# TABLE OF CONTENTS

- Preface .................................................................................................................. 2
- Mission ...................................................................................................................... 3
- Team Duties .............................................................................................................. 4
- Staff Contacts ......................................................................................................... 7
- Licensing Procedures .............................................................................................. 8
- Booking Procedures ............................................................................................... 12
- Rules, Regulations and Policies .............................................................................. 15
The University of Miami’s School of Music was the pioneer music school to establish a four-year degree in music engineering. Ted Crager, Associate Dean, along with Bill Porter, who was Elvis Presley’s engineer, worked to accredit the curriculum and obtain enough equipment to outfit a small recording facility. In addition, much of the growth of the department is accredited to former department head: Ken Pohlmann. It was his dream of creating the first Music Engineering Graduate degree, coupled with his unlimited passion and knowledge in audio technology that gave the MuE (Music Engineering) program the momentum it needed to make the University of Miami one of the world’s premier institutions for studying Music Engineering.

The success of the MuE program comes not only from our own efforts, but also from support both from within and from outside the University. Whether it is funding from the University or donations of equipment from outside companies, support is only offered when that support is put to good use, and when that support produces good results. The high reputation of our program has come from the hard-won achievements of past graduates who have made their mark in the industry. This, in turn, validates our program to others. Continuing to provide the best education and experience possible requires that we have first-class facilities, which in turn requires the active effort of everyone who uses the facilities.

The purpose of this manual is to outline the policies and organization of our facilities and allow a newcomer to view the big picture so that he/she can be a positive influence. It should be noted that this document cannot cover everything, but there are obvious generalities that can be extended to the various situations that may arise. If in doubt, it is wise to consult with staff members and music engineering faculty, as opposed to interpreting the rules for yourself. You will find that most rules are refinements of the "Golden Rule", which in our case means “just as you rely on the facilities to be organized and working properly, do your part to maintain and improve things for the next person, who also relies on the facilities.”
MISSION

The Music Engineering Program consists of both undergraduate and graduate degree offerings and covers many facets of music/audio production and technology. The Electrical Engineering Audio program (EAN) is allied with the MuE program. These students have many courses in common and also participate in the use of the facilities; their privileges are the same as those of the MuE's.

An outstanding privilege of the program is that keys are available to students in order to use delicate and expensive equipment at night without supervision. This privilege can be offered only if students conduct themselves in a responsible fashion. Individual revocations of these privileges will occur if the faculty or student staff members feel that the user is performing in a manner that may jeopardize studio operations. It is also important to note that this is an educational, and not a commercial facility. Engineers may not be paid for studio time, and neither may recordings made in the Weeks Studio be sold or used for commercial releases.

Our studios and auditoriums are the showcase facilities of the music school and a "must see" for visitors, prospective students, and their parents. For this reason, we must keep the rooms clean, presenting a professional appearance. As long as the School of Music administration is proud of our facilities, they will not hesitate to support them.
TEAM DUTIES

Each of the staff members, in addition to their specialized duties, has extra responsibilities. Each staff member is assigned a certain number of hours per week, based on their course schedule, in which they will be “on duty” in Weeks 130 (the MuE Classroom). This schedule will be determined at the beginning of each semester, and depends on the needs of the current classes. The schedule will be sent via email and/or posted on the door of the classroom. This measure helps to create a more secure facility as well as provide technical assistance to students who are working on projects.

All staff members are able to administer written tests for studio licensing. Staff members will deliver keys for session to the engineers during staff hours. All staff members are expected to help studio users whenever possible and they should also be able to assist in solving the facilities' problems.

Director of Music Engineering

The Director of Music Engineering is the ultimate authority concerning all matters of the MuE program. All matters of admissions, suspensions, course content, grading fairness, etc. are ultimately overseen by the Director. The Director also functions as the main spokesperson of our program to the deans and outsiders.

Studio Manager

The Studio Manager is a graduate student staff member in charge of maintaining the smooth operation of the audio facilities and will work as a mediator between faculty and students. Generally, the Studio Manager’s responsibilities include, but are not limited to: leadership and supervision of student staff members, scheduling staff hours, updates in policy, and keeping the facilities and storage
areas organized. The Studio Manager also leads the rest of the staff in decisions on penalties for violation of policy, and ideas for constantly improving our facilities.

