MI
ONLINE
COURSE CATALOG

MISSION STATEMENT

Musicians Institute is dedicated to inspiring artistic and academic excellence while preparing students for careers in the music and entertainment industry. Our cutting- edge educational offerings provide the information, skills and expertise necessary for musicians and creative professionals to achieve their goals. We strive to develop a diverse array of talented individuals who can enrich the global community with their artistic contributions.

INSTITUTIONAL OBJECTIVES:

Musicians Institute strives to:

- Offer curricula focused on developing essential knowledge and practical skills.
- Provide a diverse faculty with active professional expertise and experience.
- Train students in facilities designed and equipped according to professional music and entertainment industry standards.
- Emphasize current applications in the context of historical and current trends and influences.
- Emphasize the exploration of global and experimental musical influences.
- Provide students with regular access to successful visiting artists and professionals.
- Provide resources, facilities, and support for professional and creative collaboration, the development of their craft and networking opportunities.
- Provide resources, facilities, and support to prepare students for careers in the music and entertainment industry.
- Create an institutional-wide culture that celebrates diversity, is positive, and inspirational to the community at large.

DIVERSITY STATEMENT

Musicians Institute is committed to fostering an inclusive and diverse environment for the community it serves. Members of the MI community include students, faculty, administration, families, and visiting artists. As an institution that is dedicated to preparing students for careers in the diversified music and entertainment industry, MI strives to cultivate talented individuals from across all backgrounds with conscious efforts to enrich the global public.

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ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS

ACADEMIC CALENDAR

FALL QUARTER	2021	2022	2023
Re-Registration	August 9 – September 18	August 15 – September 24	August 14 – September 23
Financial Aid Application Deadline	2 weeks prior to registration	2 weeks prior to registration	2 weeks prior to registration
New Student Registration	September 20 – October 1	September 26 – October 7	September 25 – October 6
New Student Orientation	September 30	October 6	October 5
Quarter Begins	October 4	October 10	October 9
*Thanksgiving Break	November 25 – 26	November 24 – 25	November 23 – 24
Final Exams	December 13 – 17	December 19 – 23	December 18 – 22
Graduation	December 18	December 23	December 23
Quarter Break	December 19 – January 9	December 24 – January 8	December 24 – January 7
*Christmas Break	December 24 – 25	December 25 – 26	December 25 – 26

WINTER QUARTER	2022	2023	2024
Re-Registration	November 8 – December 18	November 14 – December 23	November 13 – December 23
Financial Aid Application Deadline	2 weeks prior to registration	2 weeks prior to registration	2 weeks prior to registration
New Student Registration	December 20 – January 7	December 27 – January 6	December 27 – January 5
New Student Orientation	January 6	January 5	January 4
*New Year's Day	January 1	January 1 – 2	January 1 – 2
Quarter Begins	January 10	January 9	January 8
*Martin Luther King Day	January 17	January 16	January 15
Final Exams	March 21 – 25	March 20 – 24	March 18 – 22
Graduation	March 26	March 25	March 23
Quarter Break	March 27 – April 10	March 26 – April 9	March 24 – April 7

*School Closed

ACADEMIC CALENDAR

SPRING QUARTER	2022	2023	2024
Re-Registration	February 14 – March 26	February 13 – March 24	February 12 – March 23
Financial Aid Application Deadline	2 weeks prior to registration	2 weeks prior to registration	2 weeks prior to registration
New Student Registration	March 28 – April 8	March 27 – April 7	March 25 – April 5
New Student Orientation	April 7	April 6	April 4
Quarter Begins	April 11	April 10	April 8
*Memorial Day	May 30	May 29	May 27
Final Exams	June 20 – 24	June 19 – 23	June 17 – 21
Graduation	June 25	June 24	June 22
Quarter Break	June 26 – July 10	June 25 – July 9	June 23 – July 7

SUMMER QUARTER	2022	2023	2024
Re-Registration	May 16 – June 25	May 15 – June 24	May 13 – June 22
Financial Aid Application Deadline	2 weeks prior to registration	2 weeks prior to registration	2 weeks prior to registration
New Student Registration	June 27 – July 8	June 26 – July 7	June 24 – July 5
*Independence Day	July 4	July 4	July 4
New Student Orientation	July 7	July 6	July 5
Quarter Begins	July 11	July 10	July 8
*Labor Day	September 5	September 4	September 2
Final Exams	September 19 – 23	September 18 – 22	September 16 – 20
Graduation	September 24	September 23	September 21
Quarter Break	September 25 – October 9	September 24 – October 8	September 22 – October 6

*School Closed

CERTIFICATE

IN MUSIC PERFORMANCE

CERTIFICATE

IN PRODUCTION OR INDUSTRY PROGRAMS

CERTIFICATE

DJ PERFORMANCE & PRODUCTION

Musicians Institute's Certificate in DJ Performance and Production is a 2-quarter, 30-unit program for aspiring DJs, producers, beat-makers, remix artists, and electronic music composers and performers. Students are provided with in-depth knowledge and training in the latest technologies, tools and techniques used in contemporary electronic performance and production.

30 CREDITS / 2 QUARTERS

REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM*

	COURSE	CREDIT
MAJOR AREA = 14 CREDITS	Private Lesson 1-2	4
	DAW 1-2:DAW 1: Ableton Live for DJs & Electronic Music Producers 1	2
	DJ Set Building 1-2	2
	Beat Matching 1-2	3
	DJ Software 1: Serato DJ Pro	1
	DJ Software 2: Traktor Pro	1
	Remixing	1
PROF. DEVELOPMENT = 5 CREDITS	History and Analysis of Recorded Popular Music 1-2	2
	The Business of Electronic Music Production & Performance 1	1
	Independent Artist Marketing	2
MUSICIANSHIP = 7 CREDITS	Musicianship 1-2	3
	Track Building 1-2	4
ELECTIVES = 4 CREDITS	Various	4

CERTIFICATE

Certificate in DJ Performance and Production Program Learning Outcomes:

1. Develop and demonstrate professional-level abilities in fundamental DJ and music producer techniques and technology, live performance, music production, proficiency in a digital audio workstation, and fluency in both traditional and modern DJ equipment.
2. Develop and exhibit professional depth, versatility and creativity through studies in popular recorded music history, Western music theory, ear training, rhythmic studies, song arrangement, and stylistic appropriateness as related to the modern DJ and music producer.
3. Develop and demonstrate the ability to navigate and manage their career in the modern entertainment industry, through the study of marketing, promotions and entertainment business practices as pertaining to a contemporary professional DJ and producer.

This program is new. The number of students who graduate, the number of students who are placed, or the starting salary you can earn after finishing the educational program are unknown at this time. Information regarding general salary and placement statistics may be available from governmental sources or from the institution, but is not equivalent to actual performance data.

CERTIFICATE

DJ PERFORMANCE & PRODUCTION

CERTIFICATE

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
DJ-PL	Private Lesson 1	2
DJ-058	DAW 1: DAW 1: Ableton Live for DJs & Electronic Music Producers 1	1
DJ-101	DJ Set Building 1	1
DJ-102	Beat Matching 1	1.5
DJ-103	DJ Software 1: Serato DJ Pro	1
DJ-104	DJ Software 2: Traktor Pro	1
PROF. DEV.		
DJ-105	History & Analysis of Recorded Popular Music 1	1
DJ-108	The Business of Electronic Music Production & Performance 1	1
MUSICIANSHIP		
DJ-106	Musicianship 1	1.5
DJ-107	Track Building 1	2
ELECTIVES		
Various	Various	2
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
DJ-PL	Private Lesson 2	2
DJ-158	DAW 2: DAW 1: Ableton Live for DJs & Electronic Music Producers 2	1
DJ-201	DJ Set Building 2	1
DJ-202	Beat Matching 2	1.5
DJ-209	Remixing	1
PROF. DEV.		
DJ-205	History & Analysis of Recorded Popular Music 2	1
MUBUS-0307	Independent Artist Marketing	2
MUSICIANSHIP		
DJ-206	Musicianship 2	1.5
DJ-207	Track Building 2	2
ELECTIVES		
Various	Various	2
TOTAL		15

DJ PERFORMANCE & PRODUCTION
30 CREDITS / 4 QUARTERS/ PART-TIME

The part-time DJ Performance and Production Program is designed for individuals wishing to pursue a certificate in DJ who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time DJ program.

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
DJ-PL	Private Lesson 1	2
DJ-058	DAW 1: DAW 1: Ableton Live for DJs & Electronic Music Producers 1	1
DJ-102	Beat Matching 1	1.5
DJ-103	DJ Software 1: Serato DJ Pro	1
ELECTIVES		
Various	Various	2
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
DJ-PL	Private Lesson 2	2
DJ-158	DAW 2: DAW 1: Ableton Live for DJs & Electronic Music Producers 2	1
DJ-202	Beat Matching 2	1.5
DJ-104	DJ Software 2: Traktor Pro	1
MUSICIANSHIP		
DJ-107	Track Building 1	2
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
DJ-101	DJ Set Building 1	1
PROF. DEV.		
DJ-105	History & Analysis of Recorded Popular Music 1	1
DJ-108	The Business of Electronic Music Production & Performance	1
MUSICIANSHIP		
DJ-106	Musicianship 1	1.5
DJ-207	Track Building 2	2
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
DJ-201	DJ Set Building 2	1
DJ-209	Remixing	1
PROF. DEV.		
DJ-205	History & Analysis of Recorded Popular Music 2	1
MUBUS-0307	Independent Artist Marketing	2
MUSICIANSHIP		
DJ-206	Musicianship 2	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

CERTIFICATE

ARTIST/PRODUCER/ENTREPRENEUR PROGRAM

Instrumentalists, singers, songwriters, rappers, DJs and producers learn the entire process of creating their own project—from writing and recording to marketing, publicity, website design and final release. This program is designed to equip musicians with the various skills needed to independently write, record and market their original material.

60 CREDITS / 4 QUARTERS

REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM

	COURSE	CREDIT
MAJOR AREA = 23-25 CREDITS DEPENDING ON TRACK	Recording Project 1-4	8
	Project Advising 1-4	8
	- AUDIO 1 & 2*(choose from one platform below)*	4-6
	- Pro Tools 1 & 2 *(4 credits)*	
	- Logic Fundamentals 1 & 2 *(2 credits)*	
	- Ableton Live 1 & 2 *(2 credits)*	
	Artist Identity	1
	Final Project for A/P/E	2
PROF. DEVELOPMENT = 17 CREDITS	Applied Entertainment Business 1 & 2	3
	Independent Artist Marketing	2
	Visual Media 1 & 2	4
	Media Relations	2
	Music Video Bootcamp	1.5
	Vocal Production	1
	Social Media Branding for the Independent Artist 1-2	2
	EDITING OPTION	
	Option 1: Music Video Editing w/ Adobe Premiere	1.5
	Option 2: Final Cut Pro X	1.5
MUSICIANSHIP = 14 CREDITS	Musicianship 1-4	6
	Songwriting for IAP 1 & 2	3
	Advanced Songwriting for A/P/E 1-2	3
	Keyboard Essentials 1-2	2
ELECTIVES = 4-6 CREDITS DEPENDING ON TRACK	Various	4-6

Artist/Producer/Entrepreneur Certificate Program Learning Outcomes:

1. Develop and demonstrate advanced professional abilities in contemporary commercial music styles as engineers and producers, through studies in audio engineering, production, and multiple digital audio workstations.
2. Develop and exhibit advanced professional depth, versatility and creativity through the study and application of public relations, artist identity and branding, visual media, and web design as pertaining to a contemporary professional artist, songwriter and producer.
3. Build and exhibit fundamental to advanced aptitude in traditional and contemporary Western music theory, keyboard proficiency, ear training, rhythmic studies, and songwriting.
4. Develop a baseline fluency in entertainment business practices and demonstrate the ability to navigate and self-manage their career, through studies in copyright law, marketing and promotions, and business contracts.

CERTIFICATE

ARTIST/PRODUCER/ENTREPRENEUR PROGRAM

60 CREDITS / 4 QUARTERS

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-057	AUDIO 1 Level 1 *(credits depend on track)*	1-2
ARTST-101	Recording Project 1	2
ARTST-103	Artist Identity	1
ARTST-111	Project Advising 1	2
PROF. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
CC-307	Visual Media 1	2
MUSICIANSHIP		
ARTST-106	Musicianship 1	1.5
ARTST-107	Songwriting for IAP 1	1.5
ELECTIVES		
Various	Various *(credits depend on track)*	3
TOTAL		14.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-157	AUDIO 1 Level 2 *(credits depend on track)*	1-2
ARTST-201	Recording Project 2	2
ARTST-211	Project Advising 2	2
PROF. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
MUBUS-0307	Independent Artist Marketing	2
CC-407	Visual Media 2	2
MUSICIANSHIP		
ARTST-206	Musicianship 2	1.5
ARTST-207	Songwriting for IAP 2	1.5
ELECTIVES		
Various	Various *(credits depend on track)*	3
TOTAL		15.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-301	Recording Project 3	2
ARTST-311	Project Advising 3	2
AUDIO-XXX	AUDIO 2 Level 1 *(credits depend on track)*	1-2
PROF. DEV.		
MUBUS-0202	Media Relations	2
ARTST-353	Music Video Bootcamp	1.5
ARTST-319	Social Media Branding for the Independent Artist 1	1
MUSICIANSHIP		
ARTST-306	Musicianship 3	1.5
ARTST-307	Advanced Songwriting For A/P/E 1	1.5
ARTST-380	Keyboard Essentials 1	1
ELECTIVES		
Various	Various *(credits depend on track)*	2
TOTAL		14.5

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-401	Recording Project 4	2
ARTST-411	Project Advising 4	2
AUDIO-XXX	AUDIO 2 Level 2 *(credits depend on track)*	1-2
ARTST-403	Final Project for A/P/E	2
PROF. DEV.		
AUDIO-215	Vocal Production	1
ARTST-419	Social Media Branding for the Independent Artist 2	1
	EDITING OPTION	
ARTST-454	***Option 1***: Music Video Editing w/ Adobe Premiere	1.5
ARTST-413	***Option 2***: Final Cut Pro X	1.5
MUSICIANSHIP		
ARTST-406	Musicianship 4	1.5
ARTST-407	Advanced Songwriting For A/P/E 2	1.5
ARTST-480	Keyboard Essentials 2	1
ELECTIVES		
Various	Various *(credits depend on track)*	2
TOTAL		15.5

ARTIST/PRODUCER/ENTREPRENEUR PROGRAM

60 CREDITS / 8 QUARTERS / PART-TIME

Q1

CODE	COURSE	CREDIT
MAJOR AREA	AUDIO 1 Level 1 *(credits depend on track)*	
AUDIO-057	Recording Project 1	1
ARTST-101		2
MUSICIANSHIP	Musicianship 1	
ARTST-106	Keyboard Essentials 1	1.5
ARTST-380		1
ELECTIVES	Various *(credits depend on track)*	
Various		2
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-111	Project Advising 1	2
AUDIO-157	AUDIO 1 Level 2 *(credits depend on track)*	1
PROF. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1
MUSICIANSHIP		
ARTST-206	Musicianship 2	1.5
ARTST-107	Songwriting for IAP 1	1.5
ELECTIVES		
Various	Various *(credits depend on track)*	1
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-201	Recording Project 2	2
PROF. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-307	Visual Media 1	2
MUSICIANSHIP		
ARTST-207	Songwriting for IAP 2	1.5
ELECTIVES		
Various	Various *(credits depend on track)*	1
TOTAL		8

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-211	Project Advising 2	2
PROF. DEV.		
CC-407	Visual Media 2	2
MUBUS-0307	Independent Artist Marketing	2
MUSICIANSHIP		
ARTST-480	Keyboard Essentials 2	1
ELECTIVES		
Various	Various *(credits depend on track)*	1
TOTAL		7

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-301	Recording Project 3	2
ARTST-103	Artist Identity	1
AUDIO-XXX	AUDIO 1 Level 1 *(credits depend on track)*	1
PROF. DEV.		
ARTST-319	Social Media Branding for the Independent Artist 1	1
MUSICIANSHIP		
ARTST-306	Musicianship 3	1.5
ELECTIVES		
Various	Various *(credits depend on track)*	1
TOTAL		7.5

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-XXX	AUDIO 1 Level 2 *(credits depend on track)*	1
ARTST-311	Project Advising 3	2
PROF. DEV.		
ARTST-419	Social Media Branding for the Independent Artist 2	1
MUSICIANSHIP		
ARTST-406	Musicianship 4	1.5
ARTST-307	Advanced Songwriting For A/P/E 1	1.5
ELECTIVES		
Various	Various *(credits depend on track)*	1
TOTAL		7

Q7

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-401	Project Advising 4	2
PROF. DEV.		
MUBUS-0202	Media Relations	2
ARTST-353	Music Video Bootcamp	1.5
MUSICIANSHIP		
ARTST-407	Advanced Songwriting For A/P/E 2	1.5
ELECTIVES		
Various	Various *(credits depend on track)*	1
TOTAL		8

Q8

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-411	Project Advising 4	2
ARTST-403	Final Project for A/P/E	2
PROF. DEV.		
AUDIO-215	Vocal Production	1
	EDITING OPTION	
ARTST-454	***Option 1***: Music Video Editing w/ Adobe Premiere	1.5
ARTST-413	***Option 2***: Final Cut Pro X	1.5
ELECTIVES		
Various	Various *(credits depend on track)*	2
TOTAL		7.5

CERTIFICATE

MUSIC BUSINESS

For those seeking non-performance careers in the music industry, this program provides the knowledge and practical skills needed for entry-level positions at record labels, marketing and personal artist management firms, or music industry companies specializing in music publishing and licensing, A&R, entertainment law, live concert touring and more.

30 CREDITS / 2 QUARTERS

REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM*

	COURSE	CREDIT
MAJOR AREA = 28 CREDITS	Your Music Business Career	2
	Law & Contracts 1-2	2
	Music Publishing & Licensing 1	2
	Industry 1: Labels & Talent	2
	Computer Tech Applications 1	1.5
	Personal Management	1
	Marketing & Social Media 1-2	4
	Management & Business Skills 1-2	1.5
	Industry 3B: Agents & Bookings	1
	Music Licensing & Supervision	2
	Industry 2: Distribution & Label Services	2
	Accounting & Finance 1	1.5
	Industry 3C: Tour Management	1
	Industry 4B: Concert Promoters	1
ELECTIVES = 2 CREDITS	Various	2

CERTIFICATE

Certificate in Music Business Program Learning Outcomes:

1. Define and articulate the current music industry landscape, including how the more specific business areas function and are interconnected to drive the industry as a whole.
2. Describe and apply the essential skills of primary music business career paths and roles across main industry areas such as personal management/artist management, music publishing and licensing, record label operations including A&R (Artists & Repertoire), music marketing, music distribution, and booking and touring.
3. Employ industry-specific practical knowledge gained from application-oriented projects, and integrate direct business experience through music business internships.
4. Recall and implement prevailing business practices and strategies applicable to major established music companies as well as the independent sectors of the industry.
5. Relate and integrate additional valuable business insight gained from networking with successful music industry professionals.
6. Apply and demonstrate general, transferable business skills, such as those in effective communication, with an emphasis on applications within the music industry, as well as identify resources to carry out music business research.
7. Determine particular professional music industry career paths, suited to acquired skills, knowledge and personal strengths, to then identify and secure appropriate business opportunities as well as job opportunities at entry level or for initial professional advancement.
8. Appropriately analyze and adapt the acquired knowledge and skills to individual and specific industry situations that will be encountered in a professional career.
9. Analyze and adapt to new developments and trends in the contemporary music industry utilizing foundational historical perspective and context.
10. Apply the above-referenced knowledge and skills as a self-managed independent/performing artist.

**Based on optimal course load of 15 credits per quarter*

This program page is for first-time, Certificate in Music Business students, beginning their first quarter in Winter 2021.
All students previously enrolled before Fall 2020 will have no changes to their program requirements (please go to Page 15).

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CERTIFICATE
MUSIC BUSINESS

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-104	Your Music Business Career	2
MUBUS-120	Law & Contracts 1	2
MUBUS-130	Music Publishing & Licensing 1	2
MUBUS-140	Industry 1: Labels & Talent	2
MUBUS-150	Computer Tech Applications 1	1.5
MUBUS-170	Personal Management	1
MUBUS-180	Marketing & Social Media 1	2
MUBUS-190	Management & Business Skills 1	1.5
MUBUS-341	Industry 3B: Agents & Bookings	1
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-220	Law & Contracts 2	2
MUBUS-280	Marketing & Social Media 2	2
MUBUS-290	Management & Business Skills 2	1.5
MUBUS-207	Music Licensing & Supervision	2
MUBUS-240	Industry 2: Distribution & Label Services	2
MUBUS-250	Accounting & Finance 1	1.5
MUBUS-342	Industry 3C: Tour Management	1
MUBUS-441	Industry 4B: Concert Promoters	1
ELECTIVES		
Various	Various	2
TOTAL		15

MUSIC BUSINESS
30 CREDITS / 4 QUARTERS/ PART-TIME

The part-time Music Business Program is designed for individuals wishing to pursue a certificate in Music Business who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Music Business program.

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-120	Law & Contracts 1	2
MUBUS-130	Music Publishing & Licensing 1	2
MUBUS-140	Industry 1: Labels and Talent	2
MUBUS-341	Industry 3B: Agents & Bookings	1
TOTAL		7

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-220	Law and Contracts 2	2
MUBUS-240	Industry 2: Distribution & Label Services	2
MUBUS-207	Music Licensing and Supervision	2
MUBUS-342	Industry 3C: Tour Management	1
MUBUS-441	Industry 4B: Concert Promoters	1
TOTAL		8

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-104	Your Music Business Career	2
MUBUS-150	Computer Tech Applications 1	1.5
MUBUS-108	Personal Management	1
MUBUS-190	Management & Business Skills 1	1.5
MUBUS-180	Marketing & Social Media 1	2
TOTAL		8

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-280	Marketing and Social Media 2	2
MUBUS-290	Management & Business Skills 2	1.5
MUBUS-250	Accounting and Finance 1	1.5
ELECTIVES		
Various	Various	2
TOTAL		7

CERTIFICATE

BASS

Students can earn a Certificate in MI's Performance Studies program for Bass. With an innovative 360-degree approach to music education, MI Certificates are centered on Harmony, Theory and Ear Training, with core subjects in Reading, Technique and Performance. This Certificate program provides students with a broad foundation of knowledge and practical experience, encouraging the rapid development of skills in preparation for a range of professional music performance situations.

60 CREDITS / 4 QUARTERS

REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM

	COURSE	CREDIT
MAJOR AREA = 40 CREDITS	Private Lesson 1-4	8
	Bass LPW 013-203	4
	Bass Performance 013-230	8
	Bass Technique & Fretboard 011-210	8
	Bass Reading 012-220	8
	Bass Gear Maintenance & Mastery	1
	Bass & Drum Concepts	1
	DAW 1-2	2
MUSICIANSHIP = 16 CREDITS	Rhythm Reading Workout 1-2	2
	Harmony & Theory 011-201	6
	Ear Training 012-202	6
	Keyboard Proficiency 1-2	2
ELECTIVES = 4 CREDITS	Various	4

CERTIFICATE

Certificate in Performance (Bass) Program Learning Outcomes:

1. The student will develop professional performance abilities in contemporary commercial music styles as an electric bassist through advanced studies in technique, reading, ensemble, stylistic appropriateness/diversity, tone production, and live performance workshops/ ensembles.
2. The student will develop composition, studio production, and technical skills through advanced studies of studio-based recording software and gear mastery.
3. The student will cultivate fundamental proficiencies alongside adaptability and inventiveness through the study of traditional and contemporary music theory, ear training, in-depth rhythmic studies and keyboard proficiency.
4. The student will choose options for specialized study in areas such as musical styles, secondary instrument study, popular music history, technology, music business, creative development and composition and analysis; assembling a skill set specific to themselves as artists/musicians.

CERTIFICATE

BASS

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL-ON	Private Lesson 1	2
CC-013B-ON	Bass LPW 013	1
BASS-013-ON	Bass Performance 013	2
BASS-011-ON	Bass Technique & Fretboard 011	2
BASS-012-ON	Bass Reading 012	2
BASS-014-ON	Bass Gear Maintenance & Mastery	1
MUSICIANSHIP		
CC-015-ON	Rhythm Reading Workout 1	1
CC-011-ON	Harmony & Theory 011	1.5
CC-012-ON	Ear Training 012	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL-ON	Private Lesson 2	2
CC-023B-ON	Bass LPW 023	1
BASS-023-ON	Bass Performance 023	2
BASS-021-ON	Bass Technique & Fretboard 021	2
BASS-022-ON	Bass Reading 022	2
BASS-025-ON	Bass & Drum Concepts	1
MUSICIANSHIP		
CC-025-ON	Rhythm Reading Workout 2	1
CC-021-ON	Harmony & Theory 021	1.5
CC-022-ON	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL-ON	Private Lesson 3	2
CC-103B-ON	Bass LPW 103	1
BASS-130-ON	Bass Performance 130	2
BASS-110-ON	Bass Technique & Fretboard 110	2
BASS-120-ON	Bass Reading 120	2
AUDIO-XXX-ON	AUDIO 1	1
MUSICIANSHIP		
CC-101-ON	Harmony & Theory 101	1.5
CC-102-ON	Ear Training 102	1.5
CC-108-ON	Keyboard Proficiency 1	1
ELECTIVES		
Various	Various	1
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL-ON	Private Lesson 4	2
CC-203B-ON	Bass LPW 203	1
BASS-230-ON	Bass Performance 230	2
BASS-210-ON	Bass Technique & Fretboard 210	2
BASS-220-ON	Bass Reading 220	2
AUDIO-XXX-ON	AUDIO 2	1
MUSICIANSHIP		
CC-201-ON	Harmony & Theory 201	1.5
CC-202-ON	Ear Training 202	1.5
CC-208-ON	Keyboard Proficiency 2	1
ELECTIVES		
Various	Various	1
TOTAL		15

CERTIFICATE

BASS

60 CREDITS / 8 QUARTERS*/ PART-TIME

The part-time Bass Program is designed for individuals wishing to pursue a certificate in Bass who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Bass program.

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL-ON	Private Lesson 1	2
BASS-011-ON	Bass Technique & Fretboard 011	2
BASS-014-ON	Bass Gear Maintenance & Mastery	1
MUSICIANSHIP		
CC-015-ON	Rhythm Reading Workout 1	1
CC-011-ON	Harmony & Theory 011	1.5
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
CC-013B-ON	Bass LPW 013	1
BASS-012-ON	Bass Reading 012	2
BASS-013-ON	Bass Performance	2
MUSICIANSHIP		
CC-025-ON	Rhythm Reading Workout 2	1
CC-012-ON	Ear Training 012	1.5
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL-ON	Private Lesson 2	2
BASS-021-ON	Bass Technique & Fretboard 021	2
BASS-024-ON	Bass & Drum Concepts	1
MUSICIANSHIP		
CC-021-ON	Harmony & Theory 021	1.5
CC-108-ON	Keyboard Proficiency 1	1
TOTAL		7.5

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
CC-023B-ON	Bass LPW 023	1
BASS-022-ON	Bass Reading 022	2
BASS-023-ON	Bass Performance 023	2
AUDIO-XXX-ON	AUDIO 1	1
MUSICIANSHIP		
CC-022-ON	Ear Training 022	1.5
TOTAL		7.5

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL-ON	Private Lesson 3	2
BASS-110-ON	Bass Technique & Fretboard 110	2
AUDIO-XXX-ON	AUDIO 2	1
MUSICIANSHIP		
CC-101-ON	Harmony & Theory 101	1.5
CC-208-ON	Keyboard Proficiency 1	1
TOTAL		7.5

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
CC-103B-ON	Bass LPW 103	1
BASS-120-ON	Bass Reading 120	2
BASS-130-ON	Bass Performance 130	2
MUSICIANSHIP		
CC-102-ON	Ear Training 102	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q7

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL-ON	Private Lesson 4	2
BASS-210-ON	Bass Technique & Fretboard 210	2
MUSICIANSHIP		
CC-201-ON	Harmony & Theory 201	1.5
ELECTIVES		
Various	Various	2
TOTAL		7.5

Q8

CODE	COURSE	CREDIT
MAJOR AREA		
CC-203B-ON	Bass LPW 203	1
BASS-220-ON	Bass Reading 220	2
BASS-230-ON	Bass Performance 230	2
MUSICIANSHIP		
CC-202-ON	Ear Training 202	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

** Student's choice of various DAWs*

DRUM

Students can earn a Certificate in MI's Performance Studies program for Drums. With an innovative 360-degree approach to music education, MI's Drum Certificate is centered on Reading, Technique and Performance. This Certificate program provides students with a broad foundation of knowledge and practical experience, encouraging the rapid development of skills in preparation for a range of professional music performance situations.

60 CREDITS / 4 QUARTERS

REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM

	COURSE	CREDIT
MAJOR AREA = 42 CREDITS	Private Lesson 1-4	8
	Drum LPW 013-203	4
	Drum Performance 013-230	8
	Drum Technique 011-210	8
	Drum Reading 012-220	8
	Developing Your Groove	1
	Drum Gear Maintenance & Mastery	1
	E-Drumming Essentials	1
	Timekeeping	1
	DAW 1-2	2
MUSICIANSHIP = 14 CREDITS	Harmony & Theory 011-201	6
	Ear Training 012-202	6
	Keyboard Proficiency 1-2	2
ELECTIVES = 4 CREDITS	Various	4

Certificate in Performance (Drum) Program Learning Outcomes:

1. The student will develop professional performance abilities in contemporary commercial music styles as both solo and ensemble drumset performer through advanced studies in technique, reading, ensemble, stylistic appropriateness/ diversity, and live performance workshops/ ensembles.
2. The student will develop professional studio production and technical skills through advanced studies of digital audio workstations, electronic drumming and gear mastery.
3. The student will cultivate fundamental proficiencies alongside adaptability and inventiveness through the study of traditional and contemporary music theory, ear training, in-depth rhythmic studies, and keyboard proficiency.
4. The student will choose options for specialized study in areas such as musical styles, secondary instrument study, popular music history, technology, music business, creative development and composition and analysis; assembling a skill set specific to themselves as artists/musicians

CERTIFICATE

DRUM

CERTIFICATE

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL-ON	Private Lesson 1	2
CC-013D-ON	Drum LPW 013	1
DRUM-013-ON	Drum Performance 013	2
DRUM-011-ON	Drum Technique 011	2
DRUM-012-ON	Drum Reading 012	2
DRUM-015-ON	Developing Your Groove	1
DRUM-014-ON	Drum Gear Maintenance & Mastery	1
MUSICIANSHIP		
CC-011-ON	Harmony & Theory 011	1.5
CC-012-ON	Ear Training 012	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL-ON	Private Lesson 2	2
CC-023D-ON	Drum LPW 023	1
DRUM-023-ON	Drum Performance 023	2
DRUM-021-ON	Drum Technique 021	2
DRUM-022-ON	Drum Reading 022	2
AUDIO-XXX-ON	AUDIO 1	1-2
DRUM-025-ON	Timekeeping	1
MUSICIANSHIP		
CC-021-ON	Harmony & Theory 021	1.5
CC-022-ON	Ear Training 022	1.5
ELECTIVES		
Various	Various	0-1
TOTAL		15

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL-ON	Private Lesson 3	2
CC-103D-ON	Drum LPW 103	1
DRUM-130-ON	Drum Performance 130	2
DRUM-110-ON	Drum Technique 110	2
DRUM-120-ON	Drum Reading 120	2
AUDIO-XXX-ON	AUDIO 2	1-2
MUSICIANSHIP		
CC-101-ON	Harmony & Theory 101	1.5
CC-102-ON	Ear Training 102	1.5
CC-108-ON	Keyboard Proficiency 1	1
ELECTIVES		
Various	Various	0-1
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL-ON	Private Lesson 4	2
CC-203D-ON	Drum LPW 203	1
DRUM-230-ON	Drum Performance 230	2
DRUM-210-ON	Drum Technique 210	2
DRUM-220-ON	Drum Reading 220	2
DRUM-240-ON	E-Drumming Essentials	1
MUSICIANSHIP		
CC-201-ON	Harmony & Theory 201	1.5
CC-202-ON	Ear Training 202	1.5
CC-208-ON	Keyboard Proficiency 2	1
ELECTIVES		
Various	Various	1
TOTAL		15

DRUM

60 CREDITS / 8 QUARTERS*/ PART-TIME

The part-time Drum Program is designed for individuals wishing to pursue a certificate in Drum who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Drum program.

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL-ON	Private Lesson 1	2
DRUM-011-ON	Drum Technique 011	2
DRUM-015-ON	Developing Your Groove	1
MUSICIANSHIP		
CC-108-ON	Keyboard Proficiency 1	1
ELECTIVES		
Various	Various	1
TOTAL		7

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
CC-013D-ON	Drum LPW 013	1
DRUM-013-ON	Drum Performance 013	2
DRUM-012-ON	Drum Reading 012	2
DRUM-025-ON	Timekeeping	1
MUSICIANSHIP		
CC-208-ON	Keyboard Proficiency 1	1
TOTAL		7

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL-ON	Private Lesson 2	2
DRUM-021-ON	Drum Technique 021	1
DRUM-014-ON	Drum Gear Maintenance & Mastery	2
AUDIO-XXX-ON	AUDIO 1	1
ELECTIVES		
Various	Various	1
TOTAL		7

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
CC-023D-ON	Drum LPW 023	1
DRUM-023-ON	Drum Performance 023	2
DRUM-022-ON	Drum Reading 022	2
DRUM-240-ON	E-Drumming Essentials	1
AUDIO-XXX-ON	AUDIO 2	1
TOTAL		7

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL-ON	Private Lesson 3	2
CC-103D-ON	Drum LPW 103	1
DRUM-110-ON	Drum Technique 110	2
MUSICIANSHIP		
CC-011-ON	Harmony & Theory 011	1.5
CC-012-ON	Ear Training 012	1.5
TOTAL		8

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-130-ON	Drum Performance 130	2
DRUM-120-ON	Drum Reading 120	2
MUSICIANSHIP		
CC-021-ON	Harmony & Theory 021	1.5
CC-022-ON	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		8

Q7

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL-ON	Private Lesson 4	2
CC-203D-ON	Drum LPW 203	1
DRUM-210-ON	Drum Technique 210	2
MUSICIANSHIP		
CC-101-ON	Harmony & Theory 101	1.5
CC-102-ON	Ear Training 102	1.5
TOTAL		8

Q8

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-230-ON	Drum Performance 230	2
DRUM-220-ON	Drum Reading 220	2
MUSICIANSHIP		
CC-201-ON	Harmony & Theory 201	1.5
CC-202-ON	Ear Training 202	1.5
ELECTIVES		
Various	Various	1
TOTAL		8

** Student's choice of various DAWs*

CERTIFICATE

GUITAR

Students can earn a Certificate in MI's Performance Studies program for Guitar. With an innovative 360-degree approach to music education, MI Certificates are centered on Harmony, Theory and Ear Training, with core subjects in Reading, Technique and Performance. This Certificate program provides students with a broad foundation of knowledge and practical experience, encouraging the rapid development of skills in preparation for a range of professional music performance situations.

60 CREDITS / 4 QUARTERS*

REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM

	COURSE	CREDIT
MAJOR AREA = 40 CREDITS	Private Lesson 1-4	8
	Guitar LPW 013-203	4
	Guitar Performance 013-230	8
	Guitar Technique 011-210	8
	Guitar Reading 012-220	8
	Guitar Gear Maintenance	1
	Guitar Gear Mastery	1
	DAW 1-2	2
MUSICIANSHIP = 16 CREDITS	Rhythm Reading Workout 1-2	2
	Harmony & Theory 011-201	6
	Ear Training 012-202	6
	Keyboard Proficiency 1-2	2
ELECTIVES = 4 CREDITS	Various	4

Certificate in Performance (Guitar) Program Learning Outcomes:

1. The student will develop professional performance abilities in contemporary commercial music styles as both solo and ensemble guitar performer through advanced studies in technique, reading, ensemble, stylistic appropriateness/ diversity, tone production, and live performance workshops/ ensembles.
2. The student will develop professional studio production and technical skills through advanced studies of digital audio workstations and gear mastery.
3. The student will cultivate fundamental proficiencies alongside adaptability and inventiveness through the study of traditional and contemporary music theory, ear training, in-depth rhythmic studies, and keyboard proficiency.
4. The student will choose options for specialized study in areas such as musical styles, secondary instrument study, popular music history, technology, music business, creative development and composition and analysis; assembling a skill set specific to themselves as artists/musicians.

** Based on optimal course load of 15 credits per quarter*

CERTIFICATE

GUITAR

CERTIFICATE

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL-ON	Private Lesson 1	2
CC-013G-ON	Guitar LPW 013	1
GUIT-013-ON	Guitar Performance 013	2
GUIT-011-ON	Guitar Technique 011	2
GUIT-012-ON	Guitar Reading 012	2
GUIT-014-ON	Guitar Gear Maintenance	1
MUSICIANSHIP		
CC-015-ON	Rhythm Reading Workout 1	1
CC-011-ON	Harmony & Theory 011	1.5
CC-012-ON	Ear Training 012	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL-ON	Private Lesson 2	2
CC-023G-ON	Guitar LPW 023	1
GUIT-023-ON	Guitar Performance 023	2
GUIT-021-ON	Guitar Technique 021	2
GUIT-022-ON	Guitar Reading 022	2
GUIT-024-ON	Guitar Gear Mastery	1
MUSICIANSHIP		
CC-025-ON	Rhythm Reading Workout 2	1
CC-021-ON	Harmony & Theory 021	1.5
CC-022-ON	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL-ON	Private Lesson 3	2
CC-103G-ON	Guitar LPW 103	1
GUIT-130-ON	Guitar Performance 130	2
GUIT-110-ON	Guitar Technique 110	2
GUIT-120-ON	Guitar Reading 120	2
AUDIO-XXX-ON	AUDIO 1	1
MUSICIANSHIP		
CC-101-ON	Harmony & Theory 101	1.5
CC-102-ON	Ear Training 102	1.5
CC-108-ON	Keyboard Proficiency 1	1
ELECTIVES		
Various	Various	1
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL-ON	Private Lesson 4	2
CC-203G-ON	Guitar LPW 203	1
GUIT-230-ON	Guitar Performance 230	2
GUIT-210-ON	Guitar Technique 210	2
GUIT-220-ON	Guitar Reading 220	2
AUDIO-XXX-ON	AUDIO 2	1
MUSICIANSHIP		
CC-201-ON	Harmony & Theory 201	1.5
CC-202-ON	Ear Training 202	1.5
CC-208-ON	Keyboard Proficiency 2	1
ELECTIVES		
Various	Various	1
TOTAL		15

CERTIFICATE

GUITAR

60 CREDITS / 8 QUARTERS*/ PART-TIME

The part-time Guitar Program is designed for individuals wishing to pursue a certificate in Guitar who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Guitar program.

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL-ON	Private Lesson 1	2
CC-013G-ON	Guitar LPW 013	1
GUIT-011-ON	Guitar Technique 011	2
MUSICIANSHIP		
CC-015-ON	Rhythm Reading Workout 1	1
CC-011-ON	Harmony & Theory 011	1.5
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-013-ON	Guitar Performance 013	2
GUIT-012-ON	Guitar Reading 012	2
MUSICIANSHIP		
CC-025-ON	Rhythm Reading Workout 2	1
CC-012-ON	Ear Training 012	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL-ON	Private Lesson 2	2
CC-023G-ON	Guitar LPW 023	1
GUIT-021-ON	Guitar Technique 021	2
MUSICIANSHIP		
CC-021-ON	Harmony & Theory 021	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-023-ON	Guitar Performance 023	2
GUIT-022-ON	Guitar Reading 022	2
AUDIO-XXX-ON	AUDIO 1	1
MUSICIANSHIP		
CC-022-ON	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL-ON	Private Lesson 3	2
CC-103G-ON	Guitar LPW 103	1
GUIT-110-ON	Guitar Technique 110	2
AUDIO-XXX-ON	AUDIO 2	1
MUSICIANSHIP		
CC-101-ON	Harmony & Theory 101	1.5
TOTAL		7.5

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-130-ON	Guitar Performance 130	2
GUIT-120-ON	Guitar Reading 120	2
MUSICIANSHIP		
CC-102-ON	Ear Training 102	1.5
CC-108-ON	Keyboard Proficiency 1	1
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q7

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL-ON	Private Lesson 4	2
CC-203G-ON	Guitar LPW 203	1
GUIT-210-ON	Guitar Technique 210	2
GUIT-014-ON	Guitar Gear Maintenance	1
MUSICIANSHIP		
CC-201-ON	Harmony & Theory 201	1.5
TOTAL		7.5

Q8

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-230-ON	Guitar Performance 230	2
GUIT-220-ON	Guitar Reading 220	2
GUIT-024-ON	Guitar Gear Mastery	1
MUSICIANSHIP		
CC-202-ON	Ear Training 202	1.5
CC-208-ON	Keyboard Proficiency 2	1
TOTAL		7.5

** Based on optimal course load of 7.5 credits per quarter*

CERTIFICATE

KEYBOARD TECHNOLOGY // PERFORMANCE TRACK

Students can earn a Certificate in MI's Performance Studies program for Keyboard Technology. With an innovative 360-degree approach to music education, MI Certificates are centered on Harmony, Theory and Ear Training, with core subjects in Reading, Technique and Performance. This Certificate program provides students with a broad foundation of knowledge and practical experience, encouraging the rapid development of skills in preparation for a range of professional music performance situations.
Choosing the Performance Track allows students to receive a heavier emphasis on live performance skills, as well as basic training in using a Digital Audio Workstation (DAW)software.

60 CREDITS / 4 QUARTERS

REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM

	COURSE	CREDIT
MAJOR AREA = 39 CREDITS	Private Lesson 1-4	8
	Keyboard LPW 013-203	4
	Keyboard Performance 013-230	8
	Keyboard Technique 011-210	8
	Keyboard Reading 012-220	8
	Keyboard Gear Mastery	1
	DAW 1-2	2
MUSICIANSHIP = 14 CREDITS	Rhythm Reading Workout 1-2	2
	Harmony & Theory 011-201	6
	Ear Training 012-202	6
ELECTIVES = 7 CREDITS	Various	7

CERTIFICATE

Certificate in Performance (Keyboard Technology) Program Learning Outcomes:

1. The student will develop professional performance abilities in contemporary commercial music styles as both solo and ensemble keyboard performer through advanced studies in technique, reading, ensemble, stylistic appropriateness/ diversity, tone production, and live performance workshops/ ensembles.
2. The student will develop professional studio production and technical skills through advanced studies of studio-based recording software and gear mastery.
3. The student will cultivate fundamental proficiencies alongside adaptability and inventiveness through the study of traditional and contemporary music theory, ear training, and in-depth rhythmic studies.
4. The student will choose options for specialized study in areas such as musical styles, secondary instrument study, popular music history, technology, music business, creative development and composition and analysis; assembling a skill set specific to themselves as artists/musicians.

CERTIFICATE

KEYBOARD TECHNOLOGY // PERFORMANCE TRACK

CERTIFICATE

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL-ON	Private Lesson 1	2
CC-013K-ON	Keyboard LPW 013	1
KEYBD-013-ON	Keyboard Performance 013	2
KEYBD-011-ON	Keyboard Technique 011	2
KEYBD-012-ON	Keyboard Reading 012	2
MUSICIANSHIP		
CC-015-ON	Rhythm Reading Workout 1	1
CC-011-ON	Harmony & Theory 011	1.5
CC-012-ON	Ear Training 012	1.5
ELECTIVES		
Various	Various	2
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL-ON	Private Lesson 2	2
CC-023K-ON	Keyboard LPW 023	1
KEYBD-023-ON	Keyboard Performance 023	2
KEYBD-021-ON	Keyboard Technique 021	2
KEYBD-022-ON	Keyboard Reading 022	2
KEYBD-024-ON	Keyboard Gear Mastery	1
MUSICIANSHIP		
CC-025-ON	Rhythm Reading Workout 2	1
CC-021-ON	Harmony & Theory 021	1.5
CC-022-ON	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL-ON	Private Lesson 3	2
CC-103K-ON	Keyboard LPW 103	1
KEYBD-130-ON	Keyboard Performance 130	2
KEYBD-110-ON	Keyboard Technique 110	2
KEYBD-120-ON	Keyboard Reading 120	2
AUDIO-XXX-ON	AUDIO 1	1
MUSICIANSHIP		
CC-101-ON	Harmony & Theory 101	1.5
CC-102-ON	Ear Training 102	1.5
ELECTIVES		
Various	Various	2
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL-ON	Private Lesson 4	2
CC-203K-ON	Keyboard LPW 203	1
KEYBD-230-ON	Keyboard Performance 230	2
KEYBD-210-ON	Keyboard Technique 210	2
KEYBD-220-ON	Keyboard Reading 220	2
AUDIO-XXX-ON	AUDIO 2	1
MUSICIANSHIP		
CC-201-ON	Harmony & Theory 201	1.5
CC-202-ON	Ear Training 202	1.5
ELECTIVES		
Various	Various	2
TOTAL		15

ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS

KEYBOARD TECHNOLOGY // PERFORMANCE TRACK

60 CREDITS / 8 QUARTERS*/ PART-TIME

The part-time Keyboard Technologies Program is designed for individuals wishing to pursue a certificate in Keyboard who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Keyboard program.

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL-ON	Private Lesson 1	2
CC-013K-ON	Keyboard LPW 013	1
KEYBD-011-ON	Keyboard Technique 011	2
MUSICIANSHIP		
CC-015-ON	Rhythm Reading Workout 1	1
CC-011-ON	Harmony & Theory 011	1.5
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-013-ON	Keyboard Performance 013	2
KEYBD-012-ON	Keyboard Reading 012	2
KEYBD-024-ON	Keyboard Gear Mastery	1
MUSICIANSHIP		
CC-025-ON	Rhythm Reading Workout 2	1
CC-012-ON	Ear Training 012	1.5
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL-ON	Private Lesson 2	2
CC-023K-ON	Keyboard LPW 023	1
KEYBD-021-ON	Keyboard Technique 021	2
MUSICIANSHIP		
CC-021-ON	Harmony & Theory 021	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-023-ON	Keyboard Performance 023	2
KEYBD-022-ON	Keyboard Reading 022	2
AUDIO-XXX-ON	AUDIO 1	1
MUSICIANSHIP		
CC-022-ON	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL-ON	Private Lesson 3	2
CC-103K-ON	Keyboard LPW 103	1
KEYBD-110-ON	Keyboard Technique 110	2
AUDIO-XXX-ON	AUDIO 2	1
MUSICIANSHIP		
CC-101-ON	Harmony & Theory 101	1.5
TOTAL		7.5

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-130-ON	Keyboard Performance 130	2
KEYBD-120-ON	Keyboard Reading 120	2
MUSICIANSHIP		
CC-102-ON	Ear Training 102	1.5
ELECTIVES		
Various	Various	2
TOTAL		7.5

Q7

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL-ON	Private Lesson 4	2
CC-203K-ON	Keyboard LPW 203	1
KEYBD-210-ON	Keyboard Technique 210	2
MUSICIANSHIP		
CC-201-ON	Harmony & Theory 201	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q8

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-230-ON	Keyboard Performance 230	2
KEYBD-220-ON	Keyboard Reading 220	2
MUSICIANSHIP		
CC-202-ON	Ear Training 202	1.5
ELECTIVES		
Various	Various	2
TOTAL		7.5

** Student's choice of various DAWs*

CERTIFICATE

VOCAL

Students can earn a Certificate in MI's Performance Studies program for Vocal. With an innovative 360-degree approach to music education, MI Certificates are centered on Harmony, Theory and Ear Training, with core subjects in Reading, Technique and Performance. This Certificate program provides students with a broad foundation of knowledge and practical experience, encouraging the rapid development of skills in preparation for a range of professional music performance situations.

60 CREDITS / 4 QUARTERS

REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM

	COURSE	CREDIT
MAJOR AREA = 40 CREDITS	Private Lesson 1-4	8
	Vocal LPW 013-203	4
	Vocal Performance 013-230	8
	Vocal Technique 011-210	8
	Sightsinging 012-220	8
	Styles Survey 1-2	2
	DAW 1-2	2
MUSICIANSHIP = 16 CREDITS	Rhythm Reading Workout 1-2	2
	Harmony & Theory 011-201	6
	Ear Training 012-202	6
	Keyboard Proficiency 1-2	2
ELECTIVES = 4 CREDITS	Various	4

Certificate in Performance (Vocal) Program Learning Outcomes:

1. The student will develop professional performance abilities in contemporary commercial music styles as both a solo and ensemble vocalist through advanced studies in technique, reading, ensemble, stylistic appropriateness/diversity, and live performance workshops/ ensembles.
2. The student will develop professional studio production and technical skills through advanced studies of studio-based recording software.
3. The student will cultivate fundamental proficiencies alongside adaptability and inventiveness through the study of traditional and contemporary music theory, ear training, in-depth rhythmic studies, and keyboard proficiency.
4. The student will choose options for specialized study in areas such as musical styles, secondary instrument study, popular music history, technology, music business, creative development and composition and analysis; assembling a skill set specific to themselves as artists/musicians.

CERTIFICATE
VOCAL

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL-ON	Private Lesson 1	2
CC-013V-ON	Vocal LPW 013	1
VOCAL-013-ON	Vocal Performance 013	2
VOCAL-011-ON	Vocal Technique 011	2
VOCAL-012-ON	Sightsinging 012	2
VOCAL-014-ON	Styles Survey 1	1
MUSICIANSHIP		
CC-015-ON	Rhythm Reading Workout 1	1
CC-011-ON	Harmony & Theory 011	1.5
CC-012-ON	Ear Training 012	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL-ON	Private Lesson 2	2
CC-023V-ON	Vocal LPW 023	1
VOCAL-023-ON	Vocal Performance 023	2
VOCAL-021-ON	Vocal Technique 021	2
VOCAL-022-ON	Sightsinging 022	2
VOCAL-024-ON	Styles Survey 2	1
MUSICIANSHIP		
CC-025-ON	Rhythm Reading Workout 2	1
CC-021-ON	Harmony & Theory 021	1.5
CC-022-ON	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL-ON	Private Lesson 3	2
CC-103V-ON	Vocal LPW 103	1
VOCAL-130-ON	Vocal Performance 130	2
VOCAL-110-ON	Vocal Technique 110	2
VOCAL-120-ON	Sightsinging 120	2
AUDIO-XXX-ON	AUDIO 1	1
MUSICIANSHIP		
CC-101-ON	Harmony & Theory 101	1.5
CC-102-ON	Ear Training 102	1.5
CC-108-ON	Keyboard Proficiency 1	1
ELECTIVES		
Various	Various	1
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL-ON	Private Lesson 4	2
CC-203V-ON	Vocal LPW 203	1
VOCAL-230-ON	Vocal Performance 230	2
VOCAL-210-ON	Vocal Technique 210	2
VOCAL-220-ON	Sightsinging 220	2
AUDIO-XXX-ON	AUDIO 2	1
MUSICIANSHIP		
CC-201-ON	Harmony & Theory 201	1.5
CC-202-ON	Ear Training 202	1.5
CC-208-ON	Keyboard Proficiency 2	1
ELECTIVES		
Various	Various	1
TOTAL		15

CERTIFICATE

VOCAL
60 CREDITS / 8 QUARTERS*/ PART-TIME

The part-time Vocal Program is designed for individuals wishing to pursue a certificate in Vocals who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Vocal program.

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL-ON	Private Lesson 1	2
CC-013V-ON	Vocal LPW 013	1
VOCAL-011-ON	Vocal Technique 011	2
MUSICIANSHIP		
CC-015-ON	Rhythm Reading Workout 1	1
CC-011-ON	Harmony & Theory 011	1.5
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-013-ON	Vocal Performance 013	2
VOCAL-012-ON	Sightsinging 012	2
VOCAL-014-ON	Styles Survey 1	1
MUSICIANSHIP		
CC-025-ON	Rhythm Reading Workout 2	1
CC-012-ON	Ear Training 012	1.5
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL-ON	Private Lesson 2	2
CC-023V-ON	Vocal LPW 023	1
VOCAL-021-ON	Vocal Technique 021	2
MUSICIANSHIP		
CC-021-ON	Harmony & Theory 021	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-023-ON	Vocal Performance 023	2
VOCAL-022-ON	Sightsinging 022	2
VOCAL-024-ON	Styles Survey 2	1
MUSICIANSHIP		
CC-022-ON	Ear Training 022	1.5
CC-108-ON	Keyboard Proficiency 1	1
TOTAL		7.5

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL-ON	Private Lesson 3	2
CC-103V-ON	Vocal LPW 103	1
VOCAL-110-ON	Vocal Technique 110	2
MUSICIANSHIP		
CC-101-ON	Harmony & Theory 101	1.5
CC-208-ON	Keyboard Proficiency 2	1
TOTAL		7.5

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-130-ON	Vocal Performance 130	2
VOCAL-120-ON	Sightsinging 120	2
AUDIO-XXX-ON	AUDIO 1	1
MUSICIANSHIP		
CC-102-ON	Ear Training 102	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q7

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL-ON	Private Lesson 4	2
CC-203V-ON	Vocal LPW 203	1
VOCAL-210-ON	Vocal Technique 210	2
AUDIO-XXX-ON	AUDIO 2	1
MUSICIANSHIP		
CC-201-ON	Harmony & Theory 201	1.5
TOTAL		7.5

Q8

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-230-ON	Vocal Performance 230	2
VOCAL-220-ON	Sightsinging 220	2
MUSICIANSHIP		
CC-202-ON	Ear Training 202	1.5
ELECTIVES		
Various	Various	2
TOTAL		7.5

** Student's choice of various DAWs*

SONGWRITING

Students can earn a Certificate in Songwriting. with this intensive program, students will learn practical training sufficient to create a foundation for a career as a professional songwriter in the contemporary music and entertainment industry. With an innovative approach to music education, MI's Certificate in Songwriting program is centered on Harmony and Theory, Lyric Writing, Songwriting, Keyboard essential and Recording and Production. This Certificate program provides students with a broad foundation of knowledge and practical experience for careers as songwriters.

30 CREDITS / 2 QUARTERS

REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM

	COURSE	CREDIT
MAJOR AREA = 18 CREDITS	Songwriting Private Lesson 1-2	4
	Songwriting 1-2	3
	Harmony & Theory 011-021	3
	Keyboard Essentials 1-2	2
	Lyric Writing 1-2	4
	Songwriting Final Project	2
SUPPORTIVE MUSIC = 6 CREDITS	Demo Recording and Production 1-2	2
	The Working Songwriter	1
	Songwriters Lab	1
	The Business of Composing 1-2	2
DAW = 2 CREDITS	DAW Track Option A: Logic 1-2	2
	DAW Track Option B: Ableton Live 1-2	2
ELECTIVES = 4 CREDITS	Various	4

CERTIFICATE

Certificate in Songwriting Program Learning Outcomes:

1. The student will compose songs within various genres of contemporary music including: Pop, Singer-Songwriter and Country, while exhibiting foundational stylistic understanding, lyric-writing ability and originality.
2. The student will demonstrate rudimentary knowledge within areas including: music theory, keyboard essentials and music business.
3. The student will demonstrate technological proficiency within the areas of music recording (digital audio workstations) and music business.
4. The student will exhibit personal and artistic growth and leadership potential as a contemporary songwriter.

CERTIFICATE

SONGWRITING

CERTIFICATE

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
SONG-PL	Private Lesson 1	2
SONG-101	Songwriting 1	1.5
CC-011	Harmony & Theory 011	1.5
ARTST-380	Keyboard Essentials 1	1
SONG-125	Lyric Writing 1	2
SUPPORTIVE MUSIC		
SONG-102	Demo Recording and Production 1	1
SONG - 015	The Working Songwriter	1
SONG-011	Songwriters Lab	1
SONG-486	The Business of Composing 1	1
DAW		
	DAW Track A or B (must choose 1) 1	1
ELECTIVES		
Various	Various	2
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
SONG-PL	Private Lesson 2	2
SONG-201	Songwriting 2	1.5
CC-021	Harmony & Theory 021	1.5
ARTST-480	Keyboard Essentials 2	1
SONG-225	Lyric Writing 2	2
SONG-210	Songwriting Final Project	2
SUPPORTIVE MUSIC		
SONG-202	Demo Recording and Production 2	1
SONG-487	The Business of Composing 2	1
DAW		
	DAW Track A or B (must choose 1) 2	1
ELECTIVES		
Various	Various	2
TOTAL		15

SONGWRITING
30 CREDITS / 4 QUARTERS/ PART-TIME

The part-time Songwriting Program is designed for individuals wishing to pursue a certificate in Songwriting who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Songwriting program.

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
SONG-PL	Private Lesson 1	2
CC-011	Harmony & Theory 011	1.5
SONG-125	Lyric Writing 1	2
DAW	DAW Track A or B (must choose 1) 1	1
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
SONG-101	Songwriting 1	2
CC-021	Harmony & Theory 021	1.5
ARTST-380	Keyboard Essentials 1	1
SUPPORTIVE MUSIC		
SONG-102	Demo Recording and Production 1	1
DAW	DAW Track A or B (must choose 1) 2	1
ELECTIVES		
Various	Various	2
TOTAL		8

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
SONG-201	Songwriting 2	1.5
SONG-225	Lyric Writing 2	2
SUPPORTIVE MUSIC		
SONG-015	The Working Songwriter	1
SONG-011	Songwriters Lab	1
SONG-486	The Business of Composing 1	1
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
SONG-PL	Private Lesson 2	2
ARTST-480	Keyboard Essentials 2	1
SONG-210	Final Project	2
SUPPORTIVE MUSIC		
SONG-202	Demo Recording and Production 2	1
SONG-487	The Business of Composing 2	1
TOTAL		8

CERTIFICATE

INDEPENDENT ARTIST DEVELOPMENT

Instrumentalists, singers, songwriters, rappers, DJs and producers learn the entire process of creating their own project—from writing and recording to marketing, publicity, website design and final release. This program is designed to equip musicians with the various skills needed to independently write, record and market their original material.

30 CREDITS / 2 QUARTERS

REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM

	COURSE	CREDIT
MAJOR AREA = 11 OR 13 CREDITS DEPENDING ON TRACK	Recording Project 1 & 2	4
	Project Advising 1 & 2	4
	DAW 1 & 2 (choose from one platform below)	2-4
	- Pro Tools 1 & 2 (4 credits)	
	- Logic Fundamentals 1 & 2 (2 credits)	
	- Ableton Live Online 1 & 2 (2 credits)	
	Artist Identity	1
	Final Project	2
PROF. DEVELOPMENT = 9 CREDITS	Applied Entertainment Business 1 & 2	3
	Independent Artist Marketing	2
	Visual Media 1 & 2	4
MUSICIANSHIP = 6 CREDITS	Musicianship 1 & 2	3
	Songwriting for IAP 1 & 2	3
ELECTIVES = 2 OR 4 CREDITS DEPENDING ON TRACK	Various	2-4

Certificate in Independent Artist Development Program Learning Outcomes:

1. Develop and implement professional performance abilities in contemporary commercial music styles as engineers and producers through studies in audio engineering, music production, and digital audio workstations.
2. Establish and demonstrate professional depth, versatility and creativity through the study of artist identity and branding, public relations, visual media and web design as pertaining to a contemporary professional songwriter and producer.
3. Build and exhibit fundamental proficiencies in traditional and contemporary Western music theory, ear training, rhythmic studies, and songwriting.
4. Develop a baseline fluency in entertainment business practices and demonstrate the ability to navigate and self-manage their career, through studies in copyright law, marketing and promotions, and business contracts.

CERTIFICATE
INDEPENDENT ARTIST DEVELOPMENT

CERTIFICATE

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-057	AUDIO 1 *(credits depend on track)*	1-2
ARTST-101	Recording Project 1	2
ARTST-111	Project Advising 1	2
PROF. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
MUBUS-0307	Independent Artist Marketing	2
CC-307	Visual Media 1	2
MUSICIANSHIP		
ARTST-106	Musicianship 1	1.5
ARTST-107	Songwriting for IAP 1	1.5
ELECTIVES		
Various	Various *(credits depend on track)*	1-2
TOTAL		14.5-15.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-103	Artist Identity	1
AUDIO-157	AUDIO 2 *(credits depend on track)*	1-2
ARTST-201	Recording Project 2	2
ARTST-211	Project Advising 2	2
ARTST-203	Final Project	2
PROF. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-407	Visual Media 2	2
MUSICIANSHIP		
ARTST-206	Musicianship 2	1.5
ARTST-207	Songwriting for IAP 2	1.5
ELECTIVES		
Various	Various *(credits depend on track)*	1-2
TOTAL		14.5-15.5

The part-time Independent Artist Program is designed for individuals wishing to pursue a certificate in Independent Artist Development who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Independent Artist Program.

CERTIFICATE

INDEPENDENT ARTIST DEVELOPMENT W/ PRO TOOLS

30 CREDITS / 4 QUARTERS*/ PART-TIME

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-101	Recording Project 1	2
AUDIO-159	DAW 1 - ProTools 1	2
ARTST-103	Artist Identity	1
MUSICIANSHIP		
ARTST-106	Musicianship 1	1.5
PROF. DEV.		
MUBUS-0307	Independent Artist Marketing	2
TOTAL		8.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-111	Project Advising 1	2
AUDIO-259	DAW - Pro Tools 2	2
MUSICIANSHIP		
ARTST-206	Musicianship 2	1.5
ARTST-107	Songwriting for IAP 1	1.5
TOTAL		7

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-201	Recording Project 2	2
PROF. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
CC-307	Visual Media 1	2
MUSICIANSHIP		
ARTST-207	Songwriting for IAP 2	1.5
TOTAL		7

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-211	Project Advising 2	2
ARTST-203	Final Project	2
PROF. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-407	Visual Media 2	2
TOTAL		7.5

INDEPENDENT ARTIST DEVELOPMENT W/ ABLETON LIVE

30 CREDITS / 4 QUARTERS*/ PART-TIME

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-101	Recording Project 1	2
AUDIO-164	Ableton Live Online 1	1
ARTST-103	Artist Identity	1
MUSICIANSHIP		
ARTST-106	Musicianship 1	1.5
ELECTIVES		
Various	Various	2
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-111	Project Advising 1	2
AUDIO-264	Ableton Live Online 2	1
PROF. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
MUSICIANSHIP		
ARTST-206	Musicianship 2	1.5
ARTST-107	Songwriting for IAP 1	1.5
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-201	Recording Project 2	2
PROF. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-307	Visual Media 1	2
MUSICIANSHIP		
ARTST-207	Songwriting for IAP 2	1.5
TOTAL		7

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-211	Project Advising 2	2
ARTST-203	Final Project	2
PROF. DEV.		
CC-407	Visual Media 2	2
MUBUS-0307	Independent Artist Marketing	2
TOTAL		8

INDEPENDENT ARTIST DEVELOPMENT W/ LOGIC

30 CREDITS / 4 QUARTERS*/ PART-TIME

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-101	Recording Project 1	2
AUDIO-162	DAW 1 - Logic Fundamentals 1	1
ARTST-103	Artist Identity	1
MUSICIANSHIP		
ARTST-106	Musicianship 1	1.5
ELECTIVES		
Various	Various	2
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-111	Project Advising 1	2
AUDIO-262	DAW 2 - Logic Fundamentals 2	1
PROF. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
MUSICIANSHIP		
ARTST-206	Musicianship 2	1.5
ARTST-107	Songwriting for IAP 1	1.5
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-201	Recording Project 2	2
PROF. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-307	Visual Media 1	2
MUSICIANSHIP		
ARTST-207	Songwriting for IAP 2	1.5
TOTAL		7

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-211	Project Advising 2	2
ARTST-203	Final Project	2
PROF. DEV.		
CC-407	Visual Media 2	2
MUBUS-0307	Independent Artist Marketing	2
TOTAL		8

CERTIFICATE

ELECTRONIC MUSIC PRODUCTION

The Electronic Music Production Certificate Program at Musicians Institute is a two-quarter, 30-unit postsecondary educational/vocational program created to provide students with education and practical training sufficient to create a foundation for a career as an electronic music producer in the contemporary music and entertainment industry. Students in this program will gain the technical knowledge and professional skills to grow as independent electronic music producers, beat makers, and remix artists in a variety of musical settings in the industry.

30 CREDITS / 2 QUARTERS

REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM

CERTIFICATE

	COURSE	CREDIT
MAJOR AREA = 21 CREDITS	Private Instruction 1-2	2
	Musicianship 1-2	3
	Keyboard Essentials 1-2	2
	Vocal Production	1
	Production Advising 1-2	2
	Track Building 1-2	4
	Remixing	1
	Beat Making and Maschine	1
	Sound Design w/Ableton Live 1-2	3
	Final Project for EMP	2
STUDIES IN MUSIC = 6 CREDITS	Plugin Processing	1
	Music Mastering	1
	DAW 1-2: Ableton Live© for DJs & Electronic Music Producers 1-2	2
	Business of Electronic Music Production & Performance	2
ELECTIVES = 3 CREDITS	Various	3

Certificate in Electronic Music Production Program Learning Outcomes:

1. Develop and demonstrate professional production abilities in contemporary electronic music styles through studies in production, digital audio workstations, audio engineering, and sound design, using contemporary technology and techniques.
2. Build and demonstrate fundamental aptitude, adaptability, and inventiveness through the study of traditional and contemporary Western music theory, keyboard proficiency, ear training, song arrangement, and stylistic appropriateness as pertaining to modern electronic music.
3. Develop a baseline fluency in entertainment business practices and demonstrate the ability to navigate and self-manage their career, through studies in copyright law, marketing and promotions, and business contracts.

CERTIFICATE
ELECTRONIC MUSIC PRODUCTION

CERTIFICATE

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
EMP-PL	Private Instruction 1	1
DJ-106	Musicianship 1	1.5
ARTST-380	Keyboard Essentials 1	1
AUDIO-215	Vocal Production	1
EMP-102	Production Advising 1	1
EMP-107	Track Building 1	2
EMP-016	Beat Making and Maschine	1
EMP-111	Sound Design w/Ableton Live 1	1.5
STUDIES IN MUSIC		
EMP-214	Plugin Processing	1
DJ-058	DAW 1: Ableton Live© for DJs & Electronic Music Producers 1	1
EMP-108	The Business of Electronic Music Production & Performance1	1
ELECTIVES		
Various	Various	2
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
EMP-PL	Private Instruction 2	1
DJ-206	Musicianship 2	1.5
ARTST-480	Keyboard Essentials 2	1
EMP-202	Production Advising 2	1
EMP-207	Track Building 2	2
EMP-209	Remixing	1
EMP-211	Sound Design w/Ableton Live 2	1.5
EMP-203	Final Project for EMP	1
STUDIES IN MUSIC		
EMP-216	Music Mastering	1
DJ-158	DAW 2: Ableton Live© for DJs & Electronic Music Producers 2	1
EMP-208	The Business of Electronic Music Production & Performance 2	1
ELECTIVES		
Various	Various	1
TOTAL		15

CERTIFICATE
ELECTRONIC MUSIC PRODUCTION

ELECTRONIC MUSIC PRODUCTION
30 CREDITS / 4 QUARTERS/ PART-TIME

The part-time Electronic Music Production Program is designed for individuals wishing to pursue a Certificate in Electronic Muic Production who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Electronic Music Production program.

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
EMP-PL	Private Instruction 1	1
DJ-106	Musicianship 1	1.5
ARTST-380	Keyboard Essentials 1	1
EMP-016	Beat Making and Maschine	1
STUDIES IN MUSIC		
DJ-058	DAW 1: Ableton Live© for DJs & Electronic Music Producers 1	1
EMP-108	The Business of Electronic Music Production & Performance1	1
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
EMP-PL	Private Instruction 2	1
DJ-206	Musicianship 2	1.5
EMP-102	Production Advising 1	1
EMP-107	Track Building 1	2
EMP-111	Sound Design w/Ableton Live 1	1.5
STUDIES IN MUSIC		
N/A	N/A	NA
ELECTIVES		
Various	Various	1
TOTAL		8

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-480	Keyboard Essentials 2	1
AUDIO-215	Vocal Production	1
EMP-207	Track Building 2	2
STUDIES IN MUSIC		
EMP-214	Plugin Processing	1
DJ-158	DAW 2: Ableton Live© for DJs & Electronic Music Producers 2	1
EMP-208	The Business of Electronic Music Production & Performance 2	1
TOTAL		7

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
EMP-202	Production Advising 2	1
EMP-209	Remixing	1
EMP-211	Sound Design w/Ableton Live 2	1.5
EMP-203	Final Project for EMP	2
STUDIES IN MUSIC		
EMP-216	Music Mastering	1
ELECTIVES		
Various	Various	1
TOTAL		7.5

CERTIFICATE

STUDIO RECORDING TECHNOLOGY

In a remote learning environment, students learn the fundamentals of audio recording, mixing, and mastering as executed in professional, industry related, recording scenarios. The Certificate in Studio Recording Technology prepares audio recording engineers, producers, and singer songwriters for the demands of working in professional or project-based recording studios.

30 CREDITS / 2 QUARTERS

REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM*

	COURSE	CREDIT
MAJOR AREA = 28 CREDITS	Recording Techniques 1	1
	Console Theory & Operation 1-2	4
	Pro Tools 1-2	4
	The Business of Audio	1
	Critical Listening	2
	Mac Basics	1
	Recording Theory	1
	Electronics	2
	Music Production	1
	Musicianship for Industry Professionals	1
	Recording Studio Etiquette	1
	Recording Techniques 2	1
	Mixing Essentials 1	3
	Intro to Post Production	1
	Analog and Digital Signal Processing	2
	Sound Reinforcement Theory & Operation	1
	Vocal Production	1
ELECTIVES = 2 CREDITS	Various	2

CERTIFICATE

Certificate in Studio Recording Technology Program Learning Outcomes:

1. Demonstrate the ability to operate modern analog and digital audio systems using industry-standard production techniques and equipment.
2. Demonstrate basic knowledge of audio engineering concepts in theory and in practice, including the principles of computer basics, signal flow, and signal processing.
3. Demonstrate proficiency in frequency recognition and other critical listening skills.
4. Demonstrate basic musicianship skills and practical knowledge of Western music theory along with methods and fundamentals associated with the creation and production of contemporary, popular music.
5. Demonstrate fundamental understanding of common audio post-production and live sound technologies and practices.
6. Demonstrate fundamental understanding of basic audio electronics and theory, including soldering techniques related to professional audio equipment.
7. Demonstrate basic understanding of common business practices related to music and professional efforts in the entertainment industry.

