfolio Production Workshop   The focus of this class lab is on a final portfolio for publishing to the internet. Under the mentorship of their instructor students access the equipment and resources necessary to complete and polish a sophisticated and professional portfolio designed for targeted markets.

Music Production and Sound Design 1&2   MPSD provides the students with an outlet to get creative with synthesizers and explore the many functions found in common synthesis to create new and unique sounds for their original productions. The main focus of the course will be to develop 10 minutes of original material that will be presented throughout the semester and finalized for performance and mastering towards the end of the semester. An in depth look at the main features that make up popular synthesizers are covered (e.g., Native Instruments Komplete and a secondary tool set such as Logic Pro's synthesizers and samplers), which will allow students to take that knowledge and make creative decisions when developing their own sounds using synthesis. An in depth look at tools occurs each week in order to build on what was learned in ABLT, providing the students with more opportunities to develop their own sounds and patches from the ground up. Students will have a chance to explore patches in popular soft synthesizers to identify what makes the synth sound the way that it does. Using the knowledge gained from creating and exploring these patches, students will have the opportunity to create their own patches and develop songs from the ground up in a genre of their choice. The teaching approach for this course will be open and critique based where each week students work will be critiqued and analyzed to ensure that the final product meets professional industry standard quality. Professional artist's songs will be explored and analyzed to enforce production techniques and understanding.

Producing Styles   PRST focuses on the composition and production of different genres and styles in EDM. Each class introduces a new genre, covering its composition, tempo, beat structure, bass styles and characteristic processing that sets it apart from the other genres.

Music Career Management & Marketing   Understanding the complex structure of the business and legal side of the music industry will help graduates navigate the non-music part of the music industry. Whatever role one takes on in the audio industry, an applicable working knowledge of the structural, legal, marketing, and business side of the industry can improve the chances of being successful. Examples of applied knowledge include planning and implementing branding and marketing, shopping product, and negotiating contracts and applying for jobs/gigs. In this introduction to the music industry, students explore the music business from the perspective of the business manager. Current topics are explored and discussed including new industry and alternative business models and intellectual property issues. The companion course, Career Management, applies the principles to a practical career success plan for artists.

Understanding the complex structure of the business and legal side of the music industry will help graduates of this course navigate the non-music part of the music industry. Whatever role one takes on in the audio industry, an applicable working knowledge of structural, legal, marketing, and business can greatly improve the chances of being successful. Examples of applied knowledge include planning and implementing branding and marketing, shipping product, and negotiating contracts and applying for jobs/gigs. In this introductory course, students explore the music business from the perspective of the business manager and the artist. Current topics are explored and discussed, including new industry and alternative business models and intellectual property issues.

Upon completion of this course the successful student will have reliably demonstrated the ability to:

- Plan and implement a cohesive brand and marketing strategy
- Describe the old music industry and new music business models
- Recognize and exploit a variety of income streams
- Describe the role of performing rights organizations
- Apply for appropriate grants
- Copyright own material and seek appropriate Licenses (sample clearance, cover versions, remixes)
- Describe and exploit successful self-management strategies
- Describe successful contemporary marketing strategies

Master classes   are deep dives into specific areas by experts in those areas. Topics are on relevant subjects to music producers, for example, mixing and mastering with Luca Pretolesi, or music composition with Jeffrey Jey, or something as specific as mid-side processing of effects. The courses are typically project based and shorter in duration with projects reviewed by the experts. Typically, the expert/master prerecords their instruction and the class meets with a co-instructor for the live sessions to review and discuss the content, ask questions, and review student work.

Master Classes provide a space to explore and practice breadth and depth skills and knowledge. Each term the faculty will determine an appropriate focus for the courses that best serves the current and future needs of the student cohorts or individual students, and the industry. Topics flow from specific applications of core producer roles and topics, i.e., engineering, composing/song writing and arranging, business, sound design, mixing and mastering. Courses can be interdisciplinary, assigned per cohort or per individual need, project based, work experience or simulated work experience based, or group projects.

Upon completion of this course the successful student will have reliably demonstrated the ability to:

- Demonstrate specialized skills covered in the course
- Demonstrate industry standard communication, teamwork, problem solving, attitudes, and behaviors

Vocal and Musical Instrument Producer   The ability to inspire, facilitate, and capture a magic performance has been the goal of the producer role in traditional recording arts, and has required unique skills far beyond technical expertise. Electronic music producers typically must command this role for themselves and other performers/musicians. VMIP examines the art and science of the traditional producer role with the intention of applying it to the new realities of digital online production.

Online labs, Mentoring, Tutoring   Traditional cohort-based education has suffered from difficulties addressing unique learners. Online video conferencing, email, chats, peer collaboration, and scheduled weekly labs allow a faster and more flexible opportunity to get the unique help and guidance for deliberate practice.