The Studio Manager also ensures that all of the studio’s equipment is kept in good working order. Also, helps train student staff members in troubleshooting and repair skills, and is a resource for the more advanced students. If problems arise during a session, the Studio Manager is for whom you are writing the log; after a problem is logged, an alternative means of working around the failure should be found.

**Maintenance Engineers**

The Maintenance Engineers are student staff members who carry out any necessary maintenance tasks under the leadership of the Studio Manager. They also assist in student maintenance training.

**Computer Maintenance Engineers**

The Computer Maintenance Engineers oversee the operation of the computers in the Weeks Studio and MuE classroom. They are responsible for installing new software on the computers, debugging any program faults, addressing network and log-on issues, and for overall maintenance of the computers.

**Booking Manager**

The Booking Manager’s job is to ensure that the scheduling of studio time runs smoothly. They will also ensure that class projects will be able to be completed
by prioritizing the booking of studio time for class projects over that of personal sessions (only after the request has been approved in writing by a member of the MuE faculty).

The Booking Manager holds the Booking sessions. Following the session, the Booking Manager posts the scheduled times online and/or via email. They must also keep track of the status and amount of hours available for all users.

**Licensing Manager**

The Licensing Manager is available to answer questions about licensing procedure, policy, or the operation of the studio. The Licensing Manager is responsible for administering the hands-on test which is the final step in obtaining a studio license.

**Inventory Manager**

The Inventory Manager is responsible for keeping track of all the equipment related to the MuE program. He or she regularly takes inventory of all studio equipment. Any and all discrepancies with the inventories are reported to him/her which, in turn, will quickly precipitate actions to locate the missing gear and discipline careless users.
STAFF CONTACTS

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LICENSING PROCEDURES

Before a student may use the Music Engineering facilities, the student must demonstrate a certain level of responsibility and technical competence. You must obtain a license before booking time in Weeks Studio. Students are strongly encouraged to get licensed before Junior year. The written exams can be administered by any staff member during staff hours. The hands-on test is only administered by the Licensing Manager and is arranged by appointment.

In order to obtain the Weeks Studio License you must complete the following steps in order:

1. Take and pass the Music Engineering Policy Exam

Before pursuing any license, the student must first pass the Music Engineering Policy exam. All beginning students are urged to pass the policy as soon as possible. The exam is based on material from this policy manual, and day-to-day functions within the Music Engineering program. There are questions on the policy exam that are not covered in this policy manual; these questions should be able to be answered confidently if all information in this manual is understood.

In order to motivate students to read this manual and learn the rules and regulations, test taking of any exam is limited to a maximum of four times per semester. The exam may be taken regardless of the student’s academic level. The Policy exam consists of 20 multiple choice questions, and passing requires a perfect score (100%).

This exam can be administered by any of the staff members and can be completed during staff hours. It is recommendable to inform any member of the staff when then exam will be taken in order to guarantee that the staff revise the exam and bring a copy of it.
2. Take and pass the MMI 201 Introduction to Music Recording course

In order to continue the process of obtaining the license, all undergraduate students must have taken and passed the MMI 201 – Introduction to Music Recording course offered by the Music Engineering department.

Special cases may be studied and/or approved in order to complete this requirement (i.e. another course instead of MMI 201).

This course can be taken before taking the Music Engineering Policy Exam.

3. Find a licensed engineer to be your trainer

It is the trainee’s responsibility to find a training engineer, whose job is to prepare the trainee for the license testing. Every new student is encouraged to establish a rapport with the upperclassmen, which effectively facilitates finding a trainer. The training engineer may be a licensed student or alumnus; quality training is recognized by the trainee passing the Hands-on Exam (described below) the first time.

4. Complete three 3-hour training sessions

To begin training for a Weeks license, the student must have completed MMI 201 and also have passed the policy exam.