** This program is new. The number of students who graduate, the number of students who are placed, or the starting salary you can earn after finishing the educational program are unknown at this time. Information regarding general salary and placement statistics may be available from governmental sources or from the institution, but is not equivalent to actual performance data.*

CERTIFICATE
STUDIO RECORDING TECHNOLOGY

CERTIFICATE

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-101	Recording Techniques 1	1
AUDIO-185	Console Theory & Operation 1	2
AUDIO-159	Pro Tools 1	2
AUDIO-104	The Business of Audio	1
AUDIO-105	Critical Listening	2
AUDIO-107	Mac Basics	1
AUDIO-108	Recording Theory	1
AUDIO-151	Electronics	2
AUDIO-051	The Modern Music Producer	1
AUDIO-106	Musicianship for Industry Professionals	1
AUDIO-140	Recording Studio Etiquette	1
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-285	Console Theory & Operation 2	2
AUDIO-259	Pro Tools 2	2
AUDIO-201	Recording Techniques 2	1
AUDIO-204	Mixing Essentials 1	3
AUDIO-207	Intro to Post Production	1
AUDIO-208	Analog and Digital Signal Processing	2
AUDIO-211	Sound Reinforcement Theory & Operation	1
AUDIO-215	Vocal Production	1
ELECTIVES		
Various	Various	2
TOTAL		15

CERTIFICATE

STUDIO RECORDING TECHNOLOGY
28 CREDITS / 4 QUARTERS/ PART-TIME

The part-time Studio Recording Technology program is designed for individuals wishing to pursue a Certificate in Studio Recording Technology who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Studio Recording Technology program.

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-185	Console Theory & Operation 1	2
AUDIO-159	ProTools 1	2
AUDIO-104	The Business of Audio	1
AUDIO-106	Musicianship for Industry Professionals	1
AUDIO-107	Mac Basics	1
AUDIO-051	The Modern Music Producer	1
TOTAL		8

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-101	Recording Techniques I	1
AUDIO-105	Critical Listening	2
AUDIO-108	Recording Theory	1
AUDIO-140	Recording Studio Etiquette	1
AUDIO-151	Electronics	2
TOTAL		7

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-259	ProTools 2	2
AUDIO-285	Console Theory & Operation 2	2
AUDIO-201	Recording Techniques 2	1
AUDIO-211	Sound Reinforcement Theory & Operation	1
AUDIO-207	Intro to Post Production	1
ELECTIVES		
Various	Various	1
TOTAL		8

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-215	Vocal Production	1
AUDIO-204	Mixing Essentials 1	3
AUDIO-208	Analog & Digital Signal Processing	2
ELECTIVES		
Various	Various	1
TOTAL		7

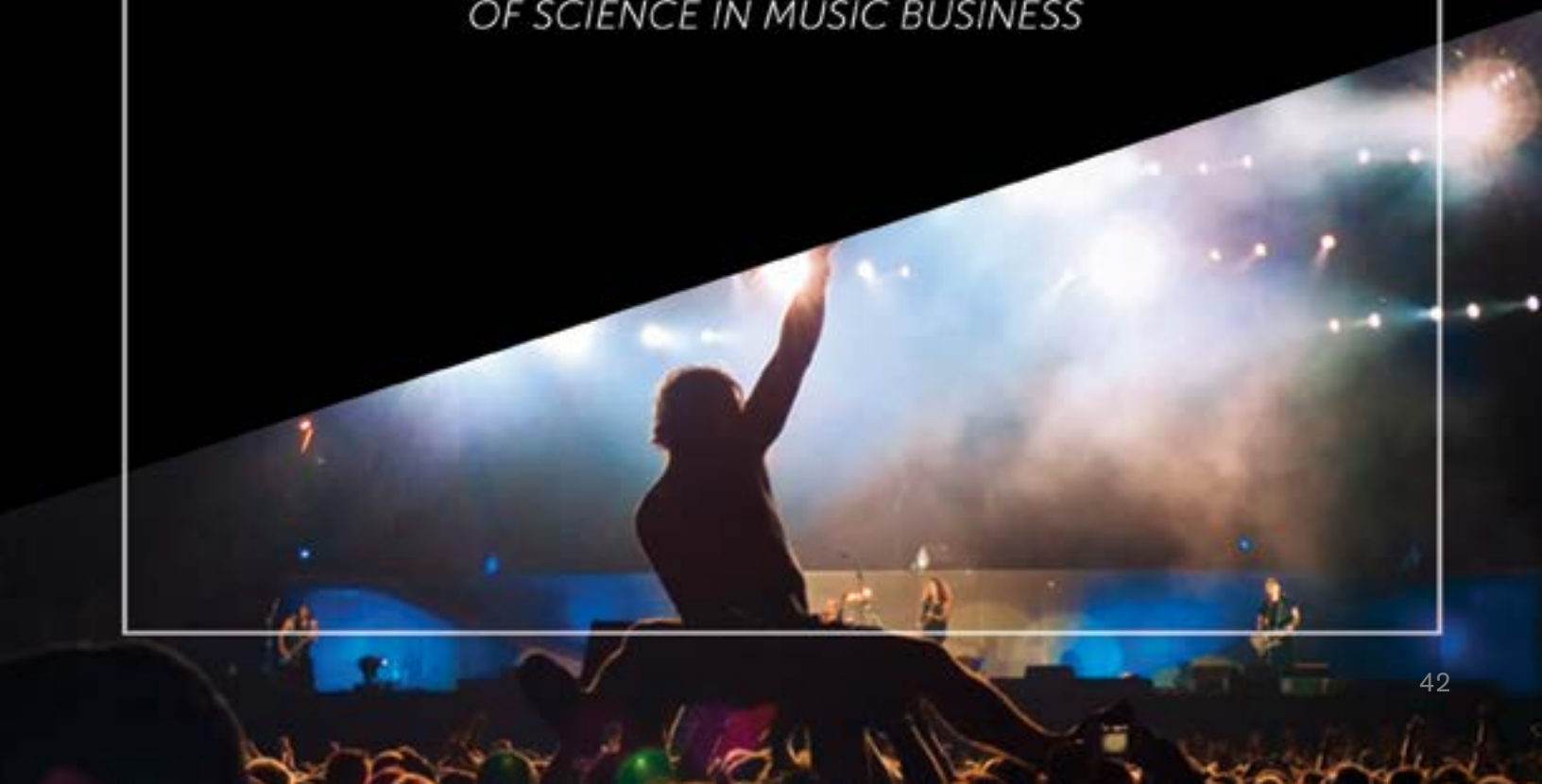
AA AS

ASSOCIATE

OF ARTS IN PERFORMANCE

ASSOCIATE

OF SCIENCE IN MUSIC BUSINESS



ASSOCIATE OF ARTS OVERVIEW

6 QUARTERS IN PERFORMANCE STUDIES

MI's Associate of Arts Degree in Performance offers students extensive vocational training in Bass, Drum, Guitar, Keyboard Technology, Vocal, Saxophone, Trombone and Trumpet. Topics in Harmony, Theory and Ear Training are explored in extensive depth through Reading, Technique and Performance on the chosen instrument.

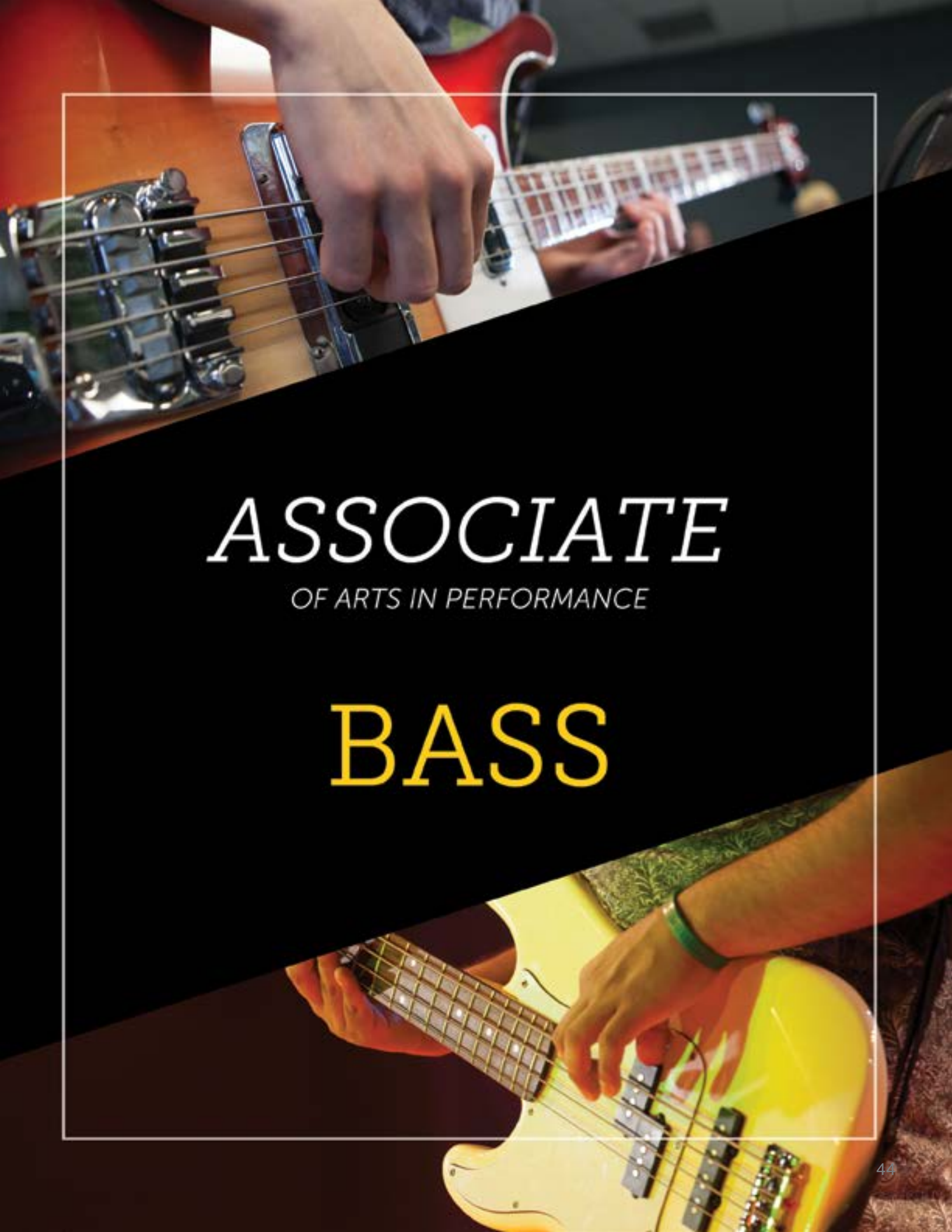
The intensive A.A. curriculum prepares musicians to perform in professional situations, along with learning professional development skills such as basic computer use, EPK creation, resume and bio writing, and social media as a tool for business and networking. The Associate of Arts Degree is intended to equip students with the knowledge and training needed to become professional performers in today's music industry.

ASSOCIATE OF SCIENCE OVERVIEW

6 QUARTERS IN MUSIC BUSINESS

Associate of Science in Music Business

The goal of this degree is to provide extensive knowledge, experience, and practical skills needed for a professional business career in the contemporary music industry. It is applicable as preparation for entry-level employment and beyond as well as for further professional advancement and specialization, fully managing a career as an independent/ performing artist, creating and developing music businesses as an entrepreneur, and for the full scope of assessing, acquiring, developing, marketing, promoting and launching a new artist or music project in the current music industry and marketplace. Along with several of the primary industry-related subjects being structured as in-depth progressive course series, the program curriculum also includes expanded studies in general business skills as well as supportive studies of basic musicianship and the creative aspects of music relevant for a music business professional to know, and a broadened historical perspective. Along with several of the primary industry related subjects being structured as in-depth progressive course series, the program curriculum also includes expanded studies in general business skills as well as supportive studies of basic musicianship and the creative aspects of music relevant for a music business professional to know, and a broadened historical perspective.


ASSOCIATE
OF ARTS IN PERFORMANCE
BASS

ASSOCIATE OF ARTS

BASS

90 CREDITS / 6 QUARTERS

REQUIRED TO COMPLETE THIS ASSOCIATE OF ARTS DEGREE

	COURSE	CREDIT
MAJOR AREA = 53 CREDITS	Private Lesson 1-6	12
	Bass LPW 013-403	6
	Bass Performance 013-230	8
	Bass Technique & Fretboard 011-210	8
	Bass Reading 012-220	8
	Bass Gear Maintenance & Mastery	1
	Bass & Drum Concepts	1
	DAW 1-2	2
	Synth Bass	1
	Upright Bass Workshop 1-2	2
	Project Recording: Bass 1-2	4
PROF. DEVELOPMENT = 11 CREDITS	Applied Entertainment Business 1-2	3
	Media Relations	2
	Visual Media 1-2	4
	Independent Artist Marketing	2
MUSICIANSHIP = 19 CREDITS	Rhythm Reading Workout 1-2	2
	Harmony & Theory 011-201	6
	Ear Training 012-202	6
	Keyboard Proficiency 1-2	2
	Songwriting for IAP 1-2	3
ELECTIVES = 7 CREDITS	Various	7

ASSOCIATE

Associate of Arts in Performance (Bass) Program Learning Outcomes:

1. The student will develop professional performance abilities in contemporary commercial music styles as a bassist through advanced studies in electric bass, upright bass, and synth bass technique; reading, ensemble, stylistic appropriateness/diversity, tone production, and live performance workshops/ ensembles.
2. The student will develop composing, studio production and technical skills through advanced studies of studio-based recording software and gear mastery.
3. The student will develop skills of professional depth, versatility, and creativity in the areas of composition and studio performance and production.
4. The student will cultivate fundamental proficiencies alongside adaptability and inventiveness through the study of traditional and contemporary music theory, ear training, songwriting, in-depth rhythmic studies and keyboard proficiency.
5. The student will develop basic skills in applied entertainment business concepts, marketing techniques, visual media software, digital branding, and media relations concepts and practices, allowing them to negotiate the professional business side of the music industry.
6. The student will choose options for specialized study in areas such as musical styles, secondary instrument study, popular music history, technology, music business, creative development and composition and analysis; assembling a skill set specific to themselves as artists/musicians.

ASSOCIATE OF ARTS

BASS

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL-ON	Private Lesson 1	2
CC-013B-ON	Bass LPW 013	1
BASS-013-ON	Bass Performance 013	2
BASS-011-ON	Bass Technique & Fretboard 011	2
BASS-012-ON	Bass Reading 012	2
BASS-014-ON	Bass Gear Maintenance & Mastery	1
MUSICIANSHIP		
CC-015-ON	Rhythm Reading Workout 1	1
CC-011-ON	Harmony & Theory 011	1.5
CC-012-ON	Ear Training 012	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL-ON	Private Lesson 2	2
CC-023B-ON	Bass LPW 023	1
BASS-023-ON	Bass Performance 023	2
BASS-021-ON	Bass Technique & Fretboard 021	2
BASS-022-ON	Bass Reading 022	2
BASS-025-ON	Bass & Drum Concepts	1
MUSICIANSHIP		
CC-025-ON	Rhythm Reading Workout 2	1
CC-021-ON	Harmony & Theory 021	1.5
CC-022-ON	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL-ON	Private Lesson 3	2
CC-103B-ON	Bass LPW 103	1
BASS-130-ON	Bass Performance 130	2
BASS-110-ON	Bass Technique & Fretboard 110	2
BASS-120-ON	Bass Reading 120	2
AUDIO-XXX-ON	AUDIO 1	1
MUSICIANSHIP		
CC-101-ON	Harmony & Theory 101	1.5
CC-102-ON	Ear Training 102	1.5
CC-108-ON	Keyboard Proficiency 1	1
ELECTIVES		
Various	Various	1
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL-ON	Private Lesson 4	2
CC-0203B-ON	Bass LPW 203	1
BASS-230-ON	Bass Performance 230	2
BASS-210-ON	Bass Technique & Fretboard 210	2
BASS-220-ON	Bass Reading 220	2
AUDIO-XXX-ON	AUDIO 2	1
MUSICIANSHIP		
CC-201-ON	Harmony & Theory 201	1.5
CC-202-ON	Ear Training 202	1.5
CC-208-ON	Keyboard Proficiency 2	1
ELECTIVES		
Various	Various	1
TOTAL		15

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL-ON	Private Lesson 5	2
CC-303B-ON	Bass LPW 303	1
BASS-370-ON	Synth Bass	1
BASS-350-ON	Upright Bass Workshop 1	1
BASS-360-ON	Project Recording: Bass 1	2
PROF. DEV.		
MUBUS-0360-ON	Applied Entertainment Business 1	1.5
MUBUS-0202-ON	Media Relations	2
CC-307-ON	Visual Media 1	2
MUSICIANSHIP		
CC-107-ON	Songwriting for IAP 1	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL-ON	Private Lesson 6	2
CC-403B-ON	Bass LPW 403	1
BASS-450-ON	Upright Bass Workshop 2	1
BASS-460-ON	Project Recording: Bass 2	2
PROF. DEV.		
MUBUS-0460-ON	Applied Entertainment Business 2	1.5
CC-407-ON	Visual Media 2	2
MUBUS-0307-ON	Independent Artist Marketing	2
MUSICIANSHIP		
CC-207-ON	Songwriting for IAP 2	1.5
ELECTIVES		
Various	Various	2
TOTAL		15

ASSOCIATE OF ARTS

BASS

90 CREDITS / 12 QUARTERS*/ PART-TIME

The part-time Bass Program is designed for individuals wishing to pursue an Associate of Arts degree in Bass who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Bass program.

ASSOCIATE

Q1

CODE	COURSE	CREDIT
CC-CC	New Student Seminar	0
MAJOR AREA		
BASS-PL-ON	Private Lesson 1	2
BASS-011-ON	Bass Technique & Fretboard 011	2
BASS-014-ON	Bass Gear Maintenance & Mastery	1
MUSICIANSHIP		
CC-015-ON	Rhythm Reading Workout 1	1
CC-011-ON	Harmony & Theory 011	1.5
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
CC-013B-ON	Bass LPW 013	1
BASS-012-ON	Bass Reading 012	2
BASS-013-ON	Bass Performance	2
MUSICIANSHIP		
CC-025-ON	Rhythm Reading Workout 2	1
CC-012-ON	Ear Training 012	1.5
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL-ON	Private Lesson 2	2
BASS-021-ON	Bass Technique & Fretboard 021	2
BASS-024-ON	Bass & Drum Concepts	1
MUSICIANSHIP		
CC-021-ON	Harmony & Theory 021	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
CC-023B-ON	Bass LPW 023	1
BASS-022-ON	Bass Reading 022	2
BASS-023-ON	Bass Performance 023	2
AUDIO-XXX-ON	AUDIO 1	1-2
MUSICIANSHIP		
CC-022-ON	Ear Training 022	1.5
TOTAL		7.5/8.5

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL-ON	Private Lesson 3	2
BASS-110-ON	Bass Technique & Fretboard 110	2
AUDIO-XXX-ON	AUDIO 2	1-2
MUSICIANSHIP		
CC-101-ON	Harmony & Theory 101	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5/8.5

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
CC-103B-ON	Bass LPW 103	1
BASS-120-ON	Bass Reading 120	2
BASS-130-ON	Bass Performance 130	2
MUSICIANSHIP		1.5
CC-102-ON	Ear Training 102	1
CC-108-ON	Keyboard Proficiency 1	1
TOTAL		7.5

** Student's choice of various DAWs*

ASSOCIATE OF ARTS

BASS

90 CREDITS / 12 QUARTERS/ PART-TIME/ CONT.

Q7

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL-ON	Private Lesson 4	2
BASS-210-ON	Bass Technique & Fretboard 210	2
MUSICIANSHIP		
CC-201-ON	Harmony & Theory 201	1.5
ELECTIVES		
Various	Various	2
TOTAL		7.5

Q8

CODE	COURSE	CREDIT
MAJOR AREA		
CC-203B-ON	Bass LPW 203	1
BASS-220-ON	Bass Reading 220	2
BASS-230-ON	Bass Performance 230	2
MUSICIANSHIP		
CC-202-ON	Ear Training 202	1.5
CC-208-ON	Keyboard Proficiency 2	1
TOTAL		7.5

Q9

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL-ON	Private Lesson 5	2
PRO. DEV.		
MUBUS-0202-ON	Media Relations	2
MUSICIANSHIP		
CC-107-ON	Songwriting for IAP 1	1.5
ELECTIVES		
Various	Various	2
TOTAL		7.5

Q10

CODE	COURSE	CREDIT
MAJOR AREA		
CC-303B-ON	Bass LPW 303B	1
BASS-360-ON	Project Recording 1	2
PRO. DEV.		
MUBUS-0360-ON	Applied Entertainment Business 1	1.5
CC-307-ON	Visual Media 1	2
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q11

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL-ON	Private Lesson 6	2
BASS-460-ON	Project Recording 2	2
PRO. DEV.		
MUBUS-0307-ON	Independent Artist Marketing	2
MUSICIANSHIP		
CC-207-ON	Songwriting for IAP 2	1.5
TOTAL		7.5

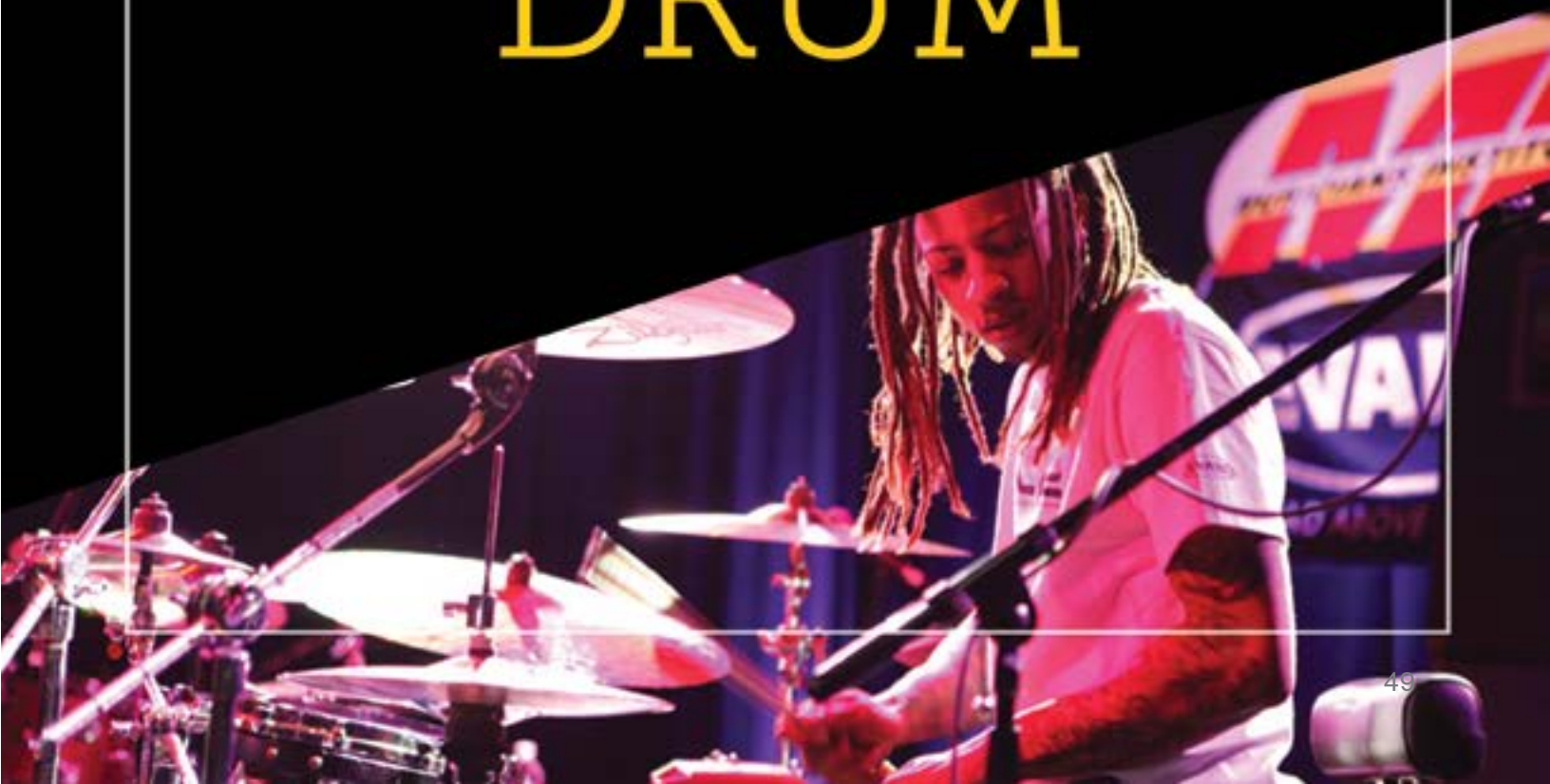
Q12

CODE	COURSE	CREDIT
MAJOR AREA		
CC-403B-ON	Bass LPW 403B	1
PRO. DEV.		
MUBUS-0460-ON	Applied Entertainment Business 2	1.5
CC-307-ON	Visual Media 2	2
ELECTIVES		
Various	Various	3
TOTAL		7.5

ASSOCIATE

OF ARTS IN PERFORMANCE

DRUM



ASSOCIATE OF ARTS

DRUM

90 CREDITS / 6 QUARTERS

REQUIRED TO COMPLETE THIS ASSOCIATE OF ARTS DEGREE

	COURSE	CREDIT
MAJOR AREA = 56 CREDITS	Private Lesson 1-6	12
	Drum LPW 013-403	6
	Drum Performance 013-230	8
	Drum Technique 011-210	8
	Drum Reading 012-220	8
	Developing Your Groove	1
	Drum Gear Maintenance & Mastery	1
	E-Drumming Essentials	1
	Timekeeping	1
	DAW 1-2	2
	Advanced Drumming Styles: Jazz	2
	Advanced Drumming Styles: Latin, Jazz 2 or R&B Gospel (pick one option)	2
	Project Recording: Drum 1-2	4
PROF. DEVELOPMENT = 11 CREDITS	Applied Entertainment Business 1-2	3
	Media Relations	2
	Visual Media 1-2	4
	Independent Artist Marketing	2
MUSICIANSHIP = 17 CREDITS	Harmony & Theory 011-201	6
	Ear Training 012-202	6
	Keyboard Proficiency 1-2	2
	Songwriting for IAP 1-2	3
ELECTIVES = 6 CREDITS	Various	6

ASSOCIATE

Associate of Arts in Performance (Drum) Program Learning Outcomes:

1. The student will develop professional performance abilities in contemporary commercial music styles as both solo and ensemble drumset performer through advanced studies in technique, reading, ensemble, stylistic appropriateness/ diversity, tone production, and live performance workshops/ ensembles.
2. The student will develop professional studio production and technical skills through advanced studies of digital audio workstations, electronic drumming and gear mastery.
3. The student will develop skills of professional depth, versatility, and creativity in the areas of composition, and studio production with instrument performance as the focal point.
4. The student will cultivate fundamental proficiencies alongside adaptability and inventiveness through the study of traditional and contemporary music theory, ear training, songwriting, and in-depth rhythmic studies.
5. The student will develop basic skills in recording techniques, digital audio software, applied entertainment business concepts, marketing techniques, visual media software, digital branding, and media relations concepts and practices, allowing them to negotiate the professional business side of the music industry.
6. The student will choose options for specialized study in areas such as musical styles, secondary instrument study, popular music history, technology, music business, creative development and composition and analysis; assembling a skill set specific to themselves as artists/musicians.

ASSOCIATE OF ARTS

DRUM

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL-ON	Private Lesson 1	2
CC-013D-ON	Drum LPW 013	1
DRUM-013-ON	Drum Performance 013	2
DRUM-011-ON	Drum Technique 011	2
DRUM-012-ON	Drum Reading 012	2
DRUM-015-ON	Developing Your Groove	1
DRUM-014-ON	Drum Gear Maintenance & Mastery	1
MUSICIANSHIP		
CC-011-ON	Harmony & Theory 011	1.5
CC-012-ON	Ear Training 012	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL-ON	Private Lesson 2	2
CC-023D-ON	Drum LPW 023	1
DRUM-023-ON	Drum Performance 023	2
DRUM-021-ON	Drum Technique 021	2
DRUM-022-ON	Drum Reading 022	2
AUDIO-XXX-ON	AUDIO 1	1-2
DRUM-025-ON	Timekeeping	1
MUSICIANSHIP		
CC-021-ON	Harmony & Theory 021	1.5
CC-022-ON	Ear Training 022	1.5
ELECTIVES		
Various	Various	0-1
TOTAL		15

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL-ON	Private Lesson 3	2
CC-103D-ON	Drum LPW 103	1
DRUM-130-ON	Drum Performance 130	2
DRUM-110-ON	Drum Technique 110	2
DRUM-120-ON	Drum Reading 120	2
AUDIO-XXX-ON	AUDIO 2	1-2
MUSICIANSHIP		
CC-101-ON	Harmony & Theory 101	1.5
CC-102-ON	Ear Training 102	1.5
CC-108-ON	Keyboard Proficiency 1	1
ELECTIVES		
Various	Various	0-1
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL-ON	Private Lesson 4	2
CC-203D-ON	Drum LPW 203	1
DRUM-230-ON	Drum Performance 230	2
DRUM-210-ON	Drum Technique 210	2
DRUM-220-ON	Drum Reading 220	2
DRUM-240-ON	E-Drumming Essentials	1
MUSICIANSHIP		
CC-201-ON	Harmony & Theory 201	1.5
CC-202-ON	Ear Training 202	1.5
CC-208-ON	Keyboard Proficiency 2	1
ELECTIVES		
Various	Various	1
TOTAL		15

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL-ON	Private Lesson 5	2
CC-303D-ON	Drum LPW 303	1
DRUM-350-ON	Advanced Drumming Styles: Jazz 1	2
DRUM-360-ON	Project Recording: Drum 1	2
PROF. DEV.		
MUBUS-0360-ON	Applied Entertainment Business 1	1.5
MUBUS-0202-ON	Media Relations	2
CC-307-ON	Visual Media 1	2
MUSICIANSHIP		
CC-107-ON	Songwriting for IAP 1	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL-ON	Private Lesson 6	2
CC-403D-ON	Drum LPW 403	1
DRUM-451-ON	Advanced Drumming Styles 2A: Jazz 2	2
DRUM-450-ON	Advanced Drumming Styles 2B: Latin	2
DRUM-452-ON	Advanced Drumming Styles 2C: R&B/ Gospel	2
DRUM-460-ON	Project Recording: Drum 2	2
PROF. DEV.		
MUBUS-0460-ON	Applied Entertainment Business 2	1.5
CC-407-ON	Visual Media 2	2
MUBUS-0307-ON	Independent Artist Marketing	2
MUSICIANSHIP		
CC-207-ON	Songwriting for IAP 2	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

** Student's choice of various DAWs*

90 CREDITS / 12 QUARTERS*/ PART-TIME

The part-time Drum Program is designed for individuals wishing to pursue an Associate of Arts degree in Drum who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Drum program.

Q1

CODE	COURSE	CREDIT
CC-CC-ON	New Student Seminar	0
MAJOR AREA		
DRUM-PL-ON	Private Lesson 1	2
DRUM-011-ON	Drum Technique 011	2
DRUM-015-ON	Developing Your Groove	1
MUSICIANSHIP		
CC-108-ON	Keyboard Proficiency 1	2
ELECTIVES		
Various	Various	1
TOTAL		7

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
CC-013D-ON	Drum LPW 013	1
DRUM-012-ON	Drum Reading 012	2
DRUM-013-ON	Drum Performance 013	2
DRUM-025-ON	Timekeeping	1
ELECTIVES		
Various	Various	1
TOTAL		7

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL-ON	Private Lesson 2	2
DRUM-021-ON	Drum Technique 021	2
DRUM-014-ON	Drum Gear Maintenance & Mastery	1
AUDIO-XXX-ON	AUDIO 1	1
MUSICIANSHIP		
CC-208-ON	Keyboard Proficiency 2	1
ELECTIVES		
Various	Various	1
TOTAL		8

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
CC-023D-ON	Drum LPW 023	1
DRUM-023-ON	Drum Performance 023	2
DRUM-022-ON	Drum Reading 022	2
DRUM-240-ON	E-Drumming Essentials	1
AUDIO-XXX-ON	AUDIO 2	1
TOTAL		7

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL-ON	Private Lesson 3	2
CC-103D-ON	Drum LPW 103	1
DRUM-110-ON	Drum Technique 110	2
MUSICIANSHIP		
CC-011-ON	Harmony & Theory 011	1.5
CC-012-ON	Ear Training 012	1.5
TOTAL		8

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-130-ON	Drum Performance 130	2
DRUM-120-ON	Drum Reading 120	2
MUSICIANSHIP		
CC-021-ON	Harmony & Theory 021	1.5
CC-022-ON	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		8

** Student's choice of various DAWs*

ASSOCIATE OF ARTS

DRUM

90 CREDITS / 12 QUARTERS/ PART-TIME / CONT.

Q7

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL-ON	Private Lesson 4	2
CC-203D-ON	Drum LPW 203	1
DRUM-210-ON	Drum Technique 210	2
MUSICIANSHIP		
CC-101-ON	Harmony & Theory 101	1.5
CC-102-ON	Ear Training 102	1.5
TOTAL		8

Q8

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-230-ON	Drum Performance 230	2
DRUM-220-ON	Drum Reading 220	2
MUSICIANSHIP		
CC-201-ON	Harmony & Theory 201	1.5
CC-202-ON	Ear Training 202	1.5
ELECTIVES		
Various	Various	1
TOTAL		8

Q9

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL-ON	Private Lesson 5	2
CC-303D-ON	Drum LPW 303	1
DRUM-350-ON	Advanced Drumming 1: Jazz	2
PROF. DEV.		
MUBUS-0202-ON	Media Relations	2
TOTAL		7

Q10

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-360-ON	Project Recording 1	2
PROF. DEV.		
MUBUS-0360-ON	Applied Entertainment Business 1	1.5
MUBUS-0307-ON	Independent Artist Marketing	2
MUSICIANSHIP		
CC-107-ON	Songwriting for IAP 1	1.5
TOTAL		7

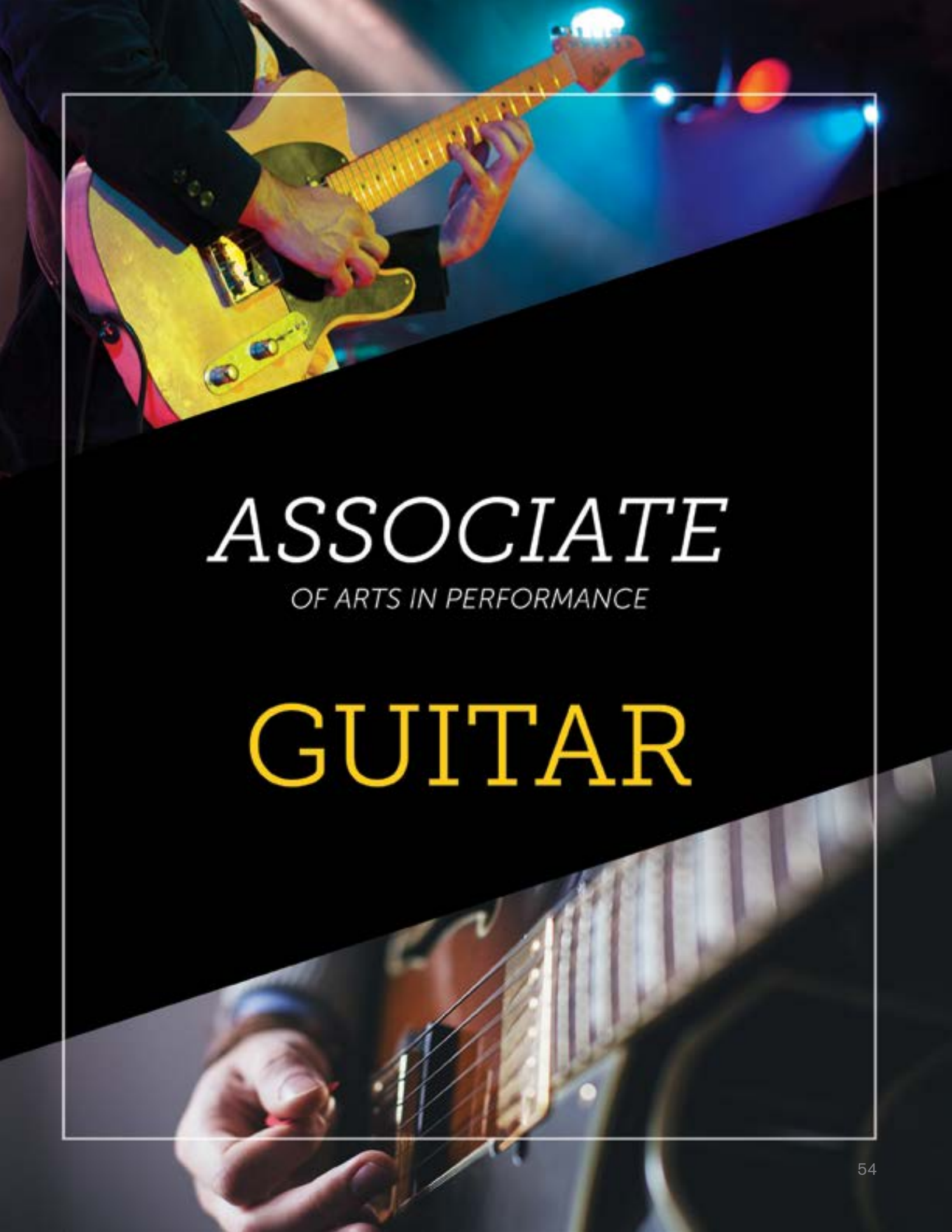
Q11

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL-ON	Private Lesson 6	2
CC-403D-ON	Drum LPW 403	1
DRUM-450/452-ON	Advanced Drumming 2: Latin or Gospel	2
PROF. DEV.		
CC-307-ON	Visual Media 1	2
TOTAL		7

Q12

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-460-ON	Project Recording 2	2
PROF. DEV.		
MUBUS-0460-ON	Applied Entertainment Business 2	1.5
CC-407-ON	Visual Media 2	2
MUSICIANSHIP		
CC-207-ON	Songwriting for IAP 2	1.5
ELECTIVES		
Various	Various	1
TOTAL		8

ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS



ASSOCIATE

OF ARTS IN PERFORMANCE

GUITAR

ASSOCIATE OF ARTS

GUITAR

90 CREDITS / 6 QUARTERS

REQUIRED TO COMPLETE THIS ASSOCIATE OF ARTS DEGREE

ASSOCIATE

	COURSE	CREDIT
MAJOR AREA = 54 CREDITS	Private Lesson 1-6	12
	Guitar LPW 013-403	6
	Guitar Performance 013-230	8
	Guitar Technique 011-210	8
	Guitar Reading 012-220	8
	Guitar Gear Maintenance	1
	Guitar Gear Mastery	1
	DAW 1-2	2
	Advanced Musicianship Concepts 1-2	4
	Project Recording: Guitar 1-2	4
PROF. DEVELOPMENT = 11 CREDITS	Applied Entertainment Business 1-2	3
	Media Relations	2
	Visual Media 1-2	4
	Independent Artist Marketing	2
MUSICIANSHIP = 19 CREDITS	Rhythm Reading Workout 1-2	2
	Harmony & Theory 011-201	6
	Ear Training 012-202	6
	Keyboard Proficiency 1-2	2
	Songwriting for IAP 1-2	3
ELECTIVES = 6 CREDITS	Various	6

Associate of Arts in Performance (Guitar) Program Learning Outcomes:

1. The student will develop professional performance abilities in contemporary commercial music styles as both solo and ensemble guitar performer through advanced studies in technique, reading, ensemble, stylistic appropriateness/ diversity, tone production, and live performance workshops/ ensembles.
2. The student will develop professional studio production and technical skills through advanced studies of digital audio workstations, electronic guitar and gear mastery.
3. The student will develop skills of professional depth, versatility, and creativity in the areas of composition and studio production with instrument performance as the focal point.
4. The student will cultivate fundamental proficiencies alongside adaptability and inventiveness through the study of traditional and contemporary music theory, ear training, songwriting, in-depth rhythmic studies, and keyboard proficiency.
5. The student will develop basic skills in applied entertainment business concepts, marketing techniques, visual media software, digital branding, and media relations concepts and practices, allowing them to negotiate the professional business side of the music industry.
6. The student will choose options for specialized study in areas such as musical styles, secondary instrument study, popular music history, technology, music business, creative development and composition and analysis; assembling a skill set specific to themselves as artists/musicians.

ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS

ASSOCIATE OF ARTS

GUITAR

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL-ON	Private Lesson 1	2
CC-013G-ON	Guitar LPW 013	1
GUIT-013-ON	Guitar Performance 013	2
GUIT-011-ON	Guitar Technique 011	2
GUIT-012-ON	Guitar Reading 012	2
GUIT-014-ON	Guitar Gear Maintenance	1
MUSICIANSHIP		
CC-015-ON	Rhythm Reading Workout 1	1
CC-011-ON	Harmony & Theory 011	1.5
CC-012-ON	Ear Training 012	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL-ON	Private Lesson 2	2
CC-023G-ON	Guitar LPW 023	1
GUIT-023-ON	Guitar Performance 023	2
GUIT-021-ON	Guitar Technique 021	2
GUIT-022-ON	Guitar Reading 022	2
GUIT-024-ON	Guitar Gear Mastery	1
MUSICIANSHIP		
CC-025-ON	Rhythm Reading Workout 2	1
CC-021-ON	Harmony & Theory 021	1.5
CC-022-ON	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL-ON	Private Lesson 3	2
CC-103G-ON	Guitar LPW 103	1
GUIT-130-ON	Guitar Performance 130	2
GUIT-110-ON	Guitar Technique 110	2
GUIT-120-ON	Guitar Reading 120	2
AUDIO-XXX-ON	AUDIO 1	1
MUSICIANSHIP		
CC-101-ON	Harmony & Theory 101	1.5
CC-102-ON	Ear Training 102	1.5
CC-108-ON	Keyboard Proficiency 1	1
ELECTIVES		
Various	Various	1
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL-ON	Private Lesson 4	2
CC-203G-ON	Guitar LPW 203	1
GUIT-230-ON	Guitar Performance 230	2
GUIT-210-ON	Guitar Technique 210	2
GUIT-220-ON	Guitar Reading 220	2
AUDIO-XXX-ON	AUDIO 2	1
MUSICIANSHIP		
CC-201-ON	Harmony & Theory 201	1.5
CC-202-ON	Ear Training 202	1.5
CC-208-ON	Keyboard Proficiency 2	1
ELECTIVES		
Various	Various	1
TOTAL		15

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL-ON	Private Lesson 5	2
CC-303G-ON	Guitar LPW 303	1
GUIT-350-ON	Advanced Musicianship Concepts 1	2
GUIT-360-ON	Project Recording: Guitar 1	2
PROF. DEV.		
MUBUS-0360-ON	Applied Entertainment Business 1	1.5
MUBUS-0202-ON	Media Relations	2
CC-307-ON	Visual Media 1	2
MUSICIANSHIP		
CC-107-ON	Songwriting for IAP 1	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL-ON	Private Lesson 6	2
CC-403G-ON	Guitar LPW 403	1
GUIT-450-ON	Advanced Musicianship Concepts 2	2
GUIT-460-ON	Project Recording: Guitar 2	2
PROF. DEV.		
MUBUS-0460-ON	Applied Entertainment Business 2	1.5
CC-407-ON	Visual Media 2	2
MUBUS-0307-ON	Independent Artist Marketing	2
MUSICIANSHIP		
CC-207-ON	Songwriting for IAP 2	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

ASSOCIATE OF ARTS

GUITAR

90 CREDITS / 12 QUARTERS*/ PART-TIME

The part-time Guitar Program is designed for individuals wishing to pursue an Associate of Arts degree in Guitar who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Guitar program.

ASSOCIATE

Q1

CODE	COURSE	CREDIT
CC-CC-ON	New Student Seminar	0
MAJOR AREA		
GUIT-PL-ON	Private Lesson 1	2
CC-013G-ON	Guitar LPW 013	1
GUIT-011-ON	Guitar Technique 011	2
MUSICIANSHIP		
CC-015-ON	Rhythm Reading Workout 1	1
CC-011-ON	Harmony & Theory 011	1.5
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-013-ON	Guitar Performance 013	2
GUIT-012-ON	Guitar Reading 012	2
MUSICIANSHIP		
CC-025-ON	Rhythm Reading Workout 2	1
CC-012-ON	Ear Training 012	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL-ON	Private Lesson 2	2
CC-023G-ON	Guitar LPW 023	1
GUIT-021-ON	Guitar Technique 021	2
MUSICIANSHIP		
CC-021-ON	Harmony & Theory 021	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-023-ON	Guitar Performance 023	2
GUIT-022-ON	Guitar Reading 022	2
AUDIO-XXX-ON	AUDIO 1	1
MUSICIANSHIP		
CC-022-ON	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL-ON	Private Lesson 3	2
CC-103G-ON	Guitar LPW 103	1
GUIT-110-ON	Guitar Technique 110	2
AUDIO-XXX-ON	AUDIO 2	1
MUSICIANSHIP		
CC-101-ON	Harmony & Theory 101	1.5
TOTAL		7.5

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-130-ON	Guitar Performance 130	2
GUIT-120-ON	Guitar Reading 120	2
MUSICIANSHIP		
CC-102-ON	Ear Training 102	1.5
CC-108-ON	Keyboard Proficiency 1	1
ELECTIVES		
Various	Various	1
TOTAL		7.5

** Based on optimal course load of 7.5 credits per quarter*

ASSOCIATE OF ARTS
GUITAR

90 CREDITS / 12 QUARTERS/ PART-TIME / CONT.

Q7

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL-ON	Private Lesson 4	2
CC-203G-ON	Guitar LPW 203	1
GUIT-210-ON	Guitar Technique 210	2
GUIT-024-ON	Guitar Gear Mastery	1
MUSICIANSHIP		
CC-201-ON	Harmony & Theory 201	1.5
TOTAL		7.5

Q8

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-230-ON	Guitar Performance 230	2
GUIT-220-ON	Guitar Reading 220	2
GUIT-014-ON	Guitar Gear Maintenance	1
MUSICIANSHIP		
CC-202-ON	Ear Training 202	1.5
CC-208-ON	Keyboard Proficiency 2	1
TOTAL		7.5

Q9

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL-ON	Private Lesson 4	2
CC-203G-ON	Guitar LPW 203	1
PROF. DEV.		
MUBUS-0202-ON	Media Relations 1	2
MUSICIANSHIP		
CC-107-ON	Songwriting for IAP 1	1.5
ELECTIVES		
VARIOUS	Various	1
TOTAL		7.5

Q10

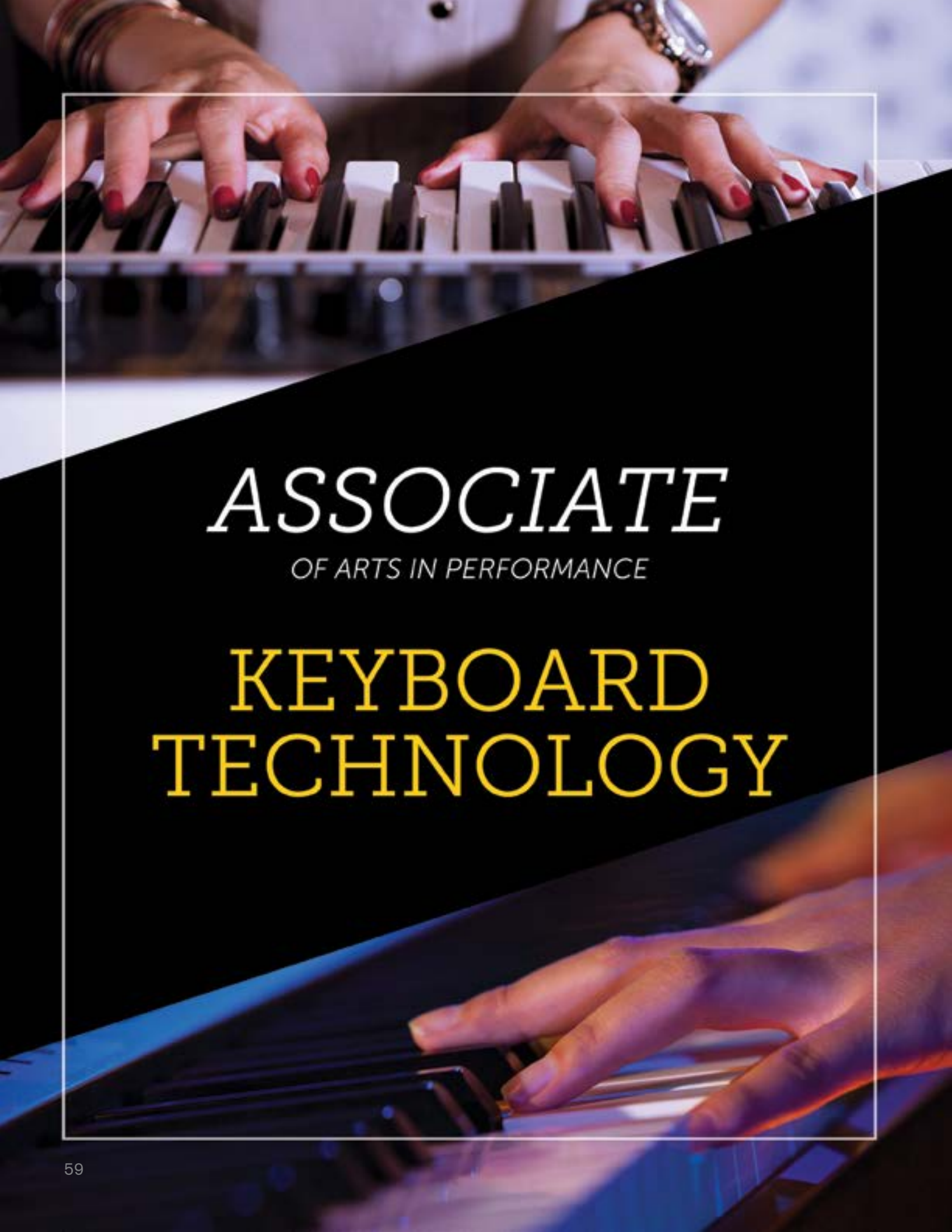
CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-350-ON	Adv. Musician Concepts 1	2
GUIT-360-ON	Project Recording 1	2
PROF. DEV.		
MUBUS-0360-ON	Applied Entertainment Business 1	1.5
CC-307-ON	Visual Media 1	2
TOTAL		7.5

Q11

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL-ON	Private Lesson 5	2
CC-203G-ON	Guitar LPW 203	1
PROF. DEV.		
MUBUS-0307-ON	Independent Artist Marketing	2
MUSICIANSHIP		
CC-207-ON	Songwriting for IAP 2	1.5
ELECTIVES		
VARIOUS	Various	1
TOTAL		7.5

Q12

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-450-ON	Adv. Musician Concepts 2	2
GUIT-460-ON	Project Recording 2	2
PROF. DEV.		
MUBUS-0460-ON	Applied Entertainment Business 2	1.5
CC-407-ON	Visual Media 2	2
TOTAL		7.5



ASSOCIATE

OF ARTS IN PERFORMANCE

KEYBOARD TECHNOLOGY

ASSOCIATE OF ARTS

KEYBOARD TECHNOLOGY // PERFORMANCE TRACK

90 CREDITS / 6 QUARTERS

REQUIRED TO COMPLETE THIS ASSOCIATE OF ARTS DEGREE

	COURSE	CREDIT
MAJOR AREA = 53 CREDITS	Private Lesson 1-6	12
	Keyboard LPW 013-403	6
	Keyboard Performance 013-230	8
	Keyboard Technique 011-210	8
	Keyboard Reading 012-420	8
	Keyboard Gear Mastery	1
	DAW 1-2	2
	Commercial Composition 1-2	4
	Project Recording: Keyboard 1-2	4
PROF. DEVELOPMENT = 11 CREDITS	Applied Entertainment Business 1-2	3
	Media Relations	2
	Visual Media 1-2	4
	Independent Artist Marketing	2
MUSICIANSHIP = 17 CREDITS	Rhythm Reading Workout 1-2	2
	Harmony & Theory 011-201	6
	Ear Training 012-202	6
	Songwriting for IAP 1-2	3
ELECTIVES = 9 CREDITS	Various	9

ASSOCIATE

Associate of Arts in Performance (Keyboard Technology) Program Learning Outcomes:

1. The student will develop professional performance abilities in contemporary commercial music styles as both solo and ensemble keyboard performer through advanced studies in technique, reading, ensemble, stylistic appropriateness/ diversity, tone production, and live performance workshops/ ensembles.
2. The student will develop professional studio production and technical skills through advanced studies of studio-based recording software and gear mastery.
3. The student will develop skills of professional depth, versatility, and creativity in the areas of recording, composition, and studio production (performance focus).
4. The student will cultivate fundamental proficiencies alongside adaptability and inventiveness through the study of traditional and contemporary music theory, ear training, songwriting, and in-depth rhythmic studies.
5. The student will develop basic skills in applied entertainment business concepts, marketing techniques, visual media software, and media relations concepts and practices, allowing them to negotiate the professional business side of the music industry.
6. The student will choose options for specialized study in areas such as musical styles, secondary instrument study, popular music history, technology, music business, creative development and composition and analysis; assembling a skill set specific to themselves as artists/musicians.

ASSOCIATE OF ARTS

KEYBOARD TECHNOLOGY // PERFORMANCE TRACK

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL-ON	Private Lesson 1	2
CC-013K-ON	Keyboard LPW 013	1
KEYBD-013-ON	Keyboard Performance 013	2
KEYBD-011-ON	Keyboard Technique 011	2
KEYBD-012-ON	Keyboard Reading 012	2
MUSICIANSHIP		
CC-015-ON	Rhythm Reading Workout 1	1
CC-011-ON	Harmony & Theory 011	1.5
CC-012-ON	Ear Training 012	1.5
ELECTIVES		
Various	Various	2
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL-ON	Private Lesson 2	2
CC-023K-ON	Keyboard LPW 023	1
KEYBD-023-ON	Keyboard Performance 023	2
KEYBD-021-ON	Keyboard Technique 021	2
KEYBD-022-ON	Keyboard Reading 022	2
KEYBD-024-ON	Keyboard Gear Mastery	1
MUSICIANSHIP		
CC-025-ON	Rhythm Reading Workout 2	1
CC-021-ON	Harmony & Theory 021	1.5
CC-022-ON	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL-ON	Private Lesson 3	2
CC-103K-ON	Keyboard LPW 103	1
KEYBD-130-ON	Keyboard Performance 130	2
KEYBD-110-ON	Keyboard Technique 110	2
KEYBD-120-ON	Keyboard Reading 120	2
AUDIO-XXX-ON	AUDIO 1	1
MUSICIANSHIP		
CC-101-ON	Harmony & Theory 101	1.5
CC-102-ON	Ear Training 102	1.5
ELECTIVES		
Various	Various	2
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL-ON	Private Lesson 4	2
CC-203K-ON	Keyboard LPW 203	1
KEYBD-230-ON	Keyboard Performance 230	2
KEYBD-210-ON	Keyboard Technique 210	2
KEYBD-220-ON	Keyboard Reading 220	2
AUDIO-XXX-ON	AUDIO 2	1
MUSICIANSHIP		
CC-201-ON	Harmony & Theory 201	1.5
CC-202-ON	Ear Training 202	1.5
ELECTIVES		
Various	Various	2
TOTAL		15

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL-ON	Private Lesson 5	2
CC-303K-ON	Keyboard LPW 303	1
KEYBD-350-ON	Commercial Composition 1	2
KEYBD-360-ON	Project Recording: Keyboard 1	2
PROF. DEV.		
MUBUS-0360-ON	Applied Entertainment Business 1	1.5
MUBUS-0202-ON	Media Relations	2
CC-307-ON	Visual Media 1	2
MUSICIANSHIP		
CC-107-ON	Songwriting for IAP 1	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL-ON	Private Lesson 6	2
CC-403K-ON	Keyboard LPW 403	1
KEYBD-450-ON	Commercial Composition 2	2
KEYBD-460-ON	Project Recording: Keyboard 2	2
PROF. DEV.		
MUBUS-0460-ON	Applied Entertainment Business 2	1.5
CC-407-ON	Visual Media 2	2
MUBUS-0307-ON	Independent Artist Marketing	2
MUSICIANSHIP		
CC-207-ON	Songwriting for IAP 2	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

** Student's choice of various DAWs*

ASSOCIATE OF ARTS

KEYBOARD TECHNOLOGY // PERFORMANCE TRACK

90 CREDITS / 12 QUARTERS/ PART-TIME

The part-time Keyboard Technologies Program is designed for individuals wishing to pursue an Associate of Arts degree in Keyboard who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Keyboard program.

Q1

CODE	COURSE	CREDIT
CC-CC-ON	New Student Seminar	0
MAJOR AREA		
KEYBD-PL-ON	Private Lesson 1	2
CC-013K-ON	Keyboard LPW 013	1
KEYBD-011-ON	Keyboard Technique 011	2
MUSICIANSHIP		
CC-015-ON	Rhythm Reading Workout 1	1
CC-011-ON	Harmony & Theory 011	1.5
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-013-ON	Keyboard Performance 013	2
KEYBD-012-ON	Keyboard Reading 012	2
KEYBD-024-ON	Keyboard Gear Mastery	1
MUSICIANSHIP		
CC-025-ON	Rhythm Reading Workout 2	1
CC-012-ON	Ear Training 012	1.5
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL-ON	Private Lesson 2	2
CC-023K-ON	Keyboard LPW 023	1
KEYBD-021-ON	Keyboard Technique 021	2
MUSICIANSHIP		
CC-021-ON	Harmony & Theory 021	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-023-ON	Keyboard Performance 023	2
KEYBD-022-ON	Keyboard Reading 022	2
AUDIO-XXX-ON	AUDIO 1	1
MUSICIANSHIP		
CC-022-ON	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL-ON	Private Lesson 3	2
CC-103K-ON	Keyboard LPW 103	1
KEYBD-110-ON	Keyboard Technique 110	2
AUDIO-XXX-ON	AUDIO 2	1
MUSICIANSHIP		
CC-101-ON	Harmony & Theory 101	1.5
TOTAL		7.5

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-130-ON	Keyboard Performance 130	2
KEYBD-120-ON	Keyboard Reading 120	2
MUSICIANSHIP		
CC-102-ON	Ear Training 102	1.5
ELECTIVES		
Various	Various	2
TOTAL		7.5

ASSOCIATE OF ARTS

KEYBOARD TECHNOLOGY// PERFORMANCE TRACK
90 CREDITS / 12 QUARTERS/ PART-TIME / CONT.

ASSOCIATE

Q7

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL-ON	Private Lesson 4	2
CC-203K-ON	Keyboard LPW 203	1
KEYBD-210-ON	Keyboard Technique 210	2
MUSICIANSHIP		
CC-201-ON	Harmony & Theory 201	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q8

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-230-ON	Keyboard Performance 230	2
KEYBD-220-ON	Keyboard Reading 220	2
MUSICIANSHIP		
CC-202-ON	Ear Training 202	1.5
ELECTIVES		
Various	Various	2
TOTAL		7.5

Q9

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL-ON	Private Lesson 5	2
CC-303K-ON	Keyboard LPW 303	1
KEYBD-350-ON	Commercial Composition 1	2
PROF. DEV.		
MUBUS-0360-ON	Applied Entertainment Business 1	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q10

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-360-ON	Project Recording 1	2
PROF. DEV.		
MUBUS-0202-ON	Media Relations 1	2
CC-307-ON	Visual Media 1	2
MUSICIANSHIP		
CC-107-ON	Songwriting for IAP 1	1.5
TOTAL		7.5

Q11

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL-ON	Private Lesson 5	2
CC-403K-ON	Keyboard LPW 403	1
KEYBD-450-ON	Commercial Composition 2	2
PROF. DEV.		
MUBUS-0460-ON	Applied Entertainment Business 2	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q12

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-460-ON	Project Recording 2	2
PROF. DEV.		
CC-407-ON	Visual Media 2	2
MUBUS-0307-ON	Independent Artist Marketing	2
MUSICIANSHIP		
CC-207-ON	Songwriting for IAP 2	1.5
TOTAL		7.5

ASSOCIATE

OF ARTS IN PERFORMANCE

VOCAL

ASSOCIATE OF ARTS
VOCAL

90 CREDITS / 6 QUARTERS
REQUIRED TO COMPLETE THIS ASSOCIATE OF ARTS DEGREE

	COURSE	CREDIT
MAJOR AREA = 54 CREDITS	Private Lesson 1-6	12
	Vocal LPW 013-403	6
	Vocal Performance 013-230	8
	Vocal Technique 011-210	8
	Sightsinging 012-220	8
	Styles Survey 1-2	2
	DAW 1-2	2
	Ensemble 1-2	4
	Project Recording: Vocal 1-2	4
PROF. DEVELOPMENT = 11 CREDITS	Applied Entertainment Business 1-2	3
	Media Relations	2
	Visual Media 1-2	4
	Independent Artist Marketing	2
MUSICIANSHIP = 19 CREDITS	Rhythm Reading Workout 1-2	2
	Harmony & Theory 011-201	6
	Ear Training 012-202	6
	Keyboard Proficiency 1-2	2
	Songwriting for IAP 1-2	3
ELECTIVES = 6 CREDITS	Various	6

ASSOCIATE

Associate of Arts in Performance (Vocal) Program Learning Outcomes:

1. The student will develop professional performance abilities in contemporary commercial music styles as both a solo and ensemble vocalist through advanced studies in technique, reading, ensemble, stylistic appropriateness/diversity, and live performance workshops/ ensembles.
2. The student will develop professional studio production and technical skills through advanced studies of studio-based recording software.
3. The student will develop skills of professional depth, versatility, and creativity in the areas of composition and studio production with vocal performance as the focal point.
4. The student will cultivate fundamental proficiencies alongside adaptability and inventiveness through the study of traditional and contemporary music theory, ear training, songwriting, in-depth rhythmic studies, and keyboard proficiency.
5. The student will develop basic skills in applied entertainment business concepts, marketing techniques, visual media software, digital branding, and media relations concepts and practices, allowing them to negotiate the professional business side of the music industry.
6. The student will choose options for specialized study in areas such as musical styles, secondary instrument study, popular music history, technology, music business, creative development and composition and analysis; assembling a skill set specific to themselves as artists/musicians.

ASSOCIATE OF ARTS

VOCAL

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL-ON	Private Lesson 1	2
CC-013V-ON	Vocal LPW 013	1
VOCAL-013-ON	Vocal Performance 013	2
VOCAL-011-ON	Vocal Technique 011	2
VOCAL-012-ON	Sightsinging 012	2
VOCAL-014-ON	Styles Survey 1	1
MUSICIANSHIP		
CC-015-ON	Rhythm Reading Workout 1	1
CC-011-ON	Harmony & Theory 011	1.5
CC-012-ON	Ear Training 012	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL-ON	Private Lesson 2	2
CC-023V-ON	Vocal LPW 023	1
VOCAL-023-ON	Vocal Performance 023	2
VOCAL-021-ON	Vocal Technique 021	2
VOCAL-022-ON	Sightsinging 022	2
VOCAL-024-ON	Styles Survey 2	1
MUSICIANSHIP		
CC-025-ON	Rhythm Reading Workout 2	1
CC-021-ON	Harmony & Theory 021	1.5
CC-022-ON	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL-ON	Private Lesson 3	2
CC-103V-ON	Vocal LPW 103	1
VOCAL-130-ON	Vocal Performance 130	2
VOCAL-110-ON	Vocal Technique 110	2
VOCAL-120-ON	Sightsinging 120	2
AUDIO-XXX-ON	AUDIO 1	1
MUSICIANSHIP		
CC-101-ON	Harmony & Theory 101	1.5
CC-102-ON	Ear Training 102	1.5
CC-108-ON	Keyboard Proficiency 1	1
ELECTIVES		
Various	Various	1
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL-ON	Private Lesson 4	2
CC-203V-ON	Vocal LPW 203	1
VOCAL-230-ON	Vocal Performance 230	2
VOCAL-210-ON	Vocal Technique 210	2
VOCAL-220-ON	Sightsinging 220	2
AUDIO-XXX-ON	AUDIO 2	1
MUSICIANSHIP		
CC-201-ON	Harmony & Theory 201	1.5
CC-202-ON	Ear Training 202	1.5
CC-208-ON	Keyboard Proficiency 2	1
ELECTIVES		
Various	Various	1
TOTAL		15

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL-ON	Private Lesson 5	2
CC-303V-ON	Vocal LPW 303	1
VOCAL-350-ON	Contemporary Vocal Ensemble	2
VOCAL-360-ON	Project Recording: Vocal 1	2
PRO. DEV.		
MUBUS-0360-ON	Applied Entertainment Business 1	1.5
MUBUS-0202-ON	Media Relations	2
CC-307-ON	Visual Media 1	2
MUSICIANSHIP		
CC-107-ON	Songwriting for IAP 1	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL-ON	Private Lesson 6	2
CC-403V-ON	Vocal LPW 403	1
VOCAL-450-ON	Advance Contemporary Vocal Ensemble	2
VOCAL-460-ON	Project Recording: Vocal 2	2
PROF. DEV.		
MUBUS-0460-ON	Applied Entertainment Business 2	1.5
CC-407-ON	Visual Media 2	2
MUBUS-0307-ON	Independent Artist Marketing	2
MUSICIANSHIP		
CC-207-ON	Songwriting for IAP 2	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

** Student's choice of various DAWs*

VOCAL

90 CREDITS / 12 QUARTERS*/ PART-TIME

The part-time Vocal Program is designed for individuals wishing to pursue an Associate of Arts degree in Vocals who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Vocal program.

Q1

CODE	COURSE	CREDIT
CC-CC-ON	New Student Seminar	0
MAJOR AREA		
VOCAL-PL-ON	Private Lesson 1	2
CC-013V-ON	Vocal LPW 013	1
VOCAL-011-ON	Vocal Technique 011	2
MUSICIANSHIP		
CC-015-ON	Rhythm Reading Workout 1	1
CC-011-ON	Harmony & Theory 011	1.5
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-013-ON	Vocal Performance 013	2
VOCAL-012-ON	Sightsinging 012	2
VOCAL-014-ON	Styles Survey 1	1
MUSICIANSHIP		
CC-025-ON	Rhythm Reading Workout 2	1
CC-012-ON	Ear Training 012	1.5
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL-ON	Private Lesson 2	2
CC-023V-ON	Vocal LPW 023	1
VOCAL-021-ON	Vocal Technique 021	2
MUSICIANSHIP		
CC-021-ON	Harmony & Theory 021	1.5
CC-108-ON	Keyboard Proficiency 1	1
TOTAL		7.5

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-023-ON	Vocal Performance 023	2
VOCAL-022-ON	Sightsinging 022	2
VOCAL-024-ON	Styles Survey 2	1
AUDIO-XXX-ON	AUDIO 1	1
MUSICIANSHIP		
CC-022-ON	Ear Training 022	1.5
TOTAL		7.5

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL-ON	Private Lesson 3	2
CC-103V-ON	Vocal LPW 103	1
VOCAL-110-ON	Vocal Technique 110	2
AUDIO-XXX-ON	AUDIO 2	1
MUSICIANSHIP		
CC-101-ON	Harmony & Theory 101	1.5
TOTAL		7.5

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-130-ON	Vocal Performance 130	2
VOCAL-120-ON	Sightsinging 120	2
MUSICIANSHIP		
CC-102-ON	Ear Training 102	1.5
VOCAL-031E-ON	Digital Notation & Arranging	1
ELECTIVES		
Various	Various	1
TOTAL		7.5

** Student's choice of various DAWs*

ASSOCIATE OF ARTS

VOCAL

90 CREDITS / 12 QUARTERS/ PART-TIME / CONT.

Q7

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL-ON	Private Lesson 4	2
CC-203V-ON	Vocal LPW 203	1
VOCAL-210-ON	Vocal Technique 210	2
MUSICIANSHIP		
CC-201-ON	Harmony & Theory 201	1.5
CC-208-ON	Keyboard Proficiency 2	1
TOTAL		7.5

Q8

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-230-ON	Vocal Performance 230	2
VOCAL-220-ON	Sightsinging 220	2
VOCAL-360-ON	Project Recording 1	2
MUSICIANSHIP		
CC-202-ON	Ear Training 202	1.5
TOTAL		7.5

Q9

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL-ON	Private Lesson 5	2
CC-303V-ON	Vocal LPW 303	1
VOCAL-460-ON	Project Recording 2	2
PROF. DEV.		
MUBUS-0360-ON	Applied Entertainment Business 1	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q10

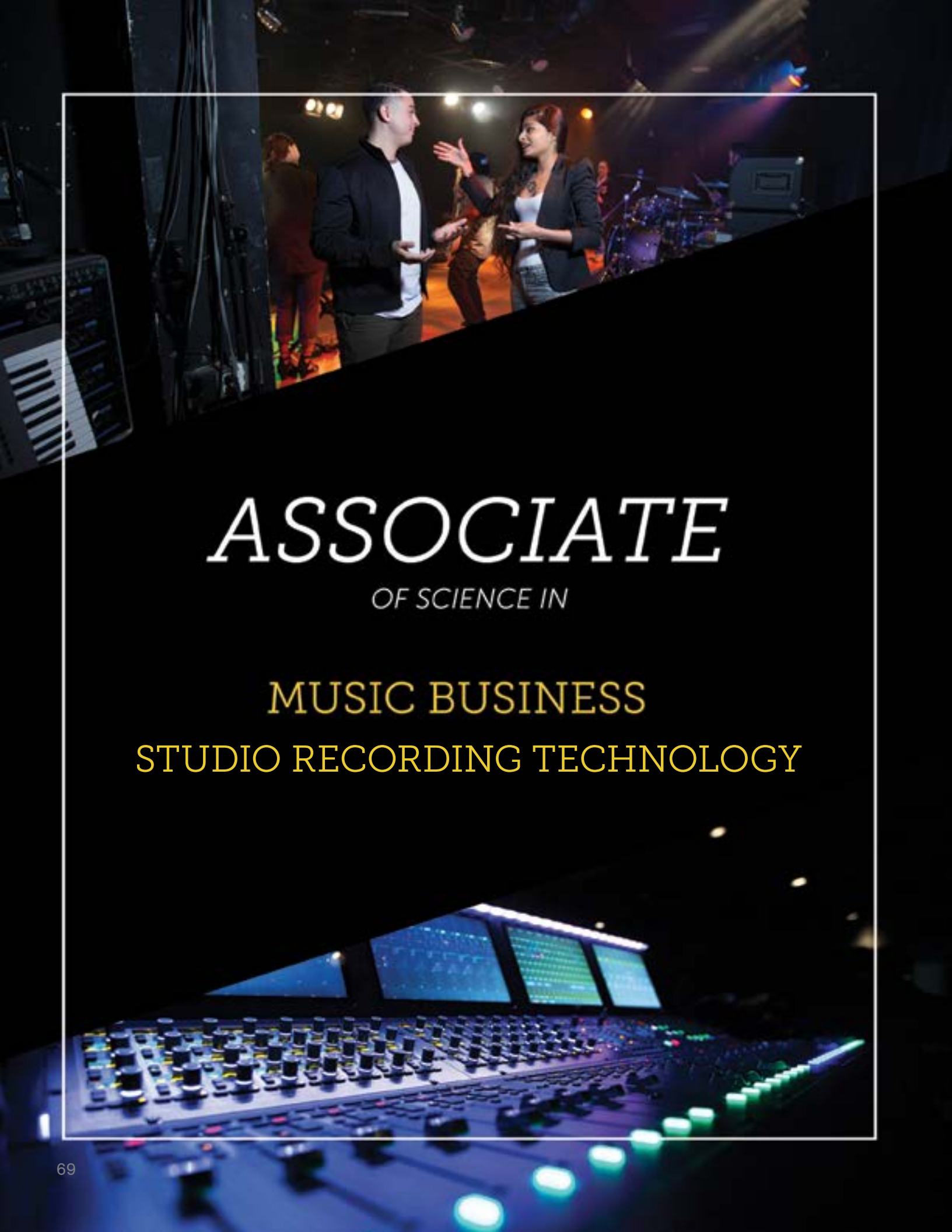
CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-350-ON	Vocal Ensemble 1	2
PROF. DEV.		
MUBUS-0460-ON	Applied Entertainment Business 2	1.5
CC-307-ON	Visual Media 1	2
MUSICIANSHIP		
CC-107-ON	Songwriting for IAP 1	1.5
TOTAL		7

Q11

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL-ON	Private Lesson 6	2
CC-403V-ON	Vocal LPW 403	1
PROF. DEV.		
MUBUS-0202-ON	Media Relations 1	2
MUBUS-0307-ON	Independent Artist Marketing	2
TOTAL		7

Q12

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-450-ON	Vocal Ensemble 2	2
PROF. DEV.		
CC-407-ON	Visual Media 2	2
MUSICIANSHIP		
CC-207-ON	Songwriting for IAP 2	1.5
ELECTIVES		
Various	Various	2
TOTAL		7.5



ASSOCIATE

OF SCIENCE IN

MUSIC BUSINESS

STUDIO RECORDING TECHNOLOGY

ASSOCIATE OF SCIENCE
MUSIC BUSINESS

90 CREDITS / 6 QUARTERS
REQUIRED TO COMPLETE THIS ASSOCIATE OF SCIENCE DEGREE*

	COURSE	CREDIT
MAJOR AREA = 64.5 CREDITS	Music Industry History 1-2	4
	Music Business Law & Contracts 1-3	5
	Music Publishing & Licensing 1-4	8
	Music Industry 1-4	11
	Computer Tech Music Business Applications 1-2	3
	Music Business Accounting & Finance 1-2	3
	Personal Management & the Artist's Team	1
	Artist Development: Skills for the Creative Ent.	1.5
	Music Business Marketing & Social Media 1-5	10
	Music Industry Internship 1-2	6
	Personal Entrepreneurship 1-2	4
	Publishing/A&R Practicum	4
	Booking & Management Practicum	4
PROF. DEVELOPMENT = 10.5 CREDITS	Management & Business Skills 1-4 (includes Business Writing, Networking, Public Speaking and Leadership)	6.5
	Visual Media 1-2	4
SUPPORTIVE MUSIC = 9 CREDITS	Musicianship for Industry Professionals	1
	Song Structure & Content	2
	Songs, Recording & Production: A&R Analysis	2
	Production Music for Visual Media: Critical Listening 1-2	4
ELECTIVES = 6 CREDITS	Various	6

ASSOCIATE

Associate of Science in Music Business Program Learning Outcomes:

1. Define and articulate more comprehensively and with added global perspective the current music industry landscape including how the more specific business areas function and are interconnected to drive the industry as a whole.
2. Describe, apply and demonstrate the essential skills of primary music business career paths and roles across main industry areas such as personal management/artist management, music publishing and licensing, record label operations including A&R (Artists & Repertoire), music marketing, music distribution, and booking and touring.
3. Employ industry-specific practical knowledge gained from application-oriented projects and hands-on technology training, and integrate direct business experience through music business internships.
4. Recall and implement prevailing business practices and strategies applicable to major established music companies as well as the independent sectors of the industry.
5. Relate and integrate additional valuable business insight gained from networking with successful music industry professionals.
6. Apply and demonstrate a more developed and expanded range of transferable business skills, such as those in leadership, team building, effective communication and expanding a professional network, with an emphasis on applications within the music industry, as well as identify resources to carry out music business research.
7. Determine particular professional music industry career paths, suited to acquired skills, knowledge and personal strengths, to then identify and secure appropriate business opportunities as well as job opportunities at entry level or beyond, or for further professional advancement and specialization.
8. Appropriately analyze and adapt the acquired knowledge and skills to individual and specific industry situations that will be encountered in a professional career.
9. Analyze and adapt to new developments and trends in the contemporary music industry utilizing broadened historical perspective and context.
10. Fully apply and demonstrate the above-referenced knowledge and skills as a self-managed independent/performing artist.
11. As for being an entrepreneur, define, articulate and implement the practical and legal aspects/steps of forming a business, develop skills to operate and manage the day-to-day functions of a music-related company, and overall business planning.
12. Demonstrate practical skills related to goal-setting, task allocation, research and analysis techniques, measurement and results analysis, problem solving, and time management.
13. More effectively evaluate musical talent and music product as prospects from an independent business/company standpoint, considering both business and artistic/creative goals.
14. Demonstrate basic musical knowledge as well as critical/analytical skills sufficient for a certain level of professional music evaluation from a creative standpoint and effective communication with artists and other creative professionals such as songwriters, producers, musicians and audio engineers.
15. Wholly utilize the in-depth knowledge, experience and practical skills acquired, to perform the full scope of assessing, acquiring, developing, marketing, promoting and launching a new artist or music project.