Brief Course Description

This course is designed to provide students the necessary resources and equipment to aid in their program assignments and projects. Mentors and tutors will be available at scheduled times to assist students in problem solving and applying course principles to their assignments and projects. It will be up to the students to use this time appropriately in order to maximize the learning opportunity.

Learning Objectives*

Upon completion of this course the successful student will have reliably demonstrated the ability to:

- **Communicate needs and work with others to problem-solve and find creative solutions**
- **Demonstrate personal and learning growth through completion of course projects and assignments**
- **Observe and respect deadlines**
- **Demonstrate professionalism**

Recommended books will be available on the open market and are the student's responsibility.

Courses and any recommended books are updated regularly. At the time of publication, the following books were recommended for the EMP program.

Books – Digital Music Production
- The Midi Manual   Amazon: digital $6
- Modern Recording Techniques   Kindle: $52.49
- Complete Elementary Music Rudiments   Amazon: 49.95
- Confessions of a Record Producer   Kindle: $12.95
- All You Need to Know About the Music Business   Kindle: $23.99
- Piece of the Fame: Rockstar Social Media Marketing Strategy for Everyone to Ignite Your Business, Career and Personal Brand   Kindle: $4.99

Music Alliance Academy Calendar

Music Alliance Academy schedules and runs classes on a continuous basis relative to demand. As such, there are no set start dates. Each offering will have the dates and terms listed in the enrolment agreement.

Observed Holidays

New Year's Eve and New Year's Day	Memorial Day	Thanksgiving Break
	Independence Day	Christmas week
Martin Luther King Day	Labor Day	
President's Day	Veteran's Day	

Admission Requirements

Enrollment in Music Alliance Academy programs is open to all persons who meet entrance requirements, regardless of age, race, color, religion, national origin, disability, sex, sexual orientation, or gender identity or expression.

- 18 years of age
- Some programs and courses may require a criminal background check with acceptable results.
- Prerequisites for the specific workshop, event, or course applied for. Examples of requirements may include:
  - computer literacy and technical skills such as keyboard/typing and file management
  - access to technology: adequate computer, high speed internet, webcam
  - basic office and communication software (e.g., word processors, pdf reader)
  - relevant software
  - communication skills such as verbal and written English language skills

Prerequisites – students are required to provide their own computer and other required technology
Prerequisites to admission include verification of technology that includes legal access to an appropriate computer with standard operating software (such as a web browser, word processing, and web conferencing) and internet access. Production courses require verification of adequate production software (e.g., Ableton, Pro Tools), headphones and/or monitor speakers, and the ability to input at least one mic and stereo line inputs. These are the student's responsibility and are not included in the tuition. Prior to finalizing enrolment in any specific course, an equipment list will be sent via email and a confirmation of access to the required equipment will need to be received.

Tuition

Music Career Management & Marketing $700
Student Fee	$ 50.00
Tuition	$ 650.00

Digital Music Production (DMP) $9,950
Application and Assessment Fee (non-refundable)	$ 150.00
Tuition	$ 9,800.00

Books: Students are responsible for books, which will available on the open market. Books are not included in the program tuition.

Nevada Students - Account for Student Indemnification

The Commission on Postsecondary Education maintains a tuition indemnification fund that may be used to refund students in the event of a school's closure. For more information on the Account, you can follow this link or search for this regulation: NRS 394.553. To file a complaint contact:

Nevada Commission on Postsecondary Education
2800 E. St. Louis Avenue, Las Vegas, NV 89104
(702) 486-2878 Fax (702) 486-7340

Grading, Attendance, and Standards of Progress:

Attendance Policy:

Students are expected to participate fully and maintain punctuality and regular attendance for all live classes and scheduled labs or group work.

- For courses and assignments that require collaboration, any student absent more than 40% of the term may be immediately disenrolled from the course or the entire program.
- If attendance is a concern, the student may be placed on an attendance probation.
- Students who are receiving external funding should be aware that the institution sometimes has an obligation to funders to inform them if attendance drops below the standards, and the student may have their funding withdrawn.
- For live synchronous classes a student **must** notify their instructor prior to the starting time if they will be absent from class.
- Attendance will not be used as an academic assessment unless it is included in the program or course outcomes with a reasonable rationale. A reasonable rationale must clearly correlate attendance to either program or course objectives and key competencies. However, if, for example, the entire evaluation for a course resides in the midterm and final exams, and a student does not attend class except to take the midterm and final exam (other issues such as student loans aside) and still receives a passing or better score for the course, then they pass. *(E.g., mandatory assignments or tests such as PASE - Practical Application Skills Evaluation exams that must be completed regardless of the overall course grade.) This example is intended to illustrate a point and is not a likely occurrence. If such a situation did occur a course challenge would likely be a consideration.
- Transcripts will not contain a record of absenteeism and/or punctuality.

Leaves of Absence:
In specific situations, leaves of absence may be authorized by the Director of Education. Requests for leaves of absence must be submitted to the Director in writing. These are granted on an individual basis, and the student is responsible for making arrangements to complete the remaining course work in order to meet graduation requirements.