The student in training must book three three-hour sessions with the training engineer. In order to book the studio session refer to the booking procedures part of this manual.
It is suggested that the first three-hour session should be devoted to familiarization with the Weeks studio and signal flow of the mixing console and its peripherals. The second three-hour session should be devoted to tracking and other concepts of higher complexity. It should be noted that all studio time spent towards fulfilling licensing requirements is booked against the license applicant’s allotted time. The third can be used for reviewing material, practicing recording a sample instrumentalist with the training engineer, or any questions/concerns the trainee may still have.

5. Take and pass the Weeks Technical (written) Exam

After completing the three training sessions, the trainee may then take the Weeks Technical exam (Written Test).

It consists of 24 multiple-choice questions. Passing requires a minimum score of 90% (no more than two wrong), and it may be taken a maximum of four times per semester.

The topics on this test consists of what the trainee learned in the training sessions, the trainer should have taken the exam before and therefore have knowledge of what is the content of the exam. A good quality training guarantees the passing of this exam.

This exam can be administered by any of the staff members and can be completed during staff hours. It is recommendable to inform any member of the staff when then exam will be taken in order to guarantee that the staff revise the exam and bring a copy of it.
6. Take and pass the Weeks Hands-on (practical) Exam

After passing the Weeks Technical exam, the final hurdle is a hands-on exam given by the Licensing Manager or another licensed engineer approved by the Licensing Manager, in which the license candidate and the Licensing Manager meet in the Weeks control room at a prearranged time and the candidate must demonstrate a thorough knowledge of the studio by successfully performing a series of operations commonly encountered during a typical recording session.

Failing the hands-on exam results in a remedial training session with a different licensed engineer, booked by the trainee. It is only after this remedial session that they may retake the hands-on exam.

7. Obtain the Weeks Studio License

Upon completion of steps 1 through 6, the student becomes fully qualified to use the Weeks studio. The last person to train the engineer before they pass the hands-on test is rewarded with an additional five hours.
BOOKING PROCEDURES

In order to book time in the Weeks studio, the student must have secured, or be in the process of training for, a Weeks license. Booking sessions for the available studio recording time slots are held at a regular, pre-announced time for students. At this time, all properly licensed personnel book available times.

It should be stressed that engineers are only allowed to be in the studio if they have booked that time according to the below procedures. Anyone found using the facilities without going through the official booking procedures will face severe penalties, up to and including losing their license.

1. Be a licensed engineer or in the process of becoming one

The only way to be able to book time at the Weeks Studio is to be a Licensed Engineer or be in the process to obtain the Weeks License. If you are a non-Mue Student who want to record in the Weeks Studio, refer to the end of this section.

2. Announce Booking Sessions

There will be several booking sessions during the academic semester. Booking Sessions will be announce through an email to the Mue List ahead of time with the date, time and place (if different to the MuE Classroom) of each booking session.

Booking sessions are usually held on Friday and will cover the upcoming two weeks of studio time following that Friday.

3. Show up at the Booking Session
Everyone will meet in the MuE classroom at the previous announce time and date. The sessions available will be displayed on the screen.

4. Drawing of time slots at Booking Session

Each licensed engineer will be allowed 10 sessions per semester. The Booking Manager will distribute bottle caps via drawing from a hat. Each engineer may only take one bottle cap. If the engineer is booking for another person (up to 2 others), the hat will go around a second time and the engineer may take a bottle cap on behalf of the person(s) they are booking for.

Booking the sessions proceeds in a round robin format. Each engineer may only book one session per round, unless the engineer is booking for another person. On the first round, licensed engineers with hours left will book sessions. Sessions will also be booked for absent licensed engineers with hours left. On the second round, training sessions may be booked as well, and licensed engineers with no hours left will be permitted to book one session. If there are any spaces open on the third round, sessions may be booked openly, but only one session may be booked by engineers with no hours left.