**This program is new.*

The number of students who graduate, the number of students who are placed, or the starting salary you can earn after finishing the educational program are unknown at this time. Information regarding general salary and placement statistics may be available from governmental sources or from the institution, but is not equivalent to actual performance data.

ASSOCIATE OF SCIENCE

MUSIC BUSINESS

ASSOCIATE

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-110	Music Industry History 1	2
MUBUS-120	Music Business Law & Contracts 1	2
MUBUS-130	Music Publishing & Licensing 1	2
MUBUS-140	Music Industry 1	2
MUBUS-150	Computer Tech Music Business Applications 1	1.5
MUBUS-170	Personal Management & The Artist's Team	1
MUBUS-180	Music Business Marketing & Social Media 1	2
PRO. DEV.		
MUBUS-190	Management & Business Skills 1	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-210	Music Industry History 2	2
MUBUS-220	Music Business Law & Contracts 2	2
MUBUS-230	Music Publishing & Licensing 2	2
MUBUS-240	Music Industry 2	2
MUBUS-250	Music Business Accounting & Finance 1	1.5
MUBUS-280	Music Business Marketing & Social Media 2	2
PRO. DEV.		
MUBUS-290	Management & Business Skills 2	1.5
SUP. MUSIC		
AUDIO-106	Musicianship for Industry Prof.	1
ELECTIVES		
Various	Various	1
TOTAL		15

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-320	Music Business Law & Contracts 3	1
MUBUS-330	Music Publishing & Licensing 3	2
MUBUS-340	Music Industry 3A	2
MUBUS-341	Music Industry 3B	1
MUBUS-342	Music Industry 3C	1
MUBUS-350	Music Business Accounting & Finance 2	1.5
MUBUS-380	Music Business Marketing & Social Media 3	2
PRO. DEV.		
MUBUS-390	Management & Business Skills 3	1.5
SUP. MUSIC		
MUBUS-360	Song Structure & Content	2
ELECTIVES		
Various	Various	1
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-430	Music Publishing & Licensing 4	2
MUBUS-440	Music Industry 4A	2
MUBUS-441	Music Industry 4B	1
MUBUS-450	Computer Tech Music Business Applications 2	1.5
MUBUS-470	Artist Development: Skills for the Creative Environment	1.5
MUBUS-480	Music Business Marketing & Social Media 4	2
PRO. DEV.		
MUBUS-490	Management & Business Skills 4	2
SUP. MUSIC		
MUBUS-460	Songs, Recording & Production: A&R Analysis	2
ELECTIVES		
Various	Various	1
TOTAL		15

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-580	Music Business Marketing & Social Media 5	2
MUBUS-540	Music Industry Internship 1	2
MUBUS-550	Personal Entrepreneurship 1	2
MUBUS-570	Publishing/A&R Practicum	4
PRO. DEV.		
CC-307	Visual Media 1	2
SUP. MUSIC		
MUBUS-560	Production Music for Visual Media 1	2
ELECTIVES		
Various	Various	1
TOTAL		15

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-640	Music Industry Internship 2	4
MUBUS-650	Personal Entrepreneurship 2	2
MUBUS-670	Booking & Mgmt. Practicum	4
PRO. DEV.		
CC-407	Visual Media 2	2
SUP. MUSIC		
MUBUS-660	Production Music for Visual Media 2	2
ELECTIVES		
Various	Various	1
TOTAL		15

ASSOCIATE OF SCIENCE

MUSIC BUSINESS
90 CREDITS / 12 QUARTERS/ PART-TIME

The part-time Music Business Program is designed for individuals wishing to pursue an Associate degree in Music Business who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Music Business program.

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-140	Music Industry 1	2
MUBUS-150	Computer Tech Music Business Applications 1	1.5
MUBUS-180	Music Business Marketing & Social Media 1	2
PRO. DEV.		
MUBUS-190	Management & Business Skills 1	1.5
ELECTIVES		
Various	Various	1
TOTAL		8

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-110	Music Industry History 1	2
MUBUS-120	Music Business Law & Contracts 1	2
MUBUS-130	Music Publishing & Licensing 1	2
MUBUS-240	Music Industry 2	2
TOTAL		8

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-210	Music Industry History 2	2
MUBUS-220	Music Business Law & Contracts 2	2
MUBUS-230	Music Publishing & Licensing 2	2
MUBUS-170	Personal Management & The Artist's Team	1
ELECTIVES		
Various	Various	1
TOTAL		8

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-320	Music Business Law & Contracts 3	1
MUBUS-330	Music Publishing & Licensing 3	2
MUBUS-340	Music Industry 3A	2
MUBUS-341	Music Industry 3B	1
MUBUS-342	Music Industry 3C	1
TOTAL		7

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-250	Music Business Accounting & Finance 1	1.5
MUBUS-280	Music Business Marketing & Social Media 2	2
PRO. DEV.		
MUBUS-290	Management & Business Skills 2	1.5
SUP. MUSIC		
AUDIO-106	Musicianship for Industry Prof.	1
ELECTIVES		
Various	Various	1
TOTAL		7

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-430	Music Publishing & Licensing 4	2
MUBUS-440	Music Industry 4A	2
MUBUS-441	Music Industry 4B	1
MUBUS-380	Music Business Marketing & Social Media 3	2
TOTAL		7

ASSOCIATE OF SCIENCE

MUSIC BUSINESS

90 CREDITS / 12 QUARTERS/ PART-TIME / CONT.

Q7

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-350	Music Business Accounting & Finance 2	1.5
MUBUS-480	Music Business Marketing & Social Media 4	2
PROF. DEV.		
MUBUS-390	Management & Business Skills 3	1.5
SUP. MUSIC		
MUBUS-360	Song Structure & Content	2
TOTAL		7

Q8

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-450	Computer Tech Music Business Applications 2	1.5
MUBUS-470	Artist Development: Skills for the Creative Environment	1.5
MUBUS-580	Music Business Marketing & Social Media 5	2
SUP. MUSIC		
MUBUS-460	Songs, Recording & Production: A&R Analysis	2
ELECTIVES		
Various	Various	1
TOTAL		8

Q9

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-550	Personal Entrepreneurship 1	2
PROF. DEV.		
MUBUS-490	Management & Business Skills 4	2
CC-307	Visual Media 1	2
SUP. MUSIC		
MUBUS-560	Production Music for Visual Media 1	2
TOTAL		8

Q10

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-650	Personal Entrepreneurship 2	2
PROF. DEV.		
CC-407	Visual Media 2	2
SUP. MUSIC		
MUBUS-660	Production Music for Visual Media 2	2
ELECTIVES		
Various	Various	1
TOTAL		7

Q11

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-540	Music Industry Internship 1	2
MUBUS-570	Publishing/A&R Practicum	4
ELECTIVES		
Various	Various	1
TOTAL		7

Q12

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-640	Music Industry Internship 2	4
MUBUS-670	Booking & Mgmt. Practicum	4
TOTAL		8

ASSOCIATE OF SCIENCE
STUDIO RECORDING TECHNOLOGY

90 CREDITS / 6 QUARTERS
REQUIRED TO COMPLETE THIS ASSOCIATE OF SCIENCE DEGREE

	COURSE	CREDIT
MAJOR AREA = 59 CREDITS	Mac Basics	1
	Recording Techniques 1-2	2
	Recording Theory	1
	Pro Tools 1-4	4
	Electronics	2
	Console Theory & Operation 1-4	8
	Intro to Post-Production	1
	Sound Reinforcement Theory & Operation	1
	Interactive Audio & Emerging Technologies	2
	Mixing Essentials 1-3	7
	Pro Tools Operation 1-2	4
	Advanced Analog and Digital Audio Principles 1-2	3
	Analog and Digital Signal Processing	2
	Advanced Digital Signal Processing	1
	Music Mastering	1
	Systems Integration & File Management	2
	Broadcast Media 1-2	2
	Survey of Recording & Production Techniques 1-2	4
	Live Recording Techniques	2
	Studio Technology	2
	Recording Studio Etiquette	1
	Final Project 1-2	6
PROF. DEVELOPMENT = 12 CREDITS	Applied Entertainment Business 1-2	3
	Operating a Music Business	2
	Networking Strategies	1
	Visual Media 1-2	4
	Business Law for Music Producers	2
MUSICIANSHIP = 11 CREDITS	The Evolution of Audio	1
	Musicianship for Industry Professionals	1
	Critical Listening	2
	Music Production	1
	Song Structure and Content	2
	Music Industry History 1-2	4
ELECTIVES = 8 CREDITS	Various	8

ASSOCIATE

Associate of Science in Studio Recording Technology Program Learning Outcomes:

1. Demonstrate the ability to operate modern analog and digital audio systems using industry-standard production techniques and equipment in various recording scenarios.
2. Demonstrate basic to advanced knowledge of audio engineering concepts in theory and in practice, including the principles of computer basics, signal flow, and signal processing.
3. Demonstrate proficiency in frequency recognition and other critical listening skills.
4. Demonstrate basic musicianship skills, song structure, and practical knowledge of Western music theory, methods and fundamentals associated with the creation and production of contemporary, popular music.
5. Demonstrate fundamental understanding of common audio post-production and live sound technologies and practices.
6. Demonstrate fundamental understanding of basic audio electronics and theory, including soldering techniques related to professional audio equipment.
7. Demonstrate basic understanding of common business practices related to music and professional efforts in the entertainment industry, including music business law & contracts.
8. Demonstrate the ability to create your own visual media components.
9. Understand deep technical concepts as they relate to audio recording, broadcasting, and podcasts.
10. Identify the different musical genres and musical standards as they relate to historical and cultural changes throughout the last eighty years.
11. Demonstrate fundamental understanding of the audio technology arc from wax cylinders to vinyl, analog systems, early digital formats, to digital audio workstations.

ASSOCIATE OF SCIENCE

STUDIO RECORDING TECHNOLOGY

In a remote learning environment, students explore all phases of audio production including recording, mixing, mastering, and producing as executed in professional, industry related, recording scenarios. The Associate of Science in Studio Recording Technology offers audio recording engineers and producers individual and team exercises designed to build a mastery of the recording process while understanding the business of the audio industry.

ASSOCIATE

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-107	Mac Basics	1
AUDIO-101	Recording Techniques 1	1
AUDIO-108	Recording Theory	1
AUDIO-159	Pro Tools 1	2
AUDIO-185	Console Theory and Operation 1	2
AUDIO-151	Electronics	2
PRO. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
MUSICIANSHIP		
AUDIO-111	Evolution of Audio	1
AUDIO-105	Critical Listening	2
AUDIO-051	The Modern Music Producer	1
TOTAL		14.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-259	Pro Tools 2	2
AUDIO-285	Console Theory & Operation 2	2
AUDIO-207	Intro to Post-Production	1
AUDIO-211	Sound Reinforcement Theory and Operation	1
AUDIO-204	Mixing Essentials 1	3
AUDIO-208	Analog and Digital Signal Processing	2
PRO. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
MUSICIANSHIP		
AUDIO-106	Musicianship for Industry Professionals	1
MUBUS-110	Music Industry History 1	2
TOTAL		15.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-201	Recording Techniques 2	1
AUDIO-359	Pro Tools 3	2
AUDIO-385	Console Theory & Operation 3	2
AUDIO-360	Interactive Audio & Emerging Technologies	2
AUDIO-340	Mixing Essentials 2	2
AUDIO-350	Advanced Analog and Digital Audio Principles 1	1
AUDIO-320	Advanced Digital Signal Processing	1
PRO. DEV.		
AUDIO-375	Business Law for Music Producers	2
MUSICIANSHIP		
MUBUS-210	Music Industry History 2	2
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-459	Pro Tools 4	2
AUDIO-485	Console Theory & Operation 4	2
AUDIO-440	Mixing Essentials 3	2
AUDIO-450	Advanced Analog and Digital Audio Principles 2	2
AUDIO-216	Music Mastering	1
AUDIO-470	Systems Integration & File Management	2
MUSICIANSHIP		
MUBUS-360	Song Structure and Content	2
ELECTIVES		
Various	Various	2
TOTAL		15

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-510	Broadcast Media 1	1
AUDIO-575	Survey of Recording & Production Techniques 1	2
AUDIO-580	Live Recording Techniques	2
AUDIO-140	Recording Studio Etiquette	1
AUDIO-590	Final Project 1	3
PRO. DEV.		
MUBUS-206	Networking Strategies	1
CC-307	Visual Media 1	2
ELECTIVES		
Various	Various	3
TOTAL		15

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-610	Broadcast Media 2	1
AUDIO-675	Survey of Recording & Production Techniques 2	2
AUDIO-660	Studio Technology	2
AUDIO-690	Final Project 2	3
PRO. DEV.		
CC-407	Visual Media 2	2
MUBUS-308	Operating a Music Business	2
ELECTIVES		
Various	Various	3
TOTAL		15

STUDIO RECORDING TECHNOLOGY
90 CREDITS / 12 QUARTERS/ PART-TIME

The part-time Studio Recording program is designed for individuals wishing to pursue an Associate degree in Studio Recording who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Studio Recording program.

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-107	Mac Basics	1
AUDIO-159	Pro Tools 1	2
AUDIO-185	Console Theory & Operation 1	2
MUSICIANSHIP		
AUDIO-111	The Evolution of Audio	1
AUDIO-106	Musicianship for Industry Professionals	1
AUDIO-051	The Modern Music Producer	1
TOTAL		8

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-101	Recording Techniques 1	1
AUDIO-108	Recording Theory	1
AUDIO-259	Pro Tools 2	2
AUDIO-151	Electronics	2
MUSICIANSHIP		
AUDIO-105	Critical Listening	2
TOTAL		8

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-201	Recording Techniques 2	1
AUDIO-285	Console Theory & Operation 2	2
AUDIO-207	Intro to Post-Production	1
AUDIO-360	Interactive Audio & Emerging Technologies	2
MUSICIANSHIP		
MUBUS-360	Song Structure and Content	2
TOTAL		8

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-211	Sound Reinforcement Theory & Operation	1
AUDIO-204	Mixing Essentials 1	3
AUDIO-359	Pro Tools 3	2
AUDIO-208	Analog and Digital Signal Processing	2
TOTAL		8

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-340	Mixing Essentials 2	2
AUDIO-459	Pro Tools 4	2
AUDIO-320	Advanced Digital Signal Processing	1
MUSICIANSHIP		
MUBUS-110	Music Industry History 1	2
TOTAL		7

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-440	Mixing Essentials 3	2
AUDIO-385	Console Theory & Operation 3	2
AUDIO-216	Music Mastering	1
MUSICIANSHIP		
MUBUS-210	Music Industry History 2	2
TOTAL		7

ASSOCIATE OF SCIENCE

STUDIO RECORDING TECHNOLOGY
90 CREDITS / 12 QUARTERS/ PART-TIME / CONT.

Q7

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-485	Console Theory & Operation 4	2
AUDIO-470	Systems Integration and File Management	2
PRO. DEV.		
CC-307	Visual Media 1	2
AUDIO-375	Business Law for Music Producers	2
TOTAL		8

Q8

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-350	Advanced Analog and Digital Audio Principles 1	1
PRO. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
MUBUS-308	Owning and Operating a Music Business	2
CC-407	Visual Media 1	2
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q9

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-450	Advanced Analog and Digital Audio Principles 2	2
AUDIO-575	Survey of Recording & Production Techniques 1	2
PRO. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
MUBUS-206	Networking Strategies	1
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q10

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-510	Broadcasting Media 1	1
AUDIO-675	Survey of Recording & Production Techniques 2	2
AUDIO-580	Live Recording Techniques	2
ELECTIVES		
Various	Various	2
TOTAL		7

Q11

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-610	Broadcasting Media 2	1
AUDIO-140	Recording Studio Etiquette	1
AUDIO-590	Final Project 1	3
ELECTIVES		
Various	Various	2
TOTAL		7

Q12

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-660	Studio Technology	2
AUDIO-690	Final Project 2	3
ELECTIVES		
Various	Various	2
TOTAL		7

ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS

BACHELOR

OF MUSIC IN PERFORMANCE

BACHELOR

OF MUSIC IN SONGWRITING & PRODUCTION

BACHELOR OF MUSIC OVERVIEW

12 QUARTERS IN COMPOSITION OR SONGWRITING & PRODUCTION

MI's Bachelor of Music Degree offers several options for students who want to gain an in-depth mastery of Harmony, Theory and Ear Training as well as comprehensive courses in music history, music production software, producing, and business relations. Bachelor Degrees are available in either Composition, Performance or Songwriting & Production with the goal of preparing graduates to become professional artists in the contemporary music and entertainment industry.

Bachelor of Music in Performance (Contemporary Styles)
This unique degree program combines contemporary music performance training with the rigorous study of traditional disciplines including sight-reading, music history, arranging, conducting, recording and more. Students attain expertise in one of five major instruments: Bass, Drums, Guitar, Keyboard or Vocal. The comprehensive program instructs students to demonstrate stylistic depth, creative maturity and professional competence in preparation for careers in today's music industries.

Bachelor of Music in Songwriting & Production
The Bachelor of Songwriting & Production degree program is designed to prepare students for careers as songwriters in today's modern music industry. Graduates of this program will be able to write and produce their own music, while also gaining the skills to write music for other artists or for TV, film and commercial placement. Curriculum includes classes in Songwriting, Lyric Writing, Contemporary Arranging, Studio Production, Ensemble, Logic, Pro Tools, Ear Training, and more.

Bachelor of Music in Performance (Contemporary Styles) Program Learning Outcomes:

Upon completion of a Bachelor of Music in Performance Degree from Musicians Institute, students will be able to:

1. Perform music of various contemporary genres, including Jazz, Rock & Roll, Rhythm & Blues/Funk, Latin and Pop, while exhibiting stylistic authenticity, technical accuracy, improvisational aptitude and creativity.
2. Develop specialized technical, reading and performing abilities as they pertain to the aforementioned styles within the specified area of instrumental concentration.
3. Demonstrate substantive knowledge within supportive areas including music history, theory and composition (traditional and contemporary), arranging, conducting (traditional and contemporary), ear-training, keyboard proficiency, and instrumental instruction.
4. Demonstrate technological proficiency within the areas of music notation, recording, performance, and business.
5. Effectively communicate, orally and in writing (English), with regard to specific musical works, composers, performers, music's role in shaping world culture, the creative process of artists in general, music education and business practices.
6. Exhibit personal and artistic growth and leadership skills as a team-oriented performer of contemporary musical styles along with the ability to further develop an organizational foundation for well-rounded self-study.

The Bachelor of Music in Performance Program Learning Outcomes are developed through a combination of requirements common to traditional undergraduate music degrees including Private Lessons; Performance Ensemble; Music Theory; Music History; Music Education; Keyboard Proficiency; Ear-Training; Conducting; and Arranging, and subsequently combined with Musicians Institute's contemporary emphasis on Recording Technology; Sibelius Music Notation; Improvisation; Music Business and Entrepreneurship. Conventional disciplines along with present-day applications are unified to form a curriculum that emphasizes personal creativity, synthesis of skills leading to artistic identity, depth and versatility, and comprehensive assimilation of technique and knowledge through regularly occurring live performance, studio recording and scholarly research.

Published program lengths are based on optimal course load at 15 credits per quarter for Bachelor Programs

BACHELOR OF MUSIC IN PERFORMANCE

(CONTEMPORARY STYLES) **BASS**

180 CREDITS / 12 QUARTERS

REQUIRED TO COMPLETE THIS BACHELOR OF MUSIC DEGREE*

	COURSE	CREDIT
MAJOR AREA = 66 CREDITS	Private Lesson 1-12	24
	Bachelor Ensemble 1-4, 5-12	12
	Performance 1-6	6
	Bass Technique 110-410	8
	Bass Reading 120-420	8
	Bass Performance 130-230	4
	Sophomore Jury Prep / Sophomore Jury	2
	Senior Jury Prep / Senior Jury	2
SUPPORTIVE MUSIC = 61 CREDITS	Harmony & Theory 101-801	15
	Ear Training 102-602	11
	Styles Survey	1
	Music History 1-4	8
	Contemporary Arranging 1-5	10
	Directing and Conducting	2
	Sibelius Notation	1
	Logic Fundamentals 1-2	2
	ProTools 1-2	4
	Keyboard Proficiency 1-3	3
	Applied Entertainment Business 1-2	3
	Contemporary Music Instruction	1
GENERAL ED* = 45 CREDITS	Various	45
ELECTIVES = 8 CREDITS	Various	8

***Student's choice of DAW*

Note: Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs.

BACHELOR OF MUSIC IN PERFORMANCE

(CONTEMPORARY STYLES) **BASS**

QUARTER/CREDIT BREAKD0WN

Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12
2	2	2	2	2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1	1	1	1	1
		1	1	1	1			1	1		
2	2	2	2								
2	2	2	2								
2	2										
				1	1						
										1	1
1.5	1.5	2	2	2	2	2	2				
1.5	1.5	2	2	2	2						
1											
						2	2	2		2	
				2	2	2	2	2			
							2				
1											
	1	1									
			2	2							
1	1	1									
								1.5	1.5		
										1	
					4.5	4.5	4.5	4.5	9	9	9
	1	1	1	2		1		1			1

BACHELOR

BACHELOR OF MUSIC IN PERFORMANCE

(CONTEMPORARY STYLES) **DRUMS**

180 CREDITS / 12 QUARTERS

REQUIRED TO COMPLETE THIS BACHELOR OF MUSIC DEGREE*

	COURSE	CREDIT
MAJOR AREA = 66 CREDITS	Private Lesson 1-12	24
	Bachelor Ensemble 1-4, 5-12	12
	Performance 1-6	6
	Drum Technique 110-410	8
	Drum Reading 120-420	8
	Drum Performance 130-230	4
	Sophomore Jury Prep / Sophomore Jury	2
	Senior Jury Prep / Senior Jury	2
SUPPORTIVE MUSIC = 61 CREDITS	Harmony & Theory 101-801	15
	Ear Training 102-602	11
	Styles Survey	1
	Music History 1-4	8
	Contemporary Arranging 1-5	10
	Directing and Conducting	2
	Sibelius Notation	1
	Logic Fundamentals 1-2	2
	ProTools 1-2	4
	Keyboard Proficiency 1-3	3
	Applied Entertainment Business 1-2	3
	Contemporary Music Instruction	1
GENERAL ED* = 45 CREDITS	Various	45
ELECTIVES = 8 CREDITS	Various	8

***Student's choice of DAW*

Note: Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs.

BACHELOR OF MUSIC IN PERFORMANCE

(CONTEMPORARY STYLES) **DRUMS**

QUARTER/CREDIT BREAKD0WN

Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12
2	2	2	2	2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1	1	1	1	1
		1	1	1	1			1	1		
2	2	2	2								
2	2	2	2								
2	2										
				1	1						
										1	1
1.5	1.5	2	2	2	2	2	2				
1.5	1.5	2	2	2	2						
1											
				2	2	2	2				
				2	2	2	2	2			
							2				
1											
		1	1								
					2	2					
		1	1	1							
								1.5	1.5		
										1	
	2					4	4	6	9	10	10
1	1	1	1	1				2	0		1

BACHELOR

BACHELOR OF MUSIC IN PERFORMANCE

(CONTEMPORARY STYLES) **GUITAR**

180 CREDITS / 12 QUARTERS

REQUIRED TO COMPLETE THIS BACHELOR OF MUSIC DEGREE*

BACHELOR

	COURSE	CREDIT
MAJOR AREA = 66 CREDITS	Private Lesson 1-12	24
	Bachelor Ensemble 1-4, 5-12	12
	Performance 1-6	6
	Guitar Technique 110-410	8
	Guitar Reading 120-420	8
	Guitar Performance 130-430	4
	Sophomore Jury Prep / Sophomore Jury	2
	Senior Jury Prep / Senior Jury	2
SUPPORTIVE MUSIC = 61 CREDITS	Harmony & Theory 101-801	15
	Ear Training 102-602	11
	Styles Survey	1
	Music History 1-4	8
	Contemporary Arranging 1-5	10
	Directing and Conducting	2
	Sibelius Notation	1
	Logic Fundamentals 1-2	2
	ProTools 1-2	4
	Keyboard Proficiency 1-3	3
	Applied Entertainment Business 1-2	3
	Contemporary Music Instruction	1
GENERAL ED* = 45 CREDITS	Various	45
ELECTIVES = 8 CREDITS	Various	8

***Student's choice of DAW*

Note: Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs.

BACHELOR OF MUSIC IN PERFORMANCE

(CONTEMPORARY STYLES) **GUITAR**

QUARTER/CREDIT BREAKD0WN

Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12
2	2	2	2	2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1	1	1	1	1
		1	1	1	1			1	1		
2	2	2	2								
2	2	2	2								
2	2										
				1	1						
										1	1
1.5	1.5	2	2	2	2	2	2				
1.5	1.5	2	2	2	2						
1											
				2	2	2	2				
				2	2	2	2	2			
							2				
1											
		1	1								
					2	2					
		1	1	1							
								1.5	1.5		
										1	
	2					4	4	6	9	10	10
1	1	1	1	1				2	0		1

BACHELOR

BACHELOR OF MUSIC IN PERFORMANCE

(CONTEMPORARY STYLES) **KEYBOARD**

180 CREDITS / 12 QUARTERS

REQUIRED TO COMPLETE THIS BACHELOR OF MUSIC DEGREE*

	COURSE	CREDIT
MAJOR AREA = 66 CREDITS	Private Lesson 1-12	24
	Bachelor Ensemble 1-4, 5-12	12
	Performance 1-6	6
	Keyboard Technique 110-410	8
	Keyboard Reading 120-420	8
	Keyboard Performance 130-430	4
	Sophomore Jury Prep / Sophomore Jury	2
	Senior Jury Prep / Senior Jury	2
SUPPORTIVE MUSIC = 61 CREDITS	Harmony & Theory 101-801	15
	Ear Training 102-602	11
	Styles Survey	1
	Music History 1-4	8
	Contemporary Arranging 1-5	10
	Directing and Conducting	2
	Sibelius Notation	1
	Logic Fundamentals 1-2	2
	ProTools 1-2	4
	Applied Entertainment Business 1-2	3
	Contemporary Music Instruction	1
GENERAL ED* = 45 CREDITS	Various	45
ELECTIVES = 11 CREDITS	Various	11

***Student's choice of DAW*

Note: Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs.

BACHELOR OF MUSIC IN PERFORMANCE

(CONTEMPORARY STYLES) **KEYBOARD**

QUARTER/CREDIT BREAKD0WN

Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12
2	2	2	2	2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1	1	1	1	1
		1	1	1	1			1	1		
2	2	2	2								
2	2	2	2								
2	2										
				1	1						
										1	1
1.5	1.5	2	2	2	2	2	2				
1.5	1.5	2	2	2	2						
1											
				2	2	2	2				
				2	2	2	2	2			
							2				
1											
		1	1								
					2	2					
								1.5	1.5		
										1	
		1	1			4	4	6	9	10	10
2	2	1	1	2				2	0		1

BACHELOR

BACHELOR OF MUSIC IN PERFORMANCE

(CONTEMPORARY STYLES) **VOCAL**

180 CREDITS / 12 QUARTERS

REQUIRED TO COMPLETE THIS BACHELOR OF MUSIC DEGREE*

	COURSE	CREDIT
MAJOR AREA = 70 CREDITS	Private Lesson 1-12	24
	Bachelor Ensemble 1-4, 5-12	12
	Performance 1-4	4
	Sight Singing 120-220	4
	Vocal Creativity 320-420	4
	Vocal Technique 011-210	8
	Vocal Performance 130-430	8
	Sophomore Jury Prep / Sophomore Jury	2
	Senior Jury Prep / Senior Jury	2
SUPPORTIVE MUSIC = 61 CREDITS	Harmony & Theory 101-801	15
	Ear Training 102-602	11
	Styles Survey	1
	Music History 1-4	8
	Contemporary Arranging 1-5	10
	Directing and Conducting	2
	Sibelius Notation	1
	Logic Fundamentals 1-2	2
	ProTools 1-2	4
	Keyboard Proficiency 1-3	3
	Applied Entertainment Business 1-2	3
	Contemporary Music Instruction	1
GENERAL ED* = 45 CREDITS	Various	45
ELECTIVES = 4 CREDITS	Various	4

***Student's choice of DAW*

Note: Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs.

BACHELOR OF MUSIC IN PERFORMANCE

(CONTEMPORARY STYLES) **VOCAL**

QUARTER/CREDIT BREAKD0WN

Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12
2	2	2	2	2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1	1	1	1	1
				1	1			1	1		
2	2	2	2								
2	2	2	2								
2	2										
				1	1						
										1	1
1.5	1.5	2	2	2	2	2	2				
1.5	1.5	2	2	2	2						
1											
				2	2	2	2				
				2	2	2	2	2			
							2				
1											
		1	1								
					2	2					
		1	1	1							
								1.5	1.5		
										1	
	2					4	4	6	9	10	10
1	1			1				2	0		1

BACHELOR

BACHELOR OF MUSIC

SONGWRITING & PRODUCTION

180 CREDITS / 12 QUARTERS

REQUIRED TO COMPLETE THIS BACHELOR OF MUSIC DEGREE*

	COURSE	CREDIT
MAJOR AREA = 63 CREDITS	Private Lesson 1-12	24
	Songwriting 1-6	11
	Compositional Style and Analysis 1-2	4
	Lyric Writing 1-2	4
	Contemporary Arranging 1-5	10
	Vocal Technique for Songwriters	1
	Guitar Harmony for Songwriters	1
	Vocal Arranging 1-2	4
	Sophomore Recital	2
	Senior Portfolio Project	2
SUPPORTIVE MUSIC = 33 CREDITS	Keyboard Harmony for Songwriting 1-2	4
	Vocal Production and Collaboration 1-2	4
	Music History 1-4	8
	Musical Directing/Conducting	2
	Secondary Applied Lessons	2
	Business of Composing 1-2	2
	Production Music for Visual Media 1-2	4
	Sibelius Notation	1
	Logic Fundamentals 1-2	2
	Pro Tools 1-2	4
MUSICIANSHIP = 33 CREDITS	Harmony & Theory 1-8	15
	Ear Training 1-6	11
	Keyboard Proficiency 1-3	3
	Composers Ensemble 1-2	4
GENERAL ED* = 45 CREDITS	Various	45
ELECTIVES = 6 CREDITS	Various	6

Bachelor of Music in Songwriting and Production Program Learning Outcomes:

1. Compose and arrange within various genres of contemporary music including: Pop, Rock & Roll, Rhythm & Blues/Funk, Latin, Jazz, and Country while exhibiting stylistic authenticity, lyric-writing ability and originality.
2. Demonstrate comprehensive technical, reading and performing abilities as they pertain to the aforementioned styles within the specified area of instrumental concentration.
3. Demonstrate proper application of audio production techniques including: microphone placement, live tracking, audio-editing, mixing and mastering along with showcasing leadership skills as applied to problem solving within a recording studio environment.
4. Demonstrate substantive knowledge within supportive areas including: music history, theory and composition (traditional and contemporary), arranging, conducting (traditional and contemporary), ear-training, keyboard and guitar proficiency.
5. Demonstrate technological proficiency within the areas of music notation, recording, performance and music business.
6. Exhibit personal and artistic growth and leadership skills as a team-oriented songwriter and producer of contemporary musical styles along with the ability to further develop an organizational foundation for well-rounded self-study.

***Student's choice of DAW*

Note: Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs.

QUARTER/CREDIT BREAKD0WN

Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12
2	2	2	2	2	2	2	2	2	2	2	2
1.5	1.5	2	2	2	2						
							2	2			
2	2										
				2	2	2	2	2			
		1									
			1								
									2	2	
						2					
											2
			2	2							
									2	2	
							2	2	2	2	
						2					
					2						
								1	1		
										2	2
1											
1	1										
				2	2						
1.5	1.5	2	2	2	2	2	2				
1.5	1.5	2	2	2	2						
1	1	1									
					2	2					
3	3	5	4	3	1	3	3	4	3	5	8
	2								3		1

NON-CERTIFICATE

MI SELECT

MI Select is a non-certificate program designed to provide students with "a taste of MI" as an alternative to enrolling in full-time degree or certificate programs. Students can create their own customized schedule from available classes and workshops, while enjoying access to the music library, special guest clinics, extra-curricular activities, and other industry networking opportunities.

Enrollment is available at the beginning of any quarter, and may be repeated for additional quarters. MI Select features a full-time schedule, including week 11 final projects and exams.

The class schedule is based on an initial evaluation and consultation with the student's admissions advisor, where the student is provided with a list of available courses appropriate to the student's level of knowledge and skill. Course offerings vary by quarter and some courses and programs are not available for MI Select enrollment.

Private Lessons are available for MI Select students, consisting of weekly, one-hour private lessons on the student's primary instrument. The instructor and student jointly develop learning outcomes for the quarter based on the student's particular interests. The instructor and student then work throughout the quarter to achieve their established learning outcomes. Requests for private lessons with a specific instructor are subject to Office of Academic Affairs approval and/or instructor availability.

ACCESS

Students enrolled in a minimum of 9 units have 24-hour access to MI's facilities for practice and rehearsal, access to extra-curricular activities and the library, and admission to clinics and seminars offered during the student's period of enrollment.

IMPORTANT ADDITIONAL INFORMATION

Course Credit: Courses taken during MI Select session do not earn course credit. Attendance or completion of any course does not guarantee subsequent advanced placement in a certificate or degree program. Should an MI Select student wish to enroll in a certificate or degree granting program at a later date, students must complete a placement test with a minimum score of 90% in order to test-out of courses completed as MI Select. Students may also receive non-course equivalency for a course successfully completed as MI Select. Elective courses are not available for testing out or non-course equivalency.

Course Selection: Students may choose courses from programs outside their primary instrument based on availability and Office of Academic Affairs (OAA) approval. Sequential courses, such as Harmony Theory 011 (CC-011), are available to MI Select students upon the completion of placement testing and/or the approval of the Office of Academic Affairs (OAA).

Enrollment: Students enrolling in the MI Select Program must choose a primary instrument/ department (Artist/Producer/Entrepreneur, Audio Engineering, Bass, Common Course, DJ, Drum, Electronic Music Production, Guitar, Independent Artist, Keyboard, Music Business, Saxophone, Trombone, Trumpet or Vocal) based on their desired courses for the quarter. Students may choose courses from programs outside their primary instrument based on availability and Office of Academic Affairs (OAA) approval.

Exams: MI Select students may participate voluntarily in exams and other evaluative procedures, but evaluation is not a requirement. However, the completion of midterm and final exams is highly recommended should the student be interested in seeing a true measure of their success in the course and/or receiving non-course equivalency for completion of the course.

Fees: MI Select students are responsible for all applicable fees; see Tuition and Fees for specific information.

Financial Aid: MI Select is not eligible for State or Federal financial aid and/or scholarships.

Materials: MI Select students are entitled to receive curriculum and other materials applicable to courses included in their official course schedule only.

Number of Credits: Based on the list of courses available for MI Select enrollment at the student's appropriate level during the quarter(s) of enrollment, the student chooses a course load anywhere from 1.0 credit to full time (15 credits).

DJ PERFORMANCE & PRODUCTION

MAJOR AREA // DJ PERFORMANCE & PRODUCTION

DJ-PL PRIVATE LESSON (2)

In a one-on-one setting, students are guided by faculty to hone certain technical and artistic aspects of their live set. Technical attention is paid to achieving convincing transitions and effective use of equipment (hardware, controllers and effects "FX"). Artistic attention is paid to artistic choices, such as: songs, creative and musical use of filters, EQ and effects; and on-the-fly artistic decision-making. One private lesson hour per week for one quarter.

DJ-058 ABLETON LIVE© FOR DJS 1 (1)

Ableton Live is a live music solution favored by producers, DJs, beatmakers, and remix Artists. In this course, students explore this platform and learn core functionality in order to be able to create "mashups" and remixes, as well as how to incorporate external controllers in order to trigger cues, samples, and effects ("FX"). Two lab hours per week for one quarter.

DJ-158 ABLETON LIVE© FOR DJS 2 (1)

Prerequisite: DJ-058 Ableton Live 1 for DJs 1. Building on the material of Ableton Live for DJs, students focus on gaining a deeper understanding of Ableton's instruments, effects, mapping, and audio warping. Students will also learn the techniques used to create custom live performance setups. Two lab hours per week for one quarter.

DJ-101 DJ SET BUILDING 1 (1)

In addition to the core skills required for the art of DJ'ing, it is imperative that DJs are able to apply those skills to create a cohesive experience - one with a narrative musical "arc" - of the same duration (a "set"). This course is designed to aid students with this goal via the exploration of core set elements such as: determining a mood or theme, song selection, transitions, time management, and building intensity. One lecture hour per week for one quarter.

DJ-201 DJ SET BUILDING 2 (1)

Prerequisite: DJ-101 DJ Set Building 1. Building on the concepts and techniques of DJ Set Building 1, focus progresses to the creation of DJ sets that are tailor-made for specific events (such as: fashion shows, inaugurations, commercial events, and radio shows), extended sets, and working with external parameters in a live setting (such as: theater and dance performers, master of ceremonies "MCs", lights, etc). One lecture hour per week for one quarter.

DJ-102 BEAT MATCHING 1 (1.5)

A DJ's most essential skill is the ability to seamlessly match and transition between different pre-recorded songs ("tracks") on traditional DJ equipment (defined as equipment without the ability to "auto-sync") in a live setting. The concepts and techniques presented in this course will allow students to execute this core function on any type of traditional DJ equipment. (This is done with turntables/vinyl and CDJ-NOT Serato or Traktor.) One lecture hour and one lab hour per week for one quarter.

DJ-202 BEAT MATCHING 2 (1.5)

Prerequisite: DJ-102 Beat Matching 1. Further to the concepts and techniques of Beat Matching 1, focus is on expanding beat matching abilities through the mastery of advanced skills such as: blending different styles, half-time blending, hard "cuts", blending a capellas, and harmonic mixing. One lecture hour and one lab hour per week for one quarter.

DJ-103 DJ SOFTWARE 1: SERATO© (1)

An introduction to one of the industry-standard vinyl emulation computer applications: Serato DJ. The course focuses on the functionality of the Serato DJ platform, including: playback control, beat matching; absolute, relative and internal modes; the use of cue points, loops, effects ("FX"), plugins, using "crates", playlists and recording. Two lab hours per week for one quarter.

DJ-104 DJ SOFTWARE 1: TRAKTOR© (1)

To ensure a well-rounded familiarity with industry-standard vinyl emulation software, this course explores one of the most popular platforms in the world: Traktor Pro. The course focuses on the functionality of the software, including: loading and mixing tracks; synching tracks by beat, bar and/or phrase; cue points and "hot" cues, loops, samples and remix decks, equalization ("EQ"), filters, harmonic mixing, effects ("FX"), macros, and recording. Two lab hours per week for one quarter.

DJ-209 REMIXING (1)

Prerequisite: DJ-058 Ableton Live for DJs 1. This course explores the essential techniques needed to transform a pre-existing track into a successful remix. Students will understand how to use flextime editing to change the tempo and pitch of audio stems and layer their own beats, synths, and samples. The course will also examine the difference between an "official" remix versus a "bootleg" and how to collect remix fees and royalties. One lecture hour per week for one quarter.

PROFESSIONAL DEVELOPMENT // DJ PERFORMANCE & PRODUCTION

DJ-105 HISTORY & ANALYSIS OF RECORDED POPULAR MUSIC 1 (1)

Beyond the technicality and physicality of the art of DJ'ing, DJs must also be knowledgeable about the music to be played with their repertoire. This course is designed to broaden and enrich the aspiring DJ's musical repertoire by examining the different styles of music commonly performed today. This includes: Top 40, Hip-Hop, Disco, Rock, Reggae, Latin, Soul-Funk, and Electronic Dance Music ("EDM"). One lecture hour per week for one quarter.

DJ-205 HISTORY & ANALYSIS OF RECORDED POPULAR MUSIC 2 (1)

Prerequisite: DJ-105 History and Analysis of Recorded Popular Music 1. Further to the material presented in the History and Analysis of Recorded Popular Music 1 course, focus switches to the exploration of musical sub-genres. Under the guidance of faculty, students select a sub-genre in keeping with their stylistic identity and conduct independent research to identify

the core elements thereof. Research results are presented to the group and defended viva voce with the presentation of critical listening examples. One lecture hour per week for one quarter.

DJ-108 BUSINESS OF ELECTRONIC MUSIC PRODUCTION & PERFORMANCE 1 (1)

In this course, students gain a comprehensive overview of operating a business as an electronic music producer or DJ. Topics include: creating a business entity, filing taxes, the key personnel in an electronic music producer/performer's business team, session riders; performance, recording, and personnel contracts; an overview of copyright law and the basics of publishing; along with common situations in which the producer/performer may find him/herself in the execution of the craft. One lecture hour per week per quarter.

MUBUS-0307 INDEPENDENT ARTIST MARKETING (2)

This course reveals basic marketing concepts applicable to any professional business venture and focuses on the creation of a fully customized, low-budget marketing plan of attack. Furthermore, at a time when new technologies make it more possible than ever for artists to leverage their own careers, there has never been a greater need for practical, independent marketing advice. After identifying a business vision, students conduct research, set short-term goals, and create an integrated mix of marketing strategies to achieve their objective, including defining an image, brand, position, and format, identifying the target audience, gaining access to radio, as well as effectively utilizing live shows, the Internet, press, video promotion, advertising and sponsorships, sales and licensing. Students create a complete marketing plan utilizing handy templates included in the course resource, and receive useful feedback during three in-class work hours. Two lecture hours per week for one quarter.

MUSICIANSHIP // DJ PERFORMANCE & PRODUCTION

DJ-106 MUSICIANSHIP 1 (1.5)

Designed for aspiring music professionals, this course is the study of popular music composition devices and their foundation in the basic music theory. This is accomplished through the analysis of popular harmonic structures, melodies, and various common rhythmic patterns. Basics of harmony and theory will be covered, including the role of melody, harmony and rhythm, major vs. minor chord qualities, Roman numeral harmonic analysis, song form and the basics of chart creation. Students will also be introduced to basic rhythmic notation and will study ear training by using popular songs as examples. Upon completing this course students will be able to effectively communicate with other musical professionals by using appropriate music terminology, which will prove invaluable during writing or recording sessions in the studio. This course is equivalent to the IAP Musicianship course (ARTST-106). This course is NOT equivalent to the Audio Engineering Department's Musicianship course (AUDIO-106). One lecture hour and one lab hour per week for one quarter.

DJ-206 MUSICIANSHIP 2 (1.5)

Prerequisite: DJ-106 or ARTST-106 Musicianship 1. Building on Musicianship 1, this course provides a more in-depth practical application of Harmony and Theory, addressing concepts such as Time Signatures, Minor Scales, Triad Cadences, Inversions, and Voice Leading. Upon successful completion of this course, students will be able to effectively communicate with other music professionals by using appropriate music terminology, which will prove invaluable during writing or recording sessions in the studio. One lecture hour and one lab hour per week for one quarter.

DJ-107 TRACK BUILDING 1 (2)

An examination of the production aspects involved in recorded music for modern DJ'ing. This course focuses on providing students with production skills that are designed to elevate the quality of their recorded music to the professional level-whilst also enabling them to develop a stylistic identity, in utilization of those skills, in differentiation of their peers. Two lecture hours per week for one quarter.

DJ-207 TRACK BUILDING 2 (2)

This course focuses on providing students with production skills that are designed to elevate the quality of their recorded music to the professional level. Additionally, students will develop a stylistic identity, utilizing such skills, in a unique and individualized manner. The instructor mentors on the production aspects involved in recorded music for the modern electronic music producer. Two lecture hours per week for one quarter.

ELECTIVES // DJ PERFORMANCE & PRODUCTION PROGRAM-SPECIFIC ELECTIVES

CIS-016E BEAT MAKING AND MASCHINE (1)

Prerequisite: Successful completion of one of the following courses: AUDIO-159: Pro Tools 1, AUDIO-162: Logic Fundamentals 1, AUDIO-164: Ableton Live Online 1, or DJ-058: Ableton Live for DJ's and Electronic Music Producers 1. An introduction to the use and utility of Maschine Sampler software. Students will be exposed to modern production and programming techniques using Native Instruments' Maschine. Upon completing this course, students will be able to create beat sequences as well as more complex productions and remixes using the Maschine software and hardware suite. Two lab hours per week for one quarter.

DJ-111E SOUND DESIGN WITH ABLETON LIVE 1 (1)

Prerequisite: DJ-058 Ableton Live for DJs & Electronic Music Producers 1. This course examines the fundamental elements of sound synthesis and signal flow, including critical concepts in subtractive and additive forms of synthesis as well as the important basics of sampling. The course material focuses on tools within Ableton Live. Although concepts are applicable to any platform, students will learn to design unique sounds on various synthesizer instruments within Ableton Live. One lecture and one lab hour per week per quarter.

DJ-126E SEQUENCING WITH PUSH© (1)

Prerequisite: DJ-058 Ableton Live for DJs 1. This course provides an in-depth look at Ableton's flagship controller, Push. Students will learn how to make beats, use the sequencer, launch clips, play melodies and chords, and edit sounds. We'll

also take an in-depth look at how this powerful controller can be used for live performances. One lecture hour per week for one quarter.

CIS-150E SERUM (1)
Prerequisite: DJ-058 Ableton Live 1 for DJs, DJ-058: Ableton Live 1 for DJ's, AUDIO-159: Pro Tools 1, AUDIO-162: Logic Fundamentals 1, AUDIO-164: Ableton Live Online 1. This course is designed to explore the functions, workflow and creative options of the Serum synthesizer plugin. Students will demonstrate how to produce their own sounds using the software's extensive routing and editing features. Upon successful completion of this course, students will understand how to program the Serum synthesizer plugin to create and apply sounds found in modern productions. One lecture hour per week for one quarter.

ARTIST/PRODUCER/ENTREPRENEUR
MAJOR AREA/ ARTIST/PRODUCER/ENTREPRENEUR

ARTST-101 | RECORDING PROJECT 1 (2)
Learn to produce professional recordings in a project-studio environment. This portion of this course focuses on recording fundamentals and the process of tracking and overdubbing. Students learn how to record their original songs using the school's studios as well as their own home setups. Specific topics include project-studio terminology, mic choice and placement, EQ, compression and vocal production techniques. Two lecture hours per week for one quarter.

ARTST-201 | RECORDING PROJECT 2 (2)
Prerequisite: ARTST-101 Recording Project 1. Learn to produce professional recordings in a project-studio environment. This portion of this course focuses on recording fundamentals and the process of tracking and overdubbing. Students learn how to record their original songs using the school's studios as well as their own home setups. Specific topics include project-studio terminology, mic choice and placement, EQ, compression and vocal production techniques. Two lecture hours per week for one quarter.

ARTST-301 | RECORDING PROJECT 3 (2)
Prerequisite: ARTST-201 Recording Project 2. This course delves deeper in to the specifics of production, with an increased focus on performance, arrangement, and recording. Students learn what it takes to transform their tracks into dynamic, professional products. Topics include production vision, home studio setup, live instrument tracking, time/pitch editing, MIDI performance/programming, and virtual instruments/samplers. Upon completion of this course, students should be able to conceptualize and execute all steps needed to create commercial-quality recordings leading up the post-production stage. Two lecture hours per week for one quarter.

ARTST-401 | RECORDING PROJECT 4 (2)
Prerequisite: ARTST-301 Recording Project 3. Building on the foundation of Recording Project 3, this course focuses on the mixing and mastering process. Students learn how to turn basic tracks into dynamic and professional finished products. Topics include remixing, mix bus processing, and mix delivery. Two lecture hours per week for one quarter.

ARTST-111 | PROJECT ADVISING 1 (2)
Working in close consultation with project advisors, begin planning and creating your final Independent Artist project, including two or more original songs, artwork, an Internet presence, a press kit and a marketing/career plan. Initial assignments include choosing a project category/focus, creating a production schedule and creating a project proposal. One lecture hour per week for one quarter.

ARTST-211 | PROJECT ADVISING 2 (2)
Prerequisite ARTST-111 Project Advising 1. Working in close consultation with project advisors, students continue to develop a music performance, production, and marketing plan for their final culminating experience (The Final Project). They also complete a promotional package, to consist of a recording of their recording and supporting materials. The final package must be defended before a faculty committee chaired by the student's advisor/mentor. One lecture hour per week for one quarter.

ARTST-311 | PROJECT ADVISING 3 (2)
Prerequisite ARTST-211 Project Advising 2. Working in close consultation with various project advisors, whom they are required to meet with at least once a week, students begin planning and creating their final project, including five or more original songs, artwork, an internet presence, four videos, a press kit and a marketing/career plan. One lecture hour per week for one quarter.

ARTST-411 | PROJECT ADVISING 4 (2)
Prerequisite ARTST-311 Project Advising 3. Working in close consultation with various project advisors, with whom they are required to meet at least once a week, students begin planning and creating their final project, including three or more original songs, artwork, an internet presence, a press kit and a marketing/career plan. One lecture hour per week for one quarter.

ARTST-103 | ARTIST IDENTITY (1)
This is a workshop in which students explore various concepts of aesthetics, with a focus on developing their own musical aesthetic philosophy, artistic identity and personal branding. Students present their own original material to the class for feedback and advice. Guest lecturers and artists-in-residence from a variety of diverse backgrounds will also join the discussions. One lecture hour per week for one quarter.

ARTST-106 | MUSICIANSHIP 1 (1.5)
Designed for aspiring music professionals, this course is the study of popular music composition devices and their foundation in the basic music theory. This is accomplished through the analysis of popular harmonic structures, melodies, and various common rhythmic patterns. Basics of harmony and theory will be covered, including the role of melody, harmony and rhythm, major vs. minor chord qualities, Roman numeral harmonic analysis, song form and the basics of chart creation. Students will also be introduced to basic rhythmic notation and will study ear training by using popular songs as examples. Upon completing this course students will be able to effectively communicate with other musical professionals by using

appropriate music terminology, which will prove invaluable during writing or recording sessions in the studio. This course is equivalent to the DJ Performance and Production Program's Musicianship course (DJ-106). This course is NOT equivalent to the Audio Engineering Department's Musicianship course (AUDIO-106). One lecture hour and one lab hour per week for one quarter.

ARTST-206 | MUSICIANSHIP 2 | CREDITS: (1.5)

Prerequisite: ARTST-106 or DJ-106 Musicianship 1. Building on Musicianship 1, this course provides a more in-depth practical application of Harmony and Theory, addressing concepts such as Time Signatures, Minor Scales, Triad Cadences, Inversions, and Voice Leading. Upon successful completion of this course, students will be able to effectively communicate with other music professionals by using appropriate music terminology, which will prove invaluable during writing or recording sessions in the studio. One lecture hour and one lab hour per week for one quarter.

ARTST-306 | MUSICIANSHIP 3 (1.5)

Prerequisite: ARTST-206 or DJ-206 Musicianship 2. This course provides continued study of popular music composition devices and their foundation in music theory and ear training. This is accomplished through the analysis of popular harmonic structures, melodies and various common rhythmic patterns. Topics will include the role of melody, harmony and rhythm, common chord progressions, 7th chords, song form and the basics of chart creation will be covered, as well as continued study of ear training. Upon completion of this course, students will be able to understand advanced harmonic concepts and to demonstrate a high degree of proficiency in the aural recognition skills required by a professional musician. One lecture hour and one lab hour per week per quarter.

ARTST-406 | MUSICIANSHIP 4 (1.5)

Prerequisite: ARTST-306 Musicianship 3. Building on Harmony/Theory/Ear Training for Independent Artists 3 (Musicianship 3), this course provides students with detailed instruction in the principles of modulation, tonicization, and reharmonization and how different types of diminished 7th chords resolve within chord progressions. Advanced concepts such as second inversion triads, smaller formal structures, sequences, and irregular resolution will also be addressed. Students will also be introduced to such topics as aural recognition skills using the solfege labeling system; concentrates on identification, arpeggiation, sightsinging, dictation, and transcription of musical elements that are diatonic to Minor key centers (Natural Minor, Harmonic Minor, and Melodic Minor) including single notes, intervals, diatonic triads and seventh chords, and melodic patterns. Upon completion of this course, students will be able to understand advanced harmonic concepts such as second inversion triad formation, smaller formal structures, and diatonic and chromatic modulation. Students will also be able to demonstrate a high degree of proficiency in the aural recognition skills required by a professional musician. One lecture hour and one lab hour per week per quarter.

ARTST-107 | SONGWRITING FOR THE INDEPENDENT ARTIST 1 (1.5)

This course is a hands-on introduction to the methods and practices of modern songwriting for the contemporary independent music artist. Topics covered include: genre-based song structure studies, lyric writing, reverse-engineering, and effective chord progressions, melody, and groove. Students will examine and work with multiple songwriting styles, structures, and examples, analyzing both classic and current hit songs. Students will develop their skills as independent songwriters through weekly writing exercises, and apply what they have learned by creating and presenting a fully-finished song at the end of the course. One lecture hour and one lab hour per week, per quarter.

ARTST-207 | SONGWRITING FOR THE INDEPENDENT ARTIST 2 (1.5)

Prerequisite: ARTST-107 Songwriting for the Independent Artist 1 or SONG-101 Songwriting 1. Building on the concepts and methods from level 1, this course further explores the art and application of songwriting for modern independent music artists. Students will dig deeper into detailed analysis of various genres of songwriting styles, practice more advanced lyric writing techniques, and produce more complex melodies, chord progressions, and rhythm/groove. In addition, students will learn crucial knowledge about navigating the business of songwriting with respect to publishing, performance rights organizations (PROs), and copyright. Students will work both independently and collaboratively on various creative songwriting exercises, which will culminate in a final presentation of one or more completed songs at the end of the quarter. One lecture hour and one lab hour per week, per quarter.

ARTST-307 | ADVANCED SONGWRITING FOR THE ARTIST/PRODUCER/ENTREPRENEUR 1 (1.5)

Prerequisite: SONG-201 Songwriting 2. Building upon the foundation provided in Songwriting 2, this course delves in a deeper study of songwriting, concentrating on song form, construction and lyric. Topics covered include: finding and defining a concept, different forms of songs through the 20th Century including folk, blues, Broadway, rock and country. Types of lyric writing including story songs, love songs and descriptive songs. The use of rhyming and word usage will also be covered. Upon successful completion of this course, students will be able to deepen their understanding of the craft of lyric writing and song form. One lecture and one lab hour per week for one quarter.

ARTST-407 | ADVANCED SONGWRITING FOR THE ARTIST/PRODUCER/ENTREPRENEUR 2 (1.5)

Prerequisite: ARTST-307 Adv. Songwriting for APE 2. Building upon the foundation provided in Songwriting 3, this course focuses on more advanced songwriting tips and techniques, further study of lyrical development, melody, groove and chords, as well as continued analytical study of contemporary songs. One lecture and one lab hour per week for one quarter.

ARTST-353 | MUSIC VIDEO BOOT CAMP (1.5)

An introductory course in creating simple, single-camera-style music videos. Students, sourcing their own bands or artists, will create a music video under the guidance of the instructor in a series of seminar-style workshops. Topics covered will be: the basics of directing performance, camera operation, and video editing. One lecture hour and one lab hour per week for one quarter.

ARTST-319 | SOCIAL MEDIA BRANDING FOR THE INDEPENDENT ARTIST (1)
This is an introductory course on navigating the world of social media as a musician. Students will study how to share their story and music effectively through Social Media platforms such as YouTube, Facebook and Instagram. Throughout this course, students will be guided through various practical steps to shape their image and expand their fan base. Upon successful completion of this course, students will be able to use effective branding strategies as well as practical skills to create and post relevant content. One lecture hour per week for one quarter.

ARTST-419 | SOCIAL MEDIA BRANDING FOR THE INDEPENDENT ARTIST (1)
Prerequisite: ARTST-319 or CC-019E Social Media Branding 1. Building upon the foundation provided in Social Media Branding 1, this course focuses on more advanced concepts in navigating the world of social media as a musician. Students will continue to study how to share their story effectively through song and visuals by fully harnessing the power of Social Media platforms such as YouTube, Facebook and Instagram. Students will gain experience in live streaming and on-the-go filmmaking aimed at showcasing their musical abilities. Upon successful completion of this course, students will be better able to use more advanced branding strategies as well as practical skills to create, post and monetize relevant content and build their fan base. One lecture hour per week for one quarter.

ARTST-380 | KEYBOARD ESSENTIALS 1 (1)
This is an introductory course on contemporary keyboard technique. Through the study of physical posture, major scales and common chord progressions, this course will enable students to develop the necessary motor skills required for using the keyboard as an arranging and compositional tool. Upon completion of this course, students will gain a basic knowledge of keyboard skills through focused study of performance posture, practice routine development, major scale construction, finger dexterity, interval and triad construction as well as common chord progressions. One lecture hour per week for one quarter.

ARTST-480 | KEYBOARD ESSENTIALS 2 (1)
Prerequisite requirement: ARTST-380 Keyboard Essentials 1. Building upon the foundation provided in Keyboard Essentials 1, this course focuses on more advanced contemporary keyboard techniques through the introduction and study of 4-note chords. Topics include Major and Minor 7, Dominant 7, Augmented and Diminished 7, Sus4 and Sus2 chords, natural minor and blues scales. Upon completion of this course, students will be able to continue developing the necessary motor skills and music vocabulary required for using the keyboard as an arranging, compositional and production tool. One Lecture hour per week per quarter.

ARTST-454 | MUSIC VIDEO EDITING WITH ADOBE PREMIERE (1.5)
An introduction to editing music videos and other short-form video content. Techniques include importing footage, file management, time code, building sequences, working with effects and transitions, fine-cutting, and delivering outputs from Adobe Premiere Pro. The quarter culminates with the student editing their final project to completion. Students will be exposed to the basic skills of editing, color correction, and creating outputs. Upon completion of this course, students will be able to understand the post-production process and how it relates to other aspects of production. One lecture hour and one lab hour per week per quarter.

ARTST-413 | FINAL CUT PRO X (1.5)
A course designed to familiarize the beginning to seasoned film editor on the variety of features available in Final Cut Pro X. Topics will include transforming clips, manipulating audio, color correcting, and multi-camera editing. One lecture hour and one lab hour per week for one quarter.

AUDIO-215 | VOCAL PRODUCTION (1)
Prerequisite: Successful completion of one of the following courses: AUDIO-057 ProTools 101, or AUDIO-052 Logic 1, or ARTST 101 Recording Project 1. Using industry standard programs Pro Tools and Logic Pro X, the course will explore templates, project management, EQ, Compression, vocal FX, comping, bussing, vocal alignment, printing stems, and remixing techniques, as applied to vocal production. One lecture hour per week for one quarter.

ARTST-403 | FINAL PROJECT FOR APE (2)
Prerequisite: ARTST-302 Project Advising 3. Corequisite: ARTST-402 Project Advising 4. Students are required to complete a culminating experience that serves as both a practicum and bridge to the professional world. This directed study project enables the student to utilize his/her research within (and experience from) our Visual Media, Recording Project, Songwriting, Video, Social Media Branding and Artist Identity courses. During the quarter, the student will work in consultation with a mentor during weeks 2, 4, 7 and 10 to develop his/her unique, professional project, which will include a set of compositions/arrangements, videos, DIY marketing plan, website and album art. A committee evaluates the final project that results from the culminating experience.

MUBUS-0360 | APPLIED ENTERTAINMENT BUSINESS 1 (1.5)
This course provides the student with an understanding of the entertainment industry as it exists today - essential knowledge for anyone looking to sustain a career as a vocalist in the digital era. Topics include: an overview of record companies, distributors, representation, contracts, publishing, copyright, viable industry positions and more. This course is equivalent to the IAP Entertainment Business course. One lecture hour per week for one quarter.

MUBUS-0460 | APPLIED ENTERTAINMENT BUSINESS 2 (1.5)
Prerequisite: MUBUS-0360 Applied Entertainment Business 1. Further exploration of the entertainment business with a focus on the independent aspects of the industry and how musicians can best exploit them to their career advantage. Topics include: how to start a record company, indie distribution deals; agents, managers, and lawyers; starting a publishing company and entrepreneurship. One lecture hour per week for one quarter.

CC-307 | VISUAL MEDIA 1 (2)
Learn to design album artwork, flyers, posters, promotional merchandise, and Internet banners using Adobe Photoshop. Emphasis is on creating exciting and expressive designs that

directly support music marketing campaigns. Detailed topics covered include Adobe Photoshop basics, image manipulation, color theory, photo retouching, filters, and elements of effective design in promotional materials and packaging. Two lecture hours per week for one quarter.

CC-407 | VISUAL MEDIA 2 (2)
Prerequisite: CC-307 Visual Media 1. The Internet has opened up an enormous opportunity for musicians to promote themselves directly to music fans. This course focuses on the technical skills needed to promote music online. Topics include: building a strong online presence, creation of a content-rich artist website, online marketing tools and strategies, video editing basics and social media. Two lecture hours per week for one quarter.

MUBUS-0307 | INDEPENDENT ARTIST MARKETING (2)
Learn do-it-yourself grass-roots marketing strategies designed for limited budgets. Each student guides an independent artist's album through the entire marketing process, including defining an image, brand, position, and format, identifying the target audience, creating practical plans for booking live shows, gaining access to radio, Internet, press, and video promotion, advertising and sponsorships, sales and distribution, film and TV licensing, and development and distribution of press kits. As the final project, students track, compile, and report on marketing results. This is the real thing! Two lecture hours per week for one quarter.

MUBUS-0202 | MEDIA RELATIONS (2)
The Internet has forever changed the music industry. This course covers all aspects of how the Internet has impacted music industry distribution, promotion, marketing and retail practices. Topics include: blogging, podcasts, widgets and online retail. Students engage in real-time research. Two lecture hours per week for one quarter.

AUDIO-159 | PRO TOOLS 1 (2)
This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will understand how to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with external drives, and more. Two lecture hours per week for one quarter.

AUDIO-259 | PRO TOOLS 2 (2)
Prerequisite: AUDIO-159 Pro Tools 1. This course expands upon the basic principles taught in Pro Tools Fundamentals 1 while introducing the core concepts and techniques students need to competently operate a Pro Tools system running mid-sized sessions. Students learn to build sessions designed for commercial purposes and improve the results of their recording, editing, and mixing efforts. Two lecture hours per week for one quarter.

AUDIO-162 | LOGIC FUNDAMENTALS 1 (1)
This course introduces students to the primary features and basic user interface of Logic Pro X. The class explores the process of creating an actual song, from start to finish. Pre-production using Apple Loops, recording/editing audio and MIDI, arranging of tracks, producing drumbeats with a virtual drummer, as well as basic mixing and automation techniques are explored. Logic Fundamentals 1 (online) does not qualify the student to take the Logic User Certification Exam. One lecture hour per week for one quarter.

AUDIO-262 | LOGIC FUNDAMENTALS 2 (1)
Prerequisite: AUDIO-162 Logic Fundamentals 1. This course is a continuation of the Logic Pro X user interface for songwriters, composers, producers, and sound engineers. Upon completion, students will understand how to use Logic Pro's comprehensive array of software instruments, arranging of MIDI sequences, as well as editing with Flex Time and Pitch, Vari-Speed, Smart Controls, Smart Tempo, Advanced Audio and MIDI, Recording/Editing Techniques, Logic Remote app, troubleshooting. Logic Fundamentals 2 (online) does not qualify the student to take the Logic User Certification Exam. One lecture hour per week for one quarter.

AUDIO-164 | ABLETON LIVE ONLINE 1 (1)
A practical application of digital recording techniques using Ableton Live, this course provides an overview for songwriters and artists on the fundamentals of the recording process, including file and session setup, tracking, arranging, editing, and mixing. Upon successful completion of the course, students will be able to compose, record, and produce music using Ableton Live. One lab hour per week for one quarter.

AUDIO-264 | ABLETON LIVE ONLINE 2 (1)
Prerequisite: AUDIO-164 Ableton Live Online 1. Building on Ableton Live 1, this course provides a more in-depth practical application of digital recording techniques using Ableton Live, including synthesis, building racks, advanced audio effects, dummy clips, remixing, and live performance. Upon successful completion of this course, students will have tools to create their own sounds and effects as well as have building blocks to perform live. One lab hour per week for one quarter.

ELECTIVES // ARTIST/PRODUCER/ENTREPRENEUR

ARTST-010E | MUSIC PRODUCTION WORKSHOP (1)
Computer-based weekly one-on-one workshop with an instructor who guides the student in developing technique, musicianship and style in support of music production skills. Students learn how to enhance their basic production knowledge into dynamic and professional quality material. Topics include drum programming, sampling, remixing, synth development and more. One individual workshop hour per week for one quarter. May be repeated for credit.

IAP PRIVATE LESSON (1)
ARTST-BPL (Bass)
ARTST-DPL (Drum)
ARTST-GPL (Guitar)
ARTST-KPL (Keyboard)
ARTST-VPL (Vocal)
Weekly lesson with an instructor who guides the student in developing technique, musicianship, and style in support of student goals and program requirements. One private lesson hour per week for one quarter. May be repeated for credit.

MUSIC BUSINESS
MAJOR AREA // MUSIC BUSINESS (CERTIFICATE)

MUBUS-104 | YOUR MUSIC BUSINESS CAREER (2)
An overview of the varied career opportunities available in the music business, including job descriptions ranging from on-air radio personality to production manager to music-related teaching. Students receive individual career planning advice from the Music Business Program Director and guest speakers provide professional insights. Two lecture hours per week for one quarter.

MUBUS-120 | MUSIC BUSINESS LAW AND CONTRACTS 1 (2)
This course is designed to develop an understanding of the fundamentals of law and legal rights which permeate the music industry by providing an overview of legal concepts which govern all business activities, with particular emphasis on those which play a significant role in music- related transactions, including copyrights, trademarks, "name & likeness" (publicity rights), property law (generally), Constitutional rights and guaranties in the context of the music industry (e.g., freedom of speech, freedom of assembly), and the basics of contract law (with introduction to common industry agreements, negotiation techniques, and specialized terminology). Two lecture hours per week for one quarter.