Measures of Progress and Grades
> Competency: a set of Abilities, Behaviors, Knowledge, and Skills, needed to perform and complete at a given standard, relative to scope and complexity.

Music Alliance Academy curriculum is competency based. Students are assessed on their demonstrated competency by completing projects and assignments and by other observable indicators within defined

standards for key performance indicators (KPIs). Traditional testing and grading are used as part of a competency assessment (particularly for knowledge indicators), but tests and grading are viewed as formative, rather than traditional academic summative conclusions. The conclusion of whether someone can do something is based on a demonstration of doing it, not an academic course grade. Specific levels of competency are required before being assigned higher level tasks (e.g., more complex, more effort involved, higher quality in less time, etc.).

Competency assessments and ratings, as well as course grading, can be documented in many ways according to what is appropriate for the competency and level, including simple pass/fails, numeric/percentage rating, letter grades, an expert panel subjective rating, a rubric style descriptive rating, instructor/mentor observational rating, or any combination. Competencies can be combined into more complex and higher-level competencies and thus built up over time (for example, a competent professional level mixer requires separate competencies in areas such as gain staging, processing, effects processing, and critical listening, all of which can be developed independent of combining them in a final mix).

Competency levels and ratings are defined as:

INITIATE	(1-10)
LEARNER	(11-20)
VERSANT/PRACTICED	(21-30)
APPRENTICE	(31-40)
SKILLED	(41-50)
PRO	(51-60)
SEASONED PRO	(61-70)
MASTER/EXPERT	(71-80)

Enabling development towards expertise is a collaborative effort between students and their instructors and mentors, within a system of deliberate practice and a clear path.

Topic/Course grading is by percentages as outlined below. The awarded percentage indicates the assessed or observed portion of the learning outcomes and objectives demonstrated by completion of the task or course.

Course Percentages		Equivalent common Letter Grade	Equivalent Pass/Fail
95-100%		A+	P
90-94%		A	P
85-89%		A-	P
80-84%	minimum level for skills	B+	P
75-79%		B	P [F PASE]
70-74%		B-	P
65-69%		C+	P
60-64%	minimum level for knowledge	C	P
50-59%	minimum level not achieved	D	F
0-49%		F	F

To be awarded a program diploma, all the key course competencies at the minimum diploma level (60% for academic subjects and 80% for skills-based subjects) must have been documented. Participants can try any assignment any number of times.

For self-directed curriculum, participants can choose higher-level projects and take as long as it takes to master. For adult self-directed learners, attendance is not taken or required, however, participation can be required for certain projects/assignments, for example in a group project with deliverables for an external client.

It is a generally accepted fact in the U.S. that learners are unique and that they progress in their own unique way and time. Therefore, every reasonable accommodation will be made to give students the full contract term (duration) to complete their work and demonstrate their level of competency development. However, in cases where the tasks and courses are prerequisite to later tasks and topics/courses, failure to adequately progress, e.g., failure of a prerequisite topic/course may, constitute a breach of contract on the part of the student since they will not have demonstrated the skills necessary to continue into ongoing courses and to complete the program within the term/duration of the contract.

Therefore:

Probation and Dismissal

In addition to a breach of contract regarding the Conduct policy that may trigger probation or dismissal, failure of a prerequisite course may constitute a breach of contract with dismissal unless a reasonable alternative for successful completion can be reached. A failure of a non-prerequisite course will trigger a probation. Since attendance is strongly correlated with passing grades, 4 absences from a live course will trigger probation. Probation will last for the remainder of the current quarter plus the next full quarter. At the end of the probationary period, if the student is not meeting the contractual requirements, the student will either be terminated from school, or, they may appeal the finding. Students who successfully appeal are allowed to continue in school. Students who do not appeal or whose appeal is denied will be dismissed.

In the case of a dismissal, the institution will attempt to work out a reasonable plan for re-contracting for completion of the program or course.

Credit for previous training
In order to recognize past experience and academic achievement, and to avoid students having to take courses with outcomes that they are already proficient in, MAA allows an applicant to challenge out of taking courses or to request entrance into a course or competency level without having taken the prerequisite courses or being awarded a specific competency level at MAA. To facilitate this, MAA must verify the applicant's level of competency (knowledge, skills, abilities, behaviors) through a process called PLA – Prior Learning Assessment. Because different types of assessments require different designs, time, effort, and resources (e.g., facilities and software), fees for PLA vary. Assessment designs can include academic reviews of previous courses passed, practical skills evaluations, written tests, interviews, review of portfolios and/or assignments and projects, and 360 reviews.

In a full diploma program, 60% of the courses must have been taken and passed within the MAA program to receive a diploma. Part time courses, workshops, seminars are not eligible for challenges.