5. Booking Session results will be published at the end of the Booking Session

The booking session information will be sent to the MuE email list immediately following the booking session. An email forum for all currently licensed engineers is hosted through the list-serv system at: weeks-studio-users@listserv.miami.edu

6. Changes after the end of the Booking Session

If engineers are not happy with their times, or wish to switch. An email forum for all currently licensed engineers is hosted through the list-serv system at: weeks-
IMPORTANT!!! Non-MuE Students Who Want to Record in the Weeks Studio

Graduate music students who need to record their master’s/doctoral dissertation are allowed to work in the Weeks studio, but are encouraged to explore the use of their own department’s recording facilities first, or those of recording services. When it is determined that the scope of their project warrants use of the Weeks Studio, studio time may be booked outside of the normal studio booking procedure. The reason for this is that large projects often require coordinating the schedules of a large number of people, and this is difficult to do if the studio is only booked two weeks (or less) before the session. It is still the responsibility of the non-MuE student to recruit a willing (licensed) engineer before approaching the studio manager to request time.

Undergraduate music students recording projects may fall into this category as well if the project warrants special consideration and is sponsored by a faculty member. In either case, the studio manager will need confirmation from the student’s adviser before booking time in the studio.

In such cases, time may be booked well in advance, and is not constrained to the normal booking hours. Typically the limit is 2 x 5 hour sessions, which can be back to back. Additional time is at the discretion of the Studio Manager and availability of the facility. The student initiating the project is responsible for recruiting a licensed engineer to run the session (studio keys will ONLY be given to a licensed engineer). Typically this is done at one of the booking sessions.

All other projects/requests (such as audition recordings, outside bands, etc.) will need to go through the typical booking procedure at one of the booking sessions (see section on Booking Session Procedures).
Though most rules below may appear to be common sense, please read them carefully, as failure to abide by the rules (and seeing that musicians and observers are doing the same) will result in penalties addressed to the session engineer. Severity of the punishment is decided by the student staff and the MuE faculty. Since it would be impossible to make a list of every stipulation that pertains to our facilities, please always remember to use common sense; if you have concerns, please consult a staff member or MuE faculty.

**GENERAL RULES**

- The session engineer is ultimately responsible for the actions of everyone attending a recording session.

- The session engineer may refuse access to anyone, except staff, during his/her session. If you want to use a part of the facility that the engineer is not using, you must ask their permission to do so; if they agree, they will become accountable for your actions.

- Any key transfers must be recorded in the log book. If there is no session between the time your session ends and staff hours begin, you should lock the studio and drop the key in the metal drop box located under the stairwell in the Volpe Building labeled MuE Drop Box. Otherwise it is your responsibility to get the key to the next engineer. Check the booking schedule before your session to see who has a session after yours.

- The keys should be passed from engineer to engineer in a timely manner. It is the responsibility of the engineer with the current session to make sure that the next engineer has the studio key by the start of their session. In the event, that the key exchange does not go smoothly and the next engineer is in jeopardy of not getting the full amount of studio time allotted to them, the engineer who is responsible for the problem will have 2 sessions revoked.
• Musicians and other people attending the session are NOT permitted to use the equipment or assist the engineer. (ex. USE THE CONSOLE, SET UP MICS, ETC.)

• There will be ABSOLUTELY NO FOOD OR DRINK in the studio or control room. Any evidence to the contrary will result in the loss of studio privileges for one semester.

• The studio, control room, and mic closet should be left in a clean and orderly fashion. Keeping the studio clean is the responsibility of anyone and everyone who uses it.

• The engineer completing the session is the one responsible for any mess that is made.

• If any area of the studio is messy at the beginning of your session, make note of it in the log book and staff will hunt down and discipline the guilty party.

• Do not write directly on the console or any other equipment.

• Be on time for your session and be ready to leave on time. Do not impose upon someone else’s studio time. If you know in advance you may need some extra set-up or tear-down time, try to make arrangements with the appropriate engineer. If the engineer after you doesn’t show up for his time, you can use it, free of deductions on your studio hours.

• Always close projects, clean up files on the computer, and reset the board to its default setup.

SECURITY

• The double doors should never be left open. If you expect visitors, have them ring the doorbell. The door can be opened from the intercom panel inside the control room.
• The door in the far corner of the studio should be used for emergency exit ONLY.

• All doors should be locked when you leave your session

• If doors are found unlocked and the students present do not have keys for them, then Campus Security should be called (8-6666) to have them locked.