MUBUS-220 | MUSIC BUSINESS LAW AND CONTRACTS 2 (2)
Prerequisite MUBUS-120 Music Business Law and Contracts 1. More advanced principles of contract law including analysis of commonly-encountered contract clauses and provisions, as well as practical exercises with expert coaching in the negotiation and drafting of effective legal contracts, licenses, releases, and other written instruments, coupled with study of real-world disputes as a guide to what to include and what to avoid in formulating contracts. During the course, students will actually negotiate and draft at least five complete contracts including: a mechanical license; a personal management agreement; a general partnership agreement (band agreement); a "sync" license for first-use inclusion of a musical composition in a motion picture; and a comprehensive recording contract deal memo. Two lecture hours per week for one quarter.

MUBUS-130 | MUSIC PUBLISHING AND LICENSING 1 (2)
Topics include the business and creative responsibilities of a publisher, how to copyright songs and recorded works, how royalties are paid to writers and publishers, an overview of various of royalty income streams, and the scope and functions of the Performing Rights Organizations (PRO) and emerging music rights organizations. Hands-on exercises include copyright and PRO form execution, completing cue sheets using online forms, and performance, sync, and mechanical licenses. In addition, as the industry is firmly entrenched in digital platforms, ongoing developments in the world of music publishing will also be discussed. Two lecture hours per week for one quarter.

MUBUS-140 | MUSIC INDUSTRY 1: LABELS AND TALENT (2)
An overview of typical record label structures and how they evolved, including an analysis of the functions of specific departments and how they interact to build an artist's career. Students analyze the similarities and differences in company structure as well as artist deals between major and indie labels. In addition, students will study the evolution and responsibilities of the A&R (Artist & Repertoire) role, including the screening of new material, new artist discovery, the signing process, artist development, song selection and the artist-label-management dynamic. The course culminates in a final project in which each student creates a full A&R report for an independent artist's album of their choosing covering musical genre, production strategy, target demographics, internet exposure, radio airplay, streaming, marketing ideas, and more. Two lecture hours per week for one quarter.

MUBUS-150 | COMPUTER TECH APP 1 (1.5)
A practical introduction to commonly used music business software. Using on-site computer rooms, students explore office basics and develop projects using MS Office (Word, Excel and PowerPoint) as well as a survey of Mac productivity suite applications (Keynote, Pages, Numbers, Preview). Also includes an overview of cloud-based and mobile productivity applications such as the Evernote and Google applications. One lecture hour and one lab hour per week for one quarter.

MUBUS-170 | PERSONAL MANAGEMENT (1)
Corequisite: MUBUS-140 Music Industry 1: Labels and Talent. An overview of the responsibilities of personal managers as leaders of the artist's team, and the nature of the relationships they maintain with their artists. Topics include: contractual agreements between the artist and manager, fulfillment of those obligations, and management responsibilities with regard to the negotiation and concluding of various contracts. In addition, the specific roles of an artist's team are defined and discussed, including the attorney, agent, business manager, tour manager and publicist. Overview of planning and positioning an artist's career along with strategies are discussed. One lecture hour per week for one quarter.

MUBUS-180 | MUSIC BUSINESS MARKETING AND SOCIAL MEDIA 1 (2)
An overview of the principles of marketing for music as well as the distinct channels used, including airplay, publicity, video and social media. Students study how to structure effective marketing campaigns, as well as strategies for maximizing results. The course culminates with students developing an online marketing campaign for an artist, including creating the message, slogans, media and visual elements along with defining their methods and channels of exposure. Two lecture hours per week for one quarter.

MUBUS-280 | MUSIC BUSINESS MARKETING AND SOCIAL MEDIA 2 (2)
Prerequisite MUBUS-180 Music Business Marketing and Social Media 1. Continued study of marketing strategies focusing on the principles and methods of public relations (PR) as well as effective use of video content in this current digital age. Topics include the logistics of media relationships, implementing a press plan, creating PR materials, promotional writing, image development; online video platforms such as YouTube and an overview of how to use content; integration of social media to support and tie-in. As a final project, students

will write a press release incorporating live links to a video series starring an artist, and then sharing on multiple social media platforms. Two lecture hours per week for one quarter.

MUBUS-190 | MANAGEMENT AND BUSINESS SKILLS 1 (1.5)

Time and resource management is the process of exercising conscious control over the time spent on specific activities in order to increase efficiency and productivity. Topics include maintaining written records, setting goals, creating a vision, prioritizing, punctuality, reducing information overload, organizing, delegating, artist incentivizing, and how to focus and use time effectively in business affairs. Students study business writing skills including how to use words as a productive business tool to establish a professional image, how to communicate clearly and effectively in written communications including business letters, email (including email etiquette), and web content, and how to expand vocabulary and polish their grammar. One lecture hour and one lab hour per week for one quarter.

MUBUS-290 | MANAGEMENT AND BUSINESS SKILLS 2 (1.5)

Prerequisite MUBUS-190 Management and Business Skills 1. Success in a changing music industry is determined by the strength and longevity of personal contacts: who you know, what you know, and most important, who knows you. In this practical, application-oriented course, students analyze and practice different types of communication, social techniques, and presentation skills important to making personal contacts in all strata of the music business, plus study how to comport themselves professionally at events and in corporate situations. Students select and attend appropriate music performance and music business events where they network, follow up with professionals, and report on the activity and results. Building on the aforementioned, students develop career strategies to seek out job opportunities or business ventures through networking, establish a reputation in chosen career area, meet the right people and identify the primary players (companies and people) in a chosen field in order to enter the industry at the highest level possible. One lecture hour and one lab hour per week for one quarter.

MUBUS-341 | INDUSTRY 3B: AGENTS-BOOKINGS (1)

The Booking Agent has emerged as a vital team member for the artist. This critical role and its corresponding responsibilities in the live concert industry are explored. Topics include the history and evolution of agencies, methods involved in booking tours (local to major), sourcing contacts and venues, offers and pitching, performance contracts, fee structures, and negotiating with talent buyers and promoters. Logistical aspects and execution of contract requirements and riders along with the steps in advancing shows will be introduced. Additionally, the specifics of college tours and booking conferences will be discussed. One lecture hour per week for one quarter.

MUBUS-207 | MUSIC LICENSING AND SUPERVISION (2)

Artists can open up significant additional revenue streams by licensing their recordings to international record labels, TV, film and video games. This course explains how to submit your music to labels and music supervisors and how deals are typically structured. Two lecture hours per week for one quarter.

MUBUS-240 | INDUSTRY 2: DISTRIBUTION AND LABEL SERVICES (2)

Prerequisite MUBUS-140 Music Industry 1. A complete study of the area of distribution in the music industry including traditional and digital channels, independent vs. major distributors and the various deal structures, along with innovative approaches to releasing and positioning music. Topics include radio, retail, online and digital platforms, mobile, consignment, and the concept of bundling; techniques for pitching to distributors, and how sales results are tallied through tracking systems such as SoundScan; specifics in embedding metadata and digital watermarking. In addition, with the rise of independent artists foregoing traditional recording deals, the more recently developed segment of companies providing label services will be explored. Two lecture hours per week for one quarter.

MUBUS-250 | ACCOUNTING AND FINANCE 1 (1.5)

Prerequisite MUBUS-150 Computer Tech Music Business Applications 1. An introduction to core concepts and techniques of business accounting and fiscal management, including: cash accounting and accrual accounting methods; debits and credits; charts of accounts; the “acid test” and other commonly used fiscal ratios; personal and business budgeting and financial planning; fundamentals of entertainment industry project budgeting (“above-the-line” and “below-the-line” elements); common financial reports (balance sheets, income statements, cash flow statements); tax considerations and common government forms (W-2, W-4, W-7, W-9, 1099, SS-4, etc.). One lecture hour and one lab hour per week for one quarter.

MUBUS-342 | INDUSTRY 3C: TOUR MANAGEMENT (1)

Working in tandem with the Agent, the Tour Manager handles all responsibilities on the ground for the artist during the tour. All logistical aspects are explored including, sound checks, and performance deliverables, advancing shows, coordinating itineraries to follow routing, dealing with stage managers, merchandising, budgets, per diems, personnel management, interviews, and running a mobile production office. The specifics in working festival tours are also discussed. One lecture hour per week for one quarter.

MUBUS-441 | INDUSTRY 4B: CONCERT PROMOTERS (1)

As the live concert industry has become one of the most dominant areas of the music and entertainment business, the distinct role of the Concert Promoter is explored. Topics include the history of promoters and talent buyers, venue ownership, and the evolution and rise of large corporations such as Live Nation and AEG. In addition, the specifics of how to produce a live concert, musical event, festival or tour are covered, including sizing of venues, ticket sales, contracts, negotiating with booking agents, technical aspects and more. Industry resources for the live industry are reviewed such as Pollstar and Celebrity Access. One lecture hour per week for one quarter.

MAJOR AREA // MUSIC BUSINESS (ASSOCIATE)

MUBUS-110 MUSIC INDUSTRY HISTORY 1 (2)

An introduction to the key components of the music business and a comprehensive historical overview of the recorded music industry from 1909 to the onset of the rock 'n' roll era. Students listen to and analyze the music of each era, including sources and influences on subsequent trends in the context of social and cultural movements and political events. In addition, students are given an overview of the basic concepts and steps in the recording process, and its evolution from invention to the end of the 1950's. Two lecture hours per week for one quarter.

MUBUS-210 MUSIC INDUSTRY HISTORY 2 (2)

Prerequisite: MUBUS-110 Music Industry History 1. An overview of the evolution of the industry through an era of increasingly rapid change beginning in the '60s and coming into the digital age. Includes listening and musical analysis as well as examination of sources and influences on subsequent trends in the context of social and cultural movements and political events. Additional topics include the advent and exponential growth of new technologies in the recording process as well as with music consumption and formats, and the remodeling of business practices and economic structures throughout the entertainment arena. The course concludes with an overview of industry careers in the modern era. Two lecture hours per week for one quarter.

MUBUS-120 MUSIC BUSINESS LAW AND CONTRACTS 1 (2)

This course is designed to develop an understanding of the fundamentals of law and legal rights which permeate the music industry by providing an overview of legal concepts which govern all business activities, with particular emphasis on those which play a significant role in music-related transactions, including copyrights, trademarks, "name & likeness" (publicity rights), property law (generally), Constitutional rights and guaranties in the context of the music industry (e.g., freedom of speech, freedom of assembly), and the basics of contract law (with introduction to common industry agreements, negotiation techniques, and specialized terminology). Two lecture hours per week for one quarter.

MUBUS-220 MUSIC BUSINESS LAW AND CONTRACTS 2 (2)

Prerequisite: MUBUS-120 Music Business Law and Contracts 1. More advanced principles of contract law including analysis of commonly-encountered contract clauses and provisions, as well as practical exercises with expert coaching in the negotiation and drafting of effective legal contracts, licenses, releases, and other written instruments, coupled with study of real-world disputes as a guide to what to include and what to avoid in formulating contracts. During the course, students will actually negotiate and draft at least five complete contracts including: a mechanical license; a personal management agreement; a general partnership agreement (band agreement); a "sync" license for first-use inclusion of a musical composition in a motion picture; and a comprehensive recording contract deal memo. Two lecture hours per week for one quarter.

MUBUS-320 MUSIC BUSINESS LAW AND CONTRACTS 3 (1)

Prerequisite: MUBUS-220 Music Business Law and Contracts 2. Analysis of real-world disputes in the music industry, including the various legal and equitable doctrines as applied by courts rendering judgment in those cases, exploring a broad range of legal issues and causes of action: copyright infringements, contract disputes, artist/manager disputes, trademark infringements and dilutions, trade dress, misappropriations of personality and publicity rights, "sound-alike" and "look alike" personality rights infringements, performers' actions to disaffirm contracts entered when they were minors, co-authors' disputes, fraud cases, publishing disputes, licensing disputes, and conflict-of-law cases balancing the interactions between the laws of different countries in the same case. One lecture hour per week for one quarter.

MUBUS-130 MUSIC PUBLISHING AND LICENSING 1 (2)

Introduction to Music Publishing. Topics include the business and creative responsibilities of a publisher, how to copyright songs and recorded works, how royalties are paid to writers and publishers, an overview of various royalty income streams, and the scope and functions of the Performing Rights Organizations (PRO) and emerging music rights organizations. Hands-on exercises include copyright and PRO form execution, completing cue sheets using online forms, and performance, sync, and mechanical licenses used in both traditional and new digital medias. Two lecture hours per week for one quarter.

MUBUS-230 MUSIC PUBLISHING AND LICENSING 2 (2)

Prerequisite: MUBUS-130 Music Publishing and Licensing 1. Global Markets. A study of publishing with a global focus. Concepts include sub-publishing in non-U.S. territories, international copyright terms and extensions, royalty payments and international PRO's (Songwriter Societies). In addition, the creative aspects of music publishing with a global perspective are examined, including songwriter relationships, song plugging and promoting music in alternative markets. Two lecture hours per week for one quarter.

MUBUS-330 MUSIC PUBLISHING AND LICENSING 3 (2)

Prerequisite: MUBUS-230 Music Publishing and Licensing 2. Co-requisite: MUBUS-350 Accounting and Finance 2. Music Licensing and Alternative Catalog Income. An examination of the significant revenue streams generated by licensing recordings for use in TV, film, trailers, commercials, video games, digital and mobile platforms, print music and lyrics, compilations/special projects, karaoke, toys, greeting cards, and more. Topics include an overview and analysis of typical deal structures, contracts, forms, and licenses used in the field along with the process of music rights clearance and royalty disbursements. Also explored is the use of metadata and advancements in music recognition technology. Two lecture hours per week for one quarter.

MUBUS-430 MUSIC PUBLISHING AND LICENSING 4 (2)

Prerequisite: MUBUS-330 Music Publishing and Licensing 3. Music Supervision and Music Libraries. The role of the music supervisor is explored as well as how to submit music for various types of projects. Topics also include music libraries, configuration of music for them and how this affects royalty disbursement, along with a review of the numerous publishing

deals available in today's business. Students also study to employ online resources to gather information on film and TV productions as well as methods for connecting with industry professionals to further their own careers. Two lecture hours per week for one quarter.

MUBUS-140 MUSIC INDUSTRY 1 (2)

(Record Label Structure & Talent Acquisition)

Co-requisite: MUBUS-170 Personal Management and The Artist's Team. An overview of typical record label structures and how they evolved, including an analysis of the functions of specific departments and how they interact to build an artist's career. Students analyze the similarities and differences in company structure as well as artist deals between major and indie labels. In addition, students will study the evolution and responsibilities of the A&R (Artist & Repertoire) role, including the screening of new material, new artist discovery, the signing process, artist development, song selection and the artist-label-management dynamic. The course culminates in a final project in which each student will be challenged to find an unsigned artist, carefully articulate their A&R decision to "sign" the act and create a full A&R report with analysis of how they would prepare/record an album, as well as define a marketing, promotion and sales campaign for the act. Two lecture hours per week for one quarter.

MUBUS-240 MUSIC INDUSTRY 2 (2)

(Distribution & Label Services Companies)

Prerequisite: MUBUS-140 Music Industry 1. A complete study of the area of distribution in the music industry including traditional, online and digital channels, independent and major distributors, varied deal structures and innovative strategies for releasing and positioning music in an evolving global marketplace. Topics cover all distribution platforms, including terrestrial radio, digital, online and mobile platforms, pitching distributors in each area, alternative distribution, consignments, servicing retail outlets, coordinating promotions and marketing with distribution, and packaging and bundling music for added-value. Additionally, how sales are monitored, tracked and compiled will be examined, the importance of UPC bar codes, ISRC's, metadata and digital watermarks. A special focus will be given to independent artists who forego traditional record deals, and instead utilize label services provided by a variety of companies, including distributors. Two lecture hours per week for one quarter.

MUBUS-340 MUSIC INDUSTRY 3A (2)

(Broadcast Media)

Prerequisite: MUBUS-240 Music Industry 2. Co-requisites: MUBUS-341 Music Industry 3B, and MUBUS-342 Music Industry 3C. Topics include the evolution of radio, as well as other broadcast media, and their impact on the music industry. Various broadcast outlets are examined with a focus on how they operate, determine formats and programming, and help to promote music. Forms of broadcasts for study include commercial and non-commercial radio, public radio, mix and specialty shows, satellite and internet radio, digital broadcasts and streaming services. Focus is given to how music is chosen and prepared for programming, with an overview of industry charts, monitoring services and tracking systems. Techniques for obtaining airplay in both commercial and non-commercial media are explored, along with promo-tours and live concerts used to support broadcasts. Two lecture hours per week for one quarter.

MUBUS-341 MUSIC INDUSTRY 3B (1)

(Agents & Bookings)

Prerequisite: MUBUS-240 Music Industry 2. Co-requisites: MUBUS-340 Music Industry 3A, and MUBUS-342 Music Industry 3C. The Booking Agent has emerged as a vital team member for the artist. This critical role and its corresponding responsibilities in the live concert industry are explored. Topics include the history and evolution of agencies, methods involved in booking tours (local to major), sourcing contacts and venues, offers and pitching, performance contracts, fee structures, and negotiating with talent buyers and promoters. Logistical aspects and execution of contract requirements and riders along with the steps in advancing shows will be introduced. Additionally, the specifics of college tours and booking conferences will be discussed. One lecture hour per week for one quarter.

MUBUS-342 MUSIC INDUSTRY 3C (1)

(Tour Management)

Prerequisite: MUBUS-240 Music Industry 2. Co-requisites: MUBUS-340 Music Industry 3A, and MUBUS-341 Music Industry 3B. Working in tandem with the agent, the Tour Manager handles all responsibilities on the ground for the artist during the tour. All logistical aspects are explored, including sound checks, performance deliverables, advancing shows, coordinating itineraries to follow routing, dealing with stage managers, merchandising, budgets, per diems, personnel management, interviews, and running a mobile production office. The specifics in working festival tours are also discussed. One lecture hour per week for one quarter.

MUBUS-440 MUSIC INDUSTRY 4A (2)

(Entrepreneurial Strategies for Music Based Companies)

Prerequisites: MUBUS-340 Music Industry 3A, MUBUS-341 Music Industry 3B, and MUBUS-342 Music Industry 3C. Co-requisite: MUBUS-441 Music Industry 4B. An overview of creative and business requirements for starting an independent record label or music-based company (related product or service). Students developing a mock label define the music genre; identify the target audience; find and sign artists; set recording budgets; select producers, arrangers, backup musicians, audio engineers and recording studios; and develop the image, branding, promotion, advertising and publicity. Similarly, students developing a music-related product or service define the company, products and services, identify the target consumer, outline costs, and likewise develop the image, branding, promotion and advertising. As a final project, music business students develop business and marketing plan elements and promotional media for actual independent artists or for the product or service. Two lecture hours per week for one quarter.

MUBUS-441 MUSIC INDUSTRY 4B (1)

(Concert Promoters)

Prerequisites: MUBUS-340 Music Industry 3A, MUBUS-341

Music Industry 3B, and MUBUS-342 Music Industry 3C. Co-requisite: MUBUS-440 Music Industry 4A. As the live concert industry has become one of the most dominant areas of the music and entertainment business, the distinct role of the Concert Promoter is explored. Topics include the history of promoters and talent buyers, venue ownership, and the evolution and rise of large corporations such as Live Nation and AEG. In addition, the specifics of how to produce a live concert, musical event, festival or tour are covered, including sizing of venues, ticket sales, contracts, negotiating with booking agents, technical aspects and more. Industry resources for the live industry are reviewed such as Pollstar and Celebrity Access. One lecture hour per week for one quarter.

MUBUS-150 COMPUTER TECH MUSIC BUSINESS APPLICATIONS 1 (1.5)

A practical introduction to commonly used music business software. Using on-site computer rooms, students explore office basics and develop projects using MS Office (Word, Excel and PowerPoint) as well as a survey of Mac productivity suite applications (Keynote, Pages, Numbers, Preview). Also includes an overview of cloud-based and mobile productivity applications such as the Evernote and Google applications. One lecture hour and one lab hour per week for one quarter.

MUBUS-450 COMPUTER TECH MUSIC BUSINESS APPLICATIONS 2 (1.5)

Prerequisites: MUBUS-150 Computer Tech Music Business Applications 1, MUBUS-330 Music Publishing and Licensing 3, and MUBUS-350 Accounting and Finance 2. Building on core computer skills, students explore programs designed to manage and administer music publishing tasks and songwriter catalogs, rights and royalty accounting and tracking, production music library digital distribution (including generating cue sheets), and music licensing. One lecture hour and one lab hour per week for one quarter. Required lab fee (software license): $195.00.

MUBUS-250 MUSIC BUSINESS ACCOUNTING AND FINANCE 1 (1.5)

Prerequisite: MUBUS-150 Computer Tech Music Business Applications 1. An introduction to core concepts and techniques of business accounting and fiscal management, including: cash accounting and accrual accounting methods; debits and credits; charts of accounts; double-entry bookkeeping; the "acid test" and other commonly used fiscal ratios; inventory controls ("LIFO" vs. "FIFO"); personal and business budgeting and financial planning; fundamentals of entertainment industry project budgeting ("above-the-line" and "below-the-line" elements); common financial reports (balance sheets, income statements, cash flow statements); tax considerations and common government forms (W-2, W-4, W-7, W-9, 1099, SS-4, etc.). One lecture hour and one lab hour per week for one quarter.

MUBUS-350 MUSIC BUSINESS ACCOUNTING AND FINANCE 2 (1.5)

Prerequisites: MUBUS-250 Accounting and Finance 1, and MUBUS-220 Music Business Law and Contracts 2. Co-requisite: MUBUS-330 Music Publishing and Licensing 3. More advanced study of accounting principles and techniques as applied to the music industry, including: digital rights management, internet marketing and revenue models (subscription, peer-to-peer (P2P), streaming, pay-per-play), contract analysis to quantify financial elements, royalty collections, royalty accounting, international currency considerations, preparing and analyzing royalty statements, management and distribution of licensing revenues, considerations arising under multiple-rights ("360") recording contracts (live performance revenue, endorsement and merchandise revenue, other entertainment-related revenue streams), and general strategies for minimizing tax liabilities. One lecture hour and one lab hour per week for one quarter.

MUBUS-170 PERSONAL MANAGEMENT & THE ARTIST'S TEAM (1)

Co-requisite: MUBUS-140 Music Industry 1. An overview of the responsibilities of personal managers as leaders of the artist's team, and the nature of the relationships they maintain with their artists. Topics include: contractual agreements between the artist and manager, fulfillment of those obligations, and management responsibilities with regard to the negotiation and concluding of various contracts. In addition, the specific roles of an artist's team are defined and discussed, including the attorney, agent, business manager, tour manager and publicist. Overview of planning and positioning an artist's career along with strategies are discussed. One lecture hour per week for one quarter.

MUBUS-470 ARTIST DEVELOPMENT: SKILLS FOR THE CREATIVE ENVIRONMENT (1.5)

Prerequisites: MUBUS-170 Personal Management and The Artist's Team, MUBUS-340 Music Industry 3A, MUBUS-341 Music Industry 3B, MUBUS-342 Music Industry 3C, and MUBUS-360 Song Structure and Content. Co-requisite: MUBUS-460 Songs, Recordings and Production: A&R Analysis. This class explores the roles of the arranger, producer, engineer, road technicians, side musicians, background vocalists and technical support personnel employed on a tour or session. Students study musical terminology required for effective communication in rehearsal, stage, or studio environments and strategies for carrying out constructive critique and musical decision-making with artistic/creative personalities. Students apply relationship scenarios, communication and artist-development skills during one-on-one sessions with actual independent artists. One lecture hour and one lab hour per week for one quarter.

MUBUS-180 MUSIC BUSINESS MARKETING AND SOCIAL MEDIA 1 (2)

An overview of the principles of marketing for music as well as the distinct channels used, including airplay, publicity, video and social media. Students study how to structure effective marketing campaigns, as well as strategies for maximizing results. The course culminates with students developing an online marketing campaign for an artist, including creating the message, slogans, media and visual elements along with defining their methods and channels of exposure. Two lecture hours per week for one quarter.

COURSE DESCRIPTIONS

MUBUS-280 MUSIC BUSINESS MARKETING AND SOCIAL MEDIA 2 (2)

Prerequisite: MUBUS-180 Music Business Marketing and Social Media 1. Continued study of marketing strategies focusing on the principles and methods of public relations (PR) as well as effective use of video content in this current digital age. Topics include the logistics of media relationships, implementing a press plan, creating PR materials, promotional writing and image development; online video platforms such as YouTube and an overview of how to use content; and integration of social media to support and tie-in. As a final project, students will write a press release incorporating live links to a video series starring an artist, and then share on multiple social media platforms. Two lecture hours per week for one quarter.

MUBUS-380 MUSIC BUSINESS MARKETING AND SOCIAL MEDIA 3 (2)

Prerequisite: MUBUS-280 Music Business Marketing and Social Media 2. Continued study of marketing strategies focusing on the areas of airplay and retailing as well as expanded social media techniques. Topics include an overview of airplay platforms (terrestrial, internet and satellite radio, streaming, mobile and alternative outlets), and how to position artists and their music. Strategies in retailing for music and merchandise, effective social media integration and online advertising are also reviewed. Major platforms such as Facebook and Twitter are explored for creating relationships with and marketing products and services to relevant demographic communities, along with web analytics and search engine optimization (SEO) techniques. Students study how to allocate budgets for maximum impact utilizing a diverse media mix. Two lecture hours per week for one quarter.

MUBUS-480 MARKETING AND SOCIAL MEDIA 4 (2)

Prerequisite MUBUS-380 Music Business Marketing & Social Media 3. This course provides a continued study of marketing strategies focusing on the areas of consumer lifestyles and sponsorship. It begins by first defining the term "sponsorships" and proceeds by looking at a number of successful case studies with several brands-both small and large. Next, it presents an overview of key marketing elements related to sponsorships including writing an overview of your company, defining your target market, and identifying your brand identity. A framework is then presented for entering into successful sponsorships through a mock pitch project that students will undertake. This framework includes: describing the event, identifying the sponsors that would be a good "brand fit," understanding what you want from the sponsor (money, product giveaways, credibility), identifying what you are offering the sponsor in return (media exposure, goodwill, etc.), and locating the proper contacts (brand manager, event planner, etc.) to pitch. As a final part of the course, students put together an actual pitch and follow-up by writing a mock sponsorship report that evaluates the success of the sponsorship and the return on investment. Two lecture hours per week for one quarter.

MUBUS-580 MARKETING AND SOCIAL MEDIA 5 (2)

Prerequisite MUBUS-480 Music Business Marketing & Social Media 4. Many businesses start with heart but fail because there was little, or no marketing research and planning involved. This two-part course begins by singling out the research process and then reviewing the entire marketing process. In part one, the research process, topics include: Identifying a problem, designing the research brief, commissioning the research work, conducting both qualitative and quantitative research, analyzing the data, and reporting the results. In part 2, the marketing process, topics include: research, goal setting, strategizing, measuring, assembling, and executing. Two lecture hours per week for one quarter.

MUBUS-540 MUSIC INDUSTRY INTERNSHIP I (2)

Prerequisite: MUBUS-110 Music Industry History 1, MUBUS-120 Music Business Law and Contracts 1, Prerequisite: MUBUS-130 Music Publishing and Licensing 1, MUBUS-140 Music Industry 1, MUBUS-150 Computer Tech Music Business Applications 1, MUBUS-170 Personal Management and The Artist's Team, MUBUS-180 Music Business Marketing and Social Media 1, and MUBUS-190 Management and Business Skills 1. Students gain firsthand experience within the music industry by working as interns for music-related companies. Students are coached on music business employment skills including writing professional résumés, personal interview techniques and professionalism. Specific firms, positions and duties vary according to availability. Average of six internship hours per week for one quarter, 60 hours total. Students must present signed Verification of Course Credit sheet and completed Hours Log to earn course credits.

MUBUS-640 MUSIC INDUSTRY INTERNSHIP 2 (4)

Prerequisite: MUBUS-110 Music Industry History 1, MUBUS-120 Music Business Law and Contracts 1, Prerequisite: MUBUS-130 Music Publishing and Licensing 1, MUBUS-140 Music Industry 1, MUBUS-150 Computer Tech Music Business Applications 1, MUBUS-170 Personal Management and The Artist's Team, MUBUS-180 Music Business Marketing and Social Media 1, and MUBUS-190 Management and Business Skills 1. Students may continue their internship with the same firm in an expanded capacity or undertake a new internship with a different firm. Specific firms, positions and duties vary according to availability. Average of twelve internship hours per week for one quarter, 120 hours total. Students must present signed Verification of Course Credit sheet and completed Hours Log to earn course credits.

MUBUS-550 PERSONAL ENTREPRENEURSHIP 1 (2)

Prerequisite: MUBUS-250 Accounting and Finance 1. The legal aspects of starting a business, including defining the business type (proprietorship, partnership, LLC, corporation), securing licenses, financial/tax planning, trademark searches and clearances, DBAs, permits, setting up the tax structure, obtaining business loans, and maintaining compliance with federal, state, and local laws and regulations that govern business ventures. Students also carry out analysis to determine if a proposed business is financially viable and study daily business operations management skills such as hiring employees, managing inventory, and more. Two lecture hours

per week for one quarter.

MUBUS-650 PERSONAL ENTREPRENEURSHIP 2 (2)

Prerequisites: MUBUS-550 Personal Entrepreneurship 1, MUBUS-220 Music Business Law and Contracts 2, MUBUS-440 Music Industry 4A, MUBUS-441 Music Industry 4B, MUBUS-430 Music Publishing and Licensing 4, and MUBUS-580 Music Business Marketing and Social Media 5. Utilizing research and product/service development skills, students write a formal business plan, including projections, strategies, and resource materials, for a new music business firm in a field of their choice (management, booking, label, music library, publishing, licensing, app development). Based on the business plan, each student then develops a marketing and promotion strategy. Topics include identifying a physical location, naming the business, obtaining financing, and finding and retaining customers/clients. Two lecture hours per week for one quarter.

MUBUS-570 PUBLISHING/A&R PRACTICUM (4)

Prerequisites: MUBUS-430 Music Publishing and Licensing 4, MUBUS-440 Music Industry 4A, MUBUS-170 Personal Management and The Artist's Team, MUBUS-220 Music Business Law and Contracts 2, MUBUS-350 Accounting and Finance 2, MUBUS-460 Songs, Recordings and Production: A&R Analysis, MUBUS-470 Artist Development: Skills For The Creative Environment, MUBUS-480 Music Business Marketing and Social Media 4, and MUBUS-490 Management and Business Skills 4. Co-requisite: MUBUS-560 Production Music For Visual Media 1 (Critical Listening). Under the guidance of instructors as project advisors, business students undertake the responsibilities of the roles of Publishing executive and A&R executive. With application to MI student artists or their own artists/projects, business students' activities will include determining musical direction as well as providing advice and assistance on copyrighting their songs, co-writer agreements, publishing agreements, and joining the appropriate Performing Rights Organization alongside song critiquing, polishing material and advising preparation of competitive demo recordings; determining "casting" (pitching for a self-contained singer/songwriter vs. promoting the songs to other artists) and potential for pitching the songs to artist management and record label A&R reps as well as music supervisors for film/TV/media placement. With respect to the A&R role, business students advise and develop artists/projects towards being signable for a record deal or marketability and viability as an independent. Interaction with industry professionals and relevant industry organizations integrated throughout the quarter as well. Four group project advisement hours per week for one quarter plus independent project completion.

MUBUS-670 BOOKING-MANAGEMENT PRACTICUM (4)

Prerequisites MUBUS-330 Music Publishing & Licensing 3, MUBUS-440 Music Industry 4A, MUBUS-441 Music Industry 4B, MUBUS-170 Personal Management, MUBUS-220 Music Business Law & Contracts 2, MUBUS-350 Music Business Accounting & Finance 2, MUBUS-460 Songs, Recordings & Production: A&R Analysis, MUBUS-470 Artist Development: Skills, MUBUS-480 Music Business Marketing & Social Media 4, and MUBUS-490 Management & Business Skills 4. Music Business instructors direct students through a practicum in the areas of artist development, management, booking tours in the US and connecting to live events and possible partnerships internationally. Students pick an active musician or band, to use as real-life examples, for all projects and assignments. The management section will guide the student as an advisor in career development covering performing, imaging & branding, pitching for deals and sponsors plus executing full management contracts and acquiring team members. On the live performance side, the student will be instructed on how to assess, research, negotiate and book venues. Tour instruction will concentrate on executing tour routing, plus constructing music and promotion activities that align with tour budgets in both the United States and Internationally. Four lecture hours per week for one quarter.

PROFESSIONAL DEVELOPMENT // MUSIC BUSINESS ASSOCIATE

MUBUS-190 MANAGEMENT AND BUSINESS SKILLS 1 (1.5)

(Business Writing and Time Management)

Learning and applying effective written communication is essential in the music business as is completing tasks with tight deadlines. In addition to creating business appropriate communication, students will identify and use industry specific language and expand their vocabularies with new words. Topics also cover using words as a productive business tool to establish a professional image, as well as clear, effective written communication in business letters, email (with email etiquette), and web content. In time management, new methods to increase efficiency and productivity will be analyzed and implemented. Topics include maintaining written records, setting goals, creating a vision, prioritizing, punctuality, reducing information overload, organizing, delegating, and how to focus and use time effectively.

MUBUS-290 MANAGEMENT AND BUSINESS SKILLS 2 (1.5)

(Networking Strategies and Professionalism)

Prerequisite: MUBUS-190 Management and Business Skills 1. Success in a changing music industry is determined by the strength and longevity of personal contacts: who you know, what you know, and most important, who knows you. In this practical, application-oriented course, students analyze and practice different types of communication, social techniques, and presentation skills important to making personal contacts in all strata of the music business, plus study how to comport themselves professionally at events and in corporate situations. Students select and attend appropriate music performance and music business events where they network, follow up with professionals, and report on the activity and results. Building on the aforementioned, students develop career strategies to seek out job opportunities or business ventures through networking, establish a reputation in chosen career area, and meet the right people and identify the primary players (companies and people) in a chosen field in order to enter the industry at the highest level possible. One lecture hour and one lab hour per week for one quarter.

MUBUS-390 MANAGEMENT AND BUSINESS SKILLS 3 (1.5)
(Public Speaking and Managing Professional Relations)
Prerequisite: MUBUS-290 Management and Business Skills 2. Whether in the boardroom or the employee lounge, you must be able to speak clearly and concisely in order to inspire and motivate your employees, artists or clients. This course helps students overcome stage fright and helps them prepare to speak in public, whether to a handful of people or to a crowd. Topics include making business presentations, inspirational speaking, motivational speaking and debating. Plus, how to diplomatically handle difficult business situations and communicate with artists, managers, agents, record label personnel, studio personnel, accountants, and audiences. One lecture hour and one lab hour per week for one quarter.

MUBUS-490 MANAGEMENT AND BUSINESS SKILLS 4 (2)
(Leadership, Business Relations and Applied Methods)
Prerequisite: MUBUS-390 Management and Business Skills 3. A study of methods for developing the leadership qualities that enable music business professionals to deal with business associates ethically and tactfully, set an example for employees, and motivate them in the workplace. Topics include how to be an effective leader, how to hire/recruit employees, rewarding your workers, leadership traits, delegating, becoming a better listener, and more. Additional focus will be on maintaining leadership in your field of specialty by staying ahead of the curve, setting trends, and holding membership in executive organizations. Two lecture hours per week for one quarter.

CC-307 VISUAL MEDIA 1 (2)
Students learn to use Adobe Photoshop to design original CD artwork, flyers, promotional tools, and other visual materials vital to modern independent artists. Emphasis is on creating exciting and expressive designs that directly support music marketing campaigns. Topics covered in this class include: typography, flyer design, album artwork design, image manipulation, merchandise design, and more. Two lecture hours per week for one quarter.

CC-407 VISUAL MEDIA 2 (2)
Prerequisite: CC-307 Visual Media 1. The Internet has opened up an enormous opportunity for musicians to promote themselves directly to music fans. This course focuses on the technical skills needed to promote music online. Topics include: building a strong online presence, creation of a content-rich website, online marketing tools and strategies, video editing basics, and social media. Two lecture hours per week for one quarter.

SUPPORTIVE MUSIC // MUSIC BUSINESS ASSOCIATE

AUDIO-106 MUSICIANSHIP FOR INDUSTRY PROFESSIONALS (1)
Students will be introduced to the fundamentals of music notation on the staff, including the basics of harmony and theory that are discussed between producers, engineers, and musicians in the studio. Upon completion, students will be able to differentiate between major vs. minor keys, Roman numeral harmony, song form, and the basics of chart creation. Two lab hours per week for one quarter.

MUBUS-360 SONG STRUCTURE AND CONTENT (2)
Prerequisite: AUDIO-106 Musicianship for Industry Professionals. A study of the basic elements of popular song structure, including melody, lyric patterns and construction, harmony, scales, intervals, rhythm, and form; analysis of the structure of successful songs and the application of those elements to songwriting, including lyric and melodic development, hook recognition, chord structures, and accompaniment styles. Includes analysis of songwriting styles in various genres including pop, rock, country, rap/hip-hop, R&B/soul, jazz, blues, Latin, and folk/Americana. Through role-playing, students develop techniques for communicating on a musical level with performers, arrangers, engineers, and producers. Two lecture hours per week for one quarter.

MUBUS-460 SONGS, RECORDING & PRODUCTION: A&R ANALYSIS (2)
Prerequisite: MUBUS-360 Song Structure and Content. Continued development of musical analysis skills and terminology, with a specific focus on critical listening from an A&R standpoint of songs and talent at various levels and stages across a range of musical genres. Along with covering the phases of the recording process, production elements for enhancing a musical composition and identifying them in a recording will be explored. Analysis and comparison of preliminary song demos by prominent popular artists with the commercially-released versions, identifying choices that led to a "good song" becoming a "hit song." Students are also guided on how to assess the artist's needs and provide effective advice on performance, song selection, melody, and lyrics as well as how to work and communicate with the other creative personnel (i.e. producers, engineers, musicians, co-writers, etc.). One lecture hour and two lab hours per week for one quarter.

MUBUS-560 PRODUCTION MUSIC FOR VISUAL MEDIA 1 (CRITICAL LISTENING) (2)
Prerequisites: MUBUS-430 Music Publishing and Licensing 4, and MUBUS-360 Song Structure and Content. Introduction to musical analysis from the perspectives of the composer/songwriter and the music supervisor, including identifying and interpreting aspects of tone, timbre, instrumentation, dynamics and motifs within a custom composition or song placement for film or television. Students are assigned to review various pieces of visual media from the perspective of a music supervisor, assigning specific aspects of lyric content, melodic tone, dynamics and other factors to significant markers in the film, and communicating the desired aspects to the composer. Two lecture hours per week for one quarter.

MUBUS-660 PRODUCTION MUSIC FOR VISUAL MEDIA 2 (CRITICAL LISTENING) (2)
Prerequisite: MUBUS-560 Production Music For Visual Media 1 (Critical Listening). Continued study of the relationship between music and visual media from the perspectives of both the composer and the music supervisor. Professionals in the field explain and demonstrate the role and requirements

of production music libraries by screening film, TV and ad cues and interpreting the accompanying sound effects, compositions and soundtrack elements. Topics of discussion include the process of custom composing for short films, feature films, various TV show formats, ads/commercials, corporate events, and religious institutions. Students are required to source and select ("place") existing song material for use in a commercial, a film trailer and as a TV theme song, including researching the availability of material and analyzing and explaining the musical attributes of selections. Two lecture hours per week for one quarter.

ELECTIVES // MUSIC BUSINESS

Music Business students must complete their elective requirements by choosing among the following courses only:

MUBUS-114E GETTING GIGS (1)

Students learn the most efficient ways for artists and bands to book live shows and tours. Subjects include: where to play, checking out the venue, personal appearance contracts, getting paid, and putting together your own tours. Guest speakers (as available) include club owners, promoters, booking agents, and touring artists. One lecture hour per week for one quarter.

MUBUS-115E BUSINESS WRITING (1)

Students learn how to use words as a productive business tool to establish a professional image. This course prepares students to communicate clearly and efficiently in written communication, including business letters, email, press releases, and website content. One lecture/workshop hour per week for one quarter.

MUBUS-214E NEWS AND INDUSTRY TRENDS (1)

Students and instructor review and discuss all of the latest music business news as reported in Billboard, trade websites and newspapers, and general media. Discussions center on how the news impacts the industry and students' own careers. One lecture hour per week for one quarter.

MUBUS-216E GRANT WRITING: GETTING FREE MONEY FOR YOUR MUSIC PROJECTS (1)

Grant Writing is becoming an essential skill in our new music world. The National Endowment for the Arts will annually support more than 30,000 concerts and performances. In this course, the student will be taken through the entire process of researching and applying for grants, plus connecting with corporate awards that align with specific music missions and branding. Detailed topics include: preparing your purpose and audience analysis, drafting and formatting a written proposal plus defining your SMART goals and strategies that can lead to successful awarded grants. One lecture hour per week for one quarter.

ELECTIVES // MUSIC BUSINESS ASSOCIATE

Music Business Associate students may choose from all electives listed above (except MUBUS-115E), as well as the following electives.

Music Business Associate students may also choose from a limited selection of Common Course electives approved by the Program Director after completing their first quarter.

MUBUS-415E ADVANCED PERSONAL MANAGEMENT (1)

Prerequisites: MUBUS-170 Personal Management & The Artist's Team, MUBUS-320 Music Business Law & Contracts 3, MUBUS-330 Music Publishing & Licensing 3, MUBUS-340 Music Industry 3A, MUBUS-341 Music Industry 3B, MUBUS-342 Music Industry 3C, MUBUS-350 Accounting & Finance 2, MUBUS-380 Marketing & Social Media 3. Building upon the foundational Personal Management course (MUBUS-170) as well as courses up to Qtr. 3 in the Associate of Science in Music Business program, this advanced course in personal management further cultivates the necessary skills and abilities to successfully grow and manage music careers, as well as develop artists. Topics include: 5-year career goal setting, the application of business structures and new media tools to acquire fans and funding, developing successful touring scenarios, executing deal negotiations and creating money-making ventures to expand the artist's career. Additionally covered are insider tips and case studies of prominent personal managers in the industry (past and present). One lecture hour per week for one quarter.

MUBUS-416E ADVANCED TOUR MANAGEMENT (1)

Prerequisites: MUBUS-342 Music Industry 3C: Tour Management and MUBUS-250 Accounting & Finance 1. This advanced course provides a more in-depth study of tour management practices including the development of show pre-advancing information and advancing packages, travel and logistical planning, leadership and communication management techniques, more involved tour budgeting exercises, developing a technical understanding of show production, and common considerations in planning international tours. Throughout the course, students will plan and manage a mock tour scenario while developing a tour book that includes the creation of common documents and information collected throughout the process. One lecture hour per week for one quarter.

BASS

MAJOR AREA // BASS

BASS-PL PRIVATE LESSON (2)

A weekly individual instrument lesson that supports core curriculum goals. An instructor guides the student in developing technique, musicianship and style. Twelve credits required (two per quarter). One hour per week per quarter.

CC-013B-CC403B LIVE PERFORMANCE WORKSHOPS 013-403 (1)

Students perform in a variety of styles and settings (see section on Live Performance Workshops for overview of workshop offerings). Minimum requirement of ten performances with an average grade of 70% or higher per quarter. One hour per week per quarter.

COURSE DESCRIPTIONS

BASS-013-ON BASS PERFORMANCE 013 (2)
Students develop fundamental technical approaches to a variety of popular styles through weekly live performance. Concentration is placed on listening, dynamics, awareness of song form, basic chart reading, instrument & amp setup, and tone. This class coordinates with Bass Technique & Fretboard 011, Bass Reading 012, Harmony Theory 011, Ear Training 012 and Rhythm Reading Workout 1. One lecture/ensemble hour per week for one quarter.

BASS-023-ON BASS PERFORMANCE 023 (2)
A continuation of Bass Performance 1 with playing bass to the pre-recorded backing track. Bass Performance 2 will continue studying bass lines to songs that are written in various styles of music which will include Rock, Funk, Jazz and so on. Each week, a song in different style will be assigned for the students to learn the bass line. Students will play bass to the backing track that is available in the e-text book. The Bass line of each song will be discussed and learned prior to each class. One hour per week for one quarter.

BASS-130-ON BASS PERFORMANCE 130 (2)
Ensemble performance emphasizing stylistic rhythm section textures and applied techniques. Emphasis is placed on handling variations in typical song form, improving chart-reading skills, and taking a leadership role within the group. This class coordinates with Bass Technique 110 and Bass Reading 120 topics. One hour per week for one quarter.

BASS-230 BASS PERFORMANCE 230 (2)
Prerequisites: BASS-230 Bass Performance 230. Ensemble performance emphasizing applied techniques and advanced concepts, such as odd meters and metric modulation. Emphasis is also placed on handling variations in typical song form, strengthening chart- reading skills and developing time feel, including odd-meter concepts. This class coordinates with Bass Technique 210 and Bass Reading 220 topics. One hour per week for one quarter.

BASS-011-ON BASS TECHNIQUE & FRETBOARD 011 (2)
This course covers techniques for finger-style bass playing, including correct posture, hand positioning, finger independence, as well as picking (use of plectrum) and muting. All techniques are mastered through extensive exercises. Fretboard harmony is introduced through major scales, triads and intervals. One hour per week for one quarter.

BASS-021-ON BASS TECHNIQUE & FRETBOARD 021 (2)
This course covers techniques for slap- style bass playing, including thumb/pluck technique, muting, articulation, rhythmic variations and embellishment. Fretboard harmony study continues with melodic development exercises, scale sequencing and the introduction of the minor scale. One hour per week for one quarter.

BASS-110 BASS TECHNIQUE &FRETBOARD 110 (2)
Continued study of bass guitar techniques, with a concentration on versatile approaches to standard rhythms, grooves and feels, including eighth-note and sixteenth-note grooves, straight and swung. Fretboard harmony will cover chords and scales, including pentatonics, blues harmony, minor scale variations, and extended chords. One hour per week for one quarter.

BASS-210 BASS TECHNIQUE & FRETBOARD 210 (2)
A continuation of Bass Technique 110 with concentration on grooves, additional striking hand techniques and approaches to soloing. Fretboard harmony will continue examining minor scale variations, modes and improvisation. One lecture hour and one lab hour per week for one quarter. One hour per week for one quarter.

BASS-012-ON BASS READING 012 (2)
This course introduces the novice reader to the basic elements of music reading in bass clef, including rhythmic subdivisions, pitch identification, introduced to time signature studies (4/4, 3/4 & 2/4) and position playing on all four strings and scale forms. Students perform in solo and ensemble settings. This class coordinates with Bass Technique 011 and Bass Performance 013 topics. One lab hour per week for one quarter.

BASS-022-ON BASS READING 022 (2)
This course introduces the bassist to more advanced elements of music reading, including position playing, triplet subdivisions, time signature studies (2/4 & 3/4), dotted notes, ties, dynamic markings, chord symbols, reading in ensembles and basic chart reading. Students will perform in solo and ensemble settings. This class coordinates with Bass Technique 021 and Bass Performance 023 topics. One hour per week for one quarter.

BASS-120-ON BASS READING 120 (2)
This class is a continuation of Bass Reading 2. In addition to continued position and specific key reading, this course preps the student to read longer forms through bass clef notation transcription and chord charts. Interpreting melodies and rhythm in different styles are also presented in detail. Position playing has the students revisiting the lower register but with concentrated focus on the middle register of the neck. Sight reading concepts will be introduced, and students will participate in weekly discussion questions on their LMS. One hour per week for one quarter.

BASS-220 BASS READING 220 (2)
Prerequisites: BASS-120 Bass Reading 120. The Bass Reading 220 curriculum continues with position and specific key(s) reading in the upper register of the neck. Continuing with sight-reading concepts and exercises. This course will introduce odd- meter concepts and exercise reading of treble clef notation, compound meter, metric modulation, jazz chart reading, lead sheets and transcribing. This class coordinates with Bass Technique 210 and Bass Performance 230 topics. One hour per week for one quarter.

BASS-014-ON BASS GEAR MAINTENANCE & MASTERY (1)
This course covers critical techniques of bass setup and maintenance, such as truss rod adjustment, setting intonation, action, minor wiring repairs, as well as basic concepts to assure the longevity and performance of bass amps and cables. In addition, this course introduces many elements that make up a contemporary bassists signal chain and how these components interact to best facilitate the tones and techniques

required of a professional bassist in multiple different working environments and genres. One hour per week for one quarter.

BASS-025-ON BASS & DRUM CONCEPTS (1)
Prerequisite: BASS-011 Bass Technique 011, and BASS-013 Bass Performance 013. Performance workshop for bassists that takes an in-depth look at the musical dependency between the two instruments and the effect that it has on the groove. Particular attention is given to the intertwining of bass and drum parts and solidifying the groove. One hour per week for one quarter.

BASS-370 SYNTH BASS (1)
This course is an introduction to keyboard bass playing – from a bass player's perspective. The layout and controls of a synthesizer and basic keyboard techniques will be discussed in great detail. Popular songs featuring prominent keyboard basslines will also be discussed. One hour per week for one quarter.

BASS-350 UPRIGHT BASS WORKSHOP 1 (1)
This course will present a playing approach that is derived from the Simandl method for upright bass, adapted and modified for the electric bass. This includes the use of open strings as a part of any fingering, and shifting with open strings, wherever it is possible to employ them. Topics covered in this class will include major scales with open strings in half and first positions, and major and minor scales from the lowest notes playable to the highest on your instrument's fingerboard. One hour per week for one quarter.

BASS-450 UPRIGHT BASS WORKSHOP 2 (1)
Prerequisites: BASS-350 Upright Bass Workshop 1: Continuation of BASS-350. This course will present a playing approach that is derived from the Simandl method for upright bass, adapted and modified for the electric bass. This includes the use of open strings as a part of any fingering, and shifting with open strings, wherever it is possible to employ them. Topics covered in this class will include major scales with open strings in half and first positions, and major and minor scales from the lowest notes playable to the highest on your instrument's fingerboard. One hour per week for one quarter.

BASS-360 PROJECT RECORDING 1: BASS (2)
Prerequisites: Bass Reading 220, Bass Technique 210, Bass Performance 230. This course is designed to mimic the "real world" scenario of tracking bass in a 24-track studio. Topics include: developing bass parts, sight-reading charts, performing with backing tracks, overdubbing, punching in, as well as performing with loops and backing tracks. Studio etiquette and sound development are also presented in detail. One private recording session hour per week for one quarter.

BASS-460 PROJECT RECORDING 2: BASS (2)
Prerequisites: BASS-360 Project Recording 1: Bass. A continuation of Project Recording 1: Bass by learning techniques and experiences, including advanced styles such as odd-meter performance and soloing. Detailed bass tones, amp settings and microphone placement are also covered. One private recording session hour per week for one quarter.

PROFESSIONAL DEVELOPMENT // BASS

MUBUS-0360 APPLIED ENTERTAINMENT BUSINESS 1 (1.5)
The first in a two-quarter course sequence, designed to provide students with an understanding of the entertainment industry, as it exists today, and essential knowledge for sustaining a career in the digital era. In Applied Entertainment Business 1, topics include an overview of industry structure, the artist's team (manager, attorney, agent, etc.), copyrights and music publishing, band partnerships and solo artists, employment agreements, work-for-hire, unions and more. One lecture hour per week for one quarter.

MUBUS-0460 APPLIED ENTERTAINMENT BUSINESS 2 (1.5)
Prerequisites: MUBUS-0360 Applied Entertainment Business 1. This course is a continuation of Applied Entertainment Business 1, further covering the most important areas and aspects of the entertainment industry. Topics include: record labels (major and indie), types of deals, the DIY market, distribution, touring, merchandising, and more. S.M.A.R.T. goal setting is also covered to support students in creating a path to career success. One lecture hour per week for one quarter.

MUBUS-0202 MEDIA RELATIONS (2)
Students learn the difference between publicity and public relations, how to create and implement media campaigns, and how to write artist bios, press releases, news releases, and eye-catching headlines. Skills apply to independent artists as well as those aspiring to work in the industry. Two lecture hours per week for one quarter.

CC-307 VISUAL MEDIA 1 (2)
Students learn how to use Adobe Photoshop to design original CD artwork, flyers, promotional tools, and other visual materials vital to modern Independent Artists. Emphasis is on creating exciting and expressive designs that directly support music marketing campaigns. Topics covered in this class include: typography, flyer design, album artwork design, image manipulation, merchandise design, and more. Two lecture hours per week for one quarter.

CC-407 VISUAL MEDIA 2 (2)
Prerequisites: CC-307 Visual Media 1. The Internet has opened up an enormous opportunity for musicians to promote themselves directly to music fans. This course focuses on the technical skills needed to promote music online. Topics include: building a strong online presence, creation of a content-rich artist website, online marketing tools and strategies, video editing basics, and social media. Two lecture hours per week for one quarter.

MUBUS-0307 INDEPENDENT ARTIST MARKETING (2)
This course reveals basic marketing concepts applicable to any professional business venture and focuses on the creation of a fully customized, low-budget marketing plan of attack. Furthermore, at a time when new technologies make it more possible than ever for artists to leverage their own careers, there has never been a greater need for practical, independent

marketing advice. After identifying a business vision, students conduct research, set short-term goals, and create an integrated mix of marketing strategies to achieve their objective, including defining an image, brand, position, and format, identifying the target audience, gaining access to radio, as well as effectively utilizing live shows, the Internet, press, video promotion, advertising and sponsorships, sales and licensing. Students create a complete marketing plan utilizing handy templates included in the course resource, and receive useful feedback during three in-class work hours. Two lecture hours per week for one quarter.

MUSICIANSHIP // BASS

CC-015 RHYTHM READING WORKOUT 1 (1)
This course is designed to give Performance Program students a solid foundation in reading rhythms. Students will focus solely on understanding rhythmic notation and subdividing basics. Topics covered include: notation basics (bar lines, time signatures) notes and rests (ranging from whole note to sixteenth note values), note value relationships, counting, triplets and syncopation. One lecture/lab hour per week for one quarter.

CC-025 RHYTHM READING WORKOUT 2 (1)
Prerequisites: CC-015 Rhythm Reading Workout 1. This class is designed to give Performance Program students an understanding of intermediate rhythm concepts. Topics covered include: dotted notes, tied notes, swung eighth and sixteenth notes, advanced time signatures (cut time, 3/4, 6/8) and mixed meters. One lecture/lab hour per week for one quarter.

CC-011 HARMONY & THEORY 011 (1.5)
This course is an introduction to the harmony and theory used within popular music. This is accomplished through the application of music notation (for pitch), major scales, major key signatures, intervals, triads, and major scale harmonies. One video lecture hour and one lab hour per week for one quarter.

CC-021 HARMONY & THEORY 021 (1.5)
Prerequisites: CC-011 Harmony & Theory 011. This course is a continuation of Harmony & Theory 011. This is accomplished through the further study of musical notation, diatonic structures, rhythmic values, time signatures, natural minor scales (and variations), minor key signatures, harmonized minor scales, chord inversions, diatonic seventh chords, triad analysis, chord progressions, and key centers. One video lecture hour and one lab hour per week for one quarter.

CC-101 HARMONY & THEORY 101 (1.5)
Prerequisites: CC-021 Harmony & Theory 021. This course presents variations on diatonic structures from Harmony & Theory 021. Highlights include: pentatonic and blues scales, inverted, extended and non-standard chord types, chord symbols and modes, and voice leading and chord progressions. One video lecture hour and one lab hour per week for one quarter.

CC-201 HARMONY & THEORY 201 (1.5)
Prerequisites: CC-101 Harmony & Theory 101. This course presents non-diatonic melodic and harmonic concepts. Highlights include: minor key harmony and melody, modal interchange, secondary dominants, diatonic substitution and modulation, chromatic modulations, Roman numeral analysis, altered and symmetrical scales. One video lecture hour and one lab hour per week for one quarter.

CC-012 EAR TRAINING 012 (1.5)
This course is an introduction to ear training techniques, which can be used within popular music. This is accomplished through the technique of matching specific pitches, major scale melodies, and melodic intervals. Melodic and harmonic intervals, chromaticism, triads, diatonic harmony, rhythm are also studied. One video lecture hour and one lab hour per week for one quarter.

CC-022 EAR TRAINING 022 (1.5)
Prerequisites: CC-12 Ear Training 012. This course is a continuation of Ear Training 012, through the further study of meter and rhythm, eighth-note phrases, sight-singing, transcribing melody and rhythm, melodic and harmonic intervals, triad qualities, and diatonic major chord progressions. One video lecture hour and one lab hour per week for one quarter.

CC-102 EAR TRAINING 102 (1.5)
Prerequisites: CC-022 Ear Training 022. This course is an application- based continuation of Ear Training 022 that focuses on the recognition and transcription of pentatonic scales, simple major and minor pentatonic melodies, triplet rhythms, blues scales, natural minor scale and its variations, chord progressions utilizing inversions, diatonic minor key chord progressions, chord progressions in Roman numerals, seventh chords. One video lecture hour and one lab hour per week for one quarter.

CC-202 EAR TRAINING 202 (1.5)
Prerequisites: CC-202 Ear Training 102. This course is an application- based continuation of Ear Training 102 that focuses on the recognition and transcription of sixteenth-note rhythmic phrases, standard variations in minor-key melody and harmony, and seventh chord major and minor diatonic harmony. One video lecture hour and one lab hour per week for one quarter.

CC-108 KEYBOARD PROFICIENCY 1 (1)
Keyboard Proficiency 1 serves as an introduction to contemporary keyboard technique. Through the study of physical posture, finger technique, diatonic scales & chord progressions, this course will enable students to develop the necessary motor skills required for using the keyboard both as a performing instrument and compositional tool. One lecture hour and one lab hour per week for one quarter.

CC-208 KEYBOARD PROFICIENCY 2 (1)
Prerequisites: CC-108 Keyboard Proficiency 1. This course further develops the technical skills required for successful keyboard performance and musical comprehension. Pop and Classical repertoire performance serves as the main focus of this course, in addition to further study of chord progressions and scales. One lecture hour and one lab hour per week for

one quarter.

CC-107 SONGWRITING FOR THE INDEPENDENT ARTIST 1 (1.5)
This course is a hands-on introduction to the methods and practices of modern songwriting for the contemporary independent music artist. Topics covered include: genre-based song structure studies, lyric writing, reverse-engineering, and effective chord progressions, melody, and groove. Students will examine and work with multiple songwriting styles, structures, and examples, analyzing both classic and current hit songs. Students will develop their skills as independent songwriters through weekly writing exercises, and apply what they have learned by creating and presenting a fully-finished song at the end of the course. One lecture hour and one lab hour per week, per quarter.

CC-207 SONGWRITING FOR THE INDEPENDENT ARTIST 2 (1.5)
Prerequisite: CC-107 Songwriting for the Independent Artist 1 or SONG-101 Songwriting 1. Building on the concepts and methods from level 1, this course further explores the art and application of songwriting for modern independent music artists. Students will dig deeper into detailed analysis of various genres of songwriting styles, practice more advanced lyric writing techniques, and produce more complex melodies, chord progressions, and rhythm/groove. In addition, students will learn crucial knowledge about navigating the business of songwriting with respect to publishing, performance rights organizations (PROs), and copyright. Students will work both independently and collaboratively on various creative songwriting exercises, which will culminate in a final presentation of one or more completed songs at the end of the quarter. One lecture hour and one lab hour per week, per quarter.

DRUM
MAJOR AREA // DRUM

DRUM-PL PRIVATE LESSON 1-6 (2)
A weekly individual instrument lesson that supports core curriculum goals. An instructor guides the student in developing technique, musicianship and style. Twelve credits required (two per quarter).

CC-013D-CC403D LIVE PERFORMANCE WORKSHOPS 013-403 (1)
Students perform in a variety of styles and settings (see section on Live Performance Workshops for overview of workshop offerings). Minimum requirement of ten performances with an average grade of 70% or higher per quarter. One hour per week per quarter. Six credits required (one per quarter).

DRUM-013-ON DRUM PERFORMANCE 013 (2)
This course covers fundamental technical approaches to a variety of popular styles. Lessons on essential skills needed for a professional drummer such as: listening, dynamics, song form, basic chart reading, instrument setup, and drum set sound are presented. This class coordinates with topics within Drum Technique 011 and Drum Reading 012. One hour per week for one quarter.

DRUM-023-ON DRUM PERFORMANCE 023 (2)
Drum Performance 023 is a continuation on Drum Performance 013 and covers topics such as mixed meters, unique song forms, dynamics, drum set sound and feel, and reading at an intermediate level. This course coordinates with topics within Drum Technique 021 and Drum Reading 022. One hour per week for one quarter.

DRUM-130-ON DRUM PERFORMANCE 130 (2)
Prerequisites: DRUM-023 Drum Performance 023. This course covers ensemble performance emphasizing stylistic rhythm section textures and applied techniques. Emphasis is placed on handling variations in typical song form, advanced chart-reading skills, and taking a leadership role within the group. This course coordinates with Drum Technique 110 and Drum Reading 120 topics. One hour per week for one quarter.

DRUM-230-ON DRUM PERFORMANCE 230 (2)
Prerequisites: DRUM-130 Drum Performance 130. Ensemble performance emphasizing applied techniques and advanced concepts, such as odd meters and metric modulation. Emphasis is also placed on handling variations in typical song form, improving odd meter chart reading skills, metric modulations and developing time feel. This course coordinates with Drum Technique 210 and Drum Reading 220 topics. One hour per week for one quarter.

DRUM-011-ON DRUM TECHNIQUE 011 (2)
This course covers introductory hand technique for the drum set player. Essential (and relevant) grips, strokes, posture and rudiments are essential developmental areas for all drummers. This course coordinates with Drum Performance 013 and Drum Reading 012 topics. One hour per week for one quarter.

DRUM-021-ON DRUM TECHNIQUE 021 (2)
Prerequisites: DRUM-011 Drum Technique 011. This course presents intermediate hand technique as applied to the drum set. The transition of essential rudiments from the practice pad to the drum set is essential for all drummers in order to develop a deep vocabulary. Creativity and functionality is developed through technique building. This course coordinates with Drum Performance 023 and Drum Reading 022 topics. One hour per week for one quarter.

DRUM-110-ON DRUM TECHNIQUE 110 (2)
Prerequisites: DRUM-021 Drum Technique 021. This course presents intermediate hand technique as applied to the drum set. The transition of essential rudiments from the practice pad to the drum set is essential for all drummers in order to develop a deep vocabulary. Creativity and functionality are developed through technique building. One hour per week for one quarter.

DRUM-210-ON DRUM TECHNIQUE 210 (2)
Prerequisites: DRUM-110 Drum Technique 110. This course presents advanced hand technique concepts as applied to the drum set, including rudimental drum set application and creative development. This course coordinates with Drum

Performance 230 and Drum Reading 220 topics. One hour per week for one quarter.

DRUM-012-ON DRUM READING 012 (2)
This course presents introductory fundamentals of single- line and drum set reading. Students learn notation basics, basic note and rest values, subdividing, and sight-reading skills. This course coordinates with Drum Technique 011 and Drum Performance 013 topics. One hour per week for one quarter.

DRUM-022-ON DRUM READING 022(2)
Prerequisites: DRUM-012 Drum Reading 012. This course presents drum set application of fundamental rhythms. Topics include: time signature studies, note-value relationships, false notation, counting, and subdivision exercises. Interpreting rhythms at the drum set, 3-way independence studies and basic chart reading are also presented in detail. This course coordinates with Drum Technique 021 and Drum Performance 023 topics. One hour per week for one quarter.

DRUM-120-ON DRUM READING 120 (2)
This course presents the essential reading fundamentals needed by professional- level drummers: lead sheet interpretation, drum set orchestration, sight-reading, and ensemble figure set-up fills. One and two- bar ensemble figures are presented in varying styles accompanied by orchestration and fill suggestions. This course coordinates with Drum Technique 110 and Drum Performance 130 topics. One hour per week for one quarter.

DRUM-220 DRUM READING 220 (2)
Prerequisites: DRUM-120 Drum Reading 120. This course presents the advanced reading concepts needed by professional- level drummers: lead sheet interpretation, drum set orchestration, sight-reading, and ensemble figure set-up fills. Advanced concepts such as metric modulations and cut time will also be presented. This course coordinates with Drum Technique 210 and Drum Performance 230 topics. One hour per week for one quarter.

DRUM-015-ON DEVELOPING YOUR GROOVE 1 (1)
This course helps drummers to apply fundamental rhythms to the drum set, which improve time, feel, independence, and sound. Coordination drills are introduced and performed in class within rock and jazz styles. One hour per week for one quarter.

DRUM-014-ON DRUM GEAR MAINTENANCE & MASTERY (1)
This is an introductory course presenting hands-on lessons on seminal drum equipment care, including equipment specifications, inspection, maintenance, repair, cleaning, mounting, restoration, storage and gear selection and options. Additionally, this course offers in-depth sound design workshops where students learn to tune and create appropriate drum sounds from multiple eras of recorded music with an emphasis on modern sounds. Specific topics include how to make the proper drum, drumhead and tuning choices for all situations. One hour per week for one quarter.

DRUM-240 E-DRUMMING ESSENTIALS (1)
Prerequisite: Successful completion of either AUDIO-262: Logic Fundamentals 2, or AUDIO-259: Pro Tools 2. This course focuses on developing a basic understanding of programming and performing with electronic percussion instruments. Concepts such as sampling, looping and triggering will be covered during class and explored with weekly assignments. Upon successful completion of the course, the student will be comfortable with using electronic percussion for both performance and practice settings. In addition, the student will have a basic understanding of programming electronic percussion instruments in their respective modules and with computer programs such as Ableton Live. One hour per week for one quarter.

DRUM-025-ON TIMEKEEPING (1)
Prerequisites: DRUM-015 Developing Your Groove. This course applies developed groove-based coordination to metronome usage and verbal counting. One hour per week for one quarter.

DRUM-350 ADVANCED DRUMMING STYLES: JAZZ (1)
Prerequisites: DRUM-210 Drum Technique 210, DRUM-230 Drum Performance 230. This course presents the historical, stylistic and technical evolution of Jazz from Dixieland to 1950s Bebop. In addition, the basic elements of jazz drumming techniques include: ride patterns and left-hand comping, basic independence and coordination, ensemble interaction, and soloing concepts. One hour per week for one quarter.

DRUM-450 ADVANCED DRUMMING STYLES 2B: LATIN (2)
Prerequisites: DRUM-350 Advanced Drumming Styles: Jazz. This course develops authentic stylistic hand and foot techniques through listening, demonstration, and classroom practice, with emphasis on popular Brazilian styles, including bossa nova and samba. One hour per week for one quarter.

DRUM-451 ADVANCED DRUMMING 2A: JAZZ 2 (2)
Prerequisites: DRUM-210 Drum Technique 210 and DRUM-350 Advanced Drumming Styles: Jazz 1. This course is designed to help today's student drummer quickly (and efficiently) learn the Jazz idiom. It is an inclusive and in-depth study of how to authentically perform—alongside a rhythm section – within Jazz's popular styles and forms. Not only does this class and curricula include a set of detailed charts; but each composition also focuses on a particular musical form, drum set sound, solo concept, and comping approach. Genre-relevant, drumset-based rudimental voicings and simple brush patterns will also be presented. Altogether (and upon completing this study), the student will be able to function within a jazz ensemble (and sound like they belong there). One hour per week for one quarter.

DRUM-452 ADVANCED DRUMMING 2C: R&B/ GOSPEL (2)
Prerequisites: DRUM-210 Drum Technique 210 and DRUM-350 Advanced Drumming Styles: Jazz 1. This course is designed to help today's student drummer quickly (and efficiently) learn R&B/Gospel drumming techniques. It is an in-depth study of how to perform popular R&B/Gospel styles and forms. This course takes the technical building blocks (linear drumming, hand/foot fill combinations, over -the-bar rhythms, soloing ostinatos and metric modulation) presented in Drum-210 and applies these techniques within a modern R&B/ Gospel rhythm section. Instructions on understanding each song's form, rhythmic figures, feel, comping, solo approaches and appropriate drum set sound are also presented. This class

presents each student with a weekly assignment that focuses on a particular R&B/Gospel form; drum set sound, groove concept and improvisational approach. Upon completing this course, the student will be able to apply advanced technical drumming concepts in a musical and comprehensive manner. One hour per week for one quarter.

DRUM-360 PROJECT RECORDING 1: DRUMS (2)

Prerequisites: DRUM-220 DRUM Reading 220, DRUM-210 Drum Technique 210, DRUM-230 Drum Performance 230. This course is designed to mimic the "real world" scenario of drum tracking in a 24-track studio. Topics include: developing drum parts, sight-reading charts, performing with backing tracks, overdubbing and punching in, and learning to lock in with loops and backing tracks. Studio etiquette and sound development are also presented in detail. One hour per week for one quarter.

DRUM-460 PROJECT RECORDING 2: DRUMS (2)

Prerequisites: DRUM-360 Project Recording 1: Drums. A continuation of studio drumming techniques and experiences, including advanced styles, such as odd-meter performance and soloing. Detailed drum tuning and microphone placement are also covered. One hour per week for one quarter.

PROFESSIONAL DEVELOPMENT // DRUM

MUBUS-0360 APPLIED ENTERTAINMENT BUSINESS 1 (1.5)

The first in a two-quarter course sequence, designed to provide students with an understanding of the entertainment industry, as it exists today, and essential knowledge for sustaining a career in the digital era. In Applied Entertainment Business 1, topics include an overview of industry structure, the artist's team (manager, attorney, agent, etc.), copyrights and music publishing, band partnerships and solo artists, employment agreements, work-for-hire, unions and more. One lecture hour per week for one quarter.

MUBUS-0460 APPLIED ENTERTAINMENT BUSINESS 2 (1.5)

Prerequisites: MUBUS-0360 Applied Entertainment Business 1. This course is a continuation of Applied Entertainment Business 1, further covering the most important areas and aspects of the entertainment industry. Topics include: record labels (major and indie), types of deals, the DIY market, distribution, touring, merchandising, and more. S.M.A.R.T. goal setting is also covered to support students in creating a path to career success. One lecture hour per week for one quarter.

MUBUS-0202 MEDIA RELATIONS (2)

Students learn the difference between publicity and public relations, how to create and implement media campaigns, and how to write artist bios, press releases, news releases, and eye-catching headlines. Skills apply to independent artists as well as those aspiring to work in the industry. Two lecture hours per week for one quarter.

CC-307 VISUAL MEDIA 1 (2)

Students learn to use Adobe Photoshop to design original CD artwork, flyers, promotional tools, and other visual materials vital to modern independent artists. Emphasis is on creating exciting and expressive designs that directly support music marketing campaigns. Topics covered in this class include: typography, flyer design, album artwork design, image manipulation, merchandise design, and more. Two lecture hours per week for one quarter.

CC-407 VISUAL MEDIA 2 (2)

Prerequisites: CC-307 Visual Media 1. The Internet has opened up an enormous opportunity for musicians to promote themselves directly to music fans. This course focuses on the technical skills needed to promote music online. Topics include: building a strong online presence, creation of a content-rich artist website, online marketing tools and strategies, video editing basics, and social media. Two lecture hours per week for one quarter.