Example of PLA fee by type

- Academic credit review: $150 per course review
  This review is used when an applicant has passed a course with at least an 80% at another institution that they believe is substantially the same (at least 80% the same) as an MAA course in their program. To award credit a review is required to determine equivalency in all areas, including content, hours, methodology (e.g., hands on practice verses theory), outcomes, breadth and depth, and level.
    o Requires the applicant to submit records of the previously taken course: name and contact information for the institution, dates, final grade, and full syllabus or curriculum. The review may require submission of the previous course's assignments and/or portfolio/projects to adequately determine equivalency.

- Theory assessment: $150
  The assessment of prior learning for an MAA theory course can sometimes be conducted by an Invigilated written test.

- Practical Application Skills Exam – PASE, in the box assessment: $350
  This PLA assessment is used when an applicant believes their level of competence, gained through life and professional experience, is at least 80% the same or substantially the same as an MAA course in their program that is computer skills based. In this case an instructor will design and grade a live demonstration by the applicant, of a project or set of tasks, within a timed exam.

- Interviews and 360 interviews: $75 - $250
  As an alternative to a PASE "in a studio", and in some other cases where direct assessment is not feasible, some PLAs can be conducted through in-depth interviews with applicants to assess their understanding and experience. As well, 360 interviews with up to 4 applicant-arranged relevant individuals who can verify competencies, may be required.

Music Alliance Academy Student Refund Policy
MAA follows the Nevada Student Refund Policy - NRS 394.441/449 Revised 2021

A. **The enrollment agreement may be cancelled not later than 3 days after signing the agreement**
B. **A cancellation within the 3-day period is eligible for 100% refund less any textbooks, equipment, and/or materials that have been used or opened.**
C. **An email notice of cancellation to academy@musicalliance.co is the only acceptable form of cancellation within 3 days of signing. Signers may try to use other forms of communicating a notice of cancellation but this is the only reliable method to ensure it is received in time.**
D. **After the 3rd day of signing, the Nevada Student Refund Policy (below) goes into effect**

1. Each postsecondary educational institution shall have a policy for refunds which at least provides:
    (a) That if the institution has substantially failed to furnish the training program agreed upon in the enrollment agreement, the institution shall refund to a student all the money the student has paid. "Substantially failed to furnish" includes cancelling or changing a training program agreed upon in the enrollment agreement without: (i) Offering the student a fair chance to complete the same program or another program with a demonstrated possibility of placement equal to or higher than the possibility of placement of the program in which the student is enrolled within

approximately the same period at no additional cost; or (ii) Obtaining the written agreement of the student to the specified changes and a statement that the student is not being coerced or forced into accepting the changes, unless the cancellation or change of a program is in response to a change in the requirements to enter an occupation.

(b) That if a student cancels his or her enrollment before the start of the training program, the institution shall refund to the student all the money the student has paid, minus 10 percent of the tuition agreed upon in the enrollment agreement or $150, whichever is less.

(c) That if a student withdraws or is expelled by the institution after the start of the training program and before the completion of more than 60 percent of the program, the institution shall refund to the student a pro rata amount of the tuition agreed upon in the enrollment agreement, minus 10 percent of the tuition agreed upon in the enrollment agreement or $150, whichever is less.

(d) That if a student withdraws or is expelled by the institution after completion of more than 60 percent of the training program, the institution is not required to refund the student any money and may charge the student the entire cost of the tuition agreed upon in the enrollment agreement.

2. If a refund is owed pursuant to subsection 1, the institution shall pay the refund to the person or entity who paid the tuition within 15 calendar days after the:

(a) Date of cancellation by a student of his or her enrollment;

(b) Date of termination by the institution of the enrollment of a student;

(c) Last day of an authorized leave of absence if a student fails to return after the period of authorized absence; or

(d) Last day of attendance of a student, whichever is applicable.

3. Books, educational supplies or equipment for individual use are not included in the policy for refund required by subsection 1, and a separate refund must be paid by the institution to the student if those items were not used by the student. Disputes must be resolved by the Administrator for refunds required by this subsection on a case-by-case basis.

4. For the purposes of this section:

(a) The period of, a student's attendance must be measured from the first day of instruction as set forth in the enrollment agreement through the student's last day of actual attendance, regardless of absences.

(b) The period of time for a training program is the period set forth in the enrollment agreement.

(c) Tuition must be calculated using the tuition and fees set forth in the enrollment agreement and does not include books, educational supplies or equipment that is listed separately from the tuition and fees.

cancellation policy that: (I) Provides that an agreement to enroll may be cancelled not later than 3 days after signing the agreement; and (II) Contains clear language explaining the process to cancel an agreement to enroll.

Conduct

Music Alliance Academy is a professional environment and expects respectful responsible and lawful behavior from everyone at all times. Breaches will be dealt with as appropriate to the seriousness up to and including expulsion, legal, or civil action.