• If you see someone around any of the MuE facilities that you don’t recognize, don’t hesitate to ask why they are there.

SAFETY

• There is no smoking allowed in any auditorium or studio.

• Exit doors should never be blocked by any item at any time. If lights have burned out in passageways or exit signs, the condition should be reported in the log book.

• The engineer should familiarize him/herself with the locations of the fire alarms as well as the fire extinguishers and they should know the types of fire each extinguisher can control.

• In case of a fire, sound the nearest alarm immediately, and evacuate the building while shutting doors behind you and call Public Safety when out of the building.

• If someone is seriously injured or in need of emergency assistance, call 9-911 from the studio phone. If there is a security issue, call campus security at 8-6666. The engineer should also be able to locate the first aid kit.

• Caution should be taken if handling large or heavy cases and equipment. Do not attempt to lift heavy objects alone. The best method is to squat directly in front of the object to be lifted, then rise, letting your legs do all
the work. Keep the object you are lifting close to your body, and don’t twist.

**SOUND EQUIPMENT MAINTENANCE**

- Report any missing or malfunctioning equipment in the log book as well as problems occurring during a session. A good log describes the symptoms you observed, as specific as possible, how you determined the particular piece of gear to be faulty, and any troubleshooting methods you used (along with the transfer of keys). Try to isolate the malfunction to the nearest knob, switch, patch point, or other user accessible point. Once a problem is logged, find alternate means to continue your session.

- If the broken item is a stand or a cable, it should be placed in the box labeled, ‘Broken Equipment,’ in the machine room and the Maintenance Engineers will assume responsibility for it.

- If a fuse blows, replace it with an identically rated fuse ONLY. Be sure the cause for the blown fuse has been identified, corrected, and logged.

- If you, your assistants, or a musician damages a piece of equipment unintentionally, report it in the proper fashion. If you do not report the accident and are found out to be responsible for some damage, penalties will be severe.

- Only studio maintenance personnel are allowed to physically connect or disconnect any cabling in the machine room or equipment racks.

**COMPUTER MAINTENANCE**

- Under no circumstances are you to install external peripherals on the computer.

- You may not add any software to the machines, especially software
downloaded from the internet. Be aware that what you download could contain a virus. If you feel that something should be added to a machine, please request it through the Computer Maintenance Engineer or Studio Manager.

- Please do not make copies of the software for use on other machines or for distribution outside Music Engineering. The copyrights of the software must be protected in order to allow their authors to earn a livelihood and continue writing more programs.

- The computer in the Weeks studio should be used only for recording, mixing, and other audio applications. It should NOT be used for games or word processing.

- Save your work to your own personal thumb drive/hard disk/etc. Any data left on the built-in hard drives will be erased from time to time. A good rule of thumb is that any data not saved in at least two places is as good as gone.

**BOOKING**

- In order to use the studio, a student must book time at a booking session which is held periodically at pre-arranged times. The engineer must be present or send a representative. In no instance will anyone book time for more than one person. If no arrangements can be made, the engineer may contact the Booking Manager after the booking session to sign up for any times that are still available.

- Anyone found using the facilities without going through the official booking procedure will face severe penalties, up to and including losing their license.
• Engineers are allowed to record anyone they wish to work with. Musicians wanting to do a recording should come to a booking session and recruit an engineer who is interested in working with them, and is willing to book the time.

• It should be stressed that engineers may not be paid for studio time, and recordings made in the Weeks Studio may not be sold or used for commercial releases.

• In the event that a licensed engineer wishes to cancel a session, they have the following options:

  (a) The engineer can find another engineer to take their session. In this case, the studio time will be transferred to the engineer taking the session.

  (b) Otherwise, if the licensed engineer cancels the session at least 48 hours prior to their session they will still have 1 session (the one they canceled) taken away from their allotted time and the session will be open for booking.

  (c) If the engineer cancels within 48 hours of their session, they will be penalized 2 sessions.

• Any engineer wishing to book priority time in either studio for any reason other than completion of a class project must plea their case to the Studio Manager and one MuE faculty member and receive written permission from both.