MUBUS-0307 INDEPENDENT ARTIST MARKETING (2)

This course reveals basic marketing concepts applicable to any professional business venture and focuses on the creation of a fully customized, low-budget marketing plan of attack. At a time when new technologies make it more possible than ever for artists to leverage their own careers, there has never been a greater need for practical, independent marketing advice. After identifying a business vision, students conduct research, set short-term goals, and create an integrated mix of marketing strategies to achieve their objective. Students create a complete marketing plan utilizing handy templates included in the course resource, and receive useful feedback during three one-hour lab. Two lecture hours per week for one quarter.

MUSICIANSHIP // DRUM

CC-011 HARMONY & THEORY 011 (1.5)

This course is an introduction to the harmony and theory used within popular music. This is accomplished through the application of music notation (for pitch), major scales, major key signatures, intervals, triads, and major scale harmonies. One video lecture hour and one lab hour per week for one quarter.

CC-021 HARMONY & THEORY 021 (1.5)

Prerequisites: CC-011 Harmony & Theory 011. This course is a continuation of Harmony & Theory 011. This is accomplished through the further study of musical notation, diatonic structures, rhythmic values, time signatures, natural minor scales (and variations), minor key signatures, harmonized minor scales, chord inversions, diatonic seventh chords, triad analysis, chord progressions, and key centers. One video lecture hour and one lab hour per week for one quarter.

CC-101 HARMONY & THEORY 101 (1.5)

Prerequisites: CC-021 Harmony & Theory 021. This course presents variations on diatonic structures from Harmony & Theory 021. Highlights include: pentatonic and blues scales, inverted, extended and non-standard chord types, chord symbols and modes, and voice leading and chord progressions. One video lecture hour and one lab hour per week for one quarter.

COURSE DESCRIPTIONS

CC-201 HARMONY & THEORY 201 (1.5)
Prerequisites: CC-101 Harmony & Theory 101. This course presents non-diatonic melodic and harmonic concepts. Highlights include: minor key harmony and melody, modal interchange, secondary dominants, diatonic substitution and modulation, chromatic modulations, Roman numeral analysis, altered and symmetrical scales. One video lecture hour and one lab hour per week for one quarter.

CC-012 EAR TRAINING 012 (1.5)
This course is an introduction to ear training techniques, which can be used within popular music. This is accomplished through the technique of matching specific pitches, major scale melodies, and melodic intervals. Melodic and harmonic intervals, chromaticism, triads, diatonic harmony, rhythm are also studied. One video lecture hour and one lab hour per week for one quarter.

CC-022 EAR TRAINING 022 (1.5)
Prerequisites: CC-12 Ear Training 012. This course is a continuation of Ear Training 012, through the further study of meter and rhythm, eighth-note phrases, sight-singing, transcribing melody and rhythm, melodic and harmonic intervals, triad qualities, and diatonic major chord progressions. One video lecture hour and one lab hour per week for one quarter.

CC-102 EAR TRAINING 102 (1.5)
Prerequisites: CC-022 Ear Training 022. This course is an application- based continuation of Ear Training 022 that focuses on the recognition and transcription of pentatonic scales, simple major and minor pentatonic melodies, triplet rhythms, blues scales, natural minor scale and its variations, chord progressions utilizing inversions, diatonic minor key chord progressions, chord progressions in Roman numerals, seventh chords. One video lecture hour and one lab hour per week for one quarter.

CC-202 EAR TRAINING 202 (1.5)
Prerequisites: CC-202 Ear Training 102. This course is an application- based continuation of Ear Training 102 that focuses on the recognition and transcription of sixteenth-note rhythmic phrases, standard variations in minor-key melody and harmony, and seventh chord major and minor diatonic harmony. One video lecture hour and one lab hour per week for one quarter.

CC-108 KEYBOARD PROFICIENCY 1 (1)
Keyboard Proficiency 1 serves as an introduction to contemporary keyboard technique. Through the study of physical posture, finger technique, diatonic scales & chord progressions, this course will enable students to develop the necessary motor skills required for using the keyboard both as a performing instrument and compositional tool. One lecture hour and one lab hour per week for one quarter.

CC-208 KEYBOARD PROFICIENCY 2 (1)
Prerequisites: CC-108 Keyboard Proficiency 1. This course further develops the technical skills required for successful keyboard performance and musical comprehension. Pop and Classical repertoire performance serves as the main focus of this course, in addition to further study of chord progressions and scales. One lecture hour and one lab hour per week for one quarter.

CC-107 SONGWRITING FOR THE INDEPENDENT ARTIST 1 (1.5)
This course is a hands-on introduction to the methods and practices of modern songwriting for the contemporary independent music artist. Topics covered include: genre-based song structure studies, lyric writing, reverse-engineering, and effective chord progressions, melody, and groove. Students will examine and work with multiple songwriting styles, structures, and examples, analyzing both classic and current hit songs. Students will develop their skills as independent songwriters through weekly writing exercises, and apply what they have learned by creating and presenting a fully-finished song at the end of the course. One lecture hour and one lab hour per week, per quarter.

CC-207 SONGWRITING FOR THE INDEPENDENT ARTIST 2 (1.5)
Prerequisite: CC-107 Songwriting for the Independent Artist 1 or SONG-101 Songwriting 1. Building on the concepts and methods from level 1, this course further explores the art and application of songwriting for modern independent music artists. Students will dig deeper into detailed analysis of various genres of songwriting styles, practice more advanced lyric writing techniques, and produce more complex melodies, chord progressions, and rhythm/groove. In addition, students will learn crucial knowledge about navigating the business of songwriting with respect to publishing, performance rights organizations (PROs), and copyright. Students will work both independently and collaboratively on various creative songwriting exercises, which will culminate in a final presentation of one or more completed songs at the end of the quarter. One lecture hour and one lab hour per week, per quarter.

GUITAR

MAJOR AREA // GUITAR

GUIT-PL PRIVATE LESSON (2)
A weekly individual instrument lesson that supports core curriculum goals and, time permitting, also focuses on student's personal musical development goals. An instructor guides the student in developing technique, musicianship and style. One hour per week per quarter. Twelve credits required (two per quarter).

CC-013G-CC-403G LIVE PERFORMANCE WORKSHOPS 013-403 (1)
Students perform in a variety of styles and settings (see section on Live Performance Workshops for overview of workshop offerings). Minimum requirement of ten performances with an average grade of 70% or higher per quarter. One hour per week per quarter. Six credits required (one per quarter).

GUIT-013 GUITAR PERFORMANCE 013 (2)
Students develop fundamental technical approaches to a variety of popular styles through weekly live performance. Concentration is placed on getting good lead and rhythm

tones, stage etiquette, dynamics, and basic chart reading and writing. This course coordinates with Guitar Technique 011 and Guitar Reading 012 topics. One hour per week for one quarter.

GUIT-023 GUITAR PERFORMANCE 023 (2)
Prerequisites: GUIT-13 Guitar Performance 013. Students develop fundamental technical approaches to a variety of popular styles through weekly live performance. Emphasis will be on playing acoustic guitar in ensemble settings, use of open tunings, Travis picking, performing rhythm parts which include effects, plus introduction to styles such as reggae, punk rock, thrash metal, and classic metal. This course coordinates with Guitar Technique 021 and Guitar Reading 022 topics. One hour per week for one quarter.

GUIT-130 GUITAR PERFORMANCE 130 (2)
Prerequisites: GUIT-023 Guitar Performance 023. Students develop fundamental technical approaches to a variety of popular styles through weekly live performance. Emphasis is placed on handling variations in typical song form, improving chart-reading skills, taking a leadership role within the group, plus introduction to a variety of styles such as classic and modern urban blues, classic R&B and Motown, contemporary R&B and neo-soul, the early rock styles of Bo Diddley and Chuck Berry, surf/rockabilly, contemporary musical theater, classic and modern country, country-rock, and southern rock. This course coordinates with Guitar Technique 110 and Guitar Reading 120 topics. One hour per week for one quarter.

GUIT-230 GUITAR PERFORMANCE 230 (2)
Prerequisites: GUIT-130 Guitar Performance 130. Students develop fundamental technical approaches to a variety of popular styles through weekly live performance. Emphasis will be on advanced chart reading, stage craft, playing in various meters such as 3/4, 6/8 and odd meters, plus introduction to styles such as jam- band, Delta blues, urban/Chicago blues, Gypsy jazz, minor blues, American Songbook, Latin, bossa nova, Big Band comping and modern jazz. This course coordinates with Guitar Technique 210 and Guitar Reading 220 topics. One hour per week for one quarter.

GUIT-011 GUITAR TECHNIQUE 011 (2)
This course is an introduction to the basic fretting and picking techniques, the layout of the guitar fretboard, basic chords, chord progressions, and a general introduction to the most common solo and rhythm guitar approaches. One hour per week for one quarter.

GUIT-021 GUITAR TECHNIQUE 021 (2)
Prerequisites: GUIT-011 Guitar Technique 011. General musicianship is developed through learning the five-patterns of the minor scales, applying rhythms to scales, how to structure a solo, fingerstyle technique, acquiring knowledge of chord voicings, and essential performance techniques commonly used in contemporary music. One hour per week for one quarter.

GUIT-110 GUITAR TECHNIQUE 110 (2)
Prerequisites: GUIT-021 Guitar Technique 021. Emphasis in this course will be on scales such as Major and Minor Pentatonic, Blues, Dorian, Mixolydian, and Lydian, plus introduction to drop voicings, chord progressions, Roman numeral harmony, extended and altered chords, motive development, shuffle feel, and Blues tonalities. One hour per week for one quarter.

GUIT-210 GUITAR TECHNIQUE 210 (2)
Prerequisites: GUIT-110 Guitar Technique 110. Emphasis in this course is placed on advanced concepts such as 16th note strum technique, scales such as Phrygian, Harmonic and Melodic minor, modal interchange and common approaches for playing over dominant chords. One hour per week for one quarter.

GUIT-012 GUITAR READING 012 (2)
This course introduces the fundamentals of music reading and the basic terminology used in written notation. The emphasis will be placed on how to read single-note lines in open position, key signatures and accidentals, how to navigate a basic chart, plus the chromatic note names and their position on the neck. The course will also introduce basic music topics such as motives, phrases, melodies, and form. This course coordinates with Guitar Technique 011 and Guitar Performance 013 topics. One hour per week for one quarter.

GUIT-022 GUITAR READING 022 (2)
Prerequisites: GUIT-012 Guitar Reading 012. Emphasis in this course is placed on reading in 5th position, various key centers, real-world charts, plus symbols and terms commonly found in written notation. This course coordinates with Guitar Technique 021 and Guitar Performance 023 topics. One hour per week for one quarter.

GUIT-120 GUITAR READING 120 (2)
Prerequisites: GUIT-022 Guitar Reading 022. Emphasis in this course is placed on reading in 2nd and 7th position, reading harmonies, duo and trio performances, and advanced real-world charts. This course coordinates with Guitar Technique 110 and Guitar Performance 130 topics. One hour per week for one quarter.

GUIT-220 GUITAR READING 220 (2)
Prerequisites: GUIT-120 Guitar Reading 120. Emphasis in this course is placed on reading in multiple positions, reading polyphonic music, trio and quartet performances, and advanced real-world charts. This course coordinates with Guitar Technique 210 and Guitar Performance 230 topics. One hour per week for one quarter.

GUIT-014 GUITAR GEAR MAINTENANCE (1)
This course will discuss how to set up, repair, maintain, intonate, customize, and manage acoustic and electric guitars. Basic amplifier maintenance, tube replacement and safety measures will also be covered, in addition to gig survival tactics as they apply to gear. One hour per week for one quarter.

GUIT-024 GUITAR GEAR MASTERY (1)
Prerequisites: GUIT-014 Guitar Gear Maintenance. This course helps the student to achieve contemporary and time-honored guitar tones. This is accomplished by using combinations of effects, amp settings and amp types, and guitars. In addition, the course will cover how to implement

effects into your rig, build a pro pedalboard, understand and troubleshoot signal flow, employ effects loops, run in stereo through two or more amps, play direct, record direct, and more. How to please producers by delivering the iconic guitar sounds they request and how to be a professional guitar tech will also be covered. One hour per week for one quarter.

GUIT-350 ADVANCED MUSICIANSHIP CONCEPTS (FOR THE GUITARIST) 1 (2)

Prerequisites: GUIT-210 Guitar Technique 210, GUIT-230 Guitar Performance 230. This course will introduce the student to essential aspects of musicianship as needed for becoming a skilled improvising instrumentalist and a complete musician. The basic principles covered in Guitar Technique 011-210 will be applied towards larger musical goals and more advanced improvisational concepts, and the class will cover topics such as playing over changes, chromaticism, harmonic relationships and chord substitutions. One hour and two lab hours per week for one quarter.

GUIT-450 ADVANCED MUSICIANSHIP CONCEPTS (FOR THE GUITARIST) 2 (2)

Prerequisites: GUIT-350 Advanced Musicianship Concepts (For The Guitarist) 1. Topics to be covered include: advanced improvisational concepts, deeper harmonic understanding, and more sophisticated aspects of musicianship. One hour and two lab hours per week for one quarter.

GUIT-360 PROJECT RECORDING 1: GUITAR (2)

Prerequisites: GUIT-220 Guitar Reading 220, GUIT-210 Guitar Technique 210, GUIT-230 Guitar Performance 230. This course will introduce the student to the basic knowledge required to be able to record, engineer and produce their own music. Topics include: basic studio etiquette, signal path, creating guitar parts and tracking tactics. The student will finish 1-3 recorded songs that can be used to showcase their professional skills. One hour per week for one quarter.

GUIT-460 PROJECT RECORDING 2: GUITAR (2)

Prerequisites: GUIT-360 Project Recording 1: Guitar. A continuation of studio techniques and approaches, with emphasis on more advanced styles, soloing and sophisticated post-production techniques such as effects processing and editing. One hour per week for one quarter.

PROFESSIONAL DEVELOPMENT // GUITAR

MUBUS-0360 APPLIED ENTERTAINMENT BUSINESS 1 (1.5)

The first in a two-quarter course sequence, designed to provide students with an understanding of the entertainment industry, as it exists today, and essential knowledge for sustaining a career in the digital era. In Applied Entertainment Business 1, topics include an overview of industry structure, the artist's team (manager, attorney, agent, etc.), copyrights and music publishing, band partnerships and solo artists, employment agreements, work-for-hire, unions and more. One lecture hour per week for one quarter.

MUBUS-0460 APPLIED ENTERTAINMENT BUSINESS 2 (1.5)

Prerequisites: MUBUS-0360 Applied Entertainment Business 1. This course is a continuation of Applied Entertainment Business 1, further covering the most important areas and aspects of the entertainment industry. Topics include: record labels (major and indie), types of deals, the DIY market, distribution, touring, merchandising, and more. S.M.A.R.T. goal setting is also covered to support students in creating a path to career success. One lecture hour per week for one quarter.

MUBUS-0202 MEDIA RELATIONS (2)

Students learn the difference between publicity and public relations, how to create and implement media campaigns, and how to write artist bios, press releases, news releases, and eye-catching headlines. Skills apply to independent artists as well as those aspiring to work in the industry. Two lecture hours per week for one quarter.

CC-307 VISUAL MEDIA 1 (2)

Students learn to use Adobe Photoshop to design original CD artwork, flyers, promotional tools, and other visual materials vital to modern independent artists. Emphasis is on creating exciting and expressive designs that directly support music marketing campaigns. Topics covered in this class include: typography, flyer design, album artwork design, image manipulation, merchandise design, and more. Two lecture hours per week for one quarter.

CC-407 VISUAL MEDIA 2 (2)

Prerequisites: CC-307 Visual Media 1. The Internet has opened up an enormous opportunity for musicians to promote themselves directly to music fans. This course focuses on the technical skills needed to promote music online. Topics include: building a strong online presence, creation of a content-rich artist website, online marketing tools and strategies, video editing basics, and social media. Two lecture hours per week for one quarter.

MUBUS-0307 INDEPENDENT ARTIST MARKETING (2)

This course reveals basic marketing concepts applicable to any professional business venture and focuses on the creation of a fully customized, low-budget marketing plan of attack. At a time when new technologies make it more possible than ever for artists to leverage their own careers, there has never been a greater need for practical, independent marketing advice. After identifying a business vision, students conduct research, set short-term goals, and create an integrated mix of marketing strategies to achieve their objective. Students create a complete marketing plan utilizing handy templates included in the course resource, and receive useful feedback during three one-hour lab. Two lecture hours per week for one quarter.

MUSICIANSHIP // GUITAR

CC-015 RHYTHM READING WORKOUT 1 (1)

This course is designed to give Performance Program students a solid foundation in reading rhythms. Students will focus solely on understanding rhythmic notation and subdividing basics. Topics covered include: notation basics (bar lines, time signatures) notes and rests (ranging from whole note to sixteenth note values), note value relationships, counting, triplets and syncopation. One lecture/lab hour per week for

one quarter.

CC-025 RHYTHM READING WORKOUT 2 (1)
Prerequisites: CC-015 Rhythm Reading Workout 1. This class is designed to give Performance Program students an understanding of intermediate rhythm concepts. Topics covered include: dotted notes, tied notes, swung eighth and sixteenth notes, advanced time signatures (cut time, 3/4, 6/8) and mixed meters. One lecture/lab hour per week for one quarter.

CC-011 HARMONY & THEORY 011 (1.5)
This course is an introduction to the harmony and theory used within popular music. This is accomplished through the application of music notation (for pitch), major scales, major key signatures, intervals, triads, and major scale harmonies. One video lecture hour and one lab hour per week for one quarter.

CC-021 HARMONY & THEORY 021 (1.5)
Prerequisites: CC-011 Harmony & Theory 011. This course is a continuation of Harmony & Theory 011. This is accomplished through the further study of musical notation, diatonic structures, rhythmic values, time signatures, natural minor scales (and variations), minor key signatures, harmonized minor scales, chord inversions, diatonic seventh chords, triad analysis, chord progressions, and key centers. One video lecture hour and one lab hour per week for one quarter.

CC-101 HARMONY & THEORY 101 (1.5)
Prerequisites: CC-021 Harmony & Theory 021. This course presents variations on diatonic structures from Harmony & Theory 021. Highlights include: pentatonic and blues scales, inverted, extended and non-standard chord types, chord symbols and modes, and voice leading and chord progressions. One video lecture hour and one lab hour per week for one quarter.

CC-201 HARMONY & THEORY 201 (1.5)
Prerequisites: CC-101 Harmony & Theory 101. This course presents non-diatonic melodic and harmonic concepts. Highlights include: minor key harmony and melody, modal interchange, secondary dominants, diatonic substitution and modulation, chromatic modulations, Roman numeral analysis, altered and symmetrical scales. One video lecture hour and one lab hour per week for one quarter.

CC-012 EAR TRAINING 012 (1.5)
This course is an introduction to ear training techniques, which can be used within popular music. This is accomplished through the technique of matching specific pitches, major scale melodies, and melodic intervals. Melodic and harmonic intervals, chromaticism, triads, diatonic harmony, rhythm are also studied. One video lecture hour and one lab hour per week for one quarter.

CC-022 EAR TRAINING 022 (1.5)
Prerequisites: CC-12 Ear Training 012. This course is a continuation of Ear Training 012, through the further study of meter and rhythm, eighth-note phrases, sight-singing, transcribing melody and rhythm, melodic and harmonic intervals, triad qualities, and diatonic major chord progressions. One video lecture hour and one lab hour per week for one quarter.

CC-102 EAR TRAINING 102 (1.5)
Prerequisites: CC-022 Ear Training 022. This course is an application- based continuation of Ear Training 022 that focuses on the recognition and transcription of pentatonic scales, simple major and minor pentatonic melodies, triplet rhythms, blues scales, natural minor scale and its variations, chord progressions utilizing inversions, diatonic minor key chord progressions, chord progressions in Roman numerals, seventh chords. One video lecture hour and one lab hour per week for one quarter.

CC-202 EAR TRAINING 202 (1.5)
Prerequisites: CC-202 Ear Training 102. This course is an application- based continuation of Ear Training 102 that focuses on the recognition and transcription of sixteenth-note rhythmic phrases, standard variations in minor-key melody and harmony, and seventh chord major and minor diatonic harmony. One video lecture hour and one lab hour per week for one quarter.

CC-108 KEYBOARD PROFICIENCY 1 (1)
Keyboard Proficiency 1 serves as an introduction to contemporary keyboard technique. Through the study of physical posture, finger technique, diatonic scales & chord progressions, this course will enable students to develop the necessary motor skills required for using the keyboard both as a performing instrument and compositional tool. One lecture hour and one lab hour per week for one quarter.

CC-208 KEYBOARD PROFICIENCY 2 (1)
Prerequisites: CC-108 Keyboard Proficiency 1. This course further develops the technical skills required for successful keyboard performance and musical comprehension. Pop and Classical repertoire performance serves as the main focus of this course, in addition to further study of chord progressions and scales. One lecture hour and one lab hour per week for one quarter.

CC-107 | SONGWRITING FOR THE INDEPENDENT ARTIST 1 (1.5)
This course is a hands-on introduction to the methods and practices of modern songwriting for the contemporary independent music artist. Topics covered include: genre-based song structure studies, lyric writing, reverse-engineering, and effective chord progressions, melody, and groove. Students will examine and work with multiple songwriting styles, structures, and examples, analyzing both classic and current hit songs. Students will develop their skills as independent songwriters through weekly writing exercises, and apply what they have learned by creating and presenting a fully-finished song at the end of the course. One lecture hour and one lab hour per week, per quarter.

CC-207 | Songwriting for the Independent Artist 2 (1.5)
Prerequisite: CC-107 Songwriting for the Independent Artist 1 or SONG-101 Songwriting 1. Building on the concepts and methods from level 1, this course further explores the art and application of songwriting for modern independent

music artists. Students will dig deeper into detailed analysis of various genres of songwriting styles, practice more advanced lyric writing techniques, and produce more complex melodies, chord progressions, and rhythm/groove. In addition, students will learn crucial knowledge about navigating the business of songwriting with respect to publishing, performance rights organizations (PROs), and copyright. Students will work both independently and collaboratively on various creative songwriting exercises, which will culminate in a final presentation of one or more completed songs at the end of the quarter. One lecture hour and one lab hour per week, per quarter.

KEYBOARD TECHNOLOGY

MAJOR AREA // KEYBOARD TECHNOLOGY

KEYBD-PL PRIVATE LESSON (2)

A weekly individual instrument lesson that supports core curriculum goals. An instructor guides the student in developing technique, musicianship and style. One hour per week per quarter. Twelve credits required (two per quarter).

CC-013K-CC-403K LIVE PERFORMANCE WORKSHOPS 013-403 (1)

Students perform in a variety of styles and settings (see section on Live Performance Workshops for overview of workshop offerings). Minimum requirement of ten performances with an average grade of 70% or higher per quarter. One hour per week per quarter. Six credits required (one per quarter).

KEYBD-013-ON KEYBOARD PERFORMANCE 013 (2)

A performance course that focuses on the role of the keyboard player in a live band. Various popular music styles are explored, including piano ballads, blues, reggae, pop, synth pop, and R&B. In addition, the most important keyboard instruments are introduced – acoustic piano, electric piano, Hammond organ, and synthesizer. One lecture hour per week for one quarter.

KEYBD-023-ON KEYBOARD PERFORMANCE 023 (2)

Prerequisites: KEYBD-013 Keyboard Performance 013. A performance course that utilizes both technical and popular music approaches. Intermediate-level chart reading also aids in the further development of giving and following cues, keyboard patch programming, and stylistic improvisation. This course coordinates with Keyboard Technique 021 and Keyboard Reading 022 topics. One hour per week for one quarter.

KEYBD-130 KEYBOARD PERFORMANCE 130 (2)

Prerequisites: KEYBD-023 Keyboard Performance 023. A performance course that utilizes both technical and popular music approaches, with an emphasis on atypical song forms, stylistic embellishments, volume swells, use of the modulation wheel, keyboard splits and sonic layering. Each topic is applied to a particular groove, comping pattern and musical form. Leadership within a group is also discussed. This course coordinates with Keyboard Technique 110 and Keyboard Reading 120 topics. One hour per week for one quarter.

KEYBD-230 KEYBOARD PERFORMANCE 230 (2)

Prerequisites: KEYBD-130 Keyboard Performance 130. A performance- based course that utilizes practical techniques and advanced concepts, such as dual keyboard playing, multiple keyboard splits, key transposition and detailed improvisation. Each topic is applied to a particular groove, style and song form. Further leadership within a group is also discussed. This course coordinates with Keyboard Technique 210 and Keyboard Reading 220 topics. One hour per week for one quarter.

KEYBD-011-ON KEYBOARD TECHNIQUE 011 (2)

This course serves as an introduction to contemporary keyboard technique. Weekly group study centers on the development and subsequent mastery of the performance skills necessary for becoming a successful keyboardist. Students will gain a thorough understanding of both the mental and physical components that contribute to proper technique. Subsequent curricular topics include: performance posture, warm-up/practice routine development, major & melodic minor scale performance & memorization, finger dexterity, interval & triad construction based on the major scale, as well as chord progressions, complete with preferred voicings. One hour per week for one quarter.

KEYBD-021-ON KEYBOARD TECHNIQUE 021 (2)

Prerequisites: KEYBD-011 Keyboard Technique 011. This course serves as a continuation of Keyboard Technique 1. Weekly group study centers on the development and subsequent mastery of the performance skills necessary for becoming a successful keyboardist. We will keep exploring the mental and physical components that contribute to proper technique. Subsequent curricular topics include natural & harmonic minor scale performance & memorization, major, minor, diminished and augmented chords in root position, first and second inversion, interval performance, harmonized natural and harmonic minor scales, as well as major and minor key chord progressions with voice leading. One hour per week for one quarter.

KEYBD-110 KEYBOARD TECHNIQUE 110 (2)

Prerequisites: KEYBD-021 Keyboard Technique 021. Weekly group study centers on the development and subsequent mastery of the performance skills necessary for becoming a successful keyboardist. Students will gain a thorough understanding of both the mental and physical components that contribute to proper technique. Subsequent curricular topics include: pentatonic & blues scales, the Mixolydian & Dorian modes, chromatic interval-based extensions, first, second & third inversion seventh chords, ii7-V7-Ima7, iimi7(b5)-V7-Ima7/i7 progressions, major & dominant cycles, add9 & sus4 chords and seventh chord-based arpeggios. One hour per week for one quarter.

KEYBD-210 KEYBOARD TECHNIQUE 210 (2)

Prerequisites: KEYBD-110 Keyboard Technique 110. Weekly group study centers on the development and subsequent mastery of the performance skills necessary for becoming a successful keyboardist. Students will gain a thorough understanding of both the mental and physical components that contribute to proper technique. Subsequent curricular

topics include: Locrian & Lydian modes, altered scales, ii7-V7-Ima7 & iimi7(b5)-V7- Ima7/i7 progressions utilizing chromatic extensions & tri-tone substitutions and lead-sheet interpretation, complete with three & four-note voicings. One hour per week for one quarter.

KEYBD-012-ON KEYBOARD READING 012 (2)
Students learn basic single-line note reading, symbols for notating melody, rhythm and harmony. Highlights include: Clefs, Grand Staff, Ledger Lines, Key Signatures, fingering, and song forms. This course coordinates with Keyboard Technique 011 and Keyboard Performance 013 topics. One hour per week for one quarter.

KEYBD-022-ON KEYBOARD READING 022 (2)
Prerequisites: KEYBD-012 Keyboard Reading 012. Topics include: time signature studies, note-value relationships, counting and subdivision exercises as applied to particular grooves, articulations and ornaments, syncopated rhythms, chart reading, part independence, comping patterns and musical forms. This course coordinates with Keyboard Technique 021 and Keyboard Performance 023 topics. One hour per week for one quarter.

KEYBD-120 KEYBOARD READING 120 (2)
Prerequisites: KEYBD-022 Keyboard Reading 022. Topics include: interpreting rhythmic, harmonic and melodic patterns within a particular groove, and song form. This course coordinates with Keyboard Technique 110 and Keyboard Performance 130 topics. One hour per week for one quarter.

KEYBD-220 KEYBOARD READING 220 (2)
Prerequisites: KEYBD-120 Keyboard Reading 120. Topics include: reading compound time signatures, meter changes, harmonic and melodic patterns within a particular groove, keyboard patch, and song form. This course coordinates with Keyboard Technique 210 and Keyboard Performance 230 topics. One hour per week for one quarter.

KEYBD-024 KEYBOARD GEAR MASTERY (1)
This course is an introduction to the modern keyboard rig and its use in live performance and/or recording. This is accomplished through an introduction to the basic functions and controls of popular hardware electric keyboards and their soft-synth counterparts, the basics of analog synthesis, an overview of sound selection techniques, and the ancillary components to keyboard live performance and recording. One hour per week for one quarter.

KEYBD-350 COMMERCIAL COMPOSITION 1 (2)
Prerequisites: DAW 2. This course is an introduction to composing musical background scores, in order to enhance the emotional qualities of video images. This course includes both the creative and technical aspects of scoring for commercials, T.V. and film. One hour per week for one quarter.

KEYBD-450 COMMERCIAL COMPOSITION 2 (2)
Prerequisites: KEYBD-350 Commercial Composition 1. This intermediate level course delves deeper into the popular compositional and music production devices used in TV, film and video music creation. Topics include: combining live instruments with software, editing MIDI instruments for a more "realistic" sound, mixing and basic mastering. One hour per week for one quarter.

KEYBD-360 PROJECT RECORDING 1: KEYBOARDS (2)
Prerequisites: KEYBD-220 Keyboard Reading 220, KEYBD-210 Keyboard Technique 210, KEYBD-230 Keyboard Performance 230. Students will begin planning and creating their final keyboard recording project, including two or more original songs. Digital recording, home studios, writing and arranging, programming MIDI and some business discussions are all covered. Initial assignments include producing song demos and creating a production schedule. One hour per week for one quarter.

KEYBD-460 PROJECT RECORDING 2: KEYBOARDS (2)
Prerequisites: KEYBD-360 Project Recording 1: Keyboards. Students will gain a basic understanding of analog signal flow and how it translates to the digital domain. Understand what's involved in a live studio session including creating charts and how to stay organized and efficient. Understand and identify different Microphone types and recording techniques. Understand the concept of signal processing and basic mixing and mastering methods. One hour per week for one quarter.

KEYBD-150 SYNTHESIS AND SAMPLING (1)
This course covers the history of synthesizers, fundamentals of subtractive synthesis, sampling techniques and their application using Apple Logic software. Includes practical application of theory using the ES-1, ES-2 and Sculpture synthesizers as well as the EXS-24 sampler and Apple Loops utility. One hour per week for one quarter.

KEYBD-140 DIGITAL MUSIC 1 (2)
This course is an introduction to digital audio technology as an essential tool for the creation of computer-based recordings. Students learn intuitive set-up procedures and use of controllers and DAWs. One hour per week for one quarter.

KEYBD-240 DIGITAL MUSIC 2 (2)
Prerequisite: KEYBD-140 Digital Music 1. Building from the foundation set in Digital Music 1, this class continues with the development of using digital audio technology as a tool for creating computer-based recordings. One hour per week for one quarter.

KEYBD-340 DIGITAL MUSIC 3 (2)
Prerequisite: KEYBD-240 Digital Music 2. This course is the study and application of mixing techniques with emphasis on audio processing using effects plug-ins. One hour per week for one quarter.

KEYBD-330 PRODUCER PROJECT 1 (2)
Prerequisite: KEYBD-2240 Digital Music 2. In this class, students will work collaboratively in teams to produce original material for a "client" played by the instructor. Students will be required to produce a number of drafts and revisions of the project to meet the requirements of the client. One hour per week for one quarter.

KEYBD-430 PRODUCER PROJECT 2 (2)
Prerequisite: KEYBD-330 Producer Project 1. A continuation of Producer Project 1. Students will work collaboratively in

teams to produce original material for a "client" played by the instructor. Students will be required to produce a number of drafts and revisions of the project to meet the requirements of the client. One hour per week for one quarter.

PROFESSIONAL DEVELOPMENT // KEYBOARD TECHNOLOGY

MUBUS-0360 APPLIED ENTERTAINMENT BUSINESS 1 (1.5)
The first in a two-quarter course sequence, designed to provide students with an understanding of the entertainment industry, as it exists today, and essential knowledge for sustaining a career in the digital era. In Applied Entertainment Business 1, topics include an overview of industry structure, the artist's team (manager, attorney, agent, etc.), copyrights and music publishing, band partnerships and solo artists, employment agreements, work-for-hire, unions and more. One lecture hour per week for one quarter.

MUBUS-0460 APPLIED ENTERTAINMENT BUSINESS 2 (1.5)
Prerequisites: MUBUS-0360 Applied Entertainment Business 1. This course is a continuation of Applied Entertainment Business 1, further covering the most important areas and aspects of the entertainment industry. Topics include: record labels (major and indie), types of deals, the DIY market, distribution, touring, merchandising, and more. S.M.A.R.T. goal setting is also covered to support students in creating a path to career success. One lecture hour per week for one quarter.

MUBUS-0202 MEDIA RELATIONS (2)
Students learn the difference between publicity and public relations, how to create and implement media campaigns, and how to write artist bios, press releases, news releases, and eye-catching headlines. Skills apply to independent artists as well as those aspiring to work in the industry. Two lecture hours per week for one quarter.

CC-307 VISUAL MEDIA 1 (2)
Students learn to use Adobe Photoshop to design original CD artwork, flyers, promotional tools, and other visual materials vital to modern independent artists. Emphasis is on creating exciting and expressive designs that directly support music marketing campaigns. Topics covered in this class include: typography, flyer design, album artwork design, image manipulation, merchandise design, and more. Two lecture hours per week for one quarter.

CC-407 VISUAL MEDIA 2 (2)
Prerequisites: CC-307 Visual Media 1. The Internet has opened up an enormous opportunity for musicians to promote themselves directly to music fans. This course focuses on the technical skills needed to promote music online. Topics include: building a strong online presence, creation of a content-rich artist website, online marketing tools and strategies, video editing basics, and social media. Two lecture hours per week for one quarter.

MUBUS-0307 INDEPENDENT ARTIST MARKETING (2)
This course reveals basic marketing concepts applicable to any professional business venture and focuses on the creation of a fully customized, low-budget marketing plan of attack. At a time when new technologies make it more possible than ever for artists to leverage their own careers, there has never been a greater need for practical, independent marketing advice. After identifying a business vision, students conduct research, set short-term goals, and create an integrated mix of marketing strategies to achieve their objective. Students create a complete marketing plan utilizing handy templates included in the course resource, and receive useful feedback during three one-hour lab. Two lecture hours per week for one quarter.

MUSICIANSHIP // KEYBOARD TECHNOLOGY

CC-015 RHYTHM READING WORKOUT 1 (1)
This course is designed to give Performance Program students a solid foundation in reading rhythms. Students will focus solely on understanding rhythmic notation and subdividing basics. Topics covered include: notation basics (bar lines, time signatures) notes and rests (ranging from whole note to sixteenth note values), note value relationships, counting, triplets and syncopation. One lecture/lab hour per week for one quarter.

CC-025 RHYTHM READING WORKOUT 2 (1)
Prerequisites: CC-015 Rhythm Reading Workout 1. This class is designed to give Performance Program students an understanding of intermediate rhythm concepts. Topics covered include: dotted notes, tied notes, swung eighth and sixteenth notes, advanced time signatures (cut time, 3/4, 6/8) and mixed meters. One lecture/lab hour per week for one quarter.

CC-011 HARMONY & THEORY 011 (1.5)
This course is an introduction to the harmony and theory used within popular music. This is accomplished through the application of music notation (for pitch), major scales, major key signatures, intervals, triads, and major scale harmonies. One video lecture hour and one lab hour per week for one quarter.

CC-021 HARMONY & THEORY 021 (1.5)
Prerequisites: CC-011 Harmony & Theory 011. This course is a continuation of Harmony & Theory 011. This is accomplished through the further study of musical notation, diatonic structures, rhythmic values, time signatures, natural minor scales (and variations), minor key signatures, harmonized minor scales, chord inversions, diatonic seventh chords, triad analysis, chord progressions, and key centers. One video lecture hour and one lab hour per week for one quarter.

CC-101 HARMONY & THEORY 101 (1.5)
Prerequisites: CC-021 Harmony & Theory 021. This course presents variations on diatonic structures from Harmony & Theory 021. Highlights include: pentatonic and blues scales, inverted, extended and non-standard chord types, chord symbols and modes, and voice leading and chord progressions. One video lecture hour and one lab hour per week for one quarter.

CC-201 HARMONY & THEORY 201 (1.5)
Prerequisites: CC-101 Harmony & Theory 101. This course presents non-diatonic melodic and harmonic concepts.

Highlights include: minor key harmony and melody, modal interchange, secondary dominants, diatonic substitution and modulation, chromatic modulations, Roman numeral analysis, altered and symmetrical scales. One lecture hour and one lab hour per week for one quarter.

CC-012 EAR TRAINING 012 (1.5)
This course is an introduction to ear training techniques, which can be used within popular music. This is accomplished through the technique of matching specific pitches, major scale melodies, and melodic intervals. Melodic and harmonic intervals, chromaticism, triads, diatonic harmony, rhythm are also studied. One video lecture hour and one lab hour per week for one quarter.

CC-022 EAR TRAINING 022 (1.5)
Prerequisites: CC-12 Ear Training 012. This course is a continuation of Ear Training 012, through the further study of meter and rhythm, eighth-note phrases, sight-singing, transcribing melody and rhythm, melodic and harmonic intervals, triad qualities, and diatonic major chord progressions. One video lecture hour and one lab hour per week for one quarter.

CC-102 EAR TRAINING 102 (1.5)
Prerequisites: CC-022 Ear Training 022. This course is an application- based continuation of Ear Training 022 that focuses on the recognition and transcription of pentatonic scales, simple major and minor pentatonic melodies, triplet rhythms, blues scales, natural minor scale and its variations, chord progressions utilizing inversions, diatonic minor key chord progressions, chord progressions in Roman numerals, seventh chords. One video lecture hour and one lab hour per week for one quarter.

CC-202 EAR TRAINING 202 (1.5)
Prerequisites: CC-202 Ear Training 102. This course is an application- based continuation of Ear Training 102 that focuses on the recognition and transcription of sixteenth-note rhythmic phrases, standard variations in minor-key melody and harmony, and seventh chord major and minor diatonic harmony. One video lecture hour and one lab hour per week for one quarter.

CC-107 SONGWRITING FOR THE INDEPENDENT ARTIST 1 (1.5)
This course is a hands-on introduction to the methods and practices of modern songwriting for the contemporary independent music artist. Topics covered include: genre-based song structure studies, lyric writing, reverse-engineering, and effective chord progressions, melody, and groove. Students will examine and work with multiple songwriting styles, structures, and examples, analyzing both classic and current hit songs. Students will develop their skills as independent songwriters through weekly writing exercises, and apply what they have learned by creating and presenting a fully-finished song at the end of the course. One lecture hour and one lab hour per week, per quarter.

CC-207 SONGWRITING FOR THE INDEPENDENT ARTIST 2 (1.5)
Prerequisite: CC-107 Songwriting for the Independent Artist 1 or SONG-101 Songwriting 1. Building on the concepts and methods from level 1, this course further explores the art and application of songwriting for modern independent music artists. Students will dig deeper into detailed analysis of various genres of songwriting styles, practice more advanced lyric writing techniques, and produce more complex melodies, chord progressions, and rhythm/groove. In addition, students will learn crucial knowledge about navigating the business of songwriting with respect to publishing, performance rights organizations (PROs), and copyright. Students will work both independently and collaboratively on various creative songwriting exercises, which will culminate in a final presentation of one or more completed songs at the end of the quarter. One lecture hour and one lab hour per week, per quarter.

VOCAL
MAJOR AREA // VOCAL

VOCAL-PL PRIVATE LESSON (2)
A weekly individual instrument lesson that supports core curriculum goals. An instructor guides the student in developing technique, musicianship and style. One hour per week per quarter. Twelve credits required (two per quarter).

CC-013V-CC-403V LIVE PERFORMANCE WORKSHOPS 013-403 (1)
Students perform in a variety of styles and settings (see section on Live Performance Workshops for overview of workshop offerings). Minimum requirement of ten performances with an average grade of 70% or higher per quarter. One hour per week per quarter. Six credits required (one per quarter).

VOCAL-013-ON VOCAL PERFORMANCE 013 (2)
Students develop fundamental technical approaches to vocal performance via weekly performances in a number of popular genres assisted by extensive curricular materials, including performance notes, vocal charts, and reference audio. One hour per week for one quarter.

VOCAL-023-ON VOCAL PERFORMANCE 023 (2)
Prerequisites: VOCAL-013 Vocal Performance 013. Continued live ensemble performing experience, featuring progressively more complex material and additional musical genres. One hour per week for one quarter.

VOCAL-130-ON VOCAL PERFORMANCE 130 (2)
Prerequisites: VOCAL-023 Vocal Performance 023. Students develop fundamental technical approaches to vocal performance via weekly online performances in a number of popular genres. Focusing on harmonies, ensemble singing, and background vocals, students will gain a sense of what it is like to sing within a group of 2 or more voices. Assisted by extensive curricular materials, including performance notes, vocal charts, and reference audio. One hour per week for one quarter.

VOCAL-230-ON VOCAL PERFORMANCE 230 (2)
Prerequisites: VOCAL-130 Vocal Performance 130. Additional

live ensemble performing experience featuring progressively more complex material, additional musical genres, and the ability for students to perform their own material at set points within the course. One hour per week for one quarter.

VOCAL-011-ON VOCAL TECHNIQUE 011 (2)
This course is an introduction to the anatomy, the physiology and production of the voice. Topics include: vocal terminology, breathing techniques, breath management, effective practice habits, vocal registers and efficient phonation techniques. This course teaches how to maintain a healthy condition for the voice by learning ideal practice methods, using the voice in various conditions and medical considerations. One hour per week for one quarter.

VOCAL-021-ON VOCAL TECHNIQUE 021 (2)
Prerequisites: VOCAL-011 Vocal Technique 011. This course focuses on understanding the nature of vocal production. Topics include: assessing and increasing vocal range, study of the Passaggio (the break), expansion of listening techniques, formation of speech sounds, vowel placement, exploration of resonance, vibrato, agility, ad-libbing, tonal colors, singing in harmony, endurance and factors that affect vocal health. One hour per week for one quarter.

VOCAL-110-ON VOCAL TECHNIQUE 110 (2)
Prerequisites: VOCAL-021 Vocal Technique 021. Topics include: The International Phonetic Alphabet (IPA) will be introduced, the American Standard Pronunciation will be discussed, addresses the formation and placement of vowels and consonants, diphthongs and triphthongs with exercises and resources to improve diction, exploring your speaking range. One hour per week for one quarter.

VOCAL-210-ON VOCAL TECHNIQUE 210 (2)
Prerequisites: VOCAL-110 Vocal Technique 110. This course continues the development and execution of melodic ornamentation (vocabulary embellishment, improvisation, inflection) through the study of jazz, gospel, soul, R&B and pop vocal performance techniques. Therefore, these genres' harmonic subtleties and melodic vocabulary will be presented in great detail. One hour per week for one quarter.

VOCAL-012-ON SIGHTSINGING 012 (2)
This course is an introduction to sight-reading and sightsinging for the vocalist. Topics include: an overview of music notation, the basic elements of written music, major scales, intervals, ties, dotted notes, warm-ups, simple diatonic melodies with whole, half, quarter, eighth, and sixteenth-note rhythmic patterns. One hour per week for one quarter.

VOCAL-022-ON SIGHTSINGING 022 (2)
Prerequisites: VOCAL-012 Sightsinging 012. Continued development of sightsinging skills with emphasis on combining notes and values, an introduction to the bass clef, triplet rhythms, cadences and 6/8 time signature. One hour per week for one quarter.

VOCAL-120-ON SIGHTSINGING 120 (2)
Prerequisites: VOCAL-022 Sightsinging 022. This course expands sightsinging skills to include the introduction of major and minor diatonic melodies, mixed rhythms and complex harmonies. Topics include: intervals, major and minor triad inversions, minor scales, modes, extended chords, and minor key chord progressions. Two hours per week for one quarter.

VOCAL-220-ON SIGHTSINGING 220 (2)
Prerequisites: VOCAL-120 Sighsinging 120. This course includes: tension/resolution and chord/scale relationships, review of the modes, eighth note grooves, introduction to swing, jazz transcription, advanced blues reading, and advanced two-part reading. Two hours per week for one quarter.

VOCAL-014-ON STYLES SURVEY 1 (1)
This course provides students with an analytical overview of styles, chart reading and critical listening as they relate to repertoire requirements. Styles covered include: rock, rhythm & blues, jazz, and Latin. One hour per week for one quarter.

VOCAL-024 STYLES SURVEY 2 (1)
Prerequisites: VOCAL-014 Styles Survey 1. This course is a continuation of style exploration through chart reading and critical listening as they relate to advanced repertoire. Styles covered include: rock, rhythm & blues, jazz, and Latin. One hour per week for one quarter.

VOCAL-350 CONTEMPORARY VOCAL ENSEMBLE (2)
Students will learn the essentials of backing vocals with an emphasis on blending, singing unison, counterpoint, mic techniques, and sightsinging while in a small or large group and as individuals. Two hours per week for one quarter. This course may be repeated for credit.

VOCAL-450 ADVANCED CONTEMPORARY VOCAL
ENSEMBLE (2) Prerequisites: VOCAL-350 Contemporary Vocal Ensemble. This course covers backing vocals for advanced students. Topics include: containing intricate vocals, jazz harmonies, cluster chords, plus 4-part and 6-part harmony song structures, along with soloing and backup singing within the same song.

VOCAL-360 PROJECT RECORDING 1: VOCAL (2)
Prerequisites: VOCAL-220 Sightsinging 220, VOCAL-210 Vocal Technique 210, VOCAL-230 Vocal Performance 230. Students will learn the art and practical skills of creating their own professional-quality vocal reel in the recording studio using industry-standard audio equipment. Topics include: pre-production, microphone techniques, equipment choice, essential recording studio terminology, pre- amplification, EQ and effects for lead vocals, as well as other equipment and techniques essential to creating and capturing the best vocal performance. One hour per week for one quarter.

VOCAL-460 PROJECT RECORDING 2: VOCAL (2)
Prerequisites: VOCAL-360 Studio Recording 1: Building on the knowledge and techniques learned in Project Recording 1: Students will further experience recording with both a Producer and an Engineer, using industry-standard recording equipment. This course sees students arranging and recording a cover version or original song, including overdubs, backing vocals, final EQ and effects. as a means to understand studio vocal performances. One hour per week for one quarter.

PROFESSIONAL DEVELOPMENT // VOCAL

MUBUS-0360 APPLIED ENTERTAINMENT BUSINESS 1 (1.5)
The first in a two-quarter course sequence, designed to provide students with an understanding of the entertainment industry, as it exists today, and essential knowledge for sustaining a career in the digital era. In Applied Entertainment Business 1, topics include an overview of industry structure, the artist's team (manager, attorney, agent, etc.), copyrights and music publishing, band partnerships and solo artists, employment agreements, work-for-hire, unions and more. One lecture hour per week for one quarter.

MUBUS-0460 APPLIED ENTERTAINMENT BUSINESS 2 (1.5)
Prerequisites: MUBUS-0360 Applied Entertainment Business 1. This course is a continuation of Applied Entertainment Business 1, further covering the most important areas and aspects of the entertainment industry. Topics include: record labels (major and indie), types of deals, the DIY market, distribution, touring, merchandising, and more. S.M.A.R.T. goal setting is also covered to support students in creating a path to career success. One lecture hour per week for one quarter.

MUBUS-0202 MEDIA RELATIONS (2)
Students learn the difference between publicity and public relations, how to create and implement media campaigns, and how to write artist bios, press releases, news releases, and eye-catching headlines. Skills apply to independent artists as well as those aspiring to work in the industry. Two lecture hours per week for one quarter.

CC-307 VISUAL MEDIA 1 (2)
Students learn how to use Adobe Photoshop to design original CD artwork, flyers, promotional tools, and other visual materials vital to modern Independent Artists. Emphasis is on creating exciting and expressive designs that directly support music marketing campaigns. Topics covered in this class include: typography, flyer design, album artwork design, image manipulation, merchandise design, and more. Two lecture hours per week for one quarter.

CC-407 VISUAL MEDIA 2 (2)
Prerequisites: CC-307 Visual Media 1. The Internet has opened up an enormous opportunity for musicians to promote themselves directly to music fans. This course focuses on the technical skills needed to promote music online. Topics include: building a strong online presence, creation of a content-rich artist website, online marketing tools and strategies, video editing basics, and social media. Two lecture hours per week for one quarter.

MUBUS-0307 INDEPENDENT ARTIST MARKETING (2)
This course reveals basic marketing concepts applicable to any professional business venture and focuses on the creation of a fully customized, low-budget marketing plan of attack. Furthermore, at a time when new technologies make it more possible than ever for artists to leverage their own careers, there has never been a greater need for practical, independent marketing advice. After identifying a business vision, students conduct research, set short-term goals, and create an integrated mix of marketing strategies to achieve their objective, including defining an image, brand, position, and format, identifying the target audience, gaining access to radio, as well as effectively utilizing live shows, the Internet, press, video promotion, advertising and sponsorships, sales and licensing. Students create a complete marketing plan utilizing handy templates included in the course resource, and receive useful feedback during three in-class work hours. Two lecture hours per week for one quarter.

MUSICIANSHIP // VOCAL

CC-015 RHYTHM READING WORKOUT 1 (1)
This course is designed to give Performance Program students a solid foundation in reading rhythms. Students will focus solely on understanding rhythmic notation and subdividing basics. Topics covered include: notation basics (bar lines, time signatures) notes and rests (ranging from whole note to sixteenth note values), note value relationships, counting, triplets and syncopation. One lecture/lab hour per week for one quarter.

CC-025 RHYTHM READING WORKOUT 2 (1)
Prerequisites: CC-015 Rhythm Reading Workout 1. This class is designed to give Performance Program students an understanding of intermediate rhythm concepts. Topics covered include: dotted notes, tied notes, swung eighth and sixteenth notes, advanced time signatures (cut time, 3/4, 6/8) and mixed meters. One lecture/lab hour per week for one quarter.

CC-011 HARMONY & THEORY 011 (1.5)
This course is an introduction to the harmony and theory used within popular music. This is accomplished through the application of music notation (for pitch), major scales, major key signatures, intervals, triads, and major scale harmonies. One video lecture hour and one lab hour per week for one quarter.

CC-021 HARMONY & THEORY 021 (1.5)
Prerequisites: CC-011 Harmony & Theory 011. This course is a continuation of Harmony & Theory 011. This is accomplished through the further study of musical notation, diatonic structures, rhythmic values, time signatures, natural minor scales (and variations), minor key signatures, harmonized minor scales, chord inversions, diatonic seventh chords, triad analysis, chord progressions, and key centers. One video lecture hour and one lab hour per week for one quarter.

CC-101 HARMONY & THEORY 101 (1.5)
Prerequisites: CC-021 Harmony & Theory 021. This course presents variations on diatonic structures from Harmony & Theory 021. Highlights include: pentatonic and blues scales, inverted, extended and non-standard chord types, chord symbols and modes, and voice leading and chord progressions. One video lecture hour and one lab hour per week for one quarter.

CC-201 HARMONY & THEORY 201 (1.5)
Prerequisites: CC-101 Harmony & Theory 101. This course presents non-diatonic melodic and harmonic concepts. Highlights include: minor key harmony and melody, modal interchange, secondary dominants, diatonic substitution and

modulation, chromatic modulations, Roman numeral analysis, altered and symmetrical scales. One video lecture hour and one lab hour per week for one quarter.

CC-012 EAR TRAINING 012 (1.5)
This course is an introduction to ear training techniques, which can be used within popular music. This is accomplished through the technique of matching specific pitches, major scale melodies, and melodic intervals. Melodic and harmonic intervals, chromaticism, triads, diatonic harmony, rhythm are also studied. One video lecture hour and one lab hour per week for one quarter.

CC-022 EAR TRAINING 022 (1.5)
Prerequisites: CC-12 Ear Training 012. This course is a continuation of Ear Training 012, through the further study of meter and rhythm, eighth-note phrases, sight-singing, transcribing melody and rhythm, melodic and harmonic intervals, triad qualities, and diatonic major chord progressions. One video lecture hour and one lab hour per week for one quarter.

CC-102 EAR TRAINING 102 (1.5)
Prerequisites: CC-022 Ear Training 022. This course is an application- based continuation of Ear Training 022 that focuses on the recognition and transcription of pentatonic scales, simple major and minor pentatonic melodies, triplet rhythms, blues scales, natural minor scale and its variations, chord progressions utilizing inversions, diatonic minor key chord progressions, chord progressions in Roman numerals, seventh chords. One video lecture hour and one lab hour per week for one quarter.

CC-202 EAR TRAINING 202 (1.5)
Prerequisites: CC-202 Ear Training 102. This course is an application- based continuation of Ear Training 102 that focuses on the recognition and transcription of sixteenth-note rhythmic phrases, standard variations in minor-key melody and harmony, and seventh chord major and minor diatonic harmony. One video lecture hour and one lab hour per week for one quarter.

CC-108 KEYBOARD PROFICIENCY 1 (1)
Keyboard Proficiency 1 serves as an introduction to contemporary keyboard technique. Through the study of physical posture, finger technique, diatonic scales & chord progressions, this course will enable students to develop the necessary motor skills required for using the keyboard both as a performing instrument and compositional tool. One lecture hour and one lab hour per week for one quarter.

CC-208 KEYBOARD PROFICIENCY 2 (1)
Prerequisites: CC-108 Keyboard Proficiency 1. This course further develops the technical skills required for successful keyboard performance and musical comprehension. Pop and Classical repertoire performance serves as the main focus of this course, in addition to further study of chord progressions and scales. One lecture hour and one lab hour per week for one quarter.

CC-107 SONGWRITING FOR THE INDEPENDENT ARTIST 1 (1.5)
This course is a hands-on introduction to the methods and practices of modern songwriting for the contemporary independent music artist. Topics covered include: genre-based song structure studies, lyric writing, reverse-engineering, and effective chord progressions, melody, and groove. Students will examine and work with multiple songwriting styles, structures, and examples, analyzing both classic and current hit songs. Students will develop their skills as independent songwriters through weekly writing exercises, and apply what they have learned by creating and presenting a fully-finished song at the end of the course. One lecture hour and one lab hour per week, per quarter.

CC-207 SONGWRITING FOR THE INDEPENDENT ARTIST 2 (1.5)
Prerequisite: CC-107 Songwriting for the Independent Artist 1 or SONG-101 Songwriting 1. Building on the concepts and methods from level 1, this course further explores the art and application of songwriting for modern independent music artists. Students will dig deeper into detailed analysis of various genres of songwriting styles, practice more advanced lyric writing techniques, and produce more complex melodies, chord progressions, and rhythm/groove. In addition, students will learn crucial knowledge about navigating the business of songwriting with respect to publishing, performance rights organizations (PROs), and copyright. Students will work both independently and collaboratively on various creative songwriting exercises, which will culminate in a final presentation of one or more completed songs at the end of the quarter. One lecture hour and one lab hour per week, per quarter.

SONGWRITING
MAJOR AREA // SONGWRITING

SONG-PL SONGWRITING PRIVATE LESSON (2) Fostering the development of students "compositional voices" serves as the main objective within the Songwriting lesson program. One private lesson hour per week per quarter.

SONG-101 SONGWRITING 1: INTRODUCTION TO POP SONGWRITING (1.5)
This course enables students to develop the analytical, compositional and performance skills necessary for successfully navigating contemporary music's ever changing stylistic landscape. Group study of the compositional and production components that contribute to authenticity pertaining to key genres and repertoire serves as the curricular foundation of these classes. One lecture hour and one lab hour per week for one quarter.

SONG-201 SONGWRITING 2: POP AND COUNTRY SONGWRITING (2)
Prerequisites: SONG-101 Songwriting 1: Introduction to Pop Songwriting. This course enables students to develop the skills necessary to create, analyze, critique, and revise song lyrics in the contemporary songwriting market. Students will learn important concepts relating to lyrics, including finding

inspiration, mastering tools of the craft, and tailoring lyrics to different styles and situations. One lecture hour and one lab hour per week for one quarter.

CC-011 HARMONY & THEORY 011 (1.5)
This course is an introduction to the harmony and theory used within popular music. This is accomplished through the application of music notation (for pitch), major scales, key signatures, intervals, triads, and major scale harmonies. One video lecture hour and one lab hour per week for one quarter.

CC-021 HARMONY & THEORY 021 (1.5)
Prerequisite: CC-011 Harmony and Theory 011. This course is a continuation of Harmony and Theory 1. This is accomplished through the further study of musical notation, diatonic structures, rhythmic values, time signatures, natural minor scales (and variations), minor key signatures, harmonized minor scales, chord inversions, diatonic seventh chords, triad analysis, chord progressions, and key centers. One video lecture hour and one lab hour per week for one quarter.

ARTST-380 KEYBOARD ESSENTIALS 1 (1)
This is an introductory course on contemporary keyboard technique. Through the study of physical posture, major scales and common chord progressions, this course will enable students to develop the necessary motor skills required for using the keyboard as an arranging and compositional tool. Upon completion of this course, students will gain a basic knowledge of keyboard skills through focused study of performance posture, practice routine development, major scale construction, finger dexterity, interval and triad construction as well as common chord progressions. One lecture hour per week for one quarter.

ARTST-480 KEYBOARD ESSENTIALS 2 (1)
Prerequisite requirement: ARTST-380 Keyboard Essentials 1. Building upon the foundation provided in Keyboard Essentials 1, this course focuses on more advanced contemporary keyboard techniques through the introduction and study of 4-note chords. Topics include Major and Minor 7, Dominant 7, Augmented and Diminished 7, Sus4 and Sus2 chords, natural minor and blues scales. Upon completion of this course, students will be able to continue developing the necessary motor skills and music vocabulary required for using the keyboard as an arranging, compositional and production tool. One Lecture hour per week per quarter.

SONG-125 LYRIC WRITING 1: INTRODUCTION TO LYRIC WRITING (2)
Corequisite: SONG-101 Songwriting 1. This course enables students to develop the skills necessary to create, analyze, critique, and revise song lyrics in the contemporary songwriting market. Students will learn important concepts relating to lyrics, including finding inspiration, mastering tools of the craft, and tailoring lyrics to different styles and situations. Two lecture hours per week for one quarter.

SONG-225 LYRIC WRITING 2 |CREDITS:2.00
Prerequisite: SONG-101:Songwriting 1: Introduction to Pop Songwriting and SONG-125: Lyric Writing 1: Introduction to Lyric Writing. This course enables students to develop the skills necessary to create, analyze, critique, and revise song lyrics in the contemporary songwriting market. Students will learn important concepts relating to lyrics, including finding inspiration, mastering tools of the craft, and tailoring lyrics to different styles and situations. This course will introduce advanced story-telling techniques. Two lecture hours per week for one quarter.

SONG-210 SONGWRITING FINAL PROJECT (2)
Prerequisites: SONG-101: Songwriting 1: Introduction to Pop Songwriting and SONG-125: Lyric Writing 1: Introduction to Lyric Writing. Co-requisite SONG-225: Lyric Writing 2. This class focuses on the student's all-around abilities for complete presentation and performance of their composed and arranged music. Skills required include: Chart Preparation, Composition and Arrangement, Repertoire, and Program Note Writing. Students learn how to be an effective bandleader and musical director, with the goal of delivering a complete live musical performance that showcases the student's creativity and comprehension of song form, melody, and harmony. One lecture hour per week for one quarter.

SUPPORTIVE MUSIC // SONGWRITING

SONG-102 DEMO RECORDING AND PRODUCTION 1 (1)
This course prepares students for successfully navigating a project studio environment as songwriter, arranger and producer. Demo Recording and Production I focuses on recording theory and pre-production techniques including interface operation, recording techniques, microphone, preamp and headphone mixes, EQ considerations and general session operation. One lecture hour per week for one quarter.

SONG-202 DEMO RECORDING AND PRODUCTION 2 (1)
Prerequisite: SONG-102: Demo Recording and Production 1. Recording and Production II continues to focus on recording, basic mixing and general post-production techniques. Students will learn proper studio techniques such as tracking, overdubs and "punch-in" for use in demo recording. At the same time, the course will discuss how to organize and plan/pre-produce all aspects of a demo recording session using loops, samples and MIDI. One lecture hour per week for one quarter.

SONG-011 SONGWRITERS LAB (1)
This class is designed to foster open discussion, idea sharing, performance, and relationship-building for songwriters. Student songwriters perform their songs and share the writing process followed by open discussion of alternative writing techniques and the creative process. Two workshop hours per week for one quarter.

SONG-015 THE WORKING SONGWRITER (1)
This class delves into the realm of current industry hit songwriting, helping students learn what it takes to become a working songwriter along with studying current industry songwriting techniques. One lecture hour per week for one quarter.

SONG-486 BUSINESS OF COMPOSING 1 (1)
This course explores of the world of music publishing and the

how-to of owning and exploiting musical copyrights. Topics include: copyright law and terminology, the online electronic Copyright Office (eCO) process, publishing rights, how to set up a music publishing company, US PROs, public performance royalties, how to affiliate with a PRO, cue sheets, songwriter contracts and co-publishing agreements, administration agreements, sub publishing, joint works, royalty splits, mechanical and synchronization licenses, works made for hire, sampling, industry organizations and resources for further study. One lecture hour per week for one quarter.

SONG-487 BUSINESS OF COMPOSING 2(1)
Prerequisite: SONG-486 The Business of Composing 1. This course examines music licensing and the process of placing music and songs into film, television, video games, commercials and other productions. Topics include: music licensing terminology, songwriter co-administration agreements, the importance of music and songs in the film and television production process, sources of musical content for producers, the "Two Sides," music production libraries and one-stop shopping, the role of the music supervisor, source cues, music clearance, spotting sessions and a composer's timing notes, temp music, how to negotiate synchronization and master use licenses, composer package deals, music production and sound recordings, union contracts, and how to fill out a cue sheet. One lecture hour per week for one quarter.

DIGITAL AUDIO WORKSHOP (DAW) // SONGWRITING

TRACK OPTION A:

AUDIO-162 LOGIC FUNDAMENTALS 1 (1)
This course introduces students to the primary features and basic user interface of Logic Pro X. The class explores the process of creating an actual song, from start to finish. Pre-production using Apple Loops, recording/editing audio and midi, arranging of tracks, producing drumbeats with a virtual drummer, as well as basic mixing and automation techniques are explored. One lecture hour per week for one quarter.

AUDIO-262 LOGIC FUNDAMENTALS 2 (1)
Prerequisite: AUDIO-052 Logic 1 or AUDIO-052E Logic 1. This course is a continuation of the Logic Pro X user interface for songwriters, composers, producers, and sound engineers. Upon completion, students will understand how to use Logic Pro's comprehensive array of software instruments, arranging of MIDI sequences, as well as editing with Flex Time & Pitch, Keep Tempo, Smart Controls, Advanced Audio & MIDI Recording/Editing Techniques, and trouble-shooting. One lecture hour per week for one quarter.

TRACK OPTION B:

AUDIO-164 | ABLETON LIVE ONLINE 1 (1)
A practical application of digital recording techniques using Ableton Live, this course provides an overview for songwriters and artists on the fundamentals of the recording process, including file and session setup, tracking, arranging, editing, and mixing. Upon successful completion of the course, students will be able to compose, record, and produce music using Ableton Live. One lecture hour per week for one quarter.

AUDIO-264 | ABLETON LIVE ONLINE 2 (1)
Prerequisite: AUDIO-164 Ableton Live Online 1. Building on Ableton Live 1, this course provides a more in-depth practical application of digital recording techniques using Ableton Live, including synthesis, building racks, advanced audio effects, dummy clips, remixing, and live performance. Upon successful completion of this course, students will have tools to create their own sounds and effects as well as have building blocks to perform live. One lecture hour per week for one quarter.

INDEPENDENT ARTIST DEVELOPMENT
MAJOR AREA // INDEPENDENT ARTIST DEVELOPMENT

ARTST-103 ARTIST IDENTITY (1)
This is a course in which students explore various concepts of aesthetics, with a focus on developing their own musical fingerprint, artistic identity and personal branding. Students receive an overview of all the tools necessary to establish themselves as Independent Artists when it comes to online branding, communicating in the industry and launching original content. One lecture hour per week for one quarter.

AUDIO-159 | PRO TOOLS 1 (2)
This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will understand how to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with external drives, and more. Two lecture hours per week for one quarter.

AUDIO-259 | PRO TOOLS 2 (2)
Prerequisite: AUDIO-159 Pro Tools 1. This course expands upon the basic principles taught in Pro Tools Fundamentals 1 while introducing the core concepts and techniques students need to competently operate a Pro Tools system running mid-sized sessions. Students learn to build sessions designed for commercial purposes and improve the results of their recording, editing, and mixing efforts. Two lecture hours per week for one quarter.

AUDIO-162 | LOGIC FUNDAMENTALS 1 (1)
This course introduces students to the primary features and basic user interface of Logic Pro X. The class explores the process of creating an actual song, from start to finish. Pre-production using Apple Loops, recording/editing audio and MIDI, arranging of tracks, producing drumbeats with a virtual drummer, as well as basic mixing and automation techniques are explored. Logic Fundamentals 1 (online) does not qualify the student to take the Logic User Certification Exam. One lecture hour per week for one quarter.

AUDIO-262 | LOGIC FUNDAMENTALS 2 (1)
Prerequisite: AUDIO-162 Logic Fundamentals 1. This course is a continuation of the Logic Pro X user interface for songwriters, composers, producers, and sound engineers. Upon completion, students will understand how to use Logic Pro's comprehensive array of software instruments, arranging

of MIDI sequences, as well as editing with Flex Time and Pitch, Vari-Speed, Smart Controls, Smart Tempo, Advanced Audio and MIDI, Recording/Editing Techniques, Logic Remote app, troubleshooting. Logic Fundamentals 2 (online) does not qualify the student to take the Logic User Certification Exam. One lecture hour per week for one quarter.

AUDIO-164 | ABLETON LIVE ONLINE 1 (1)

A practical application of digital recording techniques using Ableton Live, this course provides an overview for songwriters and artists on the fundamentals of the recording process, including file and session setup, tracking, arranging, editing, and mixing. Upon successful completion of the course, students will be able to compose, record, and produce music using Ableton Live. One lab hour per week for one quarter.

AUDIO-264 | ABLETON LIVE ONLINE 2 (1)

Prerequisite: AUDIO-164 Ableton Live Online 1. Building on Ableton Live 1, this course provides a more in-depth practical application of digital recording techniques using Ableton Live, including synthesis, building racks, advanced audio effects, dummy clips, remixing, and live performance. Upon successful completion of this course, students will have tools to create their own sounds and effects as well as have building blocks to perform live. One lab hour per week for one quarter.

ARTST-101 RECORDING PROJECT 1 (2)

Learn to produce professional recordings in a project studio environment. This portion of this course focuses on recording fundamentals and the process of tracking and overdubbing. Students learn how to record their original songs using the school's studios as well as their own home setups. Specific topics include: project-studio terminology, mic choice and placement, EQ, compression and vocal production techniques. Two lecture hours per week for one quarter.

ARTST-201 RECORDING PROJECT 2 (2)

Prerequisite: ARTST-101 Recording Project 1. Building on the foundation of Recording Project I, this course focuses on the mixing and mastering process. Students learn how to turn basic tracks into dynamic and professional finished products. Topics include effects, mixing, mastering, buying equipment and home-studio setup. Two lecture hours per week for one quarter.

ARTST-111 PROJECT ADVISING 1 (2)

Working in close consultation with project advisors, begin planning and creating your final Independent Artist project, including two or more original songs, artwork, an Internet presence, a press kit and a marketing/career plan. Initial assignments include choosing a project category/focus, creating a production schedule and creating a project proposal. One lecture hour per week for one quarter.

ARTST-107 SONGWRITING FOR THE INDEPENDENT ARTIST 1 (1.5)

This course is a hands-on introduction to the methods and practices of modern songwriting for the contemporary independent music artist. Topics covered include: genre-based song structure studies, lyric writing, reverse-engineering, and effective chord progressions, melody, and groove. Students will examine and work with multiple songwriting styles, structures, and examples, analyzing both classic and current hit songs. Students will develop their skills as independent songwriters through weekly writing exercises, and apply what they have learned by creating and presenting a fully-finished song at the end of the course. One lecture hour and one lab hour per week, per quarter.

ARTST-207 SONGWRITING FOR THE INDEPENDENT ARTIST 2 (1.5)

Prerequisite: ARTST-107 Songwriting for the Independent Artist 1 or SONG-101 Songwriting 1. Building on the concepts and methods from level 1, this course further explores the art and application of songwriting for modern independent music artists. Students will dig deeper into detailed analysis of various genres of songwriting styles, practice more advanced lyric writing techniques, and produce more complex melodies, chord progressions, and rhythm/groove. In addition, students will learn crucial knowledge about navigating the business of songwriting with respect to publishing, performance rights organizations (PROs), and copyright. Students will work both independently and collaboratively on various creative songwriting exercises, which will culminate in a final presentation of one or more completed songs at the end of the quarter. One lecture hour and one lab hour per week, per quarter.

ARTST-211 PROJECT ADVISING 2 (2)

Prerequisite: ARTST-111 Project Advising 1. Working in close consultation with project advisors, students continue to develop a music performance, production, and marketing plan for their final culminating experience (The Final Project). They also complete a promotional package, to consist of a recording of their recording and supporting materials. The final package must be defended before a faculty committee chaired by the student's advisor/mentor. One lecture hour per week for one quarter.

ARTST-203 FINAL PROJECT FOR THE INDEPENDENT ARTIST (2)

Prerequisite: ARTST-111 Project Advising 1. Co-requisite: ARTST-211 Project Advising 2. Students are required to complete a culminating experience that serves as both a practicum and bridge to the professional world. This directed study project enables the student to utilize his/her research within (and experience from) our Visual Media, Recording Project, Independent Artist Marketing and Artist Identity courses. During the quarter, the student will work in consultation with a mentor during weeks 2, 4, 7 and 10 to develop his/her unique, professional project, which will include a set of compositions/arrangements, videos, DIY marketing plan, website and album art. Two lecture hours per week for one quarter.

PROFESSIONAL DEVELOPMENT // INDEPENDENT ARTIST DEVELOPMENT

MUBUS-0360 APPLIED ENTERTAINMENT BUSINESS 1 (1.5)

Applied Entertainment Business 1 is the first course of a two-part series that provides "all you need to know about the

music business." This course covers the essentials of selecting and hiring a winning team of advisors (including attorneys, personal managers, producers, and agents) and reviews how to structure their fees, commissions, and percentages in a way that will help maximize these relationships and protect the artist. After learning about your professional team of advisors, you will receive up to-the minute information on copyrights and publishing concepts followed by an examination of working relationships. Finally, it covers business relationships and sponsorships. Overall, students will understand the latest practices, laws, and technologies shaping the music industry today. One lecture hour per week for one quarter.