Harassment
Music Alliance Academy will not tolerate any conduct that creates a hostile environment, including but not limited to physical, verbal, or sexual harassment of any employee, student, or third-party individual by an employee, student, or third-party individual onsite or off-site, or engaged in any related event or activity, including online communication and social media. Behavior that is offensive, intimidating or abusive in nature, especially behavior that relates to an individual's sexual orientation, gender, religion, or ethnicity is prohibited. Music Alliance Academy expressly prohibits any of the following:
• Racially, ethnically, or sexually degrading statements or jokes.
• Viewing websites that promote hate or racial intolerance, sexually explicit or pornographic images.
• The threat that a refusal of sexual proposals will adversely affect employment or student grades.
• Any acts that could be construed as harassment, threatening or coercing.

Violations of the Harassment Policy
Violations of this policy will lead to discipline up to and including expulsion. If any employee or student feels that he or she is a victim of any form of harassment, that employee or student must file a written complaint with the Director. Complainants are asked not to discuss the complaint with any staff or representatives prior to informing the proper authorities. This protects the rights and privacy of all parties involved, ensuring a proper and fair investigation.

All complaints will be investigated promptly, and appropriate action will be taken. No punitive action will be taken against any employee or student who files a complaint. All complaints are treated with confidentiality.

Respectful Use of Technology
Respect the legal protection provided by copyright and licensing of programs, data and other sources of information. This includes no unauthorized or illegal copying or use of software:
• Distribute or make copies of software without the permission of the copyright holder.
• Download or install any software on Music Alliance Academy computers or networks.
• Use Music Alliance Academy facilities to disparage any person, program, institution, organization, or for any unauthorized political or partisan purposes.

Respect the Intended Use of Resources
• Use all facilities only for the purposes for which they are intended.
• Respect the integrity of computer systems, networks and facilities, including the integrity of system and network security by adhering to security protocols and not attempting to infiltrate or bypass security arrangements, or access unauthorized Music Alliance Academy facilities, resources, systems, or networks.
• Do not use programs, transactions, data or processes that infiltrate computer systems or damage or alter their software, data components or configurations. Do not alter the configuration of any Music Alliance Academy computer.
• Respect the intended usage of systems for electronic information exchange, including the Internet.

- The user bears the responsibility for any material he or she chooses to access, send or display. Internet access provided by the Music Alliance Academy may not be used in any way that violates the Music Alliance Academy policies, or federal, provincial and local laws or statutes. All student use of the Internet must be on task.
- Do not use the Internet for entertainment purposes, including but not limited to chatting, recreational web surfing, checking your e-mail during class, downloading software, music or other files, viewing pornography or other unsuitable material. All internet access is subject to monitoring at any time.

Facebook

Staff and Instructors cannot accept friend requests from students on their company profiles.

Substance Abuse

The use of alcohol and drugs is not allowed on Music Alliance Academy premises at any time. Supervisors will shut down a session or lab if any project participants disregard this rule. Violators will be suspended and/or expelled from Music Alliance Academy at the discretion of the Directors.

Non-Disparagement Clause

A student must refrain from making any public statement or statements, through social media or any other means, that would be considered inaccurate, unduly critical, derogatory, or libelous, or which may otherwise unfairly injure the reputation of either the school or any existing or former student(s), instructor(s), or staff member(s) at the school.

Policies

Admission Policy

Note: Some programs may have additional or unique requirements

Music Alliance Academy is a Nevada registered school for Post-Secondary Education. For Nevada residents the default admission criteria is 18-years of age or older and grade 12 or equivalent, or mature status, defined as 19 years of age or older at the time of the program start date. Certain agreements, such as high school dual credit agreements, may fall under special admission circumstances. Out of state and international students will be expected to meet equivalent requirements unless a request is received for admittance via special circumstances.

Student(s) under 18 years old can be considered for special admission at the school's discretion, providing the application demonstrates an ability to handle and benefit by the program. Demonstrated ability can include, but is not limited to, program level communication ability (speaking, reading, writing), content level comprehension, and adult level deportment. Acceptable evidence includes a recommendation to the program by an appropriate authority such as an official from an accredited school (where the student attends or has attended), past achievements, and special testing arranged between the applicant and the school. Before enrolment, parents/guardians and students must acknowledge and accept that adult education assumes potential exposure to adult content, language, concepts, images, etc., and that the program cannot be altered or modified to accommodate underage students, and therefore, accommodation is the learner's responsibility.

Students whose primary language is not English are expected to have a minimum competency with the English language corresponding to (equivalent to) a score of 520 on the paper-based TOEFL exam, 190 on the computer-based TOEFL exam, or 68 on the Internet-based TOEFL exam and a telephone interview. Scores over 600 or equivalent do not require an interview. Other proficiency standardized tests will be considered, and a list of commonly accepted tests and scores can be provided by request.

- TOEFL score of 68 Internet-Based Testing (IBT)
- TOEFL score of 190 Computer-Based (CBT)
- TOEFL score of 520 Paper-Based (PBT)
- TOEIC score of 700
- Cambridge First Certificate in English (FCE) Level B1
- IELTS Band 6.0
- Canadian Test of English for Scholars & Trainees (CanTest) Minimum 4.0 in each component
- Cambridge Certificate of Proficiency in English Minimum C Grade
- Pearson Test of English Minimum 58%
- Canadian Language Benchmark Examination (CLB) Minimum score of 7

Acceptance Process

Institutional admission requirements will be validated by administration. Final acceptance into a program will be approved by the Department Head or program coordinator. In the absence of a

Department Head or Program Coordinator, a relevant senior official such as the Education Coordinator, or Director of Education will approve applicants.

Application for Admission

INCOMPLETE APPLICATIONS WILL NOT BE PROCESSED

1. **Application form submission.**
2. **Admissions "fit" Interview and enrollment process review.** This will involve questions about you, your music and your personal career vision. A review of the enrollment process and evaluation stages will be conducted, and opportunity provided, to enable you to ask questions about Music Alliance Academy including programs, processes, and financial plans.
3. **Application fee ($150) submission**
4. *** Foundation – personal assessment.** This will include completing several aptitude test/questionnaires that will help both of us understand the fundamentals of you. You will also be required to submit personal ID and a copy of your High School Diploma, GED or High School equivalency. This is not required if you are 19 years of age or older. International students are welcome but please note program delivery is in English and delivery will be US centric in terms of time zones. In 2020 we hope to offer EU centric delivery.
5. **Enrollment Agreement and initial Tuition payment ($1500)** This is your official enrollment documentation which when completed by you and reviewed and approved by us, will make it official and set the plan in motion.
6. **Program Commencement** To ensure the community is balanced, we will first prepare you to maximize your learning opportunity by exploring your competency, knowledge and experience as key performance indicators. Structured learning and personal coaching will prepare both you and your online learning/studio environment, to ensure you are ready to maximize your development and be an equal contributing member of your class. If results indicate that it is not in the best interests of you or the school to continue at this point, personal recommendations will be provided, and the balance of your fees will be refunded.
7. **Main program start** There is a ton of other Admissions related info here Hey, we are a school and are heavily regulated by the Commission for Post-Secondary Education (CPE) in Nevada. It is not the fun part of what we do but it is required and important. Some of this material is included in your enrollment agreement and we will discuss the CPE mandated refund protocol and provide a copy for you.

* Assessment:
Interview (1 – 2 hours). If either party decides this is not a fit then a plan is made or the contract terminated.
   In the interview applicants will be asked to explain their passion, goals, fit with the program, levels of competence, understanding of the business/industry, and to provide evidence for their responses. Applicants will be asked to present any portfolio work they may have (e.g., musical/compositional work), or other evidence of accomplishments to date.

Assessment has 5 core areas of readiness:
- Technology – empirical evidence can include pictures, receipts, copy of licenses, live screenshare
- Technical expertise (computer and application competency) – passing of the DSPT Desktop Studio Production Tools & Setup course or equivalent satisfies this readiness assessment, otherwise a one on one demonstration session or other testing measures are required.

- Financial – demonstration of sufficient finances to complete the program without excessive personal hardship
- Fit: grit, emotional intelligence, personality. Life situation
- Reasonable plan based on informed Choice – applicants should demonstrate a clear understanding of personal and career goals/expectations relative to industry realities.

If the conclusion of the assessor, at any point in the process, is that the program is not a fit for the person (e.g., the program is not aligned with the applicant's intentions, or the chances of success are less than 80%) then a pro-rated refund will be issued as per the refund policy.

Transcripts
Official or original transcripts for all secondary and post-secondary courses are required for Nevada applicants 18 years or younger to demonstrate completion of secondary school. For applicants 19 years or older, official copies of their post-secondary transcripts are suggested because they are educationally informative, but not required unless requested by the institution as part of the acceptance process. If an applicant is unable to provide required or requested transcripts, then a written explanation is required.

Letter of reference
The institution may require references. If so, the applicant will supply appropriate contacts. If the school requires written reference letters, they must be an original document, signed by the reference.

Essay
The institution may require an essay, typed, and with a minimum of 250 words.

Portfolio
The institution may require examples of student work.

Formal Student Dispute Resolution Policy

INTENT: To establish a procedure for addressing and resolving student issues, questions, and concerns that is fair, effective, consistent, and respects the privacy of all parties involved.

NOTE: The dispute procedure set forth below should be utilized **ONLY** after the student has made an effort to resolve issues, questions, or concerns on an informal basis.

Formal Grievance / Complaint

Grievances or complaints regarding courses, facilities, equipment, faculty / staff, or other students must be presented in writing, signed, and delivered to the Director of Education in the event that such matters have not been satisfactorily resolved on an informal basis.

Upon receipt of the complaint, the institution shall investigate as necessary and advise the student of any delays in the investigation. The investigation may include interviews with the complainant, as well as any other relevant parties.