MUBUS-0460 APPLIED ENTERTAINMENT BUSINESS 2 (1.5)
Prerequisite: Applied Entertainment Business 1. This course follows Applied Entertainment Business 1, and continues to explore the music business today. Income generation is its focus, as it examines a variety of areas that involve income streams. By Illustrating and contrasting the various ways income is made, Applied Entertainment Business 2 shows how a career in music and entertainment can be viable and sustaining. Areas this course covers include: record deals, funding projects, distribution, touring, live performance deals and merchandising. Deal points in each area are examined and contrasted with a DIY approach. One lecture hour per week for one quarter.

CC-307 VISUAL MEDIA 1 (2)
Learn to use Adobe Photoshop to design original CD artwork, flyers, promotional tools, and other visual materials vital to modern Independent Artists. Emphasis is on creating exciting and expressive designs that directly support music marketing campaigns. Topics covered in this class include: typography, flyer design, album artwork design, image manipulation, merchandise design, and more. Two lecture hours per week for one quarter.

CC-407 VISUAL MEDIA (2)
Prerequisites: CC-307 Visual Media 1. The Internet has opened up an enormous opportunity for musicians to promote themselves directly to music fans. This class focuses on the technical skills needed to promote music online. Topics include: building a strong online presence, creation of a content-rich artist website, online marketing tools and strategies, video editing basics, and social media. Two lecture hours per week for one quarter.

MUBUS-0307 INDEPENDENT ARTIST MARKETING (2)
This course reveals basic marketing concepts applicable to any professional business venture and focuses on the creation of a fully customized, low-budget marketing plan of attack. Furthermore, at a time when new technologies make it more possible than ever for artists to leverage their own careers, there has never been a greater need for practical, independent marketing advice. After identifying a business vision, students conduct research, set short-term goals, and create an integrated mix of marketing strategies to achieve their objective, including defining an image, brand, position, and format, identifying the target audience, gaining access to radio, as well as effectively utilizing live shows, the Internet, press, video promotion, advertising and sponsorships, sales and licensing. Students create a complete marketing plan utilizing handy templates included in the course resource, and receive useful feedback during three in-class work hours. Two lecture hours per week for one quarter.

MUSICIANSHIP // INDEPENDENT ARTIST DEVELOPMENT

ARTST-106 MUSICIANSHIP 1 (1.5)
Designed for aspiring music professionals, this course is the study of popular music composition devices and their foundation in basic music theory. This is accomplished through the analysis of popular harmonic structures, melodies and various common rhythmic patterns. Basic harmony and theory will be covered, including the role of melody, harmony and rhythm, major vs. minor chord qualities, Roman numeral harmonic analysis, song form and the basics of chart creation. Students will also be introduced to basic rhythmic notation and will study ear training by using popular songs as examples. Two lecture hours per week for one quarter.

ARTST-206 MUSICIANSHIP 2 (1.5)
Prerequisite: ARTST-106 Musicianship 1. Building on Musicianship 1, this course provides a more in-depth practical application of Harmony and Theory, addressing concepts such as Time Signatures, Minor Scales, Triad Cadences, Inversions and Voice Leading. Upon successful completion of this course, students will be able to effectively communicate with other music professionals by using appropriate music terminology, which will prove invaluable during writing or recording sessions in the studio. Two lecture hours per week for one quarter.

ELECTIVES // INDEPENDENT ARTIST DEVELOPMENT

ARTST-010E | MUSIC PRODUCTION WORKSHOP (1)
Computer-based weekly one-on-one workshop with an instructor who guides the student in developing technique, musicianship and style in support of music production skills. Students learn how to enhance their basic production knowledge into dynamic and professional quality material. Topics include drum programming, sampling, remixing, synth development and more. One individual workshop hour per week for one quarter. May be repeated for credit.

IAP PRIVATE LESSON (1)
ARTST-BPL (Bass)
ARTST-DPL (Drum)
ARTST-GPL (Guitar)
ARTST-KPL (Keyboard)
ARTST-VPL (Vocal)
Weekly lesson with an instructor who guides the student in developing technique, musicianship, and style in support of student goals and program requirements. One private lesson hour per week for one quarter. May be repeated for credit.

ELECTRONIC MUSIC PRODUCTION
MAJOR AREA // EMP

EMP-PL EMP PRIVATE INSTRUCTION (1)
In a weekly private session with an instructor, the student is guided in the development of technique, musicianship, and style in support of electronic music production skills. Students will enhance their basic music production knowledge with the goal of creating dynamic and professional quality material. Topics include drum programming, sampling, synthesis, arrangement, and more. One private instruction hour per week per quarter.

DJ-106 MUSICIANSHIP 1 (1.5)
Designed for aspiring music professionals, this course is the study of popular music composition devices and their foundation in the basic music theory. This is accomplished through the analysis of popular harmonic structures, melodies, and various common rhythmic patterns. Basics of harmony and theory will be covered, including the role of melody, harmony and rhythm, major vs. minor chord qualities, Roman numeral harmonic analysis, song form and the basics of chart creation. Students will also be introduced to basic rhythmic notation and will study ear training by using popular songs as examples. Upon completing this course, students will be able to effectively communicate with other musical professionals by using appropriate music terminology, which will prove invaluable during writing or recording sessions in the studio. This course is equivalent to the IAP Musicianship course (ARTST-106). This course is NOT equivalent to the Audio Engineering Department's Musicianship course (AUDIO-106). One lecture hour and one lab hour per week for one quarter.

DJ-206 MUSICIANSHIP 2 (1.5)
Prerequisite: DJ-106 or ARTST-106 Musicianship 1. Building on Musicianship 1, this course provides a more in-depth practical application of Harmony and Theory, addressing concepts such as Time Signatures, Minor Scales, Triad Cadences, Inversions, and Voice Leading. Upon successful completion of this course, students will be able to effectively communicate with other music professionals by using appropriate music terminology, which will prove invaluable during writing or recording sessions in the studio. One lecture hour and one lab hour per week for one quarter.

ARTST-380 KEYBOARD ESSENTIALS 1 (1)
This is an introductory course on contemporary keyboard technique. Through the study of physical posture, major scales and common chord progressions, this course will enable students to develop the necessary motor skills required for using the keyboard as an arranging and compositional tool. Upon completion of this course, students will gain a basic knowledge of keyboard skills through focused study of performance posture, practice routine development, major scale construction, finger dexterity, interval and triad construction as well as common chord progressions. One lecture hour per week for one quarter.

ARTST-480 KEYBOARD ESSENTIALS 2 (1)
Prerequisite: ARTST-380 Keyboard Essentials 1. Building upon the foundation provided in Keyboard Essentials 1, this course focuses on more advanced contemporary keyboard techniques through the introduction and study of 4-note chords. Topics include Major and Minor 7, Dominant 7, Augmented and Diminished 7, Sus4 and Sus2 chords, natural minor and blues scales. Upon completion of this course, students will be able to continue developing the necessary motor skills and music vocabulary required for using the keyboard as an arranging, compositional and production tool. One Lecture hour per week per quarter.

AUDIO-215 VOCAL PRODUCTION (1)
Using industry standard programs Pro Tools and Logic Pro X, the course will explore templates, project management, EQ, Compression, vocal FX, comping, bussing, vocal alignment, printing stems, and remixing techniques, as applied to vocal production. One lecture hour per week for one quarter.

EMP-102 PRODUCTION ADVISING 1 (1)
Working in close consultation with various production advisors, with whom they are required to meet at least once a week, students begin planning and creating their final project for the Final Project for Electronic Music Production requirement, including three or more original or remixed tracks, and a marketing/career plan. One hour production advising meeting per week for one quarter.

EMP-202 PRODUCTION ADVISING 2 (1)
Prerequisite: EMP-102 Production Advising 1. Working in close consultation with various production advisors, with whom they are required to meet at least once a week, students continue planning and fine-tuning their project for the Final Project for Electronic Music Production requirement, including three or more original or remixed tracks, and a marketing/career plan. One-hour production advising meeting per week for one quarter.

EMP-107 TRACK BUILDING 1 (2)
This course focuses on providing students with production skills that are designed to elevate the quality of their recorded music to the professional level. Additionally, students will develop a stylistic identity, utilizing such skills, in a unique and individualized manner. The instructor mentors on the production aspects involved in recorded music for the modern electronic music producer. Two lecture hours per week for one quarter.

EMP-207 TRACK BUILDING 2 (2)
Prerequisite: EMP-107 Song Building 1. Building on the teaching of Song Building 1, students focus on refining their stylistic identity and production skills (their unique "sound") by developing a short body of work encompassing several compositions. Advanced production techniques such as tracking, arranging, and mixing will also be covered. Two lecture hours per week for one quarter.

EMP-209 REMIXING (1)
Prerequisite: DJ-058 Ableton Live for DJs & Electronic Music Producers 1. This course explores the essential techniques needed to transform a pre-existing track into a successful remix. Students will understand how to use flextime editing to change the tempo and pitch of audio stems and layer their own

beats, synths, and samples. The course will also examine the difference between an "official" remix versus a "bootleg" and how to collect remix fees and royalties. One lecture hour per week per quarter.

AUDIO-016 BEAT MAKING AND MASCHINE (1)

Corequisite: DJ-058 Ableton Live for DJs & Electronic Music Producers 1. Prerequisite: Successful completion of one of the following courses: AUDIO-162 Logic Fundamentals 1, AUDIO-159 Pro Tools 1, or AUDIO-164 Ableton Live Online 1. An introduction to the use and utility of Maschine Sampler software. Students will be exposed to modern production and programming techniques using Native Instruments' Maschine. Upon completing this course, students will be able to create beat sequences as well as more complex productions and remixes using the Maschine software and hardware suite. This course is equivalent to ARTST-016E Beat Making and Maschine. Two lab hours per week per quarter.

EMP-111 SOUND DESIGN WITH ABLETON LIVE 1 (1.5)

This course examines the fundamental elements of sound synthesis and signal flow, including critical concepts in subtractive and additive forms of synthesis as well as the important basics of sampling. The course material focuses on tools within Ableton Live. Although concepts are applicable to any platform, students will learn to design unique sounds on various synthesizer instruments within Ableton Live. One lecture and one lab hour per week per quarter.

EMP-211 SOUND DESIGN WITH ABLETON LIVE 2 (1.5)

Prerequisite: EMP-111 Sound Design w/Ableton Live 1. Students will continue to develop the skills introduced in Sound Design with Ableton 1, by learning new, more advanced techniques to further define their unique musical sound beyond the scope of preset patches. This course introduces additional, more complex forms of sound synthesis, including a in-depth examination of Frequency Modulation (FM) synthesis, as well as Amplitude Modulation, Phase Modulation and Physical Modelling. The course material explores examples in Ableton as well as Native Instruments Komplete. One lecture hour and one lab hour per week per quarter.

EMP-203 FINAL PROJECT FOR EMP (2)

Prerequisite: EMP-102 Production Advising 1. Corequisite: EMP-202 Production Advising 2. Electronic Music Production students are required to complete a culminating experience that serves as both a practicum and a bridge to the professional world. This experience takes the form of a directed final project, that enables the student to utilize their work within (and experience from) Track Building, Production Advising, Ableton Live, Remixing, Beat Making with Maschine, Private Lesson and Sound Design. The student will work in consultation with a mentor during weeks 2, 4, 7 and 10 to develop his/her unique project, set of compositions/arrangements, produced tracks and and a marketing/career plan, the goal of which is a professional outcome. A committee evaluates the final project that results from the culminating experience.

EMP-214 PLUGIN PROCESSING (1)

This course covers topics such as EQ, compression, reverb, delay, pitch correction, sound replacing, and signal flow. Students will be exposed to different types of effects processors, as well as how to operate and apply them to recorded music. Upon successful completion of this course, students will understand how to use and implement these tools appropriately. One lecture hour per week per quarter.

EMP-216 MUSIC MASTERING (1)

Prerequisite: Successful completion of one of the following courses: DJ-058 Ableton Live for DJs & Electronic Music Producers 1, AUDIO-162 Logic Fundamentals 1, AUDIO-159 Pro Tools 1, or AUDIO-164 Ableton Live Online 1. Students will study the theory, art, and practical applications of mastering music. Discussion and practice will include analyzing stylistic approaches for mastering various genres of music, understanding specific technical requirements for mastered products and the practical applications of typical analog and digital mastering processors. Two lab hours per week per quarter.

DJ-058 | ABLETON LIVE FOR DJS & ELECTRONIC MUSIC PRODUCERS 1 (1)

Ableton Live is a production and live music solution favored by electronic music producers, DJs, beatmakers, and remix Artists. In this course, students explore this platform and learn core functionality in order to be able to create tracks from the ground up, put together "mashups" and remixes, and how to incorporate external controllers in order to trigger cues, samples, and effects ("FX"). Two lab hours per week for one quarter.

DJ-158 | ABLETON LIVE FOR DJS & ELECTRONIC MUSIC PRODUCERS 2 (1)

Prerequisite: DJ-058 Ableton Live for DJs & Electronic Music Producers 1. Building on the material of Ableton Live for DJs & EMP 1, students focus on gaining a deeper understanding of Ableton's instruments, effects, mapping, and audio warping. Students will also learn the techniques used to create custom live performance setups. Two lab hours per week for one quarter.

EMP-108 THE BUSINESS OF ELECTRONIC MUSIC PRODUCTION & PERFORMANCE 1 (1)

In this course, students gain a comprehensive overview of operating a business as an electronic music producer or DJ. Topics include: creating a business entity, filing taxes, the key personnel in an electronic music producer/performer's business team, session riders; performance, recording, and personnel contracts; an overview of copyright law and the basics of publishing; along with common situations in which the producer/performer may find him/herself in the execution of the craft. One lecture hour per week per quarter.

EMP-208 THE BUSINESS OF ELECTRONIC MUSIC PRODUCTION & PERFORMANCE 2 (1)

Prerequisite: EMP-108 The Business of Electronic Music Production & Performance 1. This course reveals basic

marketing concepts applicable to any professional producer business venture and focuses on the creation of a fully customized business and revenue plan. After identifying an overarching vision, students conduct research, set short-term and long-term goals, and create an integrated mix of business and revenue generating strategies to achieve their unique career objectives. One lecture hour per week per quarter.

STUDIO RECORDING TECHNOLOGY

MAJOR AREA // STUDIO RECORDING TECHNOLOGY (CERTIFICATE)

AUDIO-101 | RECORDING TECHNIQUES 1 (1)

This course focuses on the techniques of recording drums, bass, different types of guitars, vocals, piano and more, as they pertain to building a complete, multitrack arrangement. Upon completion, students will understand how to demonstrate the process of miking single instruments. One lecture hour per week for one quarter.

AUDIO-185 | CONSOLE THEORY AND OPERATION 1 (2)

Students learn console functionality and signal flow as it applies directly to high-end professional consoles. The class explores concepts such as inputting sources, routing functions, and mixing. Students compare a number of analog professional consoles and examine similarities and differences. One lecture hour per week for one quarter.

AUDIO-285 | CONSOLE THEORY AND OPERATION 2 (2)

Prerequisite: AUDIO-185 Console Theory and Operation 1. Students reinforce concepts of signal flow on professional recording consoles. The class explores advanced operation concepts in console design including the evolution from split to in-line channel designs, the evolution of monitor switching, as well as increased flexibility and functionality for stereo outputs and returns. One lecture hour per week for one quarter.

AUDIO-159 | PRO TOOLS 1 (2)

This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will understand how to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with external drives, and more. Two lecture hours per week for one quarter.

AUDIO-259 | PRO TOOLS 2 (2)

Prerequisite: AUDIO-159 Pro Tools 1. This course expands upon the basic principles taught in Pro Tools Fundamentals 1 while introducing the core concepts and techniques students need to competently operate a Pro Tools system running mid-sized sessions. Students learn to build sessions designed for commercial purposes and improve the results of their recording, editing, and mixing efforts. Two lecture hours per week for one quarter.

AUDIO-104 | THE BUSINESS OF AUDIO (1)

In this course, students gain a comprehensive overview of operating a business as an audio engineer or producer. Topics include music budgets, invoicing, finances, and basic accounting methods to legally setting up their own business. Students also discuss the challenges of the new business model as well as industry definitions and roles. One lecture hour per week for one quarter.

AUDIO-105 | CRITICAL LISTENING (2)

Students are exposed to various musical content and production styles. Identifying frequencies and key instruments will be an integral part of this class, along with the equipment and processes involved in producing commercial recordings. One lecture hour per week for one quarter.

AUDIO-107 | MAC BASICS (1)

Students explore hardware and software of the Apple Macintosh computer with an emphasis on the Mac operating system. Common hard drives are discussed including how to format, erase, and repair drive volumes. Students learn about computer networking as well as how to set up individual user accounts within a Mac and class also examines many of the applications bundled with the OS software. One lecture hour per week for one quarter.

AUDIO-108 | RECORDING THEORY (1)

Students are introduced to the fundamentals of analog recording theory and practice, including an overview of studio components. EQ and filters, dynamic processors, microphones, auxiliary routing, and effects processors will be covered. One lecture hour per week for one quarter.

AUDIO-151 | ELECTRONICS (2)

Students learn the fundamentals of electricity and electronics and the course explores Ohm's law, basic electronic components, AC/DC circuits, as well as analog audio fundamentals as implemented in electronics. Microphone construction and characteristics are also explored, and the instructor will demonstrate basic soldering and wiring techniques. One lecture hour per week for one quarter.

AUDIO-051 | THE MODERN MUSIC PRODUCER (1)

This course exposes students to the "ins and outs" of both the business and creative sides of being a modern music producer. Classes are hands-on, intensive, and based in real-world situations, covering concepts such as budgeting, choosing studios and musicians, working with engineers and management, and finessing the best performance out of artists. Two lab hours per week for one quarter.

AUDIO-106 | MUSICIANSHIP FOR INDUSTRY PROFESSIONALS (1)

Students will be introduced to the fundamentals of music notation on the staff, including the basics of harmony and theory that are discussed between producers, engineers, and musicians in the studio. Upon completion, students will be able to differentiate between major vs. minor keys, Roman numeral harmony, song form, and the basics of chart creation. One lecture hour per week for one quarter.

AUDIO-140 | RECORDING STUDIO ETIQUETTE (1)

This course provides a basic understanding of terms used by

musicians, engineers and producers, providing the information necessary to link these three crucial, but different roles. Students learn how to contribute to the songwriting process in a studio environment and will be exposed to real-world studio experiences in order to learn the importance of professional demeanor in getting and keeping work as an engineer or assistant. One lecture hour per week for one quarter.

AUDIO-201 | RECORDING TECHNIQUES 2 (1)

Prerequisite: AUDIO-101 Recording Techniques 1. As a continuation of recording techniques, Students learn common methods for tracking strings, choirs, and other ensembles. Also, this course focuses on additional single instrument recording such as upright bass, Hammond organ, trumpet, saxophone, and various percussion. Students explore recording signal chains and more complex routing for tracking. One lecture hour per week for one quarter.

AUDIO-204 | MIXING ESSENTIALS 1 (3)

Prerequisite: AUDIO-057 Pro Tools 101 or AUDIO-159 Pro Tools 1. As mixing music is an important skill for the professional audio engineer, this course introduces professional mixing techniques. Components to effective mixing are discussed and executed in class such as musical balance, dynamic control (compression), tonal balance (equalization), ambience, effects, as well as automation. Lab time mirrors the lecture content as students work individually to create their own mixes. Two lecture hour per week for one quarter.

AUDIO-207 | INTRO TO POST-PRODUCTION (1)

Prerequisite: AUDIO-057 Pro Tools 101 or AUDIO-159 Pro Tools 1. Students are exposed to the fundamentals of audio post-production concepts and techniques, including sound effects editing, dialogue editing, Foley, and 5.1 surround mixing for film and television. Weekly hands-on projects culminate in a final project. One lecture hour per week for one quarter.

AUDIO-208 | ANALOG AND DIGITAL SIGNAL PROCESSING (2)

Prerequisite: AUDIO-057 Pro Tools 101 or AUDIO-159 Pro Tools 1. This course focuses on how to operate professional signal processing gear, including traditional in-line processors (compressor, gate, EQ), effects processors (reverb, delay, chorus, pitch shift), and both Avid Pro Tools® and third party plug-ins. One lecture hour per week for one quarter.

AUDIO-211 | SOUND REINFORCEMENT THEORY AND OPERATION (1)

Students explore the fundamentals of live sound and engineering. The class examines the equipment and systems used, analog and digital configurations, as well as FOH ("front of house") mixing, monitor mixing, and setup/ tear-down procedures. One lecture hour per week for one quarter.

AUDIO-215 | VOCAL PRODUCTION (1)

Prerequisite: Successful completion of one of the following courses: AUDIO-057 ProTools 101, or AUDIO-052 Logic 1, or ARTST 101 Recording Project 1. Using industry standard programs Pro Tools and Logic Pro X, the course will explore templates, project management, EQ, Compression, vocal FX, comping, bussing, vocal alignment, printing stems, and remixing techniques, as applied to vocal production. One lecture hour per week for one quarter.

STUDIO RECORDING TECHNOLOGY

MAJOR AREA // STUDIO RECORDING TECHNOLOGY (ASSOCIATE)

AUDIO-107 | MAC BASICS (1)

Students explore hardware and software of the Apple Macintosh computer with an emphasis on the Mac operating system. Common hard drives are discussed including how to format, erase, and repair drive volumes. Students learn about computer networking as well as how to set up individual user accounts within a Mac and class also examines many of the applications bundled with the OS software. One lecture hour per week for one quarter.

AUDIO-101 | RECORDING TECHNIQUES 1 (1)

This course focuses on the techniques of recording drums, bass, different types of guitars, vocals, piano and more, as they pertain to building a complete, multitrack arrangement. Upon completion, students will understand how to demonstrate the process of miking single instruments. One lecture hour per week for one quarter.

AUDIO-201 | RECORDING TECHNIQUES 2 (1)

Prerequisite: AUDIO-101 Recording Techniques 1. As a continuation of recording techniques, Students learn common methods for tracking strings, choirs, and other ensembles. Also, this course focuses on additional single instrument recording such as upright bass, Hammond organ, trumpet, saxophone, and various percussion. Students explore recording signal chains and more complex routing for tracking. One lecture hour per week for one quarter.

AUDIO-108 | RECORDING THEORY (1)

Students are introduced to the fundamentals of analog recording theory and practice, including an overview of studio components. EQ and filters, dynamic processors, microphones, auxiliary routing and effects processors will be covered. One lecture hour per week for one quarter.

AUDIO-159 | PRO TOOLS 1 (2)

This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will understand how to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with external drives, and more. Two lecture hours per week for one quarter.

AUDIO-259 | PRO TOOLS 2 (2)

Prerequisite: AUDIO-159 Pro Tools 1. This course expands upon the basic principles taught in Pro Tools Fundamentals 1 while introducing the core concepts and techniques students need to competently operate a Pro Tools system running mid-sized sessions. Students learn to build sessions designed for commercial purposes and improve the results of their

recording, editing, and mixing efforts. Two lecture hours per week for one quarter.

AUDIO-359 | PRO TOOLS 3 (2)
Prerequisite: AUDIO-259 Pro Tools 2. This course examines the core concepts and skills needed to operate an Avid Pro Tools|Ultimate system with HD-series hardware in a professional studio environment. This course builds on the Pro Tools Fundamentals 1 and 2 series of courses, providing intermediate and advanced-level Pro Tools concepts and techniques. Students learn to customize the configuration of Pro Tools to maximize results and improve recording, editing, and mixing workflows. Two lecture hours per week for one quarter.

AUDIO-459 | PRO TOOLS 4 (2)
Prerequisite: AUDIO-359 Pro Tools 3. This course covers techniques for working with Pro Tools systems in a professional music production environment and is a continued exploration of concepts and theory operating Avid Pro Tools® including editing and processing functions, use of plug-ins, higher automation functions, synchronization, MIDI quantization, mastering, and more. Two lecture hours per week for one quarter.

AUDIO-185 | CONSOLE THEORY AND OPERATION 1 (2)
Students learn console functionality and signal flow as it applies directly to high-end professional consoles. The class explores concepts such as inputting sources, routing functions, and mixing. Students compare a number of analog professional consoles and examine similarities and differences. One lecture hour per week for one quarter.

AUDIO-285 | CONSOLE THEORY AND OPERATION 2 (2)
Prerequisite: AUDIO-185 Console Theory and Operation 1. Students reinforce concepts of signal flow on professional recording consoles. The class explores advanced operation concepts in console design including the evolution from split to in-line channel designs, the evolution of monitor switching, as well as increased flexibility and functionality for stereo outputs and returns. One lecture hour per week for one quarter.

AUDIO-385 | CONSOLE THEORY AND OPERATION 3 (2)
Prerequisite: AUDIO-285 Console Theory and Operation 2. Students examine the evolution of consoles and signal flow in contemporary audio production settings. The class explores a number of the newer small footprint consoles and their integration with popular DAW systems. The class also explores the digital console market. One lecture hour per week for one quarter.

AUDIO-485 | CONSOLE THEORY AND OPERATION 4 (2)
Prerequisite: AUDIO-385 Console Theory and Operation 3. This fourth console course covers the functionality of control surfaces for use with DAW systems. Students learn about how a DAW is integrated with these controllers as well as examining systems that can function as both a control surface as well as a traditional console. The class examines hardware and software monitor control systems including surround monitoring and bass management. One lecture hour per week for one quarter.

AUDIO-151 | ELECTRONICS (2)
Students learn the fundamentals of electricity and electronics and the course explores Ohm's law, basic electronic components, AC/DC circuits, as well as analog audio fundamentals as implemented in electronics. Microphone construction and characteristics are also explored, and the instructor will demonstrate basic soldering and wiring techniques. One lecture hour per week for one quarter.

AUDIO-207 | INTRO TO POST-PRODUCTION (1)
Prerequisite: AUDIO-057 Pro Tools 101 or AUDIO-159 Pro Tools 1. Students are exposed to the fundamentals of audio post-production concepts and techniques, including sound effects editing, dialogue editing, Foley, and 5.1 surround mixing for film and television. Weekly hands-on projects culminate in a final project. One lecture hour per week for one quarter.

AUDIO-211 | SOUND REINFORCEMENT THEORY AND OPERATION (1)
Students explore the fundamentals of live sound and engineering. The class examines the equipment and systems used, analog and digital configurations, as well as FOH ("front of house") mixing, monitor mixing, and setup/ tear-down procedures. One lecture hour per week for one quarter.

AUDIO-204 | MIXING ESSENTIALS 1 (3)
Prerequisite: AUDIO-057 Pro Tools 101 or AUDIO-159 Pro Tools 1. As mixing music is an important skill for the professional audio engineer, this course introduces professional mixing techniques. Components to effective mixing are discussed and executed in class such as musical balance, dynamic control (compression), tonal balance (equalization), ambience, effects, as well as automation. Lab time mirrors the lecture content as students work individually to create their own mixes. One lecture hour per week for one quarter.

AUDIO-340 | MIXING ESSENTIALS 2 (2)
Prerequisite: AUDIO-204 Mixing Essentials 1. Students continue to apply mixing skills learned in Mixing Essentials 1. In this course, focus shifts to mixing multiple songs within a project. Students learn about delivery requirements, consistency of mixes within a larger project, and production value in mixing as well as time management. Two lecture hour per week for one quarter.

AUDIO-440 | MIXING ESSENTIALS 3 (2)
Prerequisite: AUDIO-340 Mixing Essentials 2. This course is a continuation of Mixing Essentials with the focus on advanced mixing efforts and professional scenarios. Students continue to mix multiple song projects and are expected to execute tasks in mixdown such as matching reference mixes and performing edits to the arrangement as requested. The focus is on achieving commercial production value in mixdown. Two lecture hour per week for one quarter.

AUDIO-208 | ANALOG AND DIGITAL SIGNAL PROCESSING (2)
Prerequisite: AUDIO-057 Pro Tools 101 or AUDIO-159 Pro Tools 1. This course focuses on how to operate professional

signal processing gear, including traditional in-line processors (compressor, gate, EQ), effects processors (reverb, delay, chorus, pitch shift), and both Avid Pro Tools® and third party plug-ins. One lecture hour per week for one quarter.

AUDIO-360 | INTERACTIVE AUDIO & EMERGING TECHNOLOGIES (2)

In this course, students learn to create, publish and market audio content for new platforms such as interactive media, games, webcasting, podcasting, apps, and streaming content. Projects focus on the core elements, workflow, and concepts utilized in creating audio for gaming platforms and multimedia applications. One lecture hour per week for one quarter.

AUDIO-350 | ADVANCED ANALOG AND DIGITAL AUDIO PRINCIPLES 1 (1)

This course builds technical knowledge of professional audio terminology and standards. Topics include: The core principles of measuring audio levels including various decibel scales, dynamic range, signal to noise ratio, peak vs. RMS, and VU metering. Tape formulations and recording levels, machine alignment, cleaning and de-magnetization are also explored. One lecture hour per week for one quarter.

AUDIO-450 | ADVANCED ANALOG AND DIGITAL AUDIO PRINCIPLES 2 (2)

Prerequisite: AUDIO-350 Advanced Analog and Digital Audio Principles 1. This course is a continuation in the study of audio principles and standards. Topics include: Sampling theory, The Nyquist Theorem, sample rates, bit depth, Word clock, dither, jitter, clocking issues, latency, slaving to and working with external word clocks. Students learn about reconciling digital to analog decibel scales including the loudness unit standards. One lecture hour per week for one quarter.

AUDIO-320 | ADVANCED DIGITAL SIGNAL PROCESSING (1)

Prerequisite: AUDIO-208 Analog and Digital Signal Processing. Students examine some of the more common specialized signal processors available as hardware and plug-ins. The course explores processors that can only exist in the digital domain, including linear phase & dynamic EQ's, multi-band processors, look ahead processors, pitch correction, and convolution reverbs. One Lecture hour per week for one quarter.

AUDIO-216 | MUSIC MASTERING (1)

Prerequisite: Successful completion of one of the following courses: AUDIO-162 Logic Fundamentals 1, AUDIO-159 Pro Tools 1, or AUDIO-164 Ableton Live Online 1. Students will study the theory, art, and practical applications of mastering music. Discussion and practice will include analyzing stylistic approaches for mastering various genres of music, understanding specific technical requirements for mastered products and the practical applications of typical analog and digital mastering processors. One lecture hour per week for one quarter.

AUDIO-470 | SYSTEMS INTEGRATION & FILE MANAGEMENT (2)

Students learn the basic theory and connectivity of workstation components and industry-standard audio interfaces. File management techniques (employed to track the volume of data generated in modern recording projects) are explored in detail, along with approaches for maintaining accurate data. The basics of device networking and standard methodologies for the structuring of metadata are also discussed. One lecture hour per week for one quarter.

AUDIO-510 | BROADCAST MEDIA 1 (1)

Broadcast Media is an introduction to the skill sets required for careers in the television, film, Internet, commercial broadcast, live event, and video production industries. Explorations include the fundamentals of radio, television and Internet broadcasting (and streaming), in conjunction with both fieldwork and studio productions. Topics include: the use of sector-specific equipment, as well as staging. One lecture hour per week for one quarter.

AUDIO-610 | BROADCAST MEDIA 2 (1)

Prerequisite: AUDIO-510 Broadcast Media 1. Applying the skills acquired in Broadcast Media 1, students complete independent and collaborating exercises on materials ranging from documentary and dramatic productions, to news, sports, live event production, commercials, and client projects. Topics include: industry-standard broadcast and HD equipment use and associated workflows, microphone techniques, approaches for industrial and commercial voice-over, digital audio editing and production techniques, media formats, and final product delivery logistics and specifications. One lecture hour per week for one quarter.

AUDIO-575 | SURVEY OF RECORDING AND PRODUCTION TECHNIQUES 1 (2)

Prerequisite: AUDIO-485 Console Theory and Operation 4. Students examine common recording and production scenarios for musical artist album production and development. The class examines case studies of album production including approaches, timelines, and the parties involved. Two lecture hours per week for one quarter.

AUDIO-675 | SURVEY OF RECORDING AND PRODUCTION TECHNIQUES 2 (2)

Prerequisite: AUDIO-575 Survey of Recording and Production Techniques 1. Building on the information knowledge gained in Survey of Recording & Production 1, the class now examines several music production case studies that are considered outside of traditional music production and studio approaches including remote recording, "home" recording, loops and libraries, and other contemporary approaches. Two lecture hours per week for one quarter.

AUDIO-580 | LIVE RECORDING TECHNIQUES (2)

Prerequisite: AUDIO-201 Recording Techniques 2. Students examine live recording scenarios including live albums, live show broadcast, in-studio broadcast, and other situations where multitrack recording is either not applicable or unavailable. The class explores such topics as microphone splits, splits via digital networking, how to integrate the audience and/or environment, and what are the unique challenges facing live audio production and recording. Two

lecture hours per week for one quarter.

AUDIO-140 | RECORDING STUDIO ETIQUETTE (1)
This course provides a basic understanding of terms used by musicians, engineers and producers, providing the information necessary to link these three crucial, but different roles. Students learn how to contribute to the songwriting process in a studio environment and will be exposed to real-world studio experiences in order to learn the importance of professional demeanor in getting and keeping work as an engineer or assistant. One lecture hour per week for one quarter.

AUDIO-660 | STUDIO TECHNOLOGY (2)
Prerequisite: AUDIO-151 Electronics. This course is an examination of technologies behind the design and maintenance of commercial recording studios. Students learn basic acoustic principles in studio design, speaker monitors and power amplifiers, audio grounding schemes, electrical service, as well as electrical protection for equipment. Prior learning of Ohm's Law, impedance, and cabling are reinforced. One lecture hour per week for one quarter.

AUDIO-590 | FINAL PROJECT 1 (3)
Prerequisite: AUDIO-485 Console Theory and Operation 4. Synthesizing prior theoretical, practical, and experiential learning; in combination with the critical thinking and subject mastery acquired throughout the program; students work collaboratively on self-directed, full-cycle music projects. This is realized through the production of one song, from pre-production planning through recording and mixing to mastering and final delivery. One supervised lecture hour per week for one quarter.

AUDIO-690 | FINAL PROJECT 2 (3)
Prerequisite: AUDIO-590 Final Project 1. Building on the premise of the Final Project 1 course, in conjunction with ongoing learning from the program's final quarter core offerings, students continue to work collaboratively on self-directed, full-cycle, music projects. Focus shifts to production volume and quality, with students producing two songs-which, when combined with the end product of Final Project 1, provides students with a three-song, capstone completion reel. One supervised lecture hour per week for one quarter.

PROFESSIONAL DEVELOPMENT // STUDIO RECORDING TECHNOLOGY (ASSOCIATE)

MUBUS-0360 | APPLIED ENTERTAINMENT BUSINESS 1 (1.5)
The first in a two-quarter course sequence, designed to provide students with an understanding of the entertainment industry, as it exists today, and essential knowledge for sustaining a career in the digital era. In Applied Entertainment Business 1, topics include an overview of industry structure, the artist's team (manager, attorney, agent, etc.), copyrights and music publishing, band partnerships and solo artists, employment agreements, work-for-hire, unions and more. One lecture hour per week for one quarter.

MUBUS-0460 | APPLIED ENTERTAINMENT BUSINESS 2 (1.5)
Prerequisite: MUBUS-0360 Applied Entertainment Business 1. This course is a continuation of Applied Entertainment Business 1, further covering the most important areas and aspects of the entertainment industry. Topics include: record labels (major and indie), types of deals, the DIY market, distribution, touring, merchandising, and more. S.M.A.R.T. goal setting is also covered to support students in creating a path to career success. One lecture hour per week for one quarter.

AUDIO-375 | BUSINESS LAW FOR MUSIC PRODUCERS (2)
This course is designed to help students develop an understanding of the fundamentals of law and business, including employment and corporate-related duties permeating the entertainment industry. By providing an overview of legal concepts governing all business activities, music creatives and music technicians will learn the essence of functioning in a corporate structure as well as the ability of developing an independent business from the ground up. With particular emphasis on music business transactions, lectures will cover concepts such as employment, contractual and fiduciary obligations, basic music-related clauses and provisions, intellectual property fundamentals, and bargaining agreements. Two lecture hours per week for one quarter.

MUBUS-206 | NETWORKING STRATEGIES (1)
Success in a changing music industry is determined by the strength and longevity of personal contacts: who you know, what you know and, most important, who knows you. In this practical, application-oriented course, students analyze and practice different types of communication, social techniques, and presentation skills important to making personal contacts in all strata of the music business and building a professional support network. One lecture hour per week for one quarter.

MUBUS-308 | OWNING & OPERATING A MUSIC BUSINESS (2)
Students learn the legal aspects of starting a business, including trademark searches and clearances, DBAs, licenses, setting up the tax structure, and obtaining business loans and grants. Topics also include: managing daily business operations such as hiring employees, taking inventory, basic business accounting, and more. Two lecture hours per week for one quarter.

CC-307 | VISUAL MEDIA 1 (2)
Students learn how to use Adobe Photoshop to design original CD artwork, flyers, promotional tools, and other visual materials vital to modern Independent Artists. Emphasis is on creating exciting and expressive designs that directly support music marketing campaigns. Topics covered in this class include: typography, flyer design, album artwork design, image manipulation, merchandise design, and more. Two lecture hours per week for one quarter.

CC-407 | VISUAL MEDIA 2 (2)
Prerequisite: CC-307 Visual Media 1. The Internet has opened an enormous opportunity for musicians to promote themselves

directly to music fans. This course focuses on the technical skills needed to promote music online. Topics include: building a strong online presence, creation of a content-rich artist website, online marketing tools and strategies, video editing basics, and social media. Two lecture hours per week for one quarter.

MUSICIANSHIP // STUDIO RECORDING TECHNOLOGY (ASSOCIATE)

AUDIO-111 | THE EVOLUTION OF AUDIO (1)
This course explores many of the seminal inventions and processes that have evolved over the last century and a half, which have helped shape recorded and live music, sound reinforcement in general, as well as sound to picture. Students will examine professional and consumer advancements in equipment, processes, and recording and playback mediums, to understand the art form. Topics include how they have evolved, sometimes have become extinct, and in some cases, how they revolutionized the industry. One lecture hour per week for one quarter.

AUDIO-105 | CRITICAL LISTENING (2)
Students are exposed to various musical content and production styles. Identifying frequencies and key instruments will be an integral part of this class, along with the equipment and processes involved in producing commercial recordings. Two lecture hours per week for one quarter.

AUDIO-106 | MUSICIANSHIP FOR INDUSTRY PROFESSIONALS (1)
Students will be introduced to the fundamentals of music notation on the staff, including the basics of harmony and theory that are discussed between producers, engineers, and musicians in the studio. Upon completion, students will be able to differentiate between major vs. minor keys, Roman numeral harmony, song form, and the basics of chart creation. Two lab hours per week for one quarter.

AUDIO-051 | THE MODERN MUSIC PRODUCER (1)
This course exposes students to the “ins and outs” of both the business and creative sides of being a modern music producer. Classes are hands-on, intensive, and based in real-world situations, covering concepts such as budgeting, choosing studios and musicians, working with engineers and management, and finessing the best performance out of artists. Two lab hours per week for one quarter.

MUBUS-110 | MUSIC INDUSTRY HISTORY 1: 1909-1959 (2)
An introduction to the key components of the music business and a comprehensive historical overview of the recorded music industry from 1909 to the onset of the rock ‘n’ roll era. Students listen to and analyze the music of each era, including sources and influences on subsequent trends in the context of social and cultural movements and political events. In addition, students are given an overview of the basic concepts and steps in the recording process, and its evolution from invention to the end of the 1950’s. Two lecture hours per week for one quarter.

MUBUS-210 | MUSIC INDUSTRY HISTORY 2: 1960-PRESENT (2)
Prerequisite: MUBUS-110 Music Industry History 1. An overview of the evolution of the industry through an era of increasingly rapid change beginning in the ‘60s and coming into the digital age. Includes listening and musical analysis as well as examination of sources and influences on subsequent trends in the context of social and cultural movements and political events. Additional topics include the advent and exponential growth of new technologies in the recording process as well as with music consumption and formats, and the remodeling of business practices and economic structures throughout the entertainment arena. The course concludes with an overview of industry careers in the modern era. Two lecture hours per week for one quarter.

MUBUS-360 | SONG STRUCTURE AND CONTENT (2)
Prerequisite MUBUS-260 Musicianship For Business Professionals or AUDIO-106 Musicianship For Industry Professionals. A study of the basic elements of popular song structure, including melody, lyric patterns and construction, harmony, scales, intervals, rhythm, and form; analysis of the structure of successful songs and the application of those elements to songwriting, including lyric and melodic development, hook recognition, chord structures, and accompaniment styles. Includes analysis of songwriting styles in various genres including pop, rock, country, rap/hip-hop, R&B/soul, jazz, blues, Latin, children’s, religious, world/ethnic, and folk/Americana. Through role-playing, students develop techniques for communicating on a musical level with performers, arrangers, engineers, and producers. Two lecture hours per week for one quarter.

BACHELOR OF MUSIC IN SONGWRITING & PRODUCTION
MAJOR AREA

BACH-S.PL SONGWRITING PRIVATE LESSON 1-12 (2)
Fostering the development of students “compositional voices” serves as the main objective within the Songwriting & Production lesson program. One private lesson hour per week per quarter.

BACH-S101 SONGWRITING 1: INTRODUCTION TO POP SONGWRITING (1.5)
This course enables students to develop the analytical, compositional and performance skills necessary for successfully navigating contemporary music’s ever changing stylistic landscape. Group study of the compositional and production components that contribute to authenticity pertaining to key genres and repertoire serves as the curricular foundation of these classes. One lecture hour and one lab hour per week for one quarter.

BACH-S201 SONGWRITING 2: POP AND COUNTRY SONGWRITING (1.5)
Prerequisites: BACH-S101: Songwriting 1: Introduction to Pop Songwriting and BACH-S125: Lyric Writing 1: Introduction

to Lyric Writing. This course enables students to develop the skills necessary to create, analyze, critique, and revise song lyrics in the contemporary songwriting market. Students will learn important concepts relating to lyrics, including finding inspiration, mastering tools of the craft, and tailoring lyrics to different styles and situations. One lecture hour and one lab hour per week for one quarter.

BACH-S301 SONGWRITING 3: FOLK, BLUES, REGGAE, AND EARLY ROCK SONGWRITING (2)

Prerequisites: BACH-S201: Songwriting 2: Pop and Country Songwriting and BACH-S225: Lyric Writing 2. This course enables students to develop the analytical, compositional and performance skills necessary for successfully navigating contemporary music's ever changing stylistic landscape. Group study of the compositional and production components that contribute to authenticity pertaining to key genres and repertoire serves as the curricular foundation of these classes. Two lecture hours per week for one quarter.

BACH-S401 SONGWRITING 4: ROCK AND FUSION SONGWRITING (2)

Prerequisite: BACH-S301: Songwriting 3: Folk, Blues, Reggae, and Early Rock Songwriting. This course enables students to develop the analytical, compositional and performance skills necessary for successfully navigating contemporary music's ever changing stylistic landscape. Group study of the compositional and production components that contribute to authenticity pertaining to key genres and repertoire serves as the curricular foundation of these classes. Two lecture hours per week for one quarter.

BACH-S501 SONGWRITING 5: R&B, HIP HOP, GOSPEL AND LATIN SONGWRITING (2)

Prerequisite: BACH-S401: Songwriting 4: Rock and Fusion Songwriting. This course enables students to develop the analytical, compositional and performance skills necessary for successfully navigating contemporary music's ever changing stylistic landscape. Group study of the compositional and production components that contribute to authenticity pertaining to key genres and repertoire serves as the curricular foundation of these classes. Two lecture hours per week for one quarter.

BACH-S601 SONGWRITING 6: BROADWAY AND JAZZ SONGWRITING (2)

Prerequisite: BACH-S501: Songwriting 5: R&B, Hip Hop, Gospel and Latin Songwriting. This course enables students to develop the analytical, compositional and performance skills necessary for successfully navigating contemporary music's ever changing stylistic landscape. Group study of the compositional and production components that contribute to authenticity pertaining to key genres and repertoire serves as the curricular foundation of these classes. Two lecture hours per week for one quarter.

BACH-S125 LYRIC WRITING 1: INTRODUCTION TO LYRIC WRITING (2)

This course enables students to develop the skills necessary to create, analyze, critique, and revise song lyrics in the contemporary songwriting market. Students will learn important concepts relating to lyrics, including finding inspiration, mastering tools of the craft, and tailoring lyrics to different styles and situations. Two lecture hours per week for one quarter.

BACH-S225 LYRIC WRITING 2 (2)

Prerequisites: BACH-S101: Songwriting 1: Introduction to Pop Songwriting and BACH-S125: Lyric Writing 1: Introduction to Lyric Writing. This course enables students to develop the skills necessary to create, analyze, critique, and revise song lyrics in the contemporary songwriting market. Students will learn important concepts relating to lyrics, including finding inspiration, mastering tools of the craft, and tailoring lyrics to different styles and situations. This course will introduce advanced story-telling techniques. Two lecture hours per week for one quarter.

BACH-S306 VOCAL TECHNIQUE FOR SONGWRITERS (1)

This course will instruct students on proper vocal technique so that even non-vocal songwriters will be able to sing competent demo versions of their songs. The course will feature breathing, placement, tone, and pitch control. Students will learn vocal characteristics across a myriad of different styles. Two lab hours per week for one quarter.

BACH-S406 GUITAR HARMONY FOR SONGWRITERS(1)

This course will instruct students on basic guitar technique in order for them to be able to write appropriate guitar parts for their music. The course will focus on open chord shapes (and transpositions through use of Capos), strum and fingerstyle accompaniment patterns, and barre chord shapes. Students will lean stylistic guitar accompaniment across a variety of genres. Two lab hours per week for one quarter.

BACH-P103 CONTEMPORARY ARRANGING 1 (2)

Prerequisite: CC-201 Harmony and Theory 201 and BACH-P127 Sibelius Notation. This course is an introduction to instrumentation, arranging techniques, and notation practices for a live rhythm section. Emphasis is placed on score and parts preparation and notation in selected contemporary styles. The objective is to learn the characteristic usage of each instrument in the rhythm section, and to prepare an arrangement step-by-step using a verbal outline, sketch score, and master score. As a final project, each student completes a studio recording of an arrangement for piano, guitar, bass and drums. Two lecture hours per week for one quarter.

BACH-P203 CONTEMPORARY ARRANGING 2 (2)

Prerequisite: BACH-P103 Contemporary Arranging 1. A continuation of rhythm section arranging with the addition of brass instruments (trumpet and trombone). Discussion will include transposition, range and idiomatic usage of these instruments in popular styles. The objective is to study the brass family with emphasis on two-part and guide-tone writing. Students conduct analysis and learn to build arrangements for a core rhythm section (beat, bass line, chord accompaniment) and solo voice in four styles- Rap, Rock, Folk, and Reggae. As a final project, each student completes a studio recording of an arrangement for trumpet, trombone, piano, bass, and drums. Two lecture hours per week for one quarter.

BACH-P303 CONTEMPORARY ARRANGING 3 (2)
Prerequisite: BACH-P203 Contemporary Arranging 2. Arranging techniques for ensembles including woodwind instruments (saxophone, flute and clarinet). Discussion includes transposition, range and idiomatic usage of these instruments in popular styles. The objective is to study the woodwind family with emphasis on four-part harmonization. Builds on core rhythm section by adding instrumental riffs, accents, counter melody and additional harmony. Stylistic analysis and arrangement projects in Pop, Hip Hop, Country, and Electronica. As a final project, each student completes a studio recording of an arrangement for trumpet, alto or clarinet, tenor or flute, trombone, guitar, bass and drums. Two lecture hours per week for one quarter.

BACH-P403 CONTEMPORARY ARRANGING 4 (2)
Prerequisite: BACH-M303 Contemporary Arranging 3. Course focuses on string section writing as it applies to contemporary production, with an emphasis on re-harmonization. Basic contrapuntal arranging with voice leading and understanding of ranges and color/timbre blending. As a final project, each student completes a studio recording of an arrangement for string quintet and drums. Two lecture hours per week for one quarter.

BACH-P503 CONTEMPORARY ARRANGING 5 (2)
Prerequisite: BACH-P403 Contemporary Arranging 4. Course focuses on combined rhythm section, woodwind, brass and string writing as it applies to contemporary productions. As a secondary objective, students learn to analyze scores of contemporary arrangements that include all instruments. As a final project, each student completes a studio recording of an arrangement for rhythm section, woodwinds, brass and strings including overdubs. Two lecture hours per week for one quarter.

BACH-S710 SOPHOMORE RECITAL (2)
BACH-C601: Harmony & Theory 601, BACH-P203: Contemporary Arranging 2. Corequisite: BACH-S.PL Songwriting Private Lesson. The sophomore recital is designed to assess the performance and compositional abilities of all candidates pursuing a Bachelor of Music degree in Songwriting & Production at Musicians Institute. Original music and arrangements will be displayed through solo & ensemble performance across a wide range of contemporary styles to serve as the primary method for judging proficiency. Students are responsible for selecting their own personnel, scheduling rehearsals and writing arrangements (complete with score and ensemble parts) for all performance selections. Five bi-weekly mentoring sessions with an advisor for one quarter, and a final performance at the end of the quarter.

BACH-S801 COMPOSITIONAL STYLE & ANALYSIS 1 (2)
Corequisite: BACH-S.PL Songwriting Private Lesson. This course begins with a review of the tools necessary to completing a song analysis, including transcription methods, song arranging, creating charts and musicianship basics. In the second half of the course, students begin to put those tools to use in their analysis of songs in the musical genres of Blues, Country, Rock, Reggae, and Hip-Hop. Two lecture hours per week for one quarter.

BACH-S901 COMPOSITIONAL STYLE & ANALYSIS 2 (2)
Prerequisite: BACH-S801: Compositional Style & Analysis 1. This course serves as a continuation of Compositional Style & Analysis 1. Students continue developing their transcription, chart design, arranging and analytical skills through the study of songs in the musical genres of Pop, Film Music, Broadway and Jazz. Two lecture hours per week for one quarter.

BACH-S111 VOCAL ARRANGING 1 (2)
Prerequisites: BACH-C801: Harmony & Theory 801, BACH-P503: Contemporary Arranging 5, and BACH-S710: Sophomore Recital. Corequisite:
BACH-S110: Production 1. This course explores practical techniques and strategies for successful vocal arranging and composition development. Independent and group analysis of traditional part singing (lead, duet, small-group and background), “vocalese” and vocal effects along with additional techniques employed by many of popular music’s most prolific songwriters and arrangers will serve as the primary focus of this course. Two lecture hours per week for one quarter.

BACH-S211 VOCAL ARRANGING 2 (2)
Prerequisite: BACH-S111: Vocal Arranging 1. Corequisite: BACH-S210: Production 2. Vocal Arranging II, while similar in overall design to level I, places primary emphasis on vocal ensemble arranging for use with original compositions. Two lecture hours per week for one quarter. Additional production fee required.

BACH-S910 SENIOR PORTFOLIO PROJECT (2)
Prerequisite: CC-801: Harmony & Theory 801, BACH-P503: Contemporary Arranging 5, BACH-S211: Vocal Arranging 2, and BACH-S710: Sophomore Recital. Corequisite: BACH-S.PL Songwriting Private Lesson. The senior portfolio serves as the final project for all candidates pursuing a Bachelor of Music degree in Songwriting & Production at Musicians Institute. All portfolios must include: 1. One ensemble transcription of a representative contemporary work, complete with score, ensemble charts and new studio recording, 2. One ensemble arrangement of a representative contemporary work, complete with score, ensemble charts and studio recording, 3. Two student compositions complete with score, ensemble charts and studio recordings (one recording using live instrumentation, the other utilizing “virtual instrumentation”). Candidates are responsible for selecting their own personnel and scheduling rehearsals and studio time. Five bi-weekly mentoring sessions with an advisor for one quarter, and a final studio recording project requirement due at the end of the quarter. One lecture hour per week for one quarter, and a final recording project requirement due at the end of the quarter.

MUSICIANSHIP // SONGWRITING & PRODUCTION

CC-101 HARMONY & THEORY 101 (1.5)
Prerequisite: CC-021 Harmony and Theory 021. This course presents variations on diatonic structures from Harmony and Theory 2. Highlights include pentatonic and blues scales, inverted, extended and non-standard chord types,

chord symbols and modes, and voice leading and chord progressions. One lecture hour and one lab hour per week for one quarter.

CC-201 HARMONY & THEORY 201 (1.5)
Prerequisite: CC-101 Harmony and Theory 101. Non-diatonic melody and harmony. Topics include variations in minor-key harmony and melody, modal interchange, secondary dominants, diatonic substitution and modulation. One lecture hour and one lab hour per week for one quarter.

BACH-C301 HARMONY & THEORY 301 (2)
Prerequisites: CC-201 Harmony & Theory 201. This course focuses on topics including: musical textures, irregular resolutions, use of melodic and harmonic sequences and diminished seventh chords. Two lecture hours per week for one quarter.

BACH-C401 HARMONY & THEORY 401 (2)
Prerequisites: BACH-C301 Harmony & Theory 301. This course covers the analysis and application of the incomplete major ninth chord, seventh chords in non-dominant harmonic function, neighbor chord harmony, ninth, eleventh, thirteen and appoggiatura chords. Two lecture hours per week for one quarter.

BACH-C501 HARMONY & THEORY 501 (2)
Prerequisite: BACH-C401 Harmony and Theory 401. This course covers the analysis and application of chromatic altered chords including the +II7 and +VI7, Neapolitan, augmented sixth chords and chords with lowered and raised fifths. Two lecture hours per week for one quarter.

BACH-C601 HARMONY THEORY 601 (2)
Prerequisites: BACH-C501 Harmony & Theory 501. This course covers the analysis and application of the incomplete major ninth chord, seventh chords in non-dominant harmonic function, neighbor-chord harmony, ninth, eleventh, thirteenth, and appoggiatura chords. Continued focus on four-part writing, figured bass and harmonization. Two lecture hours per week for one quarter.

BACH-C701 HARMONY THEORY 701 (2)
Prerequisites: BACH-C601 Harmony & Theory 601. This course covers the analysis and application of chromatic altered chords, including the +II7 and +VI7, Neapolitan chords, augmented sixth chords and chords with lowered and raised fifths. Continued focus on four-part writing, figured bass and harmonization. Two lecture hours per week for one quarter.

BACH-C801 HARMONY & THEORY 801 (2)
Prerequisites: BACH-C-701 Harmony & Theory 701. This course covers the analysis of late 19th and early 20th century scores. Discussions include: pandiatonicism, serial writing, polytonality, parallel harmony and, use of symmetrical scales. Two lecture hours per week for one quarter

CC-102 EAR TRAINING 102 (1.5)
Prerequisite: CC-022 Ear Training 022. Concentrates on the recognition and transcription of diatonic minor-key melodies and chord progressions. One lecture hour and one lab hour per week for one quarter.

CC-202 EAR TRAINING 202 (1.5)
Prerequisite: CC-102 Ear Training 102. Concentrates on the recognition and transcription of diatonic major and minor melody and harmony, and rhythmic figures including sixteen notes. Includes specific examples drawn from contemporary popular music. One lecture hour and one lab per week for one quarter.

BACH-C302 EAR TRAINING 302 (2)
Prerequisites: CC-202 Ear Training 202. Development of advanced musical reflexes through the use of “movable do solfege”. Topics include: diatonic major scale harmony in all twelve keys. Techniques include note recognition, intervallic structures, melodic patterns, identification and arpeggiation of harmonic forms in all inversions, dictation, transcription, and sightsinging while conducting. Two lecture hours per week for one quarter.

BACH-C402 EAR TRAINING 402 (2)
Prerequisite: BACH-C302 Ear Training 302. Continued development of advanced musical reflexes through the use of “movable do solfege”. Topics include: parallel minor scale harmony in its three basic forms: natural minor, harmonic minor, and melodic minor in all twelve keys. Techniques include note recognition, intervallic structures, melodic patterns, identification and arpeggiation of harmonic forms in all inversions, dictation, transcription, and sightsinging while conducting. Two lecture hours per week for one quarter.

BACH-C502 EAR TRAINING 502 (2)
Prerequisites: BACH-C402 Ear Training 402. Continued development of advanced musical reflexes through the use of “movable do solfege.”Topics include: modal harmony that is nondiatonic to the major or parallel minor scales in all twelve keys. Techniques include note recognition, intervallic structures, melodic patterns, identification and arpeggiation of harmonic forms in all inversions, dictation, transcription, and sightsinging while conducting. Two lecture hours per week for one quarter.

BACH-C602 EAR TRAINING 602 (2)
Prerequisites: BACH-C502 Ear Training 502. Continued development of advanced musical reflexes through the use of “movable do solfege.” Topics include: altered and symmetrical scale harmony in all twelve keys. Techniques include note recognition, intervallic structures, melodic patterns, identification and arpeggiation of harmonic forms in all inversions, dictation, transcription, and sightsinging while conducting. Two lecture hours per week for one quarter.

CC-108 KEYBOARD PROFICIENCY 1 (1)
Keyboard Proficiency 1 serves as an introduction to contemporary keyboard technique. Through the study of physical posture, finger technique, diatonic scales & chord progressions, this course will enable students to develop the necessary motor-skills required for using the keyboard both as a performing instrument and compositional tool. One lecture hour and one lab hour per week for one quarter. This course is

not available to Keyboard Program students.

CC-208 KEYBOARD PROFICIENCY 2 (1)
Prerequisite: CC-108 Keyboard Proficiency 1. This course further develops the technical skills required for successful keyboard performance and musical comprehension. Pop and Classical repertoire performance serves as the main focus of this course, in addition to further study of chord progressions and scales. One lecture hour and one lab hour per week for one quarter.

BACH-P313 KEYBOARD PROFICIENCY 3 (1)
Prerequisite: BACH-P313 Keyboard Proficiency 2. Degree-specific course for non-keyboard majors. This course will address very practical skills that should be a part of every professional musician's toolbox including lead sheet interpretation, basic score reading and outlining an arrangement. One lecture hour per week for one quarter.

BACH-S804 COMPOSERS ENSEMBLE 1 (2)
This course serves as a platform for students to present and perform their own compositions and arrangements. Weekly live performance workshops provide for development of ensemble writing techniques, improvisational skills and repertoire building in various styles. All songwriting majors serve as ensemble members for one another. One lecture hour per week for one quarter.

BACH-S904 COMPOSERS ENSEMBLE 2 (2)
Prerequisite: BACH-S804: Composers Ensemble 1. Composers Ensemble II places primary emphasis on the presentation, performance and refinement of advanced student compositions for subsequent inclusion in senior portfolio projects. Whenever possible, visiting artists are invited to participate in the group discussion and professional critique that serves as the intellectual foundation of Composers Ensemble I-II. One lecture hour per week for one quarter.

SUPPORTIVE MUSIC // SONGWRITING & PRODUCTION

BACH-P127 SIBELIUS NOTATION (1)
Using Sibelius notation software to create lead sheets, master rhythm scores and individual parts formatted in a way similar to those students will need to create for Arranging 1-5 and Sophomore and Senior juries. One lecture hour per week for one quarter.

AUDIO-162 | LOGIC FUNDAMENTALS 1 (1)
This course introduces students to the primary features and basic user interface of Logic Pro X. The class explores the process of creating an actual song, from start to finish. Pre-production using Apple Loops, recording/editing audio and MIDI, arranging of tracks, producing drumbeats with a virtual drummer, as well as basic mixing and automation techniques are explored. Logic Fundamentals 1 (online) does not qualify the student to take the Logic User Certification Exam. One lecture hour per week for one quarter.

AUDIO-262 | LOGIC FUNDAMENTALS 2 (1)
Prerequisite: AUDIO-162 Logic Fundamentals 1. This course is a continuation of the Logic Pro X user interface for songwriters, composers, producers, and sound engineers. Upon completion, students will understand how to use Logic Pro's comprehensive array of software instruments, arranging of MIDI sequences, as well as editing with Flex Time and Pitch, Vari-Speed, Smart Controls, Smart Tempo, Advanced Audio and MIDI, Recording/Editing Techniques, Logic Remote app, troubleshooting. Logic Fundamentals 2 (online) does not qualify the student to take the Logic User Certification Exam. One lecture hour per week for one quarter.

BACH-S407 KEYBOARD AND HARMONY FOR SONGWRITING 1 (2)
Prerequisite: BACH-P313: Keyboard Proficiency 3. This course explores practical techniques and strategies for successfully using the keyboard as a tool for songwriting. Independent and group analysis of form, phrasing, chordal voicings and voice leading approaches employed by many of popular music's most prolific songwriters and arrangers will serve as the primary focus of this course. Two lecture hours per week for one quarter.

BACH-S507 KEYBOARD AND HARMONY FOR SONGWRITING 2 (2)
Prerequisite: BACH-S407: Keyboard and Harmony for Songwriting 1. Keyboard Harmony for Songwriting II, while similar in overall design to level I, places primary emphasis on utilizing the keyboard as a tool for the composition and arrangement of student works. Two lecture hours per week for one quarter.

BACH-PSL (BACH-B.PSL, BACH-D.PSL, BACH-G.PSL, BACH-K.PSL, BACH-V.PSL) SECONDARY APPLIED LESSON (2)
This is course allows students to study privately with an instructor on an additional instrument of their choosing. Students may choose from the following: vocals, guitar, keyboard, bass or drums. One private lesson hour per week per quarter.

AUDIO-159 | PRO TOOLS 1 (2)
This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will understand how to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with external drives, and more. Two lecture hours per week for one quarter.

AUDIO-259 | PRO TOOLS 2 (2)
Prerequisite: AUDIO-159 Pro Tools 1. This course expands upon the basic principles taught in Pro Tools Fundamentals 1 while introducing the core concepts and techniques students need to competently operate a Pro Tools system running mid-sized sessions. Students learn to build sessions designed for commercial purposes and improve the results of their recording, editing, and mixing efforts. Two lecture hours per week for one quarter.

BACH-P121 MH I: ROOTS OF ROCK & ROLL (2)
A survey of Rock's roots, including Rhythm & Blues, Rockabilly, New Orleans, vocal groups, doo-wop, and early 60s pop, including an examination of the major artists and regional

influences. Weekly discussion, analysis and listening examples related to each topic. Two lecture hours per week for one quarter.

BACH-P122 MH II: WORLD MUSIC (2)
A study of music in the context of selected cultures and regions around the world. The many ways in which music and lyrics function in reflecting these cultures are explored through listening, analysis and transcriptions. Two lecture hours per week for one quarter.

BACH-P123 MH III-1: WESTERN MUSIC: 600-1820 (2)
A survey of Western art music from the Middle Ages through the Classical period. The course will include discussion of major styles and forms in historical context, supplemented by representative listening and score analysis. In addition to workbook assignments, midterm, and final examinations, students must attend and write a report on a relevant concert performance as well as make a separate presentation to the class on a related topic of student's choice. Two lecture hours per week for one quarter.

BACH-P222 MH IV WESTERN ART: 1820-21ST CENT (2)
The history of musical styles from Romantic period to the present, including cultural contexts and social meaning. Composers and musical developments in European and American Art Music, orchestral, chord, band, chamber music and solo repertoire are combined with the influences of music from other world cultures. Compositional techniques, style characteristics, and relationships are emphasized. In addition, to workbook assignments, midterm and final examinations, students must attend and write a report on a relevant concert performance as well as make a separate presentation to the class on a related topic of student's choice. Two lecture hours per week for one quarter.

BACH-M486 THE BUSINESS OF COMPOSING 1 (1)
This course explores of the world of music publishing and the how-to of owning and exploiting musical copyrights. Topics include: copyright law and terminology, the online electronic Copyright Office (eCO) process, publishing rights, how to set up a music publishing company, US PROs, public performance royalties, how to affiliate with a PRO, cue sheets, songwriter contracts and co-publishing agreements, administration agreements, sub publishing, joint works, royalty splits, mechanical and synchronization licenses, works made for hire, sampling, industry organizations and resources for further study. One lecture hour per week for one quarter. Whenever possible, visiting artists are invited to participate in the group discussion and professional critique that serves as the intellectual foundation of Composers Ensemble I-II. Two lecture hours per week for one quarter.

BACH-M487 THE BUSINESS OF COMPOSING 2 (1)
Prerequisite: BACH-M486 The Business of Composing 1. This course examines music licensing and the process of placing music and songs into film, television, video games, commercials and other productions. Topics include: music licensing terminology, songwriter co-administration agreements, the importance of music and songs in the film and television production process, sources of musical content for producers, the "Two Sides" music production libraries and one-stop shopping, the role of the music supervisor, source cues, music clearance, spotting sessions and a composer's timing notes, temp music, how to negotiate synchronization and master use licenses, composer package deals, music production and sound recordings, union contracts, and how to fill out a cue sheet. One lecture hour per week for one quarter.

BACH-S110 STUDIO PRODUCTION AND MIXING 1 (2)
Prerequisite: AUDIO-152 Logic 2 and AUDIO-157 Pro Tools 110. Corequisite: BACH-S111: Vocal Arranging 1. This course prepares students for successfully navigating the recording studio environment as vocalist, instrumentalist, arranger, producer and mixer. Production I focuses on recording theory and pre-production techniques including mic types and proper placements, timbral ear training, rehearsal & recording techniques, microphone, preamp and headphone mixes, EQ considerations and general session preparation. Two lecture hours per week for one quarter.

BACH-S210 STUDIO PRODUCTION AND MIXING 2 (2)
Prerequisite: AUDIO-157: ProTools 110 and BACH-S110: Studio Production and Mixing 1. Corequisite: BACH-S211: Vocal Arranging 2. Production II, while similar in overall design to level I, places primary emphasis on recording, mixing and general post-production techniques. Two lecture hours per week for one quarter.

BACH-S112 PRODUCTION MUSIC FOR VISUAL MEDIA 1 (2)
Prerequisite: BACH-M487: Business of Composing 2. Introduction to musical analysis from the perspectives of the composer/songwriter and the music supervisor, including identifying and interpreting aspects of tone, timbre, instrumentation, dynamics and motifs within a custom composition or song placement for film or television. Students are assigned to review a short film from the perspective of a music supervisor, assigning specific aspects of lyric content, melodic tone, dynamics, etc. to significant markers in the film and communicating the desired aspects to the composer. Two lecture hours per week for one quarter.

BACH-S212 PRODUCTION MUSIC FOR VISUAL MEDIA 2 (2)
Prerequisite: BACH-S112 Production Music for Visual Media 1. The course is a continued study of the relationship between music and visual media from the perspectives of both the composer and the music supervisor. Professionals in the field explain and demonstrate the role and requirements of production music libraries by screening film, TV and ad cues and interpreting the accompanying sound effects, compositions and soundtrack elements. Topics of discussion include the process of custom composing for short films, feature films, various TV show formats, ads/commercials, corporate events, and religious institutions. Students are required to source and select ("place") existing song material for use in a commercial, a film trailer and as a TV theme song, including researching the availability of material and analyzing and explaining the musical attributes of selections. Two lecture hours per week for one quarter.

COURSE DESCRIPTIONS

BACH-P010E INDEPENDENT STUDY (2)
Prerequisites: Minimum GPA of 3.25 or above in core courses and permission of program Dean. Provides students with an opportunity to explore a specific subject area in depth through independent course work with faculty supervision. One lecture hour per week for one quarter. May be repeated for credit.

BACH-S120E MUSIC TECHNOLOGY IN LIVE PERFORMANCE (1)
This course explores the role of music technology as a tool for enhancing live performance. Curricular topics include click track programming, backing track production, sound replacement techniques, triggers, samples and equalization along with additional approaches to timbre modification. One lecture hour per week for one quarter.

BACH-S121E WEBSITE DESIGN (1)
This course serves as an introduction to web design and self-promotion, the primary focus being to teach students how to build and maintain a fully functional and self-owned professional website, complete with E-commerce capability. One lecture hour per week for one quarter.

BACH-S122E WESTERN SONGWRITING TRADITIONS (1)
This undergraduate level course presents a survey of Western songwriting traditions from the Medieval
era through present day, with emphasis on the social, political and economic conditions affecting them.
Genres to be discussed include sacred & secular European traditions, Art songs, American spirituals & Folk music, County & Western, Blues, Bluegrass, Tin Pan Alley, Broadway, Jazz, Rock & Roll, R&B/Soul and Pop. One lecture hour per week for one quarter.

COMMON COURSE ELECTIVES
Except where students are required to choose electives from a program-specific list, students may also fulfill their elective requirements with the "Common Course Electives" listed here. See program descriptions for specific elective credit requirements and program-specific elective offerings.

CC-075E HISTORY OF RECORDED POPULAR MUSIC 2: ELECTRONIC MUSIC
Prerequisite: DJ-105 History and Analysis of Recorded Popular Music 1, or approval from a DJ faculty member via the DJ Program Director. This course is an intensive exploration of the main genres and subgenres of electronic music. Students will become familiar with each genre's history and originators, identify its unique sound characteristics, and develop a general understanding of how each style is created, using critical listening examples and research via the provided exhaustive list of example artists for each sub-genre. Under the guidance of faculty, students select a sub-genre in keeping with their stylistic identity and conduct independent research to identify the core elements thereof. One lecture hour per week for one quarter.

CC-114E GETTING GIGS (1)
Learn the most efficient ways for artists and bands to book live shows and tours. Subjects include where to play, checking out the venue, personal appearance contracts, getting paid, and putting together your own tours. Guest speakers (as available) include club owners, promoters, booking agents and touring artists. One lecture hour per week for one quarter.

CC-133E SERATO (1)
An introduction to one of the industry-standard vinyl emulation computer applications: Serato DJ. The course focuses on the functionality of the Serato DJ platform, including: playback control, beat matching; absolute, relative and internal modes; the use of cue points, loops, effects ("FX"), plugins, using "crates", playlists and recording. One lab hour per week for one quarter.

CC-134E TRAKTOR (1)
To ensure a well-rounded familiarity with industry-standard vinyl emulation software, this course explores one of the most popular platforms in the world: Traktor Pro. The course focuses on the functionality of the software, including: loading and mixing tracks; synching tracks by beat, bar and/or phrase; cue points and "hot" cues, loops, samples and remix decks, equalization ("EQ"), filters, harmonic mixing, effects ("FX"), macros, and recording. One lab hour per week for one quarter.

CC-028E STYLES SURVEY 1 (1)
This course provides students with an analytical overview of styles, chart reading and critical listening as they relate to repertoire requirements. Styles covered include: rock, rhythm & blues, jazz, and Latin. One lecture hour per week for one quarter.

CC-030E START YOUR OWN RECORD LABEL (2)
This course details what is needed to start your own label from the creative perspective. Topics discussed include defining the label's genre, finding and signing artists, setting recording budgets, selecting producers and studios, and choosing a distributor. Two lecture hours per week for one quarter.