The institution shall provide, within ten (10) school days of receiving the complaint, a written response, and if possible, a verbal response to the Complainant setting forth the decision concerning said Complainants. The failure of the Complainant to cooperate with the investigation shall be deemed as a withdrawal of the complaint and no further action will be taken.

If the grievance has resulted in a temporary suspension of the student, the school will attempt to resolve the issue within three (3) school days.

Appeal of an Institution Decision

A student may appeal the decision / resolution presented by the institution though written notice only. The written appeal must be delivered to the school within five (5) school days of the receipt of the written decision / resolution from the institution.

A Senior Manager[1] shall review the decision / resolution and conduct further investigations as deemed necessary. The Senior Manager[1] may arrange for a panel to hear the complaint.

The investigation may include interviewing the complainant or other necessary parties, individually or in a group consisting of appropriate Senior Managers[1] and/or Staff. The appropriate Senior Manager[1] shall provide a written response to the student setting forth the decision / resolution within ten (10) school days of receipt of the student appeal.

Notices

All written communications by the complainant must be addressed to the Senior Campus Official[1]. Written communication from the Senior Campus Official[1], must be presented directly to the complainant or mailed to the most recent address provided.

Exclusive Procedure

A complainant shall follow the dispute resolution procedure and not discuss the matter with any other parties once the complaint has been filed with the Senior Campus Official[1]. The failure of the Complainant to adhere to the aforementioned guidelines may result in the dismissal of the complaint and may result in the expulsion of the student from the institution. All investigations by the school will be conducted in the strictest confidence and involve only those deemed necessary to fulfill due diligence.

Informal Student Dispute Resolution

INTENT: To encourage students to communicate with the school on an ongoing basis throughout their studies. Music Alliance Academy listens and acts on well presented, constructive ideas and suggestions from the student body. While sometimes unable to facilitate every suggestion or idea, the school is committed to providing an explanation for why. The school provides three (3) primary ways to communicate with the management and administration on campus. Music Alliance Academy urges all students to utilize these methods of communication to solve issues, answer concerns, and improve the delivery of training.

Direct Dealings

Dealing with issues and conflicts as mature adults and professionals is a necessary part of the preparation for success in the workforce and in life. For this reason, students are encouraged to bring up their issues and suggestions directly to the appropriate party early on, before things build up out of proportion. If the student feels uncomfortable dealing with the situation one-on-one, another staff member or instructor may be enlisted to assist or mediate. If the issue is more generic, students should feel free to approach any staff member for direction as to how to or who to approach with their concern. Music Alliance Academy staff will do their best to direct the student appropriately, to follow up, and to deal with concerns appropriately.

Course / Instructor Evaluations

Music Alliance Academy asks students to complete a Course / Instructor Evaluation periodically. Students are asked to evaluate their instructors, course content, relevance, tools and delivery for each course, as well as the facilities and their own participation. As the evaluation is completed online, they can be completed at any time as the student sees fit and as often as the student feels is necessary. The digital forms are reviewed, averaged, and summarized. The results are communicated to instructors and other relevant staff and action plans are implemented where necessary.

Students can identify themselves or remain anonymous. There is a place on the form where the student can request to meet with the appropriate staff for discussions about any of their comments. There may be a follow-up directly with the students who identify themselves by way of written presentation of solutions and/or an interview for the same.

Senior Managers[*] may conduct an investigation into the comments, interview staff and instructors, sit in on classes and review instructors, and seek more information from students prior to making a decision on the comments. As this process may take time, the school does not put a time restraint on the response. Many of these issues involve more than one person or subject and it is important to make this a thorough process. [*] Campus Director, Director of Education, President

Request for Meeting

Music Alliance Academy staff are always ready to hear comments, suggestions, and ideas. To set up a personal interview, students are asked to request a meeting with the appropriate person, usually the Academic Coordinator. Students will be contacted within 24 hours of submitting a request for meeting by the appropriate staff.

Student Appeals Policy

Principles

Music Alliance Academy recognizes the right and responsibility of faculty and staff to assess student performance and impose discipline in appropriate circumstances, and the right of students to be assessed in a manner that is fair, just, and reasonable, and to have sanctions imposed in proportion to the nature and seriousness of their conduct.

Reasonable grounds for grade appeals include:
a) course outlines are not followed by the instructor
b) evaluation criteria are not followed as per the course outline
c) evaluation criteria have not been applied according to the Grading Policy in a reasonable, fair, and just manner

Reasonable grounds for an appeal related to inappropriate conduct include:
a) the student is denying the conduct
b) the student is appealing the severity of the discipline
c) new information would impact the decision or the severity of discipline

Policy

All students will have reasonably convenient, simple, and timely access to a process that provides fair and equitable assessment of decisions made, and actions taken, by faculty, the school administration, or the school's representatives. These procedures will be clearly communicated with defined levels of appeals for disputes regarding grades or disciplinary action that delineate the person (or body) to which appeals are brought and the deadlines for each level.

Disciplinary decisions will be communicated to the student in writing and will include the procedure for appeal. If the disciplinary action involves a probationary suspension, the school will attempt to resolve the issue within three (3) school days.

A student can withdraw his or her appeal at any stage of the appeal process. If the student withdraws the appeal, the matter will be considered closed and no further appeal will be allowed with respect to the same matter.

Appeal Procedure
– Level 1
1. Appeals start with a student-initiated discussion with the decision-maker (e.g., instructor for grade appeals) within **ten (10) working days** of the official posting of the final grade or imposition of discipline. If the student is unable to reach the instructor or decision-maker, assistance should be sought through the Academic Coordinator.
   a. The decision-maker for disciplinary actions is the individual or body that imposed the discipline; however, if this is unclear the student should consult with the Academic Coordinator.
   b. If extenuating circumstances create a situation where the student is significantly uncomfortable with approaching and/or discussing the matter with an instructor or decision-maker, the student will address the situation with the Student Services department or The Director of Education. Student Services or the Director of Education will assess the issues and

negotiate an appropriate solution between the relevant parties for continuing the appeal process, and/or dealing with the compounding issues. If deemed necessary and appropriate the Student Services department may act on behalf of the student in the appeal process.

2. The student and the instructor or decision-maker should discuss fully the basis on which the student feels unjustly treated and ways in which his or her concerns may be addressed. These discussions must be concluded within **five (5) working days** of being initiated. The decision of the instructor or decision-maker must be made in writing and copied to the next level of management.

– Level 2
3. If the student desires to pursue the matter further they may take the issue to the next level of authority within the campus within **five (5) working days** of the instructor or decision-makers written decision. For grade appeals the Department Head or Student Services would typically be the next level. The published procedure for appeals will identify the next level of authority and/or Student Services can assist students in determining the next level. These discussions must be concluded within **five (5) working days** of being initiated, and the decision will be made in writing and copied to the senior campus official.

– Level 3
4. Beyond level 2 the student should follow the formal dispute resolution process.
5. As per the Formal Dispute Resolution the senior campus official and/or Student Services may support the previous decision and deny further action with or without further considerations, recommendations, or directions. If the senior campus official and/or Student Services is satisfied that there is sufficient credible evidence to warrant a panel to investigate some or all of the issues, the panel will typically include a chair, two students, and two school personnel without conflict of interest related to the case. Panel decisions will be final and binding and will be communicated to the student in writing.

Withdrawal & Dismissals Policy

Definitions
There are three main categories of student/client contract termination processes and/or their corresponding status. The process or status may be triggered or implemented for academic, conduct, contractual, legal, or personal reasons.
1. The term <u>Withdrawal</u> "W" will indicate a student-initiated severance from the school or program (status: withdrawn). Note: other institutions use the term "Withdrawal" in reference to the compulsory disenrollment of students.
2. A school-initiated <u>Dismissal</u> "Dis" of a student from the school or program (for academic, contractual, legal, or conduct reasons) (status: dismissed).
3. A school-initiated <u>Probation</u> "Prob" is a specified time period with restrictions and conditions relative to student attendance and continuance (for academic, contractual, legal, or conduct reasons) (status: on probation).

All withdrawals must be submitted in writing by the student. Verbal notification is not acceptable.
   1)   Withdrawals

A student's withdrawal date shall be the date stated on the written withdrawal notice and/or the day written notice is received, whichever is later.

Current students who have not been attending for a period of 2 weeks or more and have not responded to contact attempts may be deemed a withdrawal by a Senior Campus Official. The date of withdrawal will be deemed as two weeks after last contact. These students are treated as a straight withdrawal. If the student re-appears, their special circumstances must be taken into account to see if they fit into another category of withdrawal.

2) **Designated Course Transfers**

Courses or programs that the school moves/cancels carry no withdrawal or service fees. The student retains the tuition rate in effect from the original contract.

3) Failures

If a student fails a single course 3 times, then that student may be immediately disenrolled from his/her program. Students who fail more 40% of courses in his/her program may also be immediately disenrolled.

4) Illness

An ill student who must withdraw and does not fit under any other section of the withdrawal policy should be treated on a case-by-case basis. Only a Senior Campus Official can authorize a special consideration in these cases. A physician's note must be submitted for consideration under this category.

5) Dismissals

Dismissals will be treated as a withdrawal where financial calculations are concerned.

Career and Professional Development Services

Music Alliance Academy (MAA) provides career development services within the programs offered. For example, Music Career Management and Marketing is itself focused on what is required for business and professional success in the music industry. The Digital Music Production program includes courses dealing specifically with understanding the industry, developing success plans, developing effective resumes and portfolios, promoting oneself through a professional online presence, interviewing skills, as well as mentoring that includes career development and planning. MAA may also provide special workshops and courses related to finding work in the music industry, and, as they become available, post jobs and opportunities, primarily within the Las Vegas area.

MAA does not promise or guarantee jobs or work placements.