CC-160E ARTIST DEVELOPMENT: THE SONGS (1)
Prerequisite: CC-107 Songwriting for IAP 1, or SONG-101 Songwriting 1, or approval from an Artist Development: The Songs faculty member via the Common Course Program Director. Also available to Bachelor students with permission from the Common Course Program Director and Dean of performance Studies. IAP students are exempt from prerequisite requirements. Success as a contemporary performing artist relies on two main ingredients: the quality of the songs and the quality of the live performance. Artist Development: The Songs focuses entirely on the development of the student's original material, the quality of their songs. For ten weeks the instructor and student work intensively on developing original songs from ideas (at least three) to finished arrangements (at least two), emphasizing the most effective combination of lyrics, melody and structure. One private lesson-rehearsal hour per week for one quarter plus final presentation. May be repeatable for credit.

DIGITAL AUDIO WORKSTATIONS (DAW)

AUDIO-164 | ABLETON LIVE ONLINE 1 (1)
A practical application of digital recording techniques using Ableton Live, this course provides an overview for songwriters and artists on the fundamentals of the recording process, including file and session setup, tracking, arranging, editing, and mixing. Upon successful completion of the course, students will be able to compose, record, and produce music using Ableton Live. One lecture hour per week for one quarter.

AUDIO-264 | ABLETON LIVE ONLINE 2 (1)
Prerequisite: AUDIO-164 Ableton Live Online 1. Building on Ableton Live 1, this course provides a more in-depth practical application of digital recording techniques using Ableton Live, including synthesis, building racks, advanced audio effects, dummy clips, remixing, and live performance. Upon successful completion of this course, students will have tools to create their own sounds and effects as well as have building blocks to perform live. One lecture hour per week for one quarter.

AUDIO-159 | PRO TOOLS 1 (2)
This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will understand how to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with external drives, and more. Two lecture hours per week for one quarter.

AUDIO-259 | PRO TOOLS 2 (2)
Prerequisite: AUDIO-159 Pro Tools 1. This course expands upon the basic principles taught in Pro Tools Fundamentals 1 while introducing the core concepts and techniques students need to competently operate a Pro Tools system running mid-sized sessions. Students learn to build sessions designed for commercial purposes and improve the results of their recording, editing, and mixing efforts. Two lecture hours per week for one quarter.

AUDIO-162 | LOGIC FUNDAMENTALS 1 (1)
This course introduces students to the primary features and basic user interface of Logic Pro X. The class explores the process of creating an actual song, from start to finish. Pre-production using Apple Loops, recording/editing audio and MIDI, arranging of tracks, producing drumbeats with a virtual drummer, as well as basic mixing and automation techniques are explored. Logic Fundamentals 1 (online) does not qualify the student to take the Logic User Certification Exam. One lecture hour per week for one quarter.

AUDIO-262 | LOGIC FUNDAMENTALS 2 (1)
Prerequisite: AUDIO-162 Logic Fundamentals 1. This course is a continuation of the Logic Pro X user interface for songwriters, composers, producers, and sound engineers. Upon completion, students will understand how to use Logic Pro's comprehensive array of software instruments, arranging of MIDI sequences, as well as editing with Flex Time and Pitch, Vari-Speed, Smart Controls, Smart Tempo, Advanced Audio and MIDI, Recording/Editing Techniques, Logic Remote app, troubleshooting. Logic Fundamentals 2 (online) does not qualify the student to take the Logic User Certification Exam. One lecture hour per week for one quarter.

ARTIST & CAREER SERVICES

ARTIST & CAREER SERVICES MISSION STATEMENT

The Artist & Career Services Department (ACS) is an extensive resource center designed to engage students and alumni with active professional & personal development to succeed in today's competitive entertainment industry. As an MI Online student and alum, you will have equal access to these outstanding resources.

ACS specializes in a multitude of social sciences, alongside various professional items including (but not limited to): Online/Offline Marketing, Entrepreneurship, Brand Development, Career Advising, Musicianship, Social-Acclimation as well as several other fields connected to student/alumni success.

CORE VALUES

- Networking
- Integrity
- Commitment
- Collaboration
- Development

HOW WE HELP YOU SUCCEED TODAY AND BEYOND

Our team of active industry professionals provide each on-campus and online student and/or alumni with the necessary guidance to enhance their academic and professional careers. Whether on-campus, off-campus or online, ACS is present on all platforms and ready to serve those who are engaging the industry around them.

- Artist & Career Development
- MI Connects
- Career & Industry Mentoring
- Workshops & Seminars
- General Affiliations and Discounts
- Alumni Engagement

MI CONNECTS OVERVIEW

MI Connects is a proprietary service available to current MI alumni and students seeking: jobs, internships, EPK development, collaborations and gig opportunities. This in-house network is sustained by ACS's modern approach and partnership deals with a vast number of entertainment entities ranging, but not limited to: scouts, managers, producers, agents, labels, major artists and directors. These connections give MI students and alumni the competitive edge in addition to real-world application of their newly developed skills. While many of these opportunities are centered around the Hollywood community, MI's network is global. Therefore, MI Online students and alumni should check in regularly to see if there are opportunities close to their location.

HYBRID WORKSHOPS & SEMINARS

A variety of career and industry related workshops are hosted online by ACS year-round to maximize student experience and knowledge in the current entertainment industry. Event topics can vary quarter to quarter due to the availability of working professionals in the industry. Students and alumni are highly encouraged to participate to enhance their professional development and network with their peers.

RÉSUMÉ, COVER LETTER, EPK AND MOCK INTERVIEW SERVICES

ACS staff is available to assist in the review and development of students and alumni: résumés/cover letters, EPKs, interview skills, and any promotional material.Visit ACS's scheduling link via MI connects found in the online student portal.

ACS business hours are Monday through Friday (excluding holidays), 9am-5:00pm.

CAREER/INDUSTRY MENTORING (MOBILE.MI.EDU)

MI Online students and alumni have the opportunity to meet one-on-one with ACS staff for meaningful advice on matters related to career guidance. In addition, they can meet successful industry-working mentors to receive personalized career advice on their progress and current projects outside of the ACS support staff. Meetings can be scheduled via MI Connects in the online student portal and are hosted on Zoom. ACS strives to keep a diverse mentor list based on the mentor's: specialized field, musical genre and availability.

DISCOUNTED ENTERTAINMENT TICKETS AND AFFILIATE PROGRAMS

Discounted tickets to Universal Studios Hollywood, Six Flags Magic Mountain & Six Flags Hurricane Harbor, AMC Movie Theatres, The Taxi Rally, ASCAP "I Create Music Expo," NAMM, Grammy U, etc., more information is available in the ACS office.

Special discounts from MI partners at: Guitar Center, Sam Ash, Sweetwater and several other participating vendors.

**Subject to availability and while supplies last*

ALUMNI ENGAGEMENT

ACS services continue to be available once a student graduates from their respective MI program. Alumni can stay connected to MI and the music industry through: clinics, events, mentors, advising booking and specialized networking opportunities.

DIVERSITY, EQUITY AND INCLUSION AT MUSICIANS INSTITUTE (DEIMI)

MISSION STATEMENT

The Committee on Diversity, Equity, and Inclusion at Musicians Institute (DEIMI) is committed to supporting diversity by creating safe environments that allow all people to be heard, communicating on behalf of our community on issues that affect our campus, the music industry at large, and the world, educating our community on how to be more inclusive, and advocating for changes at Musicians Institute to make our educational experience more equitable for all.

VISION STATEMENTS

Create an environment that values listening and communication by creating regular opportunities for faculty, administration, students, and alumni to voice any issues related to diversity, equity, and inclusion.

Represent the community as a whole in matters of diversity, equity, and inclusion as students, faculty, and administrators to ensure equity and inclusion at all levels of the organization.

Lead and develop educational efforts that will foster a culture of inclusivity in our day-to-day life both on and off campus.

Communicate the priorities of the committee and address any issues related to our campus and the world.

COMMITTEE MEMBERSHIP

Casey Burgess, Director of Library Services (Chairperson)
Debra Byrd, Program Chair Emeritus, Vocal Program
Ann Chung, Vocal Faculty
Ron Dziubla, Dean of Performance Studies
Victor Hurtado, Music Business Faculty
Jonathan Newkirk, Dean of Industry Studies
Mike Ramsey, Director of Artist and Career Services
Albert Shaw, Music Business Faculty

TUITION & FEES

TUITION

CERTIFICATE

	QUARTERS	PER QUARTER	TOTAL CREDITS	PER CREDIT	TOTAL
PERFORMANCE : GUITAR, BASS, DRUMS, KEYBOARD, VOCAL	4	$7,350	60	$490	$29,400
ARTIST / PRODUCER / ENTREPRENEUR	4	$7,350	60	$490	$29,400
DJ PERFORMANCE & PRODUCTION	2	$7,350	30	$490	$14,700
MUSIC BUSINESS	2	$7,350	30	$490	$14,700
SONGWRITING	2	$7,350	30	$490	$14,700
INDEPENDENT ARTIST	2	$7,350	30	$490	$14,700
ELECTRONIC MUSIC PRODUCTION	2	$7,350	30	$490	$14,700
STUDIO RECORDING TECHNOLOGY	2	$7,350	30	$490	$14,700

CERTIFICATE - PART TIME

PERFORMANCE : GUITAR, BASS, DRUMS, KEYBOARD, VOCAL	8	$3,430 – $3,920	60	$490	$29,400
ARTIST / PRODUCER / ENTREPRENEUR	8	$3,430 – $3,920	60	$490	$29,400
DJ PERFORMANCE & PRODUCTION	4	$3,430 – $3,920	30	$490	$14,700
MUSIC BUSINESS	4	$3,430 – $3,920	30	$490	$14,700
SONGWRITING	4	$3,430 – $3,920	30	$490	$14,700
INDEPENDENT ARTIST	4	$3,430 – $3,920	30	$490	$14,700
ELECTRONIC MUSIC PRODUCTION	4	$3,430 – $3,920	30	$490	$14,700
STUDIO RECORDING TECHNOLOGY	4	$3,430 – $3,920	30	$490	$14,700

ASSOCIATE DEGREES

PERFORMANCE: GUITAR, BASS, DRUMS, KEYBOARD, VOCAL	6	$7,350	90	$490	$44,100
MUSIC BUSINESS	6	$7,350	90	$490	$44,100
STUDIO RECORDING TECHNOLOGY	6	$7,350	90	$490	$44,100

ASSOCIATE DEGREES - PART-TIME

PERFORMANCE: GUITAR, BASS, DRUMS, KEYBOARD, VOCAL	12	$3,430 - $3,920	90	$490	$44,100
MUSIC BUSINESS	12	$3,430 - $3,920	90	$490	$44,100
STUDIO RECORDING TECHNOLOGY	12	$3,430 - $3,920	90	$490	$44,100

BACHELOR OF MUSIC

SONGWRITING & PRODUCTION	12	$7,350	180	$490.00 135 MUSIC CREDITS TOTAL $330.00 45 GENERAL EDUCATION CREDITS TOTAL	$81,000

NON-CERTIFICATE

MI SELECT PROGRAM	1	(VARIES)	N/A	$490	(VARIES)

NOTE: Published program lengths are based on optimal course load at 12 credits per quarter for Baccalaureate Programs and 15 credits per quarter for all other programs. Please see Enrollment Status for further information; GE units average 3.75 per quarter. Tuition costs vary by quarter based on number of credits.

FEES

CERTIFICATE

	APPLICATION (Non-Refundable)	EQUIPMENT COST	MATERIALS	OTHER FEES	TECHNOLOGY FEE ††	PROGRAM FEES
PERFORMANCE: GUITAR, BASS, DRUMS, KEYBOARD, VOCAL	$100.00				$75.00	$400.00
ARTIST / PRODUCER / ENTREPRENEUR	$100.00				$75.00	$400.00
DJ PERFORMANCE & PRODUCTION	$100.00				$75.00	$400.00
MUSIC BUSINESS	$100.00				$75.00	$400.00
SONGWRITING	$100.00				$75.00	$400.00
STUDIO RECORDING TECHNOLOGY	$100.00				$75.00	$400.00

ASSOCIATE DEGREES

PERFORMANCE: GUITAR, BASS, DRUMS, KEYBOARD, VOCAL	$100.00				$75.00	$550.00
ASSOCIATE OF SCIENCE IN MUSIC BUSINESS	$100.00				$75.00	$550.00
STUDIO RECORDING TECHNOLOGY	$100.00				$75.00	$550.00

BACHELOR OF MUSIC

SONGWRITING & PRODUCTION	$100.00				$75.00	

NON-CERTIFICATE

MI SELECT	$100.00				$75.00	$175.00

†† Multiply technology fee by number of quarters referenced on the previous page.

STATE OF CALIFORNIA STUDENT TUITION RECOVERY FUND

The State of California established the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic loss suffered by a student in an educational program at a qualifying institution, who is or was a California resident while enrolled, or was enrolled in a residency program, if the student enrolled in the institution, prepaid tuition, and suffered an economic loss. Unless relieved of the obligation to do so, you must pay the state-imposed assessment for the STRF, or it must be paid on your behalf, if you are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if you are not a California resident, or are not enrolled in a residency program."

(b) In addition to the statement required under subdivision (a) of this section, a qualifying institution shall include the following statement in its school catalog:

"It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, (916) 431-6959 or (888) 370-7589.

To be eligible for STRF, you must be a California resident or are enrolled in a residency program, prepaid tuition, paid or deemed to have paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. The institution, a location of the institution, or an educational program offered by the institution was closed or discontinued, and you did not choose to participate in a teach-out plan approved by the Bureau or did not complete a chosen teach-out plan approved by the Bureau.

2. You were enrolled at an institution or a location of the institution within the 120 day period before the closure of the institution or location of the institution, or were enrolled in an educational program within the 120 day period before the program was discontinued.

3. You were enrolled at an institution or a location of the institution more than 120 days before the closure of the institution or location of the institution, in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the quality or value of the program more than 120 days before closure.

4. The institution has been ordered to pay a refund by the Bureau but has failed to do so.

5. The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law, or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.

6. You have been awarded restitution, a refund, or other monetary award by an arbitrator or court, based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.

7. You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans.

To qualify for STRF reimbursement, the application must be received within four (4) years from the date of the action or event that made the student eligible for recovery from STRF.

A student whose loan is revived by a loan holder or debt collector after a period of noncollection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (4) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law.

However, no claim can be paid to any student without a social security number or a taxpayer identification number.

Students who have exhausted all other possible ways to recover lost tuition expense may file STRF claim application. You may download a STRF claim application by visiting our website https://www.bppe.ca.gov/lawsregs/strf.shtml

POLICIES

ACADEMIC POLICIES AND DEFINITIONS

ACADEMIC CALENDAR

All degree and certificate programs operate on a year-round quarterly academic calendar, with each quarter consisting of 10 weeks of classes and one week of testing, followed by two weeks of break.

ACADEMIC HONESTY/INTEGRITY

All students have an obligation to behave honorably and respect the highest ethical standards in carrying out their academic assignments. Academic dishonesty is defined as any form of cheating, falsification, and/or plagiarism. In cases where academic dishonesty or falsification of academic information is proven to have occurred, students may receive a failing grade and are subject to additional disciplinary actions up to and including termination from the program.

ACADEMIC PROBATION

Satisfactory Academic Progress is reviewed quarterly and students showing a cumulative GPA of less than 2.0 are placed on Probationary Warning status. A cumulative GPA of less than 2.0 for two consecutive quarters results in the student being placed on Official Academic Probation status. A continued cumulative GPA of less than 2.0 for three consecutive quarters results in loss of Financial Aid funding and termination from the program.

APPEALS/REQUEST FOR ACADEMIC REVIEW

A student has the right to appeal any change in status or grades that may affect his or her grade point average or ability to graduate. All such requests must be made in writing (forms/instructions are available by contacting registrar@mi.edu) and submitted to the Office of Academic Affairs. Students will be contacted about the committee decision within one week of submission. Submission of such a review does not exempt students from any school regulations, processes, or common procedure.

COURSE PARTICIPATION

Course participation requirements are outlined in each course syllabus. MI Online's weekly modules are designed to be linear and cumulative with substantial faculty and peer to peer engagement; therefore, it is necessary and imperative for students to keep pace and stay up to date with their coursework and assignments. Students who fall behind in their coursework will not be able to take advantage of the cumulative curriculum, the peer to peer communication, and the community aspect of their courses which are critical to students' overall educational experience.

It is recommended that students begin their course(s) promptly when the quarter begins. In the event a student needs to start the course a few days late, they should contact their instructor via a private message and/or email as soon as possible after the course becomes available.

If students plan to be away from their courses, they should make every effort to continue working on the courses while away. If this is not possible, they should inform their instructors via a private message and/or email, and make a plan to catch up upon returning. Note that failure to submit required work in courses in a given quarter for three consecutive weeks without an approved Leave of Absence will result in termination from the program.

CANCELLATION OF ENROLLMENT

DEGREE AND CERTIFICATE PROGRAMS

BUYERS RIGHT TO CANCEL: The student has the right to cancel the Student Enrollment Agreement and receive a full tuition refund, less any non-refundable fees by submitting a written notice of cancellation to Musicians Institute's Student Records Office prior to the first day of instruction. The written notice of cancellation becomes effective as of the date of the postmark.

Written notice of cancellation should be sent to:
Musicians Institute, Registrar's Office
6752 Hollywood Boulevard
Hollywood, CA 90028

If a student attends the first day of a course of instruction, and withdraws by submitting a written notice of cancellation to Musicians Institute's Registrar before the end of the business day on the first day of instruction, or withdraws seven calendar days after enrollment (whichever is later); he or she will receive a complete tuition refund within 30 days of cancellation, less the application fee.

CLASS STANDING

Class standing is determined by the number of credits completed toward graduation. Class standing is calculated as follows:

- Freshman 0-45 credits
- Sophomore 46-90 credits
- Junior 91-135 credits
- Senior 136-180 credits

To complete the Bachelor of Music Degree within three calendar years or an Associate Degree within 18 months, students must successfully complete an average of 15 credits per quarter of continuous enrollment (including General Education credits).

MAJOR AREA/REQUIRED COURSES

Major Area courses are required for all students attending a given program. All Major Area courses must be passed in order to meet overall degree or certificate requirements.

COURSE REPETITION

A student receiving an overall course grade below C- (70) in a required course will be required to re-enroll in and pass the course in order to complete their degree requirement. Such re-enrollment may require student to attain approval, adhere

to guidelines set forth in an academic plan, and/or enroll in a remedial course in advance of re-enrolling in the course. Full tuition will be charged and normal grading standards will apply. Students may not enroll in the same required course more than three times. Financial Aid may not apply toward courses repeated more than twice. A student who has passed a course and earned credit may not re-take the same course for additional credit unless the catalog course description states "may be repeated for credit."

CREDIT-HOUR

A credit-hour measures the quarterly academic weight given to a particular course (e.g. Inside Studio Drumming = 1 credit-unit). A quarter credit-hour represents either of the following:

- One hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for 10 weeks, or the equivalent amount of work over a different time;
- At least an equivalent amount of work as required above for other academic activities as established by Musicians Institute.

ELECTIVES

Electives are courses other than core requirements chosen by the student from an approved course offering. In programs with elective requirements, students must successfully complete the total number of required elective credits in order to qualify for the degree or certificate.

ENROLLMENT STATUS

Completion of an optimal 15 credits per quarter is required to complete all programs within the shortest possible time frame.

- Full-time 12 or more credits
- Three-quarter-time 9 - 11.5
- Half-time 6 - 8.5
- Less-than-half-time 5.5 or less

CHANGES IN ENROLLMENT STATUS

Musicians Institute programs are designed to provide students the best possible educational experience in as expedited a time frame as is appropriate. As such, it is generally not advisable for students to enroll in courses in excess of the optimal course load of 15 credits per quarter. Regardless of the foregoing, in certain cases, it may be necessary for students to enroll in course loads in excess of this optimal course load. In these rare cases, students may be required to meet with and request approval from academic advisors prior to adding extra courses in order to best ensure student success.

Note: Such requests may be denied in cases in which student success, based on course load or courses requested, is deemed unlikely.

STUDENT ACCESS TO FACILITIES

Due to limited space and the need for MI's in residence student community to have the necessary access to the campus equipment, MI Online students are not permitted to use on campus facilities. However, MI Online students are encouraged to participate in any events (concerts/clinics) that are open to the public.

RESIDENCY/TRANSFER OF CREDIT REQUIREMENT

Musicians Institute will make appropriate efforts to acknowledge work completed at other institutions of higher learning. Credits from other institutions, should they be accepted, may be applied only in pursuit of a Bachelor's Degree at Musicians Institute. Credits may be transferred for courses applicable to the MI Bachelor's Degree for which a student has earned a grade of C or above at an accredited institution. In order to receive a Bachelor's Degree from Musicians Institute, a student must complete the majority (at least 51%) of all credits applied toward the Bachelor Degree.

TRANSFER FROM MI ONLINE TO MI ON-CAMPUS PROGRAMS

Students pursuing a degree program through MI Online can transfer their enrollment to the same program on campus at Musicians Institute in Hollywood CA. Students can transfer up to 100% of the credits earned through MI Online into the same program in residency after completing one academic year (3 quarters) online. Students must have earned a 70% or better for the course to be eligible for transfer. No refunds will be issued for tuition or fees paid.

TRANSFER FROM MI TO MI ONLINE PROGRAMS

Students pursuing a degree program at Musicians Institute in Hollywood CA can transfer their enrollment to the same program through MI Online. Students can transfer up to 100% of the credits earned in residence at MI into the same program in Online after completing one academic year (3 quarters) in residence. Students must have earned a 70% or better for the course to be eligible for transfer. No refunds will be issued for tuition or fees paid.

GRADUATION REQUIREMENTS

CERTIFICATE IN ENTERTAINMENT INDUSTRY PROGRAMS

Audio Engineering, DJ Performance & Production, Guitar Craft, Independent Artist Program, Music Business

- Complete 30-45 required credits (varies by program).
- Maintain a minimum 2.0 GPA.
- Payment of all tuition and fees.

CERTIFICATE IN PERFORMANCE

Bass, Drum, Guitar, Keyboard Technology, Vocal

- Complete 60 required credits.
- Maintain a minimum 2.0 GPA.
- Payment of all tuition and fees.

COMMENCEMENT

College commencement ceremonies take place at the end of

each quarter. Students must petition to graduate through the Office of the Registrar in order to ascertain whether they are eligible for graduation/commencement.

Participation in commencement ceremonies is encouraged but not required. Students wishing to take part in commencement ceremonies must have completed all of the requirements of their degree or certificate in advance of the date of graduation. Students taking part in commencement ceremonies must pay a fee covering cap and gown rental, ticket prices and administrative costs. Graduating participants are required to wear a cap and gown of a style/color designated by Musicians Institute. Musicians Institute's Office of Student Affairs will facilitate the rental of a cap and gown for graduating students. Graduating students will be awarded a limited amount of tickets at no charge. Students may request and purchase extra tickets (if available) through the Office of Student Affairs.

CHANGING PROGRAMS

Students who wish to change their course of study from one program to another before completing their current program must:

1. Apply to the new program through Admissions.
2. Audition for the new program (where applicable).
3. If accepted, register for the new program and pay all applicable tuition and fees.

Note: No student may enter a third program without having graduated from or satisfactorily completed one of the first two. If either of the two incomplete programs is the non-credit MI Select Program, then the student must have passed two-thirds of the credits taken while in MI Select Programs with a Cumulative GPA of 2.0 or better in order to begin a third program. Transfer of credits from one program to another will be determined on a case-by-case basis during registration.

DROPPING OR ADDING COURSES

Students are allowed to drop or add any class without fees or penalties by submitting a Drop / Add form to the Registrar by Friday of Week 2. Students wishing to drop classes below 12 credit-units per quarter must seek counseling/approval through the Office of Student Affairs.

- Drop/Add Period - A drop/add period is the period of time at the beginning of each quarter during which registered students may drop or add classes without late registration penalties. The drop/add period for each course begins on the first day of the quarter and ends on the Friday of Week 2.

- Tuition and Refunds
  - Credits added to the schedule will be charged at the applicable tuition rate.
  - Payment is due immediately upon adding credits.
  - Full tuition will be refunded for credits dropped during the drop-add period. 50% of tuition will be refunded for classes dropped during Week 3.
  - No tuition will be refunded for classes dropped from the fourth week on.

- Withdrawals and cancellations
  - Withdrawals after the second week but before the seventh week will appear on the student's transcript as a "W."
  - Withdrawals after the seventh week will be assigned a grade based on course requirements met up to that point.
  - Under-enrolled courses are subject to cancellation at any time before Week 2 with full tuition refund to enrolled students

Further Information on withdrawing completely from a program can be found under Withdrawal from a Program in this catalog.

- Notification of schedule changes
  - Financial Aid recipients must notify the Financial Aid Office of any schedule changes.
  - International students must notify the International Student Advisor of any schedule changes.

LEAVES OF ABSENCE (LOA)

Students who find they have to take a Leave of Absence (LOA) must submit a written request to the Office of Student Affairs. The request must be mailed or personally delivered to the Office of the Registrar, 6752 Hollywood Boulevard, Hollywood, CA, 90028. The request should contain the student's expected date of return.

The maximum length of an end-of-quarter LOA is 180 calendar days. LOA are only granted to students who complete the entire quarter including final exams and are maintaining satisfactory academic progress before beginning the LOA. Students may take only one LOA during the length of a program. Bachelor Students may take an additional LOA (Total of 2 LOA) during the length of the Bachelor Program (only 1 LOA will be allowed within 12 months). Students on LOA are not qualified to receive Financial Aid during the Leave. Any student who has received a Federal Stafford Loan and takes a six-month LOA will enter the grace period and/or begin repayment on their loan because the six-month leave exceeds the Federal government's 180-day maximum for an approved LOA per 12-month period. Since MI Select is not an academic program, MI Select students are not eligible for an LOA.

Students receiving Federal Financial Aid should also see Satisfactory Academic Progress.

MAXIMUM ALLOWABLE CREDITS

Students who fail to complete a program before reaching the maximum allowable number of credits attempted will be terminated from the program. Credits counted as credits attempted per evaluation period include credits transferred into the program, credits completed, courses receiving letter grades of D or F, and courses designated on the transcript as "I," "W," "NC," and "NR." The maximum allowable number of credits that may be attempted for each program is:

- Bachelor of Music: 270 credits
- Associate of Arts: 135 credits
- Associate of Science: 135 credits
- Certificate in Performance: 90 credits
- 30-credit 2qtr Certificate Programs: 45 credits
- 45-credit 3qtr Certificate Programs: 67.5 credits

MINIMUM CREDIT COMPLETION

REQUIREMENTS

To maintain Satisfactory Academic Progress, all students must complete (i.e. pass with a grade of C- or above) a minimum number of credits within a certain period of time depending on their program and enrollment status. Minimum credit completion requirements for each program and status are listed below.

ASSOCIATE DEGREES

The minimum credit completion requirement per academic year (three quarters) for each enrollment status is as follows:

- Full-time (12 or more credits per quarter)*: 30 credits
- Three-quarter time (9-11 credits per quarter): 23 credits
- Half-time (6-8 credits per quarter): 15 credits
- Less-than-half-time (less-than 6 credits per quarter): 3 credits

Note: Mixed enrollment - See the Financial Aid office for your minimum credit requirement.

CERTIFICATE IN PERFORMANCE

The minimum credit completion requirement per academic year (three quarters) for each enrollment status is as follows:

- Full-time (12 or more credits per quarter)*: 20 credits
- Three-quarter time (9-11 credits per quarter): 15 credits
- Half-time (6-8 credits per quarter): 10 credits
- Less-than-half-time (less-than 6 credits per quarter): 2 credits

Note: Mixed enrollment - See the Financial Aid office for your minimum credit requirement.

*Students wishing to enroll in fewer than 12 credits per quarter must request approval through the Office of Student Affairs.

*Associate and Certificate students who need fewer than 15 credits to complete their program may register for said credits through the Office of the Registrar.

Students should be aware that diminished course loads may result in diminished access to MI campus and facilities.

30-CREDIT (TWO-QUARTER) CERTIFICATE PROGRAMS

The minimum credit completion requirement every quarter for each enrollment status is as follows:

- Full-time (12 or more credits per quarter)*: 10 credits
- Three-quarter time (9-11 credits per quarter): 7 credits
- Half-time (6-8 credits per quarter): 4 credits
- Less than half time (less-than 6 credits per quarters): 1 credit

Note: Mixed enrollment - See the Financial Aid office for your minimum credit requirement.

*Students wishing to enroll in fewer than 12 credits per quarter must request approval through the Office of Student Affairs.

*Associate and Certificate students who need fewer than 15 credits to complete their program may register for said credits through the Office of the Registrar.

Students should be aware that diminished course loads may result in diminished access to MI campus and facilities.

45-CREDIT (THREE-QUARTER) CERTIFICATE PROGRAMS

The minimum credit completion requirement per academic year (three quarters) for each enrollment status is as follows:

- Full-time (12 or more credits per quarter)*: 10 credits
- Three-quarter time (9-11.5 credits per quarter): 7 credits
- Half-time (6-8.5 credits per quarter): 4 credits
- Less-than-half-time (less-than 6 credits per quarter): 1 credit

Note: Mixed enrollment - See the Financial Aid office for your minimum credit requirement.

*Students wishing to enroll in fewer than 12 credits per quarter must request approval through the Office of Student Affairs.

*Associate and Certificate students who need fewer than 15 credits to complete their program may register for said credits through the Office of the Registrar.

Students should be aware that diminished course loads may result in diminished access to MI campus and facilities.

REGISTRATION

All students are required to register for classes prior to every quarter of enrollment. All registration procedures are coordinated through the Registrar's Office. The following rules apply to all students, whether new or returning:

- All tuition and fees are due and payable at registration (see Tuition and Fees for more information about costs and payment options).
- Students will not be permitted to enter MI facilities until required tuition and fees have been paid.

NEW STUDENTS

Permission to register for classes is granted to new students only if they have been fully and completely processed through the Admissions Office and have completed placement testing where applicable (see Academic Calendar for dates). Instructions and materials for registration will be made available at the times designated for new student registration.

CONTINUING STUDENTS

All continuing students are required to register for classes for their next quarter during the ninth week of their current quarter. Continuing students who register after the end of the re-registration period will be assessed a late registration fee

(see Tuition & Fees). Failure to officially confirm attendance for the next quarter will result in courses and lessons (where applicable) being dropped from those students' schedules.

STUDENT RECORDS

Student records are updated and maintained in digital format throughout a student's tenure at Musicians Institute. Musicians Institute retains student transcript information including degree, certificate, diploma, courses, credits, grades, and dates of enrollment/graduation indefinitely. Other student record items such as address, phone numbers, email information are retained for a period of five years at minimum. Thereafter, they may be stored digitally or at an off-site location.

Students may request copies of their academic transcript by submitting a request to:
Musicians Institute, Registrar's Office
6752 Hollywood Boulevard
Hollywood, CA 90028

The request must include the student's full name (maiden name if applicable), Social Security Number, program, date of attendance, and a transcript fee of $45.00 USD per transcript payable to Musicians Institute (check or money order only). See Students' Right to Know for information regarding privacy of student records.

GRADING

GRADE POINT

A number used to measure academic achievement in a credit credit course (4.0 = A+, 0.0 = F). Grades are calculated based on a combination of factors that may include attendance, participation, assignments and tests (see each course syllabus for specific grading standards). All and Elective requirements must be met with a grade of C-, or better (1.7). Tuition will be charged for all repeated courses.

GRADE POINT AVERAGE (GPA)

An average of all grade points awarded for all courses attempted, calculated by dividing the number of grade points by the number of credits attempted. Students enrolled in all programs are required to have earned a cumulative GPA of at least 2.0 at the end of the third quarter for Bachelor of Music and Associate of Arts Degree students; at the end of the second quarter for Certificate in Performance students; and at the end of the first quarter for all 30-unit, two-quarter certificate program students. Students failing to achieve minimum GPA requirements will be placed on probation and must correct the problem within a specified period of time to avoid possible termination.

GRADING STANDARDS AND REPORTING

The Grade Point Average (GPA) will be used to measure a student's Satisfactory Academic Progress. This is calculated by dividing the number of grade points by the number of credits attempted. A passing grade of C- (70) or better is required to earn credit in all core and elective course work.

GRADING POLICIES

The following grading standards will be applied to all credit credit requirements:

INCOMPLETE (I)

A grade of Incomplete will be approved only if the student is making satisfactory progress in the course, but cannot complete the final project or examination due to justifiable, and documented reasons including but not limited to: a personal emergency; an illness; or a documented family emergency. All incomplete course work must be made up before the end of the first week of the following quarter unless an extension is granted due to verifiable injury or illness. When course work is completed to the satisfaction of all established requirements of the course, a grade will be issued to replace the "I" on the student's transcript. Failure to complete the course work within the maximum allotted time will result in a grade of "F" replacing the "Incomplete."
An Incomplete on a prerequisite course must be resolved before the student can enroll in a class requiring that course as a prerequisite.

GRADE	SCORE	GPA
A+	98-100	4.00
A	93-97	4.00
A-	90-92	3.70
B+	87-89	3.30
B	83-86	3.00
B-	80-82	2.70
C+	77-79	2.30
C	73-76	2.00
C-	70-72	1.70
D+	67-69	1.30
D	63-66	1.00
D-	60-62	0.70
F	0-59	0.00
P	Pass	
I	Incomplete	No Credit
W	Withdrawal	No Record
NC	No Credit	NC
NR	No Record	NR

C- IS THE LOWEST PASSING GRADE

NO CREDIT (NC)

See Pass/No Credit.

NO RECORD (NR)
The letters "NR" on the transcript indicate that there is no record of an overall course grade on file in the Registrar's Office. This indication is for administrative purposes only and is changed to the appropriate letter grade once the issue has been resolved.

PASS (P), NO CREDIT (NC)
Some course credits may be earned by meeting requirements other than those stipulated in course descriptions/on syllabi (such as Challenging out "Pass/Fail" courses). The status of these courses is designated on your transcript as either "P" (Pass: course requirements met and credit earned) or "NC" (No Credit: course requirements not met and credit not earned). These designations do not affect a student's GPA, but any required course receiving "No Credit" must be passed in order to complete the requirements necessary to achieve a degree or certificate.

SATISFACTORY ACADEMIC PROGRESS (SAP)
All students are required to meet minimum standards for Satisfactory Academic Progress as reviewed in the following areas (refer to the respective headings in this section of the catalog):

- Grade point average (GPA).
- Minimum credit completion requirements.
- Maximum allowable credits.

Satisfactory Academic Progress is reviewed at the completion of each quarter. After course grades have been posted, students with a cumulative GPA (Grade Point Average) of less than 2.0 or students that have completed less than 66.66% of cumulative attempted credits will be placed on SAP Warning.

Students that fail to meet SAP for two consecutive quarters will be notified of SAP Probation status. Financial Aid will be suspended until the SAP probationary status is appealed. Students appealing the SAP probation decision must complete an SAP Appeal form and meet with an Academic Advisor to complete an Academic Plan.

The completed SAP appeal form and academic plan must be returned to the Financial Aid office for review. Accepted appeals will result in a reinstatement of the student's financial aid eligibility. Students whose appeals have been accepted will be notified of SAP Appeal status. Students in SAP Appeal status that fail to follow their academic plan will lose their eligibility for student financial assistance and will be dismissed from attendance.

Students on non-SAP Warning or Probation status who wish to switch to a new program may be required to submit a request for such to a panel for review. If approved, the student will begin the new program in non-SAP Warning status and will be required to adhere to an academic plan.

WITHDRAWAL FROM A COURSE (W)
The letter "W" on the transcript indicates that a student was permitted to withdraw from a course after the normal drop-add period, but within the first six weeks of classes. Withdrawals are not factored into the GPA. Students wishing to withdraw from a course after the normal drop/add period must apply in writing to the Registrar. Withdrawal from a course after the sixth week of classes is not permitted; students who stop attending a class after the sixth week will receive a grade of F for that course, which will be factored into their GPA. The Registrar notifies the Financial Aid Office of late withdrawals.

TESTING

ADVANCED PLACEMENT
See Testing Out

CHALLENGING COURSES
See Testing Out

RESCHEDULED TESTING
Students requesting late testing for missed final exams due to emergencies or other unforeseen/unavoidable events, or for grades of "I" (Incomplete), must submit the proper form to the Student Affairs Department in advance whenever possible, and pay a fee of $50.00 per exam. Following approval, the student will need to complete his or her retesting within Week 1 of the following quarter.

Students who wish to request a retest for an exam missed due to a documentable emergency situation may do so through the process above and supply documentation to Student Affairs for investigation. Approval of such request will result in the student receiving their actual grade for the course (as opposed to the maximum of C-, as above).

TESTING OUT
Students wishing to test out of a course must first gain approval from the appropriate member of the Office of Academic Affairs. In order to test out of a course, a student must demonstrate a level of knowledge/proficiency equivalent to the outcomes of the course, which can be accomplished by completing an evaluation of their knowledge of course material (placement test) with a minimum score of 90%. Advanced placement tests are allowed only before or during the normal add period at the beginning of the program for which the student has enrolled. In the case of sequential classes, prerequisite courses may not be skipped over via test-out once the original placement has been determined. Students are not allowed to test out of courses previously taken and failed. If a student meets the requirements for testing out of a course, a designation of "P" (Pass) is entered on the transcript, "non-course equivalency" is entered within the student's record, and course credit is granted towards graduation requirements. Credits are counted toward units completed but are not factored into the GPA.

NON-COURSE EQUIVALENCY

Musicians Institute will grant non-course equivalency for eligible core courses in which the student has demonstrated proficiency of the subject matter through successful completion of a placement test, or of the same or similar course. Decisions concerning non-course equivalency are made by the Office of Academic Affairs and reported to the Registrar's Office.

STUDENT CONDUCT

STUDENT CONDUCT CODE

Musicians Institute is dedicated to providing a safe and orderly environment in which students may pursue their educational goals. This requires that students, teachers, and staff foster an atmosphere of respect toward each other and their surroundings.

In order to ensure that these processes and policies apply fairly to all, the term 'student' in the student conduct policy shall apply to current, former, and prospective students. In addition, the discipline and conduct portions of the student conduct policy may be applied to any and all visitors and guests at the Musicians Institute campus and at events sponsored by Musicians Institute.

Students are expected to abide by ordinary rules of responsible and courteous behavior. Musicians Institute holds all students, teachers and staff responsible for carrying out and monitoring compliance with this commitment. If you become aware of any violation of an ethical or legal obligation, or any unfair or improper treatment of a fellow student or teacher or staff member, you should report the matter immediately to the Safety and Security Manager so that it may be investigated and the appropriate action taken. By making it the responsibility of all members of the MI community, including students, to take an active role in policing compliance with these ethical standards, we can continue to not only maintain our creative environment, but also our reputation in the community.
The following conduct is prohibited and will not be tolerated by Musicians Institute. This list is illustrative only; other types of conduct that threaten security, personal safety, staff or student welfare, or the school's operations also may be prohibited.

VIOLATIONS OF POLICY

Violation of any part of these policies may result in disciplinary action up to and including expulsion.

1. Intimidation, Threats, Disorderly, Lewd or Violent Acts include but are not limited to:
   - Intimidating, threatening, or hostile behavior.
   - Stalking, whether carried out physically, by telephone, mail, electronic mail, via online social networks, or any other means.
   - Physical abuse of people or property.
   - Lewd and/or lascivious behavior.
   - Disorderly acts.
   - Arson.
   - Vandalism.
   - Sabotage.
   - Carrying weapons of any kind.
   - Any other act Musicians Institute deems inappropriate.

2. Alcohol and Illegal Substances
   Musicians Institute, in compliance with the Federal Drug-Free Schools and Communities Act Amendment of 1989, prohibits the use, possession, sale or distribution of alcohol, narcotics, dangerous or illegal drugs, or other controlled substances as defined by California statutes on school property. Students may obtain information pertaining to the health risks and effects associated with alcohol and narcotics or other dangerous or illegal drugs from the Student Affairs Office. The Student Affairs Office will also assist in referring students to recovery and/or treatment programs. Specific school policies prohibit:
   - Use, possession, sale, distribution, and/ or production of alcoholic beverages, acting as an accessory, liaison, or facilitator for any of the above except at a time, location and circumstance expressly permitted by MI and government regulations.
   - Public intoxication anywhere on MI's premises or at functions sponsored by or participated in by MI.
   - Illegal substances: Use, possession, sale, distribution, and/ or production of narcotics or other controlled substances, including related paraphernalia, or acting as an accessory, liaison, or facilitator for any of the above.

Disciplinary action for a violation of this policy can range from oral and written warnings up to and including suspension, expulsion, and/or termination of employment, depending on the circumstances.

Note: Responsibility is not diminished for acts in violation of Musicians Institute rules and regulations or other laws that are committed under the influence of alcohol or any illegal drugs or controlled substances.

3. Unauthorized Video Recording/Sharing Video recording of any class, lesson, performance or other event on MI premises without the explicit permission of instructor(s) or any other individual whose visual representation is captured by the recording is prohibited. Sharing of any audio/video recordings of any class, lesson, performance, or other event on MI premises (including Internet posting, file sharing, network uploading) without the express prior consent of Musicians Institute Management is prohibited.

4. Breach of Peace Conduct that is disorderly, disruptive, lewd, or indecent as defined by laws, MI management or its designees is prohibited, as is aiding or abetting such behavior by another person anywhere on MI's premises, at functions sponsored by or participated in by MI, or elsewhere.

5. Computer Violations Theft or other abuse of personal

or MI computers is prohibited, including but not limited to:

- Modifying system or network facilities, or attempting to crash systems or networks.
- Using personal software on college computers.
- Using network resources which inhibit or interfere with the use of the network by other students.
- Using, duplicating, or transmitting copyrighted material without first obtaining the owner's permission, in any way that may reasonably be expected to constitute an infringement, or that exceeds the scope of a license, or violate other contracts.
- Tampering with software protections or restrictions placed on computer applications or files.
- Using college information technology resources for personal for-profit purposes.
- Sending messages that are malicious or that a reasonable person would find to be harassing.
- Sending personal messages from the college network that are threatening in nature.
- Subverting restrictions associated with computer accounts.
- Using information technology resources to obtain unauthorized access to records, data, and other forms of information owned, used, possessed by, or pertaining to the college or individuals.
- Accessing another person's computer account without permission.
- Intentionally introducing computer viruses, worms, Trojan Horses, or other rogue programs into information technology resources that belong to, are licensed to, or are leased by the college or others.
- Physically damaging information technology resources.
- Using, or encouraging others to use, information technology resources in any manner that would violate this or other college policies or any applicable State or Federal law.

- Telephone Violations Tapping telephone or cable lines, altering another's phone message, harassing by telephone, unauthorized use of MI telephones, or theft of telephone service is prohibited.

6. Harassment Disturbing, tormenting, bothering, annoying of others including, but not limited to slurs, jokes, statements, emails, gestures, pictures or cartoons based on such factors as race, color, religion, national origin, ancestry, age, physical disability, medical condition, marital status, sexual orientation, family care leave status, or veteran status, as well as harassment based on gender, pregnancy, childbirth or related medical conditions is prohibited.

   Sexual Harassment includes all these prohibited actions as well as other unwelcome conduct such as stalking, requests for sexual favors, conversation containing sexual comments, and unwelcome sexual advances.

7. Health and Safety Violations
   Conducting oneself in a manner that endangers or threatens the health and safety of oneself or others within the MI community and is prohibited.

8. Unauthorized Entry/Use of Keys/Identification Badges
   Unauthorized or improper possession or duplication of keys to MI premises, and unauthorized or improper entry to or use of MI facilities is prohibited.

9. Possession of Weapons, Explosives and Dangerous Items Possession of any type of firearm, BB or pellet gun, facsimile of a gun, knives, explosives, ammunition, dangerous chemicals, martial arts weapons, fireworks or any other weapons/items banned by law or considered dangerous is prohibited on MI premises or at events sponsored by or participated in by MI. (Musicians Institute restrictions on such weapons or items supersede any and all permits obtained from any issuing authority which allows private citizens to possess, carry, or conceal guns or other weapons.)

10. Property Damage, Vandalism, and Theft
    - The following are all prohibited by MI:
      - Destruction, damage, misuse and/or defacing of personal or public property.
      - Attempted or actual removal of property without prior permission.

Note: Musicians Institute is not responsible for reimbursing or requiring others to reimburse a student for destruction, damage, misuse, or theft of personal property. It is strongly recommended that students obtain private insurance for their personal possessions.

11. Failure to Comply
    Failure to comply with lawful directions of MI officials, including but not limited to security guards, teachers, or administrative personnel acting in performance of their duties, is not tolerated by MI.

12. Failure to Provide Identification
    Failure to identify oneself with appropriate identification when requested to do so or providing false identification is prohibited.

13. Violation of Law
    Any violation of Federal, State, or local laws on MI property or at events sponsored by or participated in by MI or elsewhere is prohibited.

14. Loitering or Squatting
    Use of any MI facilities as a domicile to sleep and/or store personal property or for anything other than educational purposes is prohibited.

15. Violation of Copyright Infringement Policy or the Academic Use and Acknowledgment Statement
    Violation of the Musicians Institute Copyright Infringement Policy set forth in the Musicians

Institute school catalog or the Academic Use and Acknowledgment Statement.

17. Other Violations
Violation of any other published Musicians Institute policies, rules, or regulations, including those implemented during the academic year

REPORTING PROHIBITED CONDUCT

Students, teachers and other Musicians Institute employees are obligated to report any incident of prohibited conduct to the Safety and Security Manager.

Any student who receives a threat of violence by a student, teacher and/or member of staff, and any student who becomes aware of a threat, direct or implied, by any student, teacher and/or staff member on Musicians Institute campus, should report the matter to the Safety and Security Manager.

All threats of violence are considered serious matters and will be thoroughly investigated. To the greatest extent possible, confidentiality will be maintained. Musicians Institute may, at its discretion, file criminal charges against a violating student or assist another person in filing charges.

Musicians Institute prohibits retaliation, including but not limited to making any threatening communication by verbal, written and/or electronic means, against any individual who reports and/or provides any information concerning unlawful discrimination, harassment and/or other violations of MI policies, rules and standards of conduct. Any student or employee found engaging in retaliation will be subject to disciplinary action up to and including suspension and/or termination of employment.

STUDENT DISCIPLINE PROCEDURES

The procedures outlined in this section, based on common rules of fairness and due process, represent the steps employed to reach a resolution in cases of alleged misconduct. Questions concerning these procedures may be addressed to the Office of Student Affairs.

A. Referral of Complaints
Complaints involving alleged misconduct by students will be referred to the Office of Student Affairs. Such complaints should be made within one month following discovery of the alleged misconduct, unless an exception is granted by the Office of Student Affairs. The Office of Student Affairs will refer the report to a Musicians Institute Designee (School Designee) or may provide information about other campus or community resources which may be of assistance in resolving the matter outside the Musicians Institute Student Conduct Code.

Complaints regarding sexual harassment or sexual misconduct may be made to any of the individuals listed below. Handling of all such complaints will be monitored by the Title IX Coordinator for compliance with standards and appropriate measures.

Title IX Coordinator - Michael Hong
(titleix@campushollywood.com) (323) 860-1122
Security Manager – Mike Hinksmon
(mikeh@mi.edu) (323) 860-1107
Public Safety: (323) 860-1127

B. Letter of Admonition
A Musicians Institute Designee may provide notice to a student that his or her alleged behavior may have violated Musicians Institute policy or regulations and that, if repeated, such behavior may be subject to the disciplinary process.

C. Investigation and Notice to Student
Upon receiving the complaint of the alleged violation(s), the Musicians Institute Designee (School Designee), may consider information acquired from a complainant and may augment that information through further investigation in order to determine if there is a reasonable suspicion to believe that a violation may have occurred. If the School Designee determines that there is a reasonable suspicion to believe that a violation may have occurred, the School Designee will give notice to the student of the following:
1. The nature of the conduct in question, including a brief statement of the factual basis of the charges; the time, date, and place it is alleged to have occurred; and Musicians Institute rules and/or regulations allegedly violated.
2. The nature of the student conduct procedures (to be accomplished by providing the student access to the Musicians Institute Student Conduct Code).
3. That the student has seven days from the date notice was given to contact the School Designee for the purpose of scheduling an initial meeting. Meetings are to be scheduled within 10 days of the student contacting the School Designee. This schedule may be amended as a result of school breaks, closures, and holidays.
4. That if the student does not contact the School Designee within the seven-day period, or fails to keep any scheduled appointment, the student will be placed on Hold and the student will be notified that this action has been taken. The placement of a Hold may result in suspension of access to school functions or facilities, prevention of the student from registering and from obtaining transcripts, verifications, certificates, or degrees from Musicians Institute. The Hold will be removed only when the student either attends a scheduled meeting with the School Designee, or requests in writing that the case be referred to the Student Conduct Committee for a hearing.
5. That no degree may be conferred on a student until any pending disciplinary charges against a student are fully resolved.

In addition, the School Designee may direct the student to act or refrain from acting in a manner specified by the School

Designee. These directions may include directing the student not to intentionally contact, telephone, or otherwise disturb the peace of others specifically named for a specified period of time. Violation of these directions is separate misconduct (Failure to Comply).

D. Meeting(s) with the School Designee Assigned to the Case - At the initial meeting with the student, the School Designee assigned to the case will:
   1. Ensure that the student has been provided information on how to access the Musicians Institute Student Conduct Code.
   2. Discuss confidentiality; inform the student that the content of this and all subsequent communication with the School Designee regarding information not relevant to the case will, insofar as allowed by law, be treated confidentially, unless such confidentiality is waived by the student; and that information relevant to the case may be divulged to those who have a legitimate educational interest, including but not limited to the Student Conduct Committee.
   3. Provide the student with an opportunity to inspect all documents relevant to the case which are in the possession of the school at the time of the meeting, at the student's request.
   4. Describe to the student as completely as possible the nature of the conduct in question, and the MI rules and/or regulation(s) allegedly violated, hear the student's defense to such charges, and counsel the student as appropriate.
   5. Provide the student with copies of the documents relevant to the case, at the student's request. Should the case be referred to the Student Conduct Committee, the School Designee will provide the student with copies of all documents at the time the case is referred. Relevant documents received thereafter will be shared with the student.
   6. Although meeting with the School Designee provides the student with an opportunity to resolve the case without a hearing before the Student Conduct Committee, the student may opt to forgo a meeting with the School Designee by requesting, in writing, that the case be forwarded to the Student Conduct Committee for a hearing as defined below.

E. Disposition by the School Designee - After conducting any further necessary investigation, the School Designee assigned to the case may take one of several actions listed below. Regardless of the action taken, the School Designee will confirm his or her disposition of the case in a notice to the student within seven days of the action. Additionally, the results of any disciplinary action or Agreement of Resolution by Musicians Institute regarding an allegation of sexual harassment, sexual assault, sexual misconduct, or other sex offenses will be disclosed to the alleged victim by the School Designee. The scope of information to be provided under this provision will be:
   - The school's final determination with respect to the alleged sexual harassment, sexual assault, sexual misconduct, or sex offense; and
   - Any sanction that is imposed against the alleged offender with respect to the alleged sexual assault, sexual misconduct, or sex offense.

1. Imposing Sanctions - If the student does admit responsibility, and if the School Designee concludes that there is sufficient information to sustain a finding of responsibility, the School Designee may impose or defer one or more of the sanctions listed herein.
2. Referral to the Student Conduct Committee - If the student does not admit responsibility, and if the School Designee concludes that an Agreement of Resolution (see below) is not appropriate, and that there is sufficient information to sustain a finding that it is more likely than not that the student has violated the Musicians Institute Student Conduct Code, the School Designee will refer the case to the Student Conduct Committee for a hearing.
3. At any time until the Student Conduct Committee Recorder makes report of the hearing decision, the student may make an admission of responsibility to the School Designee assigned to the case. The School Designee may then impose or defer one or more of the sanctions listed herein. This disposition is binding and terminates all Student Conduct Committee proceedings.
4. Insufficient Evidence - If the School Designee concludes that there is insufficient information to find the student responsible, the case will not be referred to the Student Conduct Committee for a hearing.
5. Agreement of Resolution - When the School Designee and the student agree that the above dispositions are not appropriate, an Agreement of Resolution may be used to conclude the matter. This Resolution, while not considered to be a finding of responsibility, is binding. If the student fails to abide by the terms of the Agreement of Resolution, that failure may be regarded as actionable misconduct and may subject the student to disciplinary action by the school.
6. An Agreement of Resolution includes but is not limited to such terms as:
   - Agreement by the student to refrain from specific behaviors, and/or to refrain from contacting others involved in the case;
   - Agreement by the student to participate in specified educational programs, counseling, and/or reconciliation processes such as mediation.

   The Agreement of Resolution will be retained in the case file in the Office of Registrar Records for seven years from the date of the Agreement. During that time, should the school have a reasonable basis to believe that the student has engaged in misconduct related in nature to the conduct which occasioned the Agreement, both cases may be the

subject of Musicians Institute disciplinary action.

F. Sanctions
When a student admits responsibility or is found in violation of Musicians Institute policies or regulations, the School Designee may impose one or more of the sanctions listed in this Section; any sanction may be effective retroactively.

Any sanction imposed will be appropriate to the violation, taking into consideration the context and seriousness of the violation, and may include required enrollment in and completion of educational programs, classes, activities, or workshops, which in the judgment of the School Designee will be beneficial to the student.

Where it is more likely than not that a violation of Musicians Institute policies or regulations has been committed against any person or group because of the person's or group's race, color, religion, ancestry, national origin, disability, gender, or sexual orientation, or because of the perception by the student charged with the violation that the person or group has one or more of those characteristics, the recommendation or imposition of sanctions will be enhanced, and usually will result in Suspension or Dismissal.

Sanctions include but are not limited to:

- Exclusion from Musicians Institute Campus, Facilities or Official Functions
- Exclusion of a student as part of a disciplinary action from specified areas of the campus or Musicians Institute-owned, -operated or -leased facilities, or other facilities located on Musicians Institute or affiliated property, or from official Musicians Institute functions when there is reasonable cause for Musicians Institute to believe that the student's presence there will lead to physical abuse, threats of violence, or conduct that threatens the health or safety of any person on Musicians Institute property or at official Musicians Institute functions, or other disruptive activity incompatible with the orderly operation of the campus.
- Loss of Privileges and Exclusion from Activities - Exclusion from participation in designated privileges and extracurricular activities for a specified term or terms. Violation of any conditions in the notice of loss of privileges and exclusion from activities or violation of Musicians Institute policies or regulations during the period of the sanction may be cause for further disciplinary action.
- Restitution - A requirement for restitution in the form of reimbursement may be imposed for expenses incurred by Musicians Institute or other parties resulting from a violation of the Musicians Institute Student Conduct Code. Such reimbursement may take the form of monetary payment or appropriate service to repair or otherwise compensate for damages. Restitution may be imposed on any student who alone, or through group or concerted activities, participates in causing the damages or costs. Musicians Institute shall not be responsible for collecting restitution assessed to or incurred by any parties other than Musicians Institute.
- Warning/Censure - Notice or reprimand to the student that a violation of specified Musicians Institute policies or regulations has occurred and that continued or repeated violations of specified Musicians Institute policies or regulations may be cause for further disciplinary action, normally in the form of Disciplinary Probation, and/or Loss of Privileges and Exclusion from Activities, Suspension, or Dismissal.
- Disciplinary Probation - A status imposed for a specific period of time in which a student must demonstrate conduct that conforms to Musicians Institute standards of conduct. Conditions restricting the student's privileges or eligibility for activities may be imposed. Misconduct during the probationary period or violation of any conditions of the probation may result in further disciplinary action.
- Hold on Musicians Institute Records - A hold may be placed on the student's Musicians Institute records for either a stated period or until the student satisfies any conditions imposed as part of another sanction. The placement of a Hold on the student's Musicians Institute records may, for example, prevent the student from registering and from obtaining transcripts, verifications, or a degree from Musicians Institute.
- Suspension - Suspension is the termination of student status for a specified academic term or terms, to take effect at such time the School Designee or Musicians Institute decides.
    - After the period of Suspension, the student will be reinstated if:
        - The student has complied with all conditions imposed as part of the Suspension;
        - The student is academically eligible;
        - The student meets all requirements for reinstatement including, but not limited to, removal of Holds on records, payment of restitution where payment is a requirement of reinstatement; and
        - The student meets the deadlines for filing all necessary applications, including those for readmission, registration, and enrollment.
    - Suspension may include a prohibition against entering specified areas of the campus. Violation of the conditions of Suspension or of Musicians Institute policies or regulations during the period of Suspension may be cause for further disciplinary action.

- Dismissal - Dismissal is the termination of student status for an indefinite period and may include an exclusion from specified areas of the campus. Readmission to the Musicians Institute campus, facilities, or properties after Dismissal may be granted only under exceptional circumstances and requires the specific prior approval of Musicians Institute.
- Revocation of Awarding of Degree - Should it be found that a degree, certificate, or award was obtained by fraud, such degree, certificate, or award is subject to revocation. Such revocation is subject to review on appeal by Musicians Institute.

G. Posting of Suspension or Dismissal on Academic Transcript When, as a result of violations of the Student Conduct Code, a student is suspended or dismissed, the fact that the discipline was imposed must be posted on the academic transcript for the duration of the Suspension or Dismissal.

H. Appeal of the Sanction
If the School Designee imposes a sanction of Suspension or Dismissal, the student may submit a written appeal of the imposed Suspension or Dismissal to the Director of Student Affairs within seven days of the date of notice from the School Designee of his or her action. The imposition of a sanction of Suspension or Dismissal may be deferred during such appeal.

If, as a result of an appeal, it is determined that the student was improperly disciplined, the Office of Registrar will, if requested by the student, have the record of the hearing sealed and have any reference to the disciplinary process removed from the student's record. In such case, the record of the hearing may be used only in connection with legal proceedings.

I. The Student Conduct Committee
When a case is referred to the Student Conduct Committee for a hearing, the following will be provided to the student to ensure a fair hearing:
- Written notice, including a brief statement of the factual basis of the charges, the Musicians Institute policies or regulations allegedly violated, and the time and place of the hearing, within a reasonable time before the hearing;
- The opportunity for a prompt and fair hearing where the school will have the responsibility of proving that it is more likely than not that a violation occurred;
- The opportunity to present documents, defense and witnesses;
- A written report including a summary of the findings of fact, and, at the request of the student, access to a copy of a record of the hearing;
- An appeal process.

1. Referral of Cases to the Student Conduct Committee - A hearing will be provided for all cases referred to the Student Conduct Committee under the Musicians Institute Student Conduct Code.
2. Composition - The Student Conduct Committee will consist of three individuals possibly including, but not limited to, a member of faculty, a member of Musicians Institute management, a member of Musicians Institute staff, and a member of Musicians Institute Directorship. One member of the Committee will act as Hearing Recorder.
3. Scheduling of Hearing - It is the intention of the Musicians Institute Student Conduct Code that hearing will be set as soon as reasonably possible after referral to the Student Conduct Committee. Events such as holidays, school closures, of forces of nature may require an extended timeline.
4. Hearing Procedures and Standards - Hearings will be held in accordance with generally accepted standards of procedural due process. If a student absents himself or herself from the disciplinary process, or has withdrawn from Musicians Institute while subject to pending disciplinary action, the case may proceed to disposition without the student's participation. Attendance at such hearings will be at the discretion of Musicians Institute.
5. Continuing Resolution between the Student and Musicians Institute - Until the Student Conduct Committee publishes its decision to Musicians Institute Senior Management and the student; the student may make an admission of responsibility to the School Designee assigned to the case. The School Designee may then impose or defer one or more of the sanctions listed herein. Any sanction may be effective retroactively. This disposition of the matter will bind all parties and terminate all proceedings.
6. Reports of Student Conduct Council Hearing Decision to Musicians Institute Senior Management and Student - Within 15 days after the conclusion of a hearing, the Student Conduct Committee Recorder will submit a notice of the Committee decision to Musicians Institute Senior Management and the student. This notice will include:
   a. A summary of the allegations and the outcome of the Committee examination of the information concerning the alleged misconduct, including the positions of the parties and a summary of the evidence presented;
   b. Whether, in the opinion of a majority of the Committee, the student has violated one or more of the Musicians Institute policies or regulations that the student has been charged with violating; and
   c. A decision of sanction based on those conferred in similar cases and in any previous cases of misconduct by the accused student on file with the Office of Registrar Records. Such sanction shall be carried out by all relevant parties on the timeline decided by the

Committee.

J. Appeal by Student
   1. When a student has appealed in writing a decision or sanction by Musicians Institute, the final decision regarding the outcome will be made by Senior Management, which will review the evidence and findings and may engage in further research to ensure that the process above has been carried out fairly and in accordance with due process. Within 20 days of the submission of appeal, Senior Management will notify the student as to the decision on the appeal. The decision of Senior Management will be final and complete.
   2. When reviewing a student's appeal of a sanction of Suspension or Dismissal, decision may be based upon:
      a. Any written appeal submitted by the student regarding the sanction; and
      b. Information from the Office of Registrar Records regarding sanctions imposed in similar cases and any previous cases of misconduct by the student on file.
   3. The written decision will be delivered to:
      a. The student and his or her representative, if any;
      b. The Musicians Institute Office of Registrar; and
      c. Other Musicians Institute departments/ employees as necessary to carry out sanctions.

The results of any hearing in which sexual harassment, sexual assault, sexual misconduct, or sex offenses are alleged will be disclosed to the alleged victim by the School Designee. The scope of information to be provided under this provision will be:

   I. Musicians Institute's final determination with respect to the alleged sexual harassment, sexual assault, sexual misconduct, or sex offense; and
   II. Any sanction that is imposed against the alleged offender with respect to the alleged sexual assault, sexual misconduct, or sex offense.

K. Interim Suspension
Before final determination of an alleged violation, Interim Suspension may be imposed by the School Designee.

- Interim Suspension may include exclusion from the Musicians Institute campus, facilities, classes, or from other specified activities. A student will be restricted to the extent necessary when there is reasonable cause to believe that the student's participation in Musicians Institute activities or presence at specified areas of the campus will lead to physical abuse, threats of violence, or conduct that threatens the health or safety of any person on Musicians Institute property or at official Musicians Institute functions, or other disruptive activity incompatible with the orderly operation of the campus.
- Upon imposition of the Interim Suspension, the School Designee will notify the student under the Interim Suspension of the charges against him or her, the length and conditions of the Interim Suspension and the opportunity for a hearing.
- Appeals concerning the contention that the Interim Suspension is unnecessary or that its conditions should be modified shall be made in writing to the School Designee and decisions thereon shall be based on information contained therein and upon whether there is reasonable cause to believe that the student's participation in Musicians Institute activities or presence at specified areas of the campus will lead to physical abuse, threats of violence, or conduct that threatens the health or safety of any person on Musicians Institute property or at official Musicians Institute functions, or other disruptive activity incompatible with the orderly operation of the campus.
- Disciplinary proceedings involving students on Interim Suspension will follow normal procedures provided in the Musicians Institute Student Conduct Code.

L. Privacy and Records Retention
Student discipline records are confidential. The disclosure of information from such records is subject to the Musicians Institute Policies Applying to Campus Activities, Organizations and Students, the California Information Practices Act (http://www2.ed.gov/policy/gen/reg/ferpa/index.html), and the Family Educational Rights and Privacy Act (www2.ed.gov/policy/gen/ reg/ferpa/index.html).

The Office of Registrar retains student discipline records for seven years from the date of the notice of final disposition. When there have been repeated violations of the Musicians Institute Student Conduct Code, all student discipline records pertaining to an individual student will be retained for seven years from the date of the final disposition in the most recent case. In those cases where the final disposition is Dismissal, the student's discipline records will be retained indefinitely.

Upon receipt of a request from professional schools, graduate programs, employers, or others, for the disciplinary records of a student, after the student provides an appropriate confidentiality waiver, the Office of Registrar will only report and/or release records where violations resulted in Suspension and/or Dismissal, both imposed and deferred, or the revocation of the awarding of a degree. Should the requesting party seek broader disclosure of a student's discipline record, the Office of Registrar will not provide additional records or information.

M. Amendment and Modification
Amendment of the Musicians Institute Student Conduct Code may be made by Musicians Institute at any time. Before adoption, Musicians Institute will review any and all measures, rules, and policies for consistency with common academic policies (where appropriate) as well as with State or Federal policies.

Musicians Institute will not refund tuition to students for lost privileges or lost access to MI's campus and facilities or classes, tests, performances, lessons, appointments, or other activities and events resulting from a disciplinary action except as required by State or Federal policies.

STUDENT RIGHTS

Musicians Institute is licensed to operate in the State of California through the Bureau for Private Postsecondary Education. If you have any complaints, questions, or problems, you are encouraged but not required to try to resolve them directly with the school. At any time, you may write or call:

Mailing Address:
Bureau for Private Postsecondary Education
P.O. Box 980818
West Sacramento, CA 95798-0818

Physical Address:
Bureau for Private Postsecondary Education
1747 North Market Blvd., Suite 225
Sacramento, CA 95834

Phone: (916) 574-8900
Toll Free: (888) 370-7589
Website: www.bppe.ca.gov

NON-DISCRIMINATION POLICY

Musicians Institute is committed to creating and maintaining a community in which all persons who participate in MI programs and activities can work together in an atmosphere free of all forms of harassment, discrimination, exploitation or intimidation on the basis of race, religion, national origin, sexual orientation, disability or sex, including sexual harassment. It is the intention of MI to take whatever action may be needed to prevent, correct, and, if necessary, discipline behavior that violates this policy. MI prohibits discrimination against members of the MI community by any student, staff, faculty, or third-party contractors brought on campus for the purpose of conducting business with MI. Discrimination of any kind is against MI policy and is prohibited under State and Federal laws.
Any student who believes that he or she has been the victim of sexual harassment or other discrimination should contact the Title IX Coordinator:

Title IX Coordinator: Kelly Chong
Musicians Institute College of Contemporary Music
6752 Hollywood Boulevard
Hollywood, CA 90028
(titleix@campushollywood.com) (323) 860-1177

Note: *Comprehensive information on sexual harassment policy and procedure can be obtained in the Student Affairs Office. Complaints may be submitted to the Student Affairs Office or delivered to the Title IX coordinator at the address above. Students may also make verbal complaints directly to the Title IX Coordinator (or other MI personnel). Complaints of illegal sexual harassment must be received within one year of the date of the last alleged incident. Complaints to the Office of Civil Rights at the Office of Academic Affairs must be made within six months of the date of the last alleged incident. Students may also make report to the individuals below and/or to any MI employee.*

Security Manager: Mike Hinksmon
(mikeh@mi.edu) (323) 860-1107
Title IX Coordinator: Kelly Chong
(titleix@campushollywood.com) (323) 860-1122
Director of Student Services: Kelly Chong
(studentaffairs@mi.edu) (323) 860-1177
Public Safety (323) 860-1127

LIABILITY DISCLAIMER

Musicians Institute is not responsible for loss of, or damage to, personal property and/or personal injury that may occur while on the Institute's premises.

STUDENTS' RIGHT TO KNOW

MI is committed to providing current and prospective students as well as the campus community with full disclosure of all consumer information as required by Federal regulations. The laws are intended to allow students the opportunity to make fully informed choices about the institution they wish to attend. Crime statistics are available on the website and at Campus Security Office. Completion Statistics and Transfer Out Rate are shown on the School Performance Fact Sheet available in the Registrar's Office.

GRADUATION RATE INFORMATION

Information on graduation and completion rates is sent to prospective students via mail along with their acceptance letters, or can be accessed online at http://nces.ed.gov/collegenavigator. Currently enrolled students receive an email notification in July to review the annual completion rates on the college navigator website. Students may also request a hard copy from the Registrar's Office.

FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT (FERPA)

This Act entitles students to specific privacy rights with respect to their academic records and student directory information. Student directory information is considered to be name, address, telephone number, and certain school-related information. At Musicians Institute, student records and information may only be provided to the student or specific parties authorized in writing by the student, a Musicians Institute employee, representatives of Federal or State agencies, accrediting organizations, auditors, or other officials authorized under the Act. FERPA information is provided to students during the enrollment process. Currently enrolled students may obtain FERPA information upon request from the Registrar's Office. For additional information please refer to

the MI Student Handbook maintained on the Student Affairs section of the student portal.

NOTIFICATION OF STUDENT RIGHTS UNDER FERPA FOR MUSICIANS INSTITUTE

The Family Educational Rights and Privacy Act (FERPA) affords students certain rights with respect to their education records. These rights include:

1. The right to inspect and review the student's education records within 45 days of the day that Musicians Institute receives a request for access. A student should submit to the Registrar, or Director of the Registrar and Scheduling, a written request that identifies the record(s) that the student wishes to inspect. The designated official will make arrangements for access and notify the student of the time and place where the records may be inspected.
2. The right to request the amendment of the student's education records that the student believes are inaccurate, misleading, or otherwise in violation of the student's privacy rights under FERPA. A student who wishes to ask Musicians Institute to amend a record should write the Registrar, clearly identify the part of the record the student wants changed, and specify why it should be changed. If Musicians Institute decides not to amend the record as requested, the student will be notified in writing of the decision as well as the student's right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.
3. The right to request, in writing, that Musician's Institute not disclose personally identifiable records, except to the extent that FERPA authorizes disclosure to school officials with legitimate educational interests. A school official is: a person employed by Musicians Institute in an administrative, supervisory, academic or research, or support staff position (including law enforcement credit personnel and health staff); a person or company with whom Musicians Institute has contracted as its agent to provide a service instead of using Musicians Institute employees or officials (such as an attorney, auditor, or collection agent); a person serving on the Board of Trustees; or a student serving on an official committee, such as a Disciplinary or Grievance Committee, or assisting another school official in performing his or her tasks. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibilities for the school.
4. The right to file a complaint with the U.S. Department of Education concerning alleged failures by Musicians Institute to comply with the requirements of FERPA. The name and address of the office that administers FERPA is:

   Family Policy Compliance Office
   U.S. Department of Education
   400 Maryland Avenue, SW,
   Washington, D.C. 20202-5901

WITHDRAWAL, TERMINATION & REINSTATEMENT

WITHDRAWAL FROM A PROGRAM

A student who has completed less than 60% of his/her quarterly enrollment has the right to withdraw from a program and receive a pro-rated refund (based on a weekly attendance calculation & less any registration fees, non-refundable fees and/or charges for unreturned equipment, materials, or textbooks) by providing written notice to Student Affairs by close of business on Friday of Week 6. NOTE: Attendance in any class meeting/session (and/or swipe-in attendance) within a week (Monday-Sunday) is considered as attendance for that week.

- Any monies owed to Musicians Institute are due and payable on the date of the withdrawal.
- A withdrawal is effective on the date it is received by Student Affairs, whether personally delivered or postmarked (if mailed). No withdrawals will be accepted by telephone.
- Refunds are calculated based on the last recorded date of attendance (either classroom attendance or scan-in). The calculation is based on the length of the completed portion of the quarter relative to its total length (10 weeks of instruction effective on the official start date of the term). No refunds will be issued after Week 6.

SAMPLE OF REFUND CALCULATION:

For example, if a student withdraws after three weeks in the Audio Engineering Program, the refund calculation is shown below:

Tuition cost	$7,995.00
STRF fee ($.00 per $1,000 tuition)(Non Refundable)	$0.00
Application fee	$100.00
Materials fee	$75.00
Per quarter technology fee	$45.00
Course facility fee	$378.00
Total tuition cost	$8,597.00
Tuition retained by College 3 weeks completed)	$2,399.00
Application fee retained by College	$100.00
Material fee retained by College	$75.00
Technology fee retained by College	$45.00
Facility fee retained by College	$113.00
Total amount retained by College	$2,728.00
Refund issued to student	$5,880.00

Musicians Institute discloses education records without a student's prior written consent under the FERPA exception for disclosure to school officials.

TERMINATION FROM A PROGRAM

A student may be terminated from a program for reasons including but not limited to the following:

- Violation of student conduct policies.
- Failure to pay tuition or fees.
- Continuous absence from a program for three

consecutive weeks.
- Three consecutive quarters of non-satisfactory academic progress (see Satisfactory Academic Progress).

For information on returning to Musicians Institute after termination, please see Reinstatement to Musicians Institute.

REINSTATEMENT TO MUSICIANS INSTITUTE

Terminated students wishing to return to MI must apply for reinstatement. Requests for reinstatement will be reviewed by a panel consisting of members of Musicians Institute management. Decisions will be made based on the reason for termination, the needs of the college and students as well as the student's overall performance. Reinstatement to the college may be contingent upon adherence to conditions and/or plans as stipulated by Musicians Institute–such as academic or payment plans, safe conduct provisions, etc. Failure to adhere to these conditions/plans may result in termination from the program.

Students who have been terminated from a program for SAP are not eligible to continue in said program. Students in such situations may reapply as a new student for admission to said programs after a minimum two-year hiatus.
Students who have been inactive for two or more years may be required to complete a placement exam prior to re-enrolling. A performance evaluation may result in advanced placement depending on the performance level of the individual student. Program requirements are revised periodically in response to changes in industry standards and in an effort to provide the best education possible. As such, prior to re-enrolling, returning students must meet with Academic Advising for a degree audit evaluation. The Academic Advising team will assess which courses completed previously are relevant to the current program as well as which requirements remain in order for the student to graduate.

COPYRIGHT INFRINGEMENT POLICY

INTRODUCTION

Copyright infringement is the act of exercising, without permission or legal authority, one or more of the exclusive rights granted to the copyright owner under section 106 of the Copyright Act (Title 17 of the United States Code). These rights include the right to reproduce or distribute a copyrighted work. In the file-sharing context, downloading or uploading substantial parts of a copyrighted work without authority constitutes an infringement.

The Higher Education Opportunity Act of 2008 (HEOA) includes provisions that are designed to reduce the illegal uploading and downloading of copyrighted material through peer-to-peer sharing.
- Institutions make an annual disclosure that informs students that the illegal distribution of copyrighted materials may subject them to criminal and civil penalties, and describes the steps that institutions will take to detect and punish illegal distribution of copyrighted materials.
- Institutions publicize alternatives to illegal file sharing.

This document outlines Musicians Institute's plan to comply with these requirements.

PLANS TO "EFFECTIVELY COMBAT" THE UNAUTHORIZED DISTRIBUTION OF COPYRIGHTED MATERIAL

Musicians Institute currently employs bandwidth-shaping technology to prioritize network traffic, and blocks students' ability to access certain sites from the student computer networks. Musicians Institute responds promptly to legitimate notices or letters of illegal copyright infringement based on the requirements of the Digital Millennium Copyright Act, and directs both our Information Technology and Compliance departments to investigate and respond.

SANCTIONS

Musicians Institute will cooperate fully with any investigation by public authorities related to illegally downloaded copyrighted information. Students found guilty will be subject to the full extent of fines and penalties imposed, as well as facing automatic loss of Musicians Institute network access, and possible suspension.
Penalties for copyright infringement include civil and criminal penalties. In general, anyone found liable for civil copyright infringement may be ordered to pay either actual damages or "statutory" damages affixed at not less than $750.00 and not more than $30,000 per work infringed. For "willful" infringement, a court may award up to $150,000 per work infringed. A court can, in its discretion, also assess costs and attorney fees. For details, see Title 17, United States Code, Sections 504, 505.

Willful copyright infringement can also result in criminal penalties, including imprisonment of up to five years and fines of up to $250,000 per offense.

For more information, please see the website of the U.S. Copyright Office at www.copyright.gov, especially their FAQs at www.copyright.gov/help/faq5.

MAINTENANCE OF THIS PLAN

Musicians Institute will review this plan each year to ensure it is current and maintains the appropriate and necessary information to effectively combat illegal file sharing, as well as update the methods employed as new technological deterrents become available.

ADMINISTRATION

OWNERSHIP & ADMINISTRATION
Owner – Hisatake Shibuya
Chief Executive Officer/President – Todd Berhorst
Chief Financial Officer – Kengo Kido
Chief Academic Officer – Dr. Rachel Yoon

GOVERNING BOARD
Board Chairmen – Evan Skoop
Board Member – Bruce Kulick
Board Member – Toshihiko Fujimori
Board Member – Masanori Yamada

ADMISSIONS
Senior Director of Admissions – Jose Hernandez
Assistant Director of Admissions – Vin Chhabra
Assistant Director of Admissions – Paul Weinstein
Director of Outreach – Steve Lunn
Sr. Admissions Advisor - Lorena Alvarez
Sr. Admissions Advisor – Brenda Budhram
Sr. Admissions Advisor - Martha Torres
Sr. Admissions Advisor - Larry Carr
Outreach Coordinator – Jackie Segura
Admissions Advisor – Eddie Ramirez
Admissions Coordinator – Ariadna Urban

FINANCIAL AID
Director of Student Financial Services and VA – Melissa Cuesta Booker
Financial Aid Officer – Erick Gonzalez
Financial Aid Officer – Guillermo Noboa
Financial Aid Officer – Alejandra Quijada

ARTIST & CAREER SUPPORT CENTER
Director, Artist and Career Services - Mike Ramsey
Alumni Coordinator – Megan Doheny
Internship Coordinator – Carolann Mota

STUDENT AFFAIRS
Director of Student Success/Student Affairs – Kelly Chong
Director of International Student Affairs – Dan Diaz
Housing Coordinator – Rossana Brassea

REGISTRAR/ACADEMIC ADVISING
Registrar Supervisor – Shaun Vieten
Academic Advisor – Phillip Williams
Academic Advisor - Marcia Reader
Academic Advisor - Melinda Parker

OFFICE OF ACADEMIC AFFAIRS
CAO - Chief Academic Officer, Master of Music, Bachelor of Music – Dr. Rachel Yoon
Dean of Industry Studies – Jonathan Newkirk
Dean of Performance Studies – Ronald Dziubla
Director of Industry Programs and Faculty – Lacey Harris
Director of Performance Programs and Faculty – Stewart Jean
Associate Director of Programs and Faculty – Travis Newlon
Institutional Director (GCA Nashville) – Michael Phifer
Director, Library Services – Casey Burgess
Lead Scheduler – Lola Quintana
Director of Online Learning - Marc Prado

OFFICE OF BUSINESS & FINANCE
Accounting Manager – Kyle Denne
Accountant – Larry Trinh

STUDENT BILLING SERVICES
Student Billing Coordinator- Chris Ferman
Default Prevention/Student Billing Coordinator – Alma Cuevas

INSTRUCTIONAL + INFORMATION TECHNOLOGY SERVICES
IITS Supervisor – Tim Metz
Programmer/Analyst – Pavel Grigoryants
Web Design/Application Developer/IT Support Technician – Keita Akutsu
Helpdesk Coordinator – Laura Jasmine Gavia

MARKETING
Marketing Coordinator – Steve Lunn
Copywriter/Social Media Coordinator – Daniela Cabrera
UX/UI/Graphic Designer – Colin Goodridge

CAMPUS SECURITY
Security Manager – Mike Hinksmon

TITLE IX
Title IX Coordinator- Kelly Chong

IITS STUDIO AND CLASSROOM TECHNOLOGY OFFICE (SACTO)
Studio & Classroom Technology Manager – Krystal Schafer
Studio Technician – Kevin Estrada
Studio Technician – Matt Nollora
Studio Technician – Shaun Youth
Studio Technician – Arturo Castro Lopez
Studio Support Specialist – Rudy Rodriguez
Studio Support Specialist -- Lee Escobar

COMPLIANCE & ACCREDITATION COMMITTEE
Dean of Performance Studies (Chairperson) – Ronald Dziubla
Associate Director of Programs and Faculty – Travis Newlon
Programmer/Analyst – Pavel Grigoryants

BASS

APERGIS, JUSTIN
COURSES: Bass Reading, Upright Bass Workshop, Odd Meter Bass
SPECIALTIES: Bassist-Upright and Electric
CREDITS: Joe Sample, Bass Player Live, NAMM's Museum of Making Music
HONORS & EDUCATION: University of North Texas, Berklee College of Music

FRANK, DEREK
COURSES: LPWs, Technique, Reading, Performance
SPECIALTIES: Bassist- Electric
CREDITS: Palaye Royale, Victoria Justice, Mindi Abair, Troy Harley, Brian Auger's Oblivion Express, Aly & AJ
HONORS & EDUCATION: Bachelor of Music from University of Miami, Interlochen Arts Academy in Michigan

HALL, ROBERT
COURSES: Harmony Theory 101 and 201, Ear Training 102 and 202, Bass Reading, Earth Wind & Fire LPW, Private Lessons
SPECIALTIES: Bassist-Upright and Electric, Finale Skills, Curriculum Development
CREDITS: US Navy Band New Orleans, ELAN Artists, Bobby Rodriuez Latin Jazz, NOVA
HONORS & EDUCATION: Bachelor of Music, Musicians Institute

HALL, ZACHARY
COURSES: LPWs, Private Lessons
SPECIALTIES: Bassist-Upright and Electric
CREDITS: Freelance bassist specializing in country, bluegrass, and rock.
HONORS & EDUCATION: Bachelor of Music from the University of Virginia, Musicians Institute

HONG, STEVE
COURSES: Reading, Fretboard, Upright Workshop, Private Lessons, Harmony Theory 101 and 201, Ear Training 102 and 202
SPECIALTIES: Bassist-Upright and Electric
CREDITS: Riverside Symphony Orchestra
HONORS & EDUCATION: Bachelor of Music. California State University, Northridge. Masters Degree in Music, UCLA.

LOPEZ, GEORGE
COURSES: Performance, Latin Bass, LPWs, Private Lessons
SPECIALTIES: Bassist-Upright and Electric
CREDITS: Tito Puente, Celia Cruz, Azteca, El Chicano, Dave Valentine, Poncho Sanchez, Norman Brown.
HONORS & EDUCATION: Musicians Institute

MEDEIROS, LYMAN
COURSES: Funk Performance, Prince Performance, Upright Bass Workshop, LPWs, Private Lessons
SPECIALTIES: Bassist-Upright and Electric
CREDITS: Michael Buble, Steve Tyrell, Diane Schuur, Lou Soloff, Gabrielle Johnson
HONORS & EDUCATION: Masters of Music, Western Michigan University. Bachelor of Music, Ball State University

SIMPER, JAY
COURSES: Bass & Vocals, LPWs, Private Lessons
SPECIALTIES: Bassist- Electric
CREDITS: Author of "The Beginning Bass Guitar Instructional Book," "First Bass" & "Second Bass." Freelance bassist with various artists
HONORS & EDUCATION: Honors from Musicians Institute

SKLJAREVSKI, ALEXIS
COURSES: Bass Technique, Blues Bass, Electives (Tower of Power, Beatles, Led Zeppelin) Project Recording, Private Lessons.
SPECIALTIES: Bassist- Electric
CREDITS: Crosby, Stills & Nash, Manhattan Transfer, Jackson Browne, Dweezil & Ahmet Zappa, Albert Lee, Carole King, Rita Coolidge, Johnny Rivers, Martha Reeves and Chuck Berry. Performed on The Tonight Show with Jay Leno, The Late Show with David Letterman. Author of instructional video "The Slap Bass Program" and co-produced "Fingerstyle Funk" by Tower of Power bassist Francis Rocco Prestia. Writer for Bass Player magazine, author of "Bass Playing Techniques: The Complete Guide."
HONORS & EDUCATION: Musicians Institute "Outstanding Achievement" Graduate

VERLOOP, MAURICE
SPECIALTIES: Bassist- Electric, Curriculum Development
CREDITS: Zakk Wylde, Alessandro Cortini, Ray Luzier, Shannon Larkin, Carl Anderson, Reba McIntyre. Endorsed by Ashdown Engineering (amps) and Moollon Basses.
HONORS & EDUCATION: Honors grad from MI, Instructor of the Year (twice) and Outstanding Student Awards.

WEISS, GREG
COURSES: LPWs, Harmony & Theory , Ear Training, Priv Lessons
SPECIALTIES: Bassist- Electric
CREDITS: Performed clinics at MI with Kirk Hammett (Metallica), Ray Luzier (Korn, David Lee Roth), and Tony Royster, Jr. (Jay-Z)
HONORS & EDUCATION: Miami Dade C.C. South, Musicians Institute Honors Graduate

WICKS, GARY
COURSES: Upright Bass Workshop, LPWs, Private Lessons
SPECIALTIES: Bassist-Upright and Electric
CREDITS: The Manhattan Transfer, freelance bassist
HONORS & EDUCATION: Masters in Music from USC, Bachelor in Music from the New England Conservatory

WITT, TOM
COURSES: LPWs, Keyboard Bass, Slap Bass, Private Lessons
SPECIALTIES: Bassist- Electric
CREDITS: Javier, Missing Persons, American Idol Live!, Enrique Iglesias, Andrae Crouch, Fantasia, Jennifer Hudson, Impromp2, Pepe Aguilar.
HONORS & EDUCATION: Berklee College of Music

DRUM

JEAN, STEWART
DIRECTOR OF PERFORMANCE PROGRAMS AND FACULTY
SPECIALTIES: Drummer, Keyboardist, Curricular Development
CREDITS: Raul Midon, Bruce Kulick, Bo Diddley, Preston Smith, Jimmy Buffett. Endorsed by Vic Firth drumsticks, Remo drumheads, Beato cases, Kickport and Paiste cymbals. Can be heard on "Contact" soundtrack.
HONORS & EDUCATION: Bachelor of Music, University of Miami

FACULTY BIOS

AKUTSU, KEITA
COURSES: Jazz, Digital Drumming, Keyboard, Harmony Theory, Ear Training, Rhythm Reading Workout, Private Lessons, Open Counseling
SPECIALTIES: Instructor, Digital Drumming Curricular Development
CREDITS: CJS Quintet
HONORS & EDUCATION: Bachelor and Masters of Arts, California Institute of the Arts

ARONOFF, KENNY
COURSES: Open Counseling
SPECIALTIES: Instructor, Studio, Touring, Career Development
CREDITS: John Cougar Mellencamp, Sir Paul McCartney, Ringo Starr, The Rolling Stones, Lady Ga Ga, Bruno Mars, Sting, Bob Dylan, Bruce Springsteen, Bob Seger, Dave Grohl, Elton John, Johnny Cash, Willie Nelson, Jon Bon Jovi, Steven Tyler, The Smashing Pumpkins, Meatloaf, B.B. King, Rod Stewart and John Fogerty. Endorsed by Tama, Zildjian, Evans, Pro Mark.
HONORS & EDUCATION: Masters of Arts, University of Indiana

BOLOGNESE, STEPHEN
COURSES: LPW, Private Lessons, Open Counseling
SPECIALTIES: Drummer, Instructor
CREDITS: Into Eternity, Incurable Tragedy, various recordings for Roadrunner, Metal Blade, and Century Media Records.
HONORS & EDUCATION: Endorsed by Pearl Drums.

BONACCI, ALBE
COURSES: Drum Tuning, Jazz, LPW, Private Lessons and Open Counseling
SPECIALTIES: Drummer, Instructor
CREDITS: Larry Hart, Desmond Child, Diane Warren, and Jack Segal. Writer for Modern Drummer. Clinician at PASIC, Sam Ash and Musicians Friend.
HONORS & EDUCATION: Graduate of Musicians Institute and Drummers Collective.

BOWDERS, JEFF
COURSES: Fill Fest, Private Lessons, Open Counseling
SPECIALTIES: Drummer, Instructor
CREDITS: Paul Gilbert, Justin Derrico, Puddle of Mudd, The Voice. Author of "Double Bass Drumming-The MirroredGroove System," "Essential Drumset Fills-The Component Rhythm System," "Essential Rock Drumming Concepts-An Encyclopedia of Progressive Rhythmic Techniques" and "Jeff Bowders-Double Bass Drumming Workshop" DVD.
HONORS & EDUCATION: Graduate of Musicians Institute

BROWN, RYAN
COURSES: Reading, Performance, Private Lessons, LPW and Open Counseling
Specialties: Drummer, Instructor
CREDITS: Zappa Plays Zappa, Black Belt Karate, Foreigner, Circus Diablo, Hannah Montana, Clay Aiken, Cassie Davis, Nick Lachey, Jesse McCartney, Heather Graham, Suzie McNeil (Rock Star INXS), Alex Lifeson, Earl Slick. Soundtracks for "Kung Fu Panda," "The Dark Knight" (Hans Zimmer). Remo and DW endorser.
HONORS & EDUCATION: Bachelor of Music, Indiana University

BUCKLEY, BRENDAN
COURSES: LPW, Private Lessons and Open Counseling
SPECIALTIES: Drummer, Instructor, Production
CREDITS: Shakira, Shelby Lynne, Miley Cyrus, Emmanuel, JJ Lin, Melissa Ethridge, The Bodeans. Endorsed by DW, Sabian, Remo.
HONORS & EDUCATION: Bachelor of Music, University of Miami

CAMPBELL, GORDEN
COURSES: Gospel/R&B Drumming, Private Lessons, Artist Development: Skills for the Creative Environment
SPECIALTIES: Touring Musician (Drummer), Producer
CREDITS: Earth, Wind & Fire, George Duke, American Idol "Live" Tours, Neyo, Jessica Simpson, Daughtry, Chris Brown, Award Shows (Billboard, MTV Video, BET, NAACP), Jimmy Kimmel, The Ellen Show
HONORS & EDUCATION: Bachelor of Music, Howard University

DINKINS, FRED
COURSES: Timekeeping, LPW, Private Lessons, Open Counseling
SPECIALTIES: Drummer, Instructor
CREDITS: Sinbad, The Emotions, Deniece Williams, Hugh Masekela. Clinician at PASIC. Endorsed by PDP, Vater, REMO, Sabian and Kickport.
HONORS & EDUCATION: Graduate of Musicians Institute

HUNTER, JEVIN
COURSES: LPW, Private Lessons and Open Counseling
SPECIALTIES: Drummer, Instructor
CREDITS: Lauryn Hill, Bobby McFerrin, Darmon Meader, Stefon Harris, Eldar, Shawn "Thunder" Wallace, Charles Laster, Liz Mikel, Mozella
HONORS & EDUCATION: Graduate of Western Michigan University

KELLY, DEVIN
COURSES: Masters program curriculum, applied lessons, music history, bachelor ensemble, performance classes, music education, music theory, music business.
SPECIALTIES. Jazz, Afro-Cuban, Brazilian, Film & Video Games, Pop, R&B.
CREDITS: Danny Elfman, League of Legends, Cinesamples, Amper Music,Barry Manilow, Peter Bernstein, Larry Koonse, Joe Bagg, Gary Foster, Bill Cunliffe, Bob Sheppard, Julie Kelly, Judy Wexler, Janis Mann, New York Voices.
EDUCATION: M.M. in Drumset & Contemporary Media from the Eastman School of Music

MCINTYRE, TIM
COURSES: Reading, Jazz, Private Lessons and Open Counseling
SPECIALTIES: Drummer, Instructor
CREDITS: Endorsed by Canopus drums. Performs with the Dave Hill Group.
HONORS & EDUCATION: Bachelor of Music Degree, University of Calgary-Alberta

PALMIERI, GIANLUCA
COURSES: Performance, Latin, LPW, Private Lessons, Open Counseling
SPECIALTIES: Drummer, Instructor
CREDITS: Greg Howe, Marigold, MTV Total Request Live and SuperSix TV. Endorsements with Yamaha, Vic Firth, Paiste, Evans
HONORS & EDUCATION: Graduate of Musicians Institute

SALINAS, DAVID
COURSES: Funk, LPW, Private Lessons and Open Counseling
SPECIALTIES: Drummer, Instructor
CREDITS: Paulina Rubio, Snapdragon, Jim Brickman, Jason Reeves and In The Red Ministries. Endorsed by Paiste and Regal.
HONORS & EDUCATION: Graduate of Musicians Institute

TERRY, ROBERT

COURSES: Electronic Drum, Open Counseling
SPECIALTIES: Drummer, Instructor, Digital Drumming Curricular Development
Credits: Wang Chung, Artist and product consultant for YAMAHA/DTX

GUITAR

NEWLON, TRAVIS

ASSOCIATE DIRECTOR OF PROGRAMS AND FACULTY
SPECIALTIES: Technique, Theory, Solo Guitar
CREDITS: Performed and/or recorded with: Latin Grammy Winner Gaby Moreno, Allison Self, The Hot Club of North Hollywood. Recorded for TV and Film. Contributor to various books and magazines.
HONORS & EDUCATION: Bachelor of Music from Musicians Institute

BONHOMME, AL

COURSES: Core Classes, Country Guitar, Surf/Spy Guitar, Acoustic Guitar, Country LPW, Private Lessons, Open Counseling
SPECIALTIES: Country, Fingerpicking and Acoustic Styles, Roots Music and Americana
CREDITS: Dwight Yoakum, Pete Anderson, the Bull Durham Band, Mark Collie, Tracy Lawrence and Disney Entertainment. Performed at the Grand Old Opry and on TNN's "Crook & Chase."
HONORS & EDUCATION: Musicians Institute Alumni. Voted Guitarist of the Year by the California Country Music Association in 1988.

BROWN, DEAN

COURSES: Advanced Electric Guitar Styles, Advanced Ensemble, Open Counseling
Specialties: Guitarist, Composer, Arranger, Producer, Bandleader, Educator
Credits: Performed/recorded with Marcus Miller, Billy Cobham, Brecker Brothers, David Sanborn, Roberta Flack, George Duke, Bob James, Vital Information. Featured in Guitar Player, Guitar World & Hal Leonard instructional videos, Released four solo albums
HONORS & EDUCATION: Bachelor of Music in Composition, Berklee College. Played on 4 Grammy-winning albums.

CARLSON, ERIK

COURSES: Harmony Theory and Ear Training, 1-4; Intro to Guitar
SPECIALTIES: Harmony Theory and Ear Training, Guitar Performance
CREDITS: Toured with Jeff Hershey and the Heartbeats. Montreal Jazz Festival appearance with For the Record: Tarantino in Concert
HONORS & EDUCATION: Bachelor of Music from Musicians Institute

DESAI, PATHIK

COURSES: Core Classes, Funk Guitar, Advanced Groove Concepts, Slide Guitar (SUB), Studio Skills, Private Lessons, Reading 1&2
SPECIALTIES: Pop, Funk and Studio Guitar
CREDITS: Kelly Clarkson, Westlife, David Archuleta, Nick Lachey, Anastasia, American Idol, Tonight Show with Jay Leno, Today Show, Good Morning America, Live with Regis, Jimmy Kimmel
HONORS & EDUCATION: Graduated from Berklee College of Music. Played on Kelly Clarkson's #1 hit "A Moment Like This."

GILBERT, DANIEL

COURSES: Core Classes, Jazz Workshop, Guitar Workout, Eclectic Electric Guitar, Applied Technique, Fusion LPW, Private Lessons, Open Counseling
SPECIALTIES: Jazz, Fusion, General Guitar Technique and Knowledge
CREDITS: Mr. Invisible (YT Records), performed with Cone of Silence and Terri and the T-Bones. Co-author of "Guitar Soloing" (Hal Leonard)
HONORS & EDUCATION: Musicians Institute Alumni. Queensborough Community College and Brooklyn Conservatory of Music. Private studies with Pat Martino, Howard Morgan, and Ronnie Lee

GOLD, JUDAH "JUDE"

COURSES: Slap Pop and Beyond, Private Lessons, Open Counseling
SPECIALTIES: Former MI Guitar Program Chair, Guitarist, Instructor
CREDITS: Toured/recorded with DJ Spooky, Greg Howe, Kristin Chenoweth, 2 Live Crew, Jefferson Starship, Billy Sheehan, Stuart Hamm, the Oakland Symphony, Eddie Money, Angelo Moore (Fishbone), Jeff Berlin, and DJ Miguel Migs. Editor at Guitar Player magazine, interviewed Pat Metheny, Brad Paisley, Zakk Wylde, Slash, and John Scofield. Toured Europe, U.S., and Asia. Performed on Jimmy Kimmel Live, The Tonight Show, and the American Country Awards.
HONORS & EDUCATION: Bachelor of Music, University of California at Berkeley

HARRISON, GREGORY

COURSES: Core Classes, Shred Guitar, Improvisation, Private Lessons, OC
SPECIALTIES: Progressive Metal, Djent, Shred, Rock, Gypsy Jazz
CREDITS: PDP, Hot Club of North Hollywood, Hal Leonard, Guitar World, Premier Guitar, Randall Amplifiers, Lance Alonzo guitars, Daddario strings, Planet Waves
HONORS & EDUCATION: Associate of Arts Degree, Musicians Institute, Outstanding Player Award

HAWLEY, ADAM

COURSES: Private Lessons & Open Counseling
SPECIALTIES: Jazz, Fusion, Pop, R'n'B, Gospel, Studio Work
CREDITS: Jennifer Lopez, Backstreet Boys, Natalie Cole, Sheila E, Lalah Hathaway, Ruben Studdard, Larry Graham, Jordin Sparks, Fantasia, Eric Benet, Marc Anthony, Flo Rida, Lil' Wayne, Pitbull, Michael McDonald, Regina Carter, Chick Corea, Pat Metheny.
HONORS & EDUCATION: Doctor of Musical Arts, Master's of Music and Bachelor Degree, University of Southern California (USC)

HENDERSON, SCOTT

COURSES: Open Counseling
SPECIALTIES: Jazz Fusion and Blues
CREDITS: Released numerous critically acclaimed solo albums, instructional videos and books, Tribal Tech, Joe Zawinul, Vital Tech Tones, Chick Corea, Jean Luc Ponty, etc.
HONORS & EDUCATION: MI Alumni, numerous awards in international magazines

HILL, DAVID

COURSES: Core Classes, Fusion Masters, Private Lessons, Open Counseling
SPECIALTIES: All Styles, Emphasis on Jazz and Fusion
CREDITS: Toured U.S., Canada and Europe, including Montreux Jazz Festival. Played with Dave Hill Group, Cone of Silence, Frank Gambale, Jimmy Earl, Three Dog Night, The Coasters, and Al Wilson. Staff transcriber for REH Instructional Videos.
HONORS & EDUCATION: Musicians Institute Alumni

HINDS, ALLEN

COURSES: Private Lessons & Open Counseling
SPECIALTIES: Variety of guitar styles, soloing over chord changes, comping, mentoring in general
CREDITS: Gino Vannelli, Randy Crawford, Crusaders, Roberta Flack, Natalie Cole, BeBe Winans, Hiroshima, Patti Austin. TV show appearances with Rickey Minor backing Stevie Wonder, Lionel Richie, Maya, Mary J. Blige and Sheena Easton. Released

FACULTY BIOS

4 solo albums. Featured articles in Guitar Player Magazine, the Guitarist, Guitar Techniques, Premier Guitar. Author of "Liquid Legato" instructional book. Endorsed by Xotic, bV pedals at gtrwrks, Bogner,Vertex, Jackson Amp Works, Bob Burt pedals, Anthology straps and accessories, Curt Mangan strings and Ernie Ball strings.
HONORS & EDUCATION: Winner of Guitar Player magazine's Larry Carlton Scholarship. MI Graduate. Berklee College of Music

HOMEYER, ERNST

COURSES: Private Lessons, Guitar Heroes Of The 80s, Recording Guitar, Studio Skills, Guitar Tracking Tactics, Modern Rock LPW, I Love the 80's LPW
SPECIALTIES: Rock, Metal, Shred, Neoclassical, Fusion
CREDITS: EGH, King Crazy, Jacob Armen, X-Loop. Companies: MXL, Audio Technica, Warwick, Framus, Joe Meek
HONORS & EDUCATION: Bachelor of Arts in Commercial Music, MI's Guitar & Recording Programs, Logic 9 Master Pro, Pro Tools 11

KOLB, THOMAS

COURSES: Core Classes, Melodic Soloing, Classic Rock LPW Leader, Open Counseling, Private Lessons
SPECIALTIES: Guitar Instructor specializing in Rock, Blues, Funk, Country, Jazz, Folk, R&B, and Soul.
CREDITS: Edgar Winter, Mark Lindsay, Tom Jones, Eric Johnson, Jan and Dean, Mitch Ryder, and Pete Seeger. Author of nine guitar method books & featured in over 40 instructional videos. Writer for Guitar One, Guitar World, Guitar Edge, and Premier Guitar.
HONORS & EDUCATION: Graduated Musicians Institute with Vocational Honors and Student of the Year Award. Studied Music at CA State University Hayward.

MARLIS, BETH

COURSES: Open Counseling. Vice President, Industry/Community Relations. Executive Director, The Musicians Foundation.
SPECIALTIES: Jazz, R&B. Leader in fundraising for MI scholarships and fostering positive community relationships
CREDITS: Jackie DeShannon, Helen Reddy, John5, Brownie McGee, Barbara Morrison. Clinician, Author, Panelist, Interviewer
HONORS & EDUCATION: Master of Music, USC. Bachelor of Music, UC Santa Cruz. MI Guitar Program (GIT) - Vocational Honors

MARSHALL, JEFFERY

COURSES: Core Classes, Guitar Studio Skills, Private Lessons
SPECIALTIES: Blues, Classic Rock, Country, Fusion, Recording/Production/ Songwriting
CREDITS: Rick Monroe, Lisa Hayes and the Violets, Ashley Jay, Bleeding Harp, The Jeff Kollman Band, Tizer. Released 2007 solo album. Writer for Studio 51 and Xray Dog music libraries & Guitar World Magazine.
HONORS & EDUCATION: MI Graduate

OZAKI, JINSHI

COURSES: Acid Jazz, Funk LPW, Private Lessons & Open Counseling
SPECIALTIES: Jazz improvisation, composing & arranging, acoustic solo guitar
CREDITS: Toured around the world with Kirk Whalum, Jody Watley, Keiko Matsui, Jimbo Akira, and Scott Kinsey. Veteran session guitarist for TV shows and studio work.
HONORS & EDUCATION: Bachelor's Degree, Berklee College of Music. Private studies with Ted Greene.

RABUCHIN, BRADLEY

COURSES: Private Lessons & Open Counseling
SPECIALTIES: Jazz and Blues
CREDITS: Ray Charles, Bonnie Raitt, Al Kooper, Steve Wonder, Buddy Miles, David "Fathead" Newman, Willie Nelson, and Tom Jones
HONORS & EDUCATION: Pierce Junior College, private studies with Derol Coraco, Ted Greene, and Joe Pass

RICHMAN, JEFFREY

COURSES: Fusion Ensemble, Private Lessons & Open Counseling
SPECIALTIES: Jazz and Fusion
CREDITS: Blood, Sweat & Tears, John Klemmer, Ronnie Laws, Doc Severinson, Don Grusin, Henry Mancini, and Alphonse Mouzon. Recorded six solo albums and the John Coltrane tribute "A Guitar Supreme," featuring Mike Stern and Eric Johnson.

HONORS & EDUCATION: Master's Degree, Berklee College of Music

STEIGER, KEN

COURSES: Metal Guitar, Applied Metal Guitar, Metal LPW, Private Lessons & Open Counseling
SPECIALTIES: Private Guitar Instruction, Modes, Shred, Metal
CREDITS: Released solo instrumental album "Project Steiger - Defiance" featuring Derek Sherinian, Tony Franklin, Virgil Donati and Gary Hoey. Teacher for the National Guitar Workshop (NGW), and author of instructional videos. Endorsed by D'Addario and ESP Guitars.
HONORS & EDUCATION: Associate of Arts Degree in Music, Musicians Institute

TAGLIARINO, BARRETT

COURSES: Private Lessons & Open Counseling
SPECIALTIES: Improvisation, theory, blues, classic rock, jazz
CREDITS: Performing with John Zipperer, Severin Browne, Dave Morrison. Released three solo albums, author of instruction books and DVDs. Editor/author for over 100 Hal Leonard projects
HONORS & EDUCATION: MI Graduate

TURNER, DALE

COURSES: Jimi Hendrix Rhythm Guitar, Guitar/Vocal Accompaniment, Theory/Ear Training, Guitar Reading, Open Counseling, Private Lessons
SPECIALTIES: Rock singer-songwriter & acoustic/electric multi-stylist, author/ transcriber, producing engineer, Guitar World columnist
CREDITS: Performed with David Pritchard, Billy Cobham, Larry Klein, members of Cypress Hill. Released solo albums & Acoustic Rock DVDs. Author of 50+ transcription/ instructional books. Endorsed by D'Addario Acoustic
HONORS & EDUCATION: Bachelor's Degree (Studio/Jazz Guitar Performance) from University of Southern California

VERHEYEN, CARL

COURSES: Open Counseling
SPECIALTIES: Pop, Rock, Blues, Jazz and Studio Work
CREDITS: Member of Supertramp and leader of his own band. Recorded on hundreds of albums, movie soundtracks, and TV shows. Winner of Guitar Player magazine reader's poll for Best Studio Guitarist. Writer for guitar magazines and producer of instructional videos and software

WIDEGREN, LENNART

COURSES: Core Classes, Rock Lead guitar, Rock Rhythm Guitar, Alternative Guitar Heroes, Hard Rock LPW, private lessons
SPECIALTIES: Rock, Hard Rock, Punk, Alternative, Slide Guitar
CREDITS: Recorded five albums, toured U.S. and Europe, featured in film "Get Him To

The Greek."
HONORS & EDUCATION: Bachelors of Music, Musicians Institute. Winner of Best Rock Band, All Access Magazine Awards.

ZIFF, STUART
COURSES: Blues Guitar, Slide Guitar, Blues LPW, Private Lessons and Open Counseling
SPECIALTIES: Rock & Roll, R&B, Funk, Blues
CREDITS: Wilson Pickett, Charles Brown, War. Co-wrote the #1 single "Thinkin' Problem" with country artist David Ball.

KEYBOARD TECHNOLOGY

BYRON, CARL
COURSES: Voicings 1-4, Groove 5, Jam Band LPW
SPECIALTIES: Instructor, Sideman, Recording Musician, Composer, Music Director, Independent A&R Consultant, Music Critic, Author
CREDITS: Michelle Shocked, Jim Lauderdale, Young Dubliners, Mike Stoller, Bo Diddley, Spencer Davis Group, Warren Zevon. Interscope Records, Messenger Records, Taxi Music
HONORS & EDUCATION: Bachelor of Music Composition, Cal State University, Northridge

HAMMACK, KAREN
COURSES: Groove, Accompaniment, Private Lessons
SPECIALTIES: Keyboardist
CREDITS: Maurice Hines, Niki Haris, Perla Batalla, Tierney Sutton, Kate McGarry, Johnny "Guitar" Watson, Melissa Manchester

KIM, HYUN
COURSES: Groove 1, Reading 1, Reading 2, Contemporary Praise & Worship Performance
SPECIALTIES: Player, Music Director, Arranger, Composer, Private Lesson
CREDITS: Abraham Laboriel, Korean Singers Jin Sub Byun, Kyung Min Hong and Mi Kyung Park, Ali. Teacher at Seoul Contemporary Music High School, World Mission University
HONORS & EDUCATION: Bachelor's Degree in Music Composition, Dan Kook University in South Korea. Outstanding Student Award at Musicians Institute

KOVAL, MARK
COURSES: Video Scoring 1 & 2, Project Advising, Writing for Film & TV, Private Lessons
SPECIALTIES: Composer & Orchestrator for Film/TV. Specialist in Orchestral Music, Mixing and Production.
CREDITS: Composed music for TV shows including Batman: the Animated Series, The Real Adventures of Jonny Quest and Bobby's World, plus films such as The Chinese Zodiac, Last Flight and Brotherhood of Blades. Wrote music & lyrics for civil rights oratorio We the People and created orchestral works for the Minnesota Orchestra, Harvard University, the American Composers Forum, the Sundance Film Institute and more.
HONORS & EDUCATION: Two Emmy Award Nominations. BA in music composition and Piano, Binghamton University.

LEE, EUN JUNG
COURSES: Private Lesson, 80's LPW, Assistant for Fusion Performance, Latin Worshop, Bachelor Ensemble, Vocal Performance.
SPECIALTIES: Keyboard Instructor at MI, Music Director/Keyboardist at Church.
CREDITS: Arranging/Recording soundtracks for MBC broadcasting in Korea
HONORS & EDUCATION: Masters of Music

PARK, EVET
COURSES: Pat Metheny Ensemble, Keyboard Technique, Keyboard Reading, Keyboard Performance, Keyboard Proficiency, Billboard LPW, Modern Rock LPW, Private Lessons
SPECIALTIES: Musician, Educator
CREDITS: Evet has performed as a keyboardist at renowned venues such as the Mint and the Baked Potato in LA and has played in various live performances with prominent Korean singers at Ebell Theatre and Shrine Auditorium. She has also performed at the Edison Jazz Festivals, Denton Jazz Festivals, Pat Metheny Jazz Ensemble in Texas and at several musicals, including Bye Bye Birdie, Sweeney Todd and more. She is currently directing the church choir and the church band, as well as composing, arranging, and producing albums.
HONORS & EDUCATION: Masters of Music in Jazz Piano Performance, University of North Texas. 2015. Outstanding Musician award from Musicians Institute.

SALAS, ALBERTO
COURSES: Keyboard Technique, Latin Workshop, Brazilian Keyboards, Afro-Cuban Keyboards, Latin LPW, Brazilian LPW, Private Lessons
SPECIALTIES: Producer, Arranger, Keyboardist, Percussionist specializing in Afro-Cuban styles
CREDITS: Santana (Supernatural), Angelique Kidjo, Ozomatli, Mana, Los Lobos, Bebe Winans, Poncho Sanchez, Alex Acuña, Israel Cachao Lopez, Raul Malo, Rick Trevino, Los Super Seven, Andrae Crouch, the Luckman Jazz Orchestra, the Nashville Chamber Orchestra, Christina Aguilera
HONORS & EDUCATION: Grammy-Winning producer

VOCAL

BYRD, DEBRA
SPECIALTIES: Educator, Recording Artist, Producer, Arranger, Singer, Vocal Coach, Actor
CREDITS: Vocal Coach for The Voice, American Idol, The Grammys, The Oscars, Canadian Idol. Worked on ABC, NBC, CBS, Fox, MTV, Disney, CW, Hub, ITV, CTV and the Pentagon Channel. Worked on movies for Paramount, Sony Pictures, Warner Bros., Disney, NBC Universal Studios and Miramax
HONORS & EDUCATION: Berklee College of Music, Artist-In-Residence, Kent State University

CHUNG, ANN
COURSES: K-Pop LPW, Private Lessons
SPECIALTIES: Singer, Songwriter, Producer
CREDITS: Released two albums in South Korea as Ann One. Producer and collaborator with Drunken Tiger JK, Tasha, The Pharcyde, Kurtis Blow, Dumbfoundead and Breezy Lovejoy
HONORS & EDUCATION: Won 2008 Korean Grammy for R&B Song of the Year. Songs used in South Korean schools and talent competitions ("Superstar")

CROSSEN, JUDE
COURSES: Vocal Performance, Coffee House LPW, Private Lessons
SPECIALTIES: Vocalist, Performer
CREDITS: Film and TV Credits:: "America's Got Talent" (NBC), "My is Earl" (NBC) and "Joan of Arcadia" (CBS); Grammy-nominated DVD/CD "The Hang," former member of

FACULTY BIOS

Atlas Shrugged
HONORS & EDUCATION: Berklee College of Music graduate and former faculty member

GALLO, JOHN
COURSES: Apple Logic, Studio Recording and Vocal Mix
SPECIALTIES: Recording, Pro-Tools, Ableton and Nuendo, Mixing and Mastering, ADR, Foley, Post Sound and DJing
CREDITS: DJ/VJ with Spotlight LA. Worked on films The Banshee Chapter, The Flock, Print, Uncharted, Nightlights, Silent No More, Expecting Mary, Anything is Possible
HONORS & EDUCATION: Associates of Recording Arts, Academic Achievement Award, Full Sail University

HERTZNER, LISA
COURSES: Studio Recording, Project Recording, Intro to Voice, Harmony Theory 011 and 021, Ear Training 012 and 022, Country LPW, Vocal Private Lessons
SPECIALTIES: Jazz, Country, Pop, Songwiter, Recording Artist
CREDITS: Mary J. Blige Holiday Concert with David Foster, Clearwater Jazz Holiday, Recorded with Nate Najar, Harry Allen, Kenny Drew, Jr. and John Lamb
HONORS & EDUCATION: Master's Degree in Education, Bachelors Degree in Music Education from The Crane School of Music at SUNY Potsdam in Upstate New York

HUTCHISON, TITA
COURSES: Vocal Performance, Sightsinging, Image Development, Classic Rock LPW, Billboard Hot 100 LPW, Private Lessons
SPECIALTIES: Recording Artist and Session Singer
CREDITS: Shooter Jenning, P.J. Olsson, Rick Rubin, Herbie Hancock. Worked on commercials, TV, radio and film productions for Calvin Klein, Fox and ABC Family, Capitol, Columbia. Co-author of "Advanced Vocal Technique: Middle Voice, Placement and Styles" (Hal Leonard)
HONORS & EDUCATION: Musicians Institute graduate

HURTADO, VICTOR
COURSES: Project Recording, Vocal Private Lessons, LPWs, Music Industry History 1 and 2, Song Structure and Content
SPECIALTIES: Vocal Performance, Artist Development, Artistic Direction, Producing, Music Business
CREDITS: Kenny Loggins, 4TROOPS, American Military Spouses Choir, Army Entertainment, Sony Music,
Universal Music, BBC Worldwide, NBC Universal, ABC, David Foster, Frank Fillipetti, Toby Keith
HONORS & EDUCATION: NARAS, ASCAP, Studied Directing at Harvard University, Adjunct Performance Professor Rutgers University, Artistic Director of Army Entertainment

KLIKOVITS, CHRISTIAN
COURSES: Keyboards for Vocalists, Digital Notation & Arranging, Keyboard Improvisation, Ear Training, Hip Hop LPW, Vocal Performance, Jazz Vocals
SPECIALTIES: Keyboard instructor, Chart Writing, Sibelius, Accompanist
CREDITS: Ellen Greene, Chaka Khan, Gloria Gaynor, Thelma Houston, Donna De Lory
HONORS & EDUCATION: Bachelor Degree in Jazz Piano, The Conservatory of the City of Vienna

PARIS, ANIKA
COURSES: Image Development, Vocal Performance, Artist Development-The Songs, Keyboard, Project Advising
SPECIALTIES: Singer, Songwriter & Composer for TV, film and stage, Author, Poet
CREDITS: Shared stage with Stevie Wonder, John Legend and John Mayer. Recorded for Edel/Sony, Warner Bros. Published Songwriter with Universal Polygram, Warner Chappell, BMG. Songs in films with Miramax, Lionsgate, 20th Century Fox & HBO as well as shows like "General Hospital" & "Latin Explosion"
HONORS & EDUCATION: Bachelor of Arts in Theatre and Media Arts/Film, University of Kansas. ASCAP Pop Plus Awards. Platinium Songwriting Award, CRIA Canada

REID, COLIN
COURSES: Rock Repertoire, Jam Band and Country LPWs
CREDITS: Played with ex-Megadeth Drummer Nick Menza in the band Deltanaut, toured with Blacklist Union, released a full-length album as a solo artist, and was the former Music Director at Rock Nation school in Agoura Hills, CA
HONORS & EDUCATION: Bachelor of Music in Performance, an Associate of Arts in Vocals and an Audio Engineering Certificate from Musicians Institute. Awarded the Musicianship Scholarship and Outstanding Student award for the Vocal Program at MI. Bachelor of Arts from the University of British Columbia

BAGG, GINA
COURSES: Ear Training, BACH Sightsinging, Vocal Performance, BACH Private Lessons
SPECIALTIES: Jazz Vocalist, Clinician, Bandleader, Performer, Choral Conducting, Background Vocals
CREDITS: Gina Saputo Quintet, Herbie Hancock, Wayne Shorter, Terence Blanchard, Benny Green, Nnenna Freelon, Barry Manilow, Barbara Streisand and Bonnie Raitt
Honors & Education: Bachelor of Music in Jazz Studies, University of Southern California. Thelonious Monk Institute Vocalist, Orange County Music Awards

SHARPE-TAYLOR, DEBORAH
COURSES: Jazz Vocals, R&B Vocals, Image Development, Vocal Performance, Private Lessons
SPECIALTIES: Vocalist, Voice Instructor, Choral Director, Actor, Recording Artist
CREDITS: Michael Jackson, Soul II Soul, The Supremes, Barry White, Andre Crouch, Harry Belafonte. Broadway shows The Wiz, Violet, Little Shop of Horrors. Vocal Director for It Ain't Nothin' But The Blues. Appeared on "American Idol"
HONORS & EDUCATION: Bachelor of Science in Telecommunications, Oral Roberts University. Master of Business Administration, University of Phoenix

STANBURY, ASHLEY
COURSES: Vocal Performance, Bachelor Private Lessons
SPECIALTIES: Acting, Performing, Piano
CREDITS: "An Irish Christmas" Tour, Hollywood Fringe Festival, Long Beach Opera, Los Cancioneros Master Chorale, the Palos Verdes Classical Music Concert Series
HONORS & EDUCATION: Bachelor of Music in Vocal Performance from Bob Cole Conservatory at Cal State University, Long Beach

WILLIAMS, BRIAN
COURSES: Art of Success, Extreme Vocals, BACH Vocal Performance, Hard Rock LPW, Punk LPW, Private Lessons
SPECIALTIES: Rock Vocals, Extreme Vocals, Mimicking Styles, Songwriting, Career Guidance, Performance, Goal Setting and Achievement
CREDITS: Vocalist with Racer X, Otto, Damn Hippie Freaks, Commercial Free, Deltanaut (ex-Megadeth drummer Nick Menza). TV performances on "2014 Superbowl Halftime," Golden Globes, Burn Notice, The Mentalist, Smash, The Life and Times of Tim, Sons of Anarchy

HONORS & EDUCATION: Bachelor of Arts, UCLA. Musicians Institute Vocal Program

WILSON, CHRISTINA

COURSES: BACH Vocal Performance, BACH Private Lessons
SPECIALTIES: Composes and Arranges Choral, Classical, Big Band,Traditional & Contemporary Folk and Americana, Jazz
CREDITS: Honey Whiskey Trio, Monterey Jazz Festival, James Moody, Dena DeRose. Opened for Peabo Bryson and Aaron Neville
HONORS & EDUCATION: Bachelors Degree in Jazz Studies, Bob Cole Conservatory of Music at Cal State University Long Beach

ARTIST/ PRODUCER/ ENTREPRENEUR

BATES, JONATHAN

COURSES: Project Advising, Music Production Workshop, Vocal Production
SPECIALTIES: Production, Mixing, Touring, Online Marketing
CREDITS: Big Black Delta, Tour guitarist for M83. Remixes: Daft Punk, Britney Spears, Moby
HONORS & EDUCATION: Hemlock Grove, Halt And Catch Fire, Six Feet Under, ALDO, Nissan, Project Runway, Bravo, FIFA

BROWN, JONATHAN

COURSES: Project Advising and Music Production Workshop
SPECIALTIES: Music Producer, Engineer, Mixer, Songwriter, and Musician
CREDITS: P!nk, Eminem, The Black Eyed Peas, DJ Khalil, Universal Music Publishing, Archwood Music
HONORS & EDUCATION: 2 Grammy Nominations, Berklee College of Music

CORNE, ERIC

COURSES: Recording Project 1 and 2
SPECIALTIES: Sound Engineering, Music Production, Songwriting, Arrangement, Pro Tools, Music Business
CREDITS: John Mayall, Joe Bonamassa, Joe Walsh, Lucinda Williams, DeVotchKa, Kim Deal (The Pixies), True Blood, Underworld 2, Crazy Stupid Love
HONORS & EDUCATION: Bachelor of Arts in Political Science, Chief Engineer Mad Dog Studios (2004-2008), NPR Album of the Year Nominee (KaiL Baxley), Rolling Stone Country Album of the Year 2017 (Jaime Wyatt), 2012 iTunes Blues Song of the Year (Walter Trout), 2016 Blues Rock Album of the Year/Song of the Year (The Blues Music Awards - Walter Trout), Six top 5 Billboard Blues albums

DAYE-ALBERSON, ALEXX

COURSES: Vocal Private Lessons, Project Advising, LPW
SPECIALTIES: Vocals, Songwriting, Live/Studio Sessions (Gospel/Blues/Soul/Funk/RnB/Pop/Rock)
CREDITS: Patti Labelle, Red Hot Chili Peppers, Christina Aguilera, Ne-Yo, Engelbert Humperdinck

HARKNESS, ROBERT

COURSES: Music Analysis, Recording Project, Plugin Processing, Live Drum Programming, Music Productin Workshop, Logic
SPECIALTIES: Producer, Arranger, Engineer, Mixer
CREDITS: Kobalt Music, Sony/ATV Music Publishing
HONORS & EDUCATION: Bachelor of Music, Music Production & Engineering, Berklee College of Music, Magna Cum Laude

PARDINI, LAUREN

COURSES: Project Advising, Artist Development, Vocal Private Lessons, Bachelor's Vocal Performance
SPECIALTIES: Vocal Producer, Vocal Instructor, Songwriter, Singer, Keyboardist, (Hip-Hop, Electronica, Pop)
CREDITS: Columbia, Sony/Epic, Island Def Jam, Atlantic, E, MTV, Oxygen, Lifetime, Sony Playstation, HBO
HONORS & EDUCATION: NYU, USC

POCHON, ARTHUR

COURSES: Project Advising
SPECIALTIES: Composition, Production, Arranging, Mixing, Performance (Piano and Saxophone), DJ
CREDITS: Art Bleek, Ursula Rucker, Fitz & The Tantrums, Zoowax
HONORS & EDUCATION: Conservatoire National de Région, Paris, France

HANNAH "KAT" MCDOWELL

COURSES: Social Media Branding
SPECIALTIES: Social Media and Branding, Music Video Creation, Songwriting, Live Performance
CREDITS: SONY Japan/Avex, finalist in the Guitar Center Singer-Songwriter competition, winner in Youtube's Next Up Class of 2016. Has shared the stage with Switchfoot and Colbie Caillat.
HONORS & EDUCATION: Bachelors of Performing Arts, Jazz Music, Auckland University, Auckland, New Zealand

SALEM, ANTOINE

COURSES: Project Advising, Guitar Private Lessons
SPECIALTIES: Guitar, Songwriting, Arranging, Production
CREDITS: George Clinton, Fugees, Amerie, Lionel Loueke, TV Shows including ABC's "Brothers and Sisters"
HONORS & EDUCATION: Berklee College of Music Graduate

SENTINA ,ANNA

COURSES: Social Media Branding
SPECIALTIES: Social Media and Branding, Music Video Creation, Bass
CREDITS: Kevin Martin (Candlebox), Stephen Perkins (Infectious Grooves, Jane's Addiction), David Ellefson (Megadeth), and many others. Endorsed by Roland, GruvGear, DR Strings, Hesu, Kiesel. Corporate clients include NBC Universal, Capitol Records, American Airlines among others.

SHOTTS, DAVID "BLAIR"

COURSES: Project Advising
SPECIALTIES: Drum Set Session Player, Percussionist in all styles
CREDITS: Rihanna/Drake Grammy performance, Macy Gray, Adam Lambert, Jesse McCartney, DJ Logic, Fishbone
HONORS & EDUCATION: MI Certificate in Drum Performance, Grammy Nomination

TOUCET, MORALES ERVIN

COURSES: Guitar Private Lessons, IAP Project Advising, DJ-Driven LPW, Hip-Hop LPW **SPECIALTIES:** Production, Songwriting, Arrangement, Music for Film/TV, Live/Studio Sessions (Rock/Latin/Metal/Country Rock)
CREDITS: Soundtracks for Resident Evil: Afterlife, And Soon The Darkness. TV shows on Telemundo, Univision

FACULTY BIOS

HONORS & EDUCATION: MI Guitar Program Graduate with Honors

VATCKY, GISA
COURSES: Vocal Instructor, Project Advising
SPECIALTIES: Vocals, Background Vocals
CREDITS: Zedd, David Foster, Enrique Iglesias, Santana, Andrea Bocelli, Luis Miguel, Juan Gabriel, Sheila E., Sang on the Spanish Version of "Happy Feet"
HONORS & EDUCATION: Bachelor of Music, Metropolitan University of Educational Sciences & ProJazz Music Academy (Santiago, Chile)

WALTER, KATHLEEN
COURSES: Vocal Private Lessons, Artist Development the Songs, IAP Project Advising, LPWs
SPECIALTIES: Vocals and Songwriting
CREDITS: Rob Hoffman, Griffin Boice, Dave Aude, Eddie Galan, Chase Foster
HONORS & EDUCATION: Honors & Education: Bachelor of Music, Belmont University, ASCAP Lester Sill Songwriter

WEATHERSPOON, JOSH
COURSES: Ableton Live Instructor, Project Advising
SPECIALTIES: Music Production, Recording, Mixing, Editing, Arranging, Remixing, Live Performance
CREDITS: Transworld Snowboarding's The Nation, Giorgio Moroder, ZZ Ward, Barry Rothbart
HONORS & EDUCATION: Bachelor of Arts, University of North Texas; Ableton Certified Trainer

DJ PERFORMANCE & PRODUCTION

BELL, MARK
COURSES: Beat Matching, Music Production Workshop, Set Building, Project Advising, Music Industry History, Song Structure and Content
SPECIALTIES: Production, Arranging, Composition, Mixing, DJing, Logic
CREDITS: Chaka Khan, New Order, A Tribe Called Quest, Jamiroquai, M-People, Moloko, Manuel Tur, King Britt, DJ Sneak, Doc Martin
HONORS & EDUCATION: Mercury Award winner

FREDERICKS, TERENCE
COURSES: Ind. DJ Workshop, Turntablism, DJ-Driven and Hip Hop LPWs, Set Building, other DJ courses
SPECIALTIES: As DJ Jedi, has appeared in Russell Simmons' Def Poetry Jam, Digable Planets, daKAH Hip Hop Orchestra
CREDITS: Emmy Award-winning DJ. Nominated for the L.A. Weekly Theatre awards and the NAACP awards for the musical BASH'D.

HARRIS, LACEY
DJ PERFORMANCE & PRODUCTION PROGRAM CHAIR
COURSES: Beat Matching, Traktor, Serato, History of Recorded Popular Music, Project Advising, DJ Tech 1, DJ Tech 2, Serato DJ, Traktor, Individual DJ Workshop
SPECIALTIES: DJing, Production
CREDITS: DJ Colette, Concurrent Recordings
HONORS & EDUCATION: UCLA, Musicians Institute

MARKMAN, BRIAN
COURSES: Ableton Live, Beat Matching, Music Production Workshop, Project Advising, Logic Pro X
SPECIALTIES: Ableton Live, Production, Engineering, Electronic Live Performance
CREDITS: Presha Crew, WreckIgnition
HONORS & EDUCATION: Bachelor of Science in Business, University of Phoenix; Associate of Science in Recording Arts, Full Sail Music & Media Production Center

POCHON, ARTHUR
COURSES: IAP Project Advising
SPECIALTIES: Composition, Production, Arranging, Mixing, Performance (Piano and Saxophone), DJ
CREDITS: Art Bleek, Ursula Rucker, Fitz & The Tantrums, Zoowax
HONORS & EDUCATION: Diploma, Conservatoire National de Région, Paris, France

WEATHERSPOON, JOSH
COURSES: Ableton Live Instructor, Project Advising
SPECIALTIES: Music Production, Recording, Mixing, Editing, Arranging, Remixing, Live Performance
CREDITS: Transworld Snowboarding's The Nation, Giorgio Moroder, ZZ Ward, Barry Rothbart
HONORS & EDUCATION: Bachelor of Arts, University of North Texas; Ableton Certified Trainer

STUDIO RECORDING

NEWKIRK, JONATHAN
DEAN OF INDUSTRY STUDIES
SPECIALTIES: Responsible for instructor performance and providing ongoing curricular development.
CREDITS: Dishwalla, Slash, Roger Daltry, Epitaph Records, Carmine Appice
HONORS & EDUCATION: Executive MBA (EMBA) from USC.

BARBER, JAMES
COURSES: Mixing and Mastering, Recording Techniques, Console Operation, The Business of Audio
SPECIALTIES: Engineer, Writer, Composer for Television/Movies, Singer, Video Broadcast
CREDITS: Earth Wind and Fire, Phil Collins, Busta Rhymes, Mary J. Blige, KRS-One, Proud Family (Disney), Girlfriends (Fox), King of Queens (CBS)
HONORS & EDUCATION: Aassociate of Arts Degrees, Avid Certified, Gold and Platinum Records, Grammy Nominated.

BINIKOS, MICHAEL
COURSES: Console Operation I and II, Pro Tools
SPECIALTIES: Record Producer, Engineer, Writer and Arranger
CREDITS: LeAnn Rimes, Snoop Dogg, Brie Larson, Kane West, The Grammys, Jon Secada, Tanya Tucker
HONORS & EDUCATION: Represented by the CAA agency

BRADLEY, NELSON
COURSES: Intro to Live Sound, Ableton, Logic, Lighting
SPECIALTIES: Live Sound
CREDITS: Snoop Dogg, Ice Cube, Stevie Wonder, Bad Religion, Nofx, The Roots, Gwar

HONORS & EDUCATION: LA Recording School

BUCKLEY, FRANCIS

COURSES: Mixing and Mastering, Console Operation, Signal Processing
SPECIALTIES: Mixing Engineer, Producer, Educator
CREDITS: Quincy Jones, Alanis Morissette, Aerosmith, Celine Dion, Black Flag
HONORS & EDUCATION: Aassociate of Arts Degree Music, Multiple Gold and Platinum records, Grammy Award for Best Engineering Quincy Jones "Q's Jook Joint".

CLISSEN, WALTER

COURSES: ADR, Foley, Event production Contracts, Intro to Live Sound, State & Tour Management
SPECIALTIES: Live Sound Engineer, Recording Studio Engineer, ADR, Foley, Re-recording, FOH Mixer, Certified Pro Tools Instructor
CREDITS: Jose Feliciano, Mixing Arno Raunig performs Mozart castrati arias, Graceland Season 2 Eps, FOH Mixer – Sounds of the Supremes-Gracie Theatre.
HONORS & EDUCATION: National Higher Institute for Theatre and Performing, Arts in Brussels-Belgium, Audio-Video-Editing, BFA-MFA, Pro Tools HD 12.8 ACI Certification.

DE TOGNI, MAURIZIO

COURSES: Avid Pro Tools 101/110, Apple Logic 1 & 2
SPECIALTIES: Composer for TV, Mentor to Grammy-winning producers, Pro Tools/ Logic Pro Guru, Author
CREDITS: Paramount Studios, J.Valentine & J.Carmichael (Maroon 5), UCLA, Stanford, John Lennon ETB, MacWorld
HONORS & EDUCATION: Logic Pro X Certified Pro/Trainer, Certified Pro Tools HD11 Expert/Instructor (46 certifications).

HAINER, GREGORY

COURSES: Audio For Video Games, Post Essentials, ADR Voice Over & Dialogue Forensics, Pro Tools, Intro to Post
SPECIALTIES: Post Sound Editorial, Sound Design, 5.1 Mixing, Voice Over, Music Production, Music Synthesis
CREDITS: Warner Bros., Walt Disney, Universal Studios, Soundelux Todd-AO, Microsoft, Activision, EA, SCEA
HONORS & EDUCATION: Berklee College Of Music, MP&E Academic Scholar, 5 Golden Reel Awards, TEC Nomination, BMA

HASSINE, MEHDI

COURSES: Pro Tools 2, Mixng for film, Mixing and Mastering
SPECIALTIES: Music Production and Sound Supervision for Film & TV
CREDITS: Sigur Rós, Dave Weckl, Disney International, PBS
HONORS & EDUCATION: Master of Science Electro-Optical Engineering, Member of NARAS and AES, Three-time MI Instructor of the Year winner

HELMERICH, TODD

COURSES: Console Operations, Signal Processing, Mixing Essentials
SPECIALTIES: Engineer, Producer, Shrapnel Recording Artist, Guitarist, Vocalist
CREDITS: Stanley Clark, Ronnie Wood, Victor Wooten, Zappa Plays Zappa, Virgil Donati
HONORS & EDUCATION: Grammy Nominee

HUMPHREY, CARTER WILLIAM

COURSES: Mac Basics, Pro Tools 100/200, Mixing Essentials, Sound Reinforcement Essentials
SPECIALTIES: Engineer, Mixer, Producer
CREDITS: Brian Wilson of the Beach Boys, Rod Stewart, Julie Andrews, Queen Latifah

HONORS & EDUCATION: Bachelor of Science: Music Recording from USC. Grammy Nominated and awarded for Rod Stewart's Great American Songbook series, Volumes 1-5

KAGAN, ADAM

COURSES: Practical Recording, Console Op 2
SPECIALTIES: Engineer, Mixer, Producer, 5.1 Mixing for Film, Studio Designer
CREDITS: Gladys Knight, Kanye West, Usher, Elton John, Jeff Beck, Disney's High School Musical, EA Sports
HONORS & EDUCATION: Engineered or produced 15+ Grammy Nominated and Gold and Platinum albums. B.A. University of Miami

MORALES, JOSHUA

COURSES: Sound Reinforcement Essentials, Live Sound Applications
SPECIALTIES: Live Sound Engineer
CREDITS: Jaden Smith, John Fullbright, Susan Enan, The Green Note, Prospect Theater, Advantage Productions, exp3d
HONORS & EDUCATION: Master of Arts in Sonic Art, Middlesex University, Bachelor of Music: Music Composition, Oral Roberts University

NONISA, MARK

COURSES: Practical Recording, Musicianship, Console Operations
SPECIALTIES: Engineer, Producer
CREDITS: Babyface, film soundtrack "Have Plenty," Basix
HONORS & EDUCATION: Graduated with Honors from Musicians Institute, 3 decades in the industry

RASHID, ORLANDO

COURSES: Field Recording, Signal Processing, Console Op SSL, Intro to Post
SPECIALTIES: Field Recordist, engineer, songwriter
CREDITS: Jamie Foxx
HONORS & EDUCATION: Experienced audio engineer and producer whose credits include local and international bands

REID, MIKAL

COURSES: Mixing and Mastering, Console Operations, Practical Recording
SPECIALTIES: Engineer, Producer, Songwriter
CREDITS: Mick Jagger, Ben Harper, Brother Cane, Bo Bice, Kenny Wayne Sheppherd, Dynamite Walls
HONORS & EDUCATION: Wrote & produced for Dr Phil show, producer/engineer for Flock of Seagulls

SCHTONOV, ZAHARI

COURSES: Background & Sound FX Editing, intro to Post, Mac Basics and Gear Set-Up
SPECIALTIES: Sound & Picture Editor, Re-Recording Mixer, Mixer
CREDITS: Paramount, Walk Disney, E! Entertainment, MTV, Bravo, HBO, Jeff Goldblum, Bad Girls Club, Keeping up With the Kardashians.**Honors & EDUCATION:** Associates of Recording Arts, AVID Certified Expert ICON Mixer (310i), Certified pro Tools Operator (210p, 210M), CompTIA A+ Certified Computer Technician, Microsoft Certified Professional Technician

SCHWALBE, SOLANGE

COURSES: Dialogue Editing, Foley Editing, Background Editing, Sound FX Editing
SPECIALTIES: Motion Picture Sound Editor in Feature Films
CREDITS: 161 Feature Credits: since 1984

FACULTY BIOS

HONORS & EDUCATION: Emmy Best Sound Editing for HBO's "John Adams," MPSE Golden Reel Award, 2 Emmy Nominations

TESTAI, JOSEPH
COURSES: Musicianship, Pro Tools, Console Operation
SPECIALTIES: Engineer, Guitar Player, Producer
CREDITS: Dweezil Zappa, Dennis Chambers, Virgil Donati, Jeff Bowders, Sigur Ros
HONORS & EDUCATION: 30+ years in the industry

WAY, JASON
COURSES: Console Operation I: Neve, Recording Techniques
SPECIALTIES: Engineer, Guitarist
CREDITS: Gravity Guild
HONORS & EDUCATION: 15 years in the industry

YOUTH, SHAUN
COURSES: Pro Tools, Console Operation III: Icon and Euphonix, Logic
SPECIALTIES: Engineer, Producer
CREDITS: Anthony Kilhoffer (Kanye West, Eminem), Jamie Foxx, Max Weinberg, Assemble the Skyline
HONORS & EDUCATION: Pro Tools 11 Certified Instructor, Apple Logic Certified Pro, Waves Gold certified

MUSIC BUSINESS

BARI, ANDREA
COURSES: Law and Contracts and Business Law for Music Producers
SPECIALTIES: Music Law and Business
CREDITS: Warner Bros, Paramount, Touchstone Pictures, Playtone, 20th Century Fox. Represented labels such as ***SideOneDummy***, Kiefer Sutherland's ***Ironworks*** and Matthew McConaughey's ***J.K. Livin***. Live production credits include George Clinton and the P Funk, Coolio, and Digital Underground.
HONORS & EDUCATION: JD and BA from the University of California, certifications in business law and music business also from the University of California, and professional musician certification from MI.

BORG, BOBBY
COURSES: Independent Artist Marketing, Applied Entertainment Business 1 and 2, Computers in Music Business, Computer Tech Music Business Applications 1, The Business of Working Musicians, Intro To Music Publishing Specialties: Helping Music Business Professionals Turn Their Art Into a More Successful Business.
CREDITS: Member (Warrant / Beggars & Thieves), Author (Musician's Handbook, Marketing For DIY Musicians), VP of AMA.
HONORS & EDUCATION: Berklee (Performance), UCLA (Marketing / Project Management / Instructor Development), and CBEST Certified.

COLLIN, BARBARA
COURSES: Agents & Bookings
SPECIALTIES: Talent Agent representing national and international recording and touring artists.
CREDITS: ICM, Agency for the Performing Arts, John Levy Enterprises, President of Collin Artists
HONORS & EDUCATION: Bachelor of Arts in Interdisciplinary Creative Arts, Teaching Credential

EDWARDS, TIMOTHY
COURSES: Music Licensing & Supervision, Music Publishing & Licensing 4, Production Music For Visual Media 1 & 2
SPECIALTIES: Composition and music supervision for visual media, production music libraries
CREDITS: Warner Bros., Paramount, Universal, Lionsgate; over 100 film trailers. TV: Keeping Up...Kardashians, The Bachelor, Ellen, TMZ, Extra (theme); Vampire Diaries, Smallville (songwriting); Creative Director - Move Music LLC
HONORS & EDUCATION: Bachelor of Music, Berklee College of Music (Cum Laude), Chair, Composer Advisory Committee - Production Music Association

ESRA, RITCH
COURSES: Record Labels, Your Music Business Career, News & Industry Trends
Specialties: Publisher, Music Business Registry (contact information for the music industry); Educator
CREDITS: Major & indie companies for Music Registry; Clive Davis/Arista Records, A&R; A&M Records, Promotions

FLETCHER, CHRIS
COURSES: Personal Management/Personal Management & The Artist's Team, Getting Gigs, The Touring Musician, Making Money in New Music Markets, Planning Your First Tour
SPECIALTIES: Management/Artist Development, Touring, Booking (colleges & festivals), Endorsements/Sponsorships
CREDITS: Harold Payne, Faith Rivera (Emmy Winner), BB Chung King, Wonderboy, The Ravyns, Affinity Records
HONORS & EDUCATION: Bachelor of Arts in Business Administration, Temple University. Certificates, CA Arts Council & Western Arts Alliance. NACA member.

GRIERSON, DON
COURSES: Record Labels, Your Music Business Career, Start & Run Your Own Record Label, Music Industry 1
SPECIALTIES: Music Industry Consultant, Music Supervisor for independent films, Advisory Board for MusicBizPro
CREDITS: Capitol/EMI, Epic/Sony, Celine Dion, Tina Turner, Cyndi Lauper, Gloria Estefan, Joe Cocker, Duran Duran
HONORS & EDUCATION: Golden Apple Award (The Beatles), Recording Academy member, co-author of "It All Begins With The Music"

JONES, JR., THORNELL
COURSES: Digital Marketing, Independent Artist Marketing, Music Business Marketing & Social Media 1 - 5
SPECIALTIES: Product Development and Marketing, Branding and Artist Development
CREDITS: Jill Scott, Diana Ross, Mint Condition, Sounds of Blackness, RML TV Series
HONORS & EDUCATION: Voting Member of The Recording Academy, 13 Grammy Certificates, B.A. Economics Wesleyan University

KOÇ, SUZAN
COURSES: Music Publishing, Music Publishing & Licensing 2
SPECIALTIES: Music Publishing, International Music Publishing, Songwriting Coach, Song Plugger
CREDITS: Worked at Warner Chappell France, Hit & Run NY&LA, BMG, Taxi Music, worked with songwriters Shelly Peiken (Grammy Nominee), Wally Gagel, Xandy Barry, Jean Baptiste, busbee, David Gamson (Grammy Nominee)
HONORS & EDUCATION: Bachelor in Law, Université de Genève

LOUIS, KARL

COURSES: Personal Management/Personal Management & The Artist's Team, Music Distribution, Social Media & Fan Management
SPECIALTIES: Personal Management, A&R, Artist Development, Marketing, Distribution, Promotions, TV/Film Synch
CREDITS: Warren Entner Mgmt (Rage Against The Machine, Deftones, Faith No More), Flip Records (Limp Bizkit, Staind)

MEZA, AARON

COURSES: Music Publishing, Music Licensing and Supervision, The Business of Composing 1 and 2, Music Publishing & Licensing 1, 3 and 4
SPECIALTIES: Owner of Amazon Ear Productions, Meza Music Publishing (ASCAP), Voice Talent and Narrator
CREDITS: Former Director American Guild of Authors & Composers, author of "You've Written A Song, So Now What?"
HONORS & EDUCATION: Bachelor of Arts, UCLA; Certificates, USC Law Center & UCLA Extension. Cindy, Aurora & Telly Awards. Clifton Webb Endowment

SHAW, AL

COURSES: Tour Management, Adv. Tour Management, Concert Promotions, Marketing & Social Media 2, Media Relations, Music Distribution, Business Writing
SPECIALTIES: Communications/PR/Music Mgmt Consulting, Artist Mgmt and Development, Booking and Tour Mgmt
CREDITS: GusGus, Högni Egilsson, Juan Atkins, Greg Gow, Doug Rasheed, Whitey, Dust Traxx Distribution, Gigolo Records Booking, Friendselectric Artist Mgmt
HONORS & EDUCATION: Bachelor of Arts, Public Relations - Marketing Communications, Columbia College Chicago

MIONLINE