

# HOLLYWOOD

LOCATION



DIVERSITY



**MI**  
COLLEGE OF  
CONTEMPORARY  
MUSIC

NETWORKING



**COURSE CATALOG**  
**2016 & 2017**

24-HR  
ACCESS



## 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.

# NOTICE

As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. It is the responsibility of the student to know and adhere to the policies and rules included in this catalog. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement.

## FACULTY QUALIFICATIONS

In keeping with Musicians Institute's mission, MI recognizes the importance of real-world music industry experience and academic credentials in our teaching positions. In order to provide students with the most current and competitive skill set and career preparation, MI weighs both professional experience and academic accomplishments when evaluating the assets of potential faculty members.

## APPROVAL AND ACCREDITATION

Musicians Institute is a private institution that is approved to operate in the State of California by the Bureau for Private Postsecondary Education. Such approval to operate requires compliance with state standards as set forth in the Ed. Code. MI has been an accredited institutional member of the National Association of Schools of Music since 1981. The National Association of Schools of Music is recognized by the United States Department of Education (USDE).

## ACCURACY OF INFORMATION

Information in this catalog is accurate as of the date of printing/publication. Catalogs are updated and published on an annual basis. MI reserves the right to revise or cancel the programs, courses, activities, or services described herein without prior notice. Applicants are advised to confirm their availability prior to enrollment. At all times, the information contained in the digital/online version of the catalog takes precedence over this printed version. Please refer to the index of addenda to this catalog at the end of the online version for information and updates.

This catalog is available to students, members of the public, and interested parties via the MI website: [mi.edu/musicians-institute-course-catalog/](http://mi.edu/musicians-institute-course-catalog/), by request to MI Admissions ([admissions@mi.edu](mailto:admissions@mi.edu)), or by calling MI at (800)255-7529. In addition to the above, students are provided digital access to the course catalog during their initial enrollment/registration process, and on an annual basis during subsequent registration periods.

Musicians Institute does not have a pending petition in bankruptcy, is not operating as a debtor in possession, has not filed a petition within the preceding five years, or has not had a petition in bankruptcy filed against it within the preceding five years that resulted in reorganization under Chapter 11 of the United States Bankruptcy Code (11 U.S.C. Sec 1101 et seq.)

## NO GUARANTEE OF EMPLOYMENT

While Musicians Institute provides no guarantee that employment will result from attending or completing any program offered by the institution, we are dedicated to assisting students in finding professional opportunities. For more information on our Artist Support Center (formerly known as Career Development Office), visit [www.mi.edu](http://www.mi.edu). For more information about our graduation rates, the median debt of students who completed the program, and other important information, please visit our website at: [www.mi.edu/state-and-federal-student-consumer-disclosures](http://www.mi.edu/state-and-federal-student-consumer-disclosures)

## QUESTIONS AND COMPLAINTS

Students are encouraged but not required to refer any questions or complaints regarding this catalog to Musicians Institute. At any time, students may contact the Bureau for Private Postsecondary Education at:

The Bureau for Private Postsecondary Education  
2535 Capitol Oaks Drive, Suite 400  
Sacramento, CA 95833  
Website: [www.bppe.ca.gov](http://www.bppe.ca.gov)  
Toll free: (888) 370-7589 / Phone: (916) 431-6959  
Fax: (916) 263-1897

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

National Association of Schools of Music  
11250 Roger Bacon Drive, Suite 21  
Reston, Virginia 20190-5248  
Telephone: 703.437.0700  
Email: [info@arts-accredit.org](mailto:info@arts-accredit.org)

## CONTACT MUSICIANS INSTITUTE

6752 Hollywood Blvd. Hollywood, CA 90028  
Toll free: (800) 255-7529  
Local: (323) 462-1384  
Web: [www.mi.edu](http://www.mi.edu)



# TABLE OF CONTENTS



<b>MISSION STATEMENT</b>	1	<b>ASSOCIATE DEGREES</b>	49
<b>NOTICE</b>	2	Associate of Art in Performance	
<b>ACADEMIC CALENDAR</b>	6	Bass	51
<b>CERTIFICATE &amp; DEGREE OVERVIEW</b>	8	Drum	55
<b>NON-CERTIFICATE OVERVIEW</b>	12	Guitar	59
<b>CERTIFICATE</b>		Keyboard Technology	63
Entertainment Industry Studies		Vocal	71
Audio Engineering	15	Associate of Science in Music Business	75
DJ Performance & Production	20	<b>BACHELOR OF MUSIC DEGREE</b>	79
Guitar Craft	23	Bachelor of Music in Composition	80
Independent Artist Development	25	Bachelor of Music in Performance	
Music Business	28	Bass	82
Performance Studies		Drum	84
Bass	31	Guitar	86
Drum	34	Keyboard	88
Guitar	37	Vocal	90
Keyboard Technology	43		
Vocal	45		

# TABLE OF CONTENTS

<b>NON-CERTIFICATE</b>	94	Bachelor of Music in Performance	173
Summer Shot	94	Bass	174
MI Select & MI Select Express	94	Drum	175
Pro Tools Certification	95	Guitar	174
		Keyboard	175
<b>CAMPUS</b>	97	Vocal	176
Main Complex	102	Common Course	177
Audio Engineering Studios	102		
Independent Artist Studios	103	<b>ADMISSIONS</b>	184
Production Labs	103	<b>TUITION &amp; FEES</b>	191
Production Studios	104	<b>FINANCIAL AID</b>	194
Instrument Specific Studios	104	<b>ARTIST SUPPORT CENTER</b>	200
Counseling and Practice Facilities	104	<b>POLICIES</b>	204
Music Library	104	<b>ADMINISTRATION</b>	207
Player's Supply Store	105	<b>FACULTY BIOS</b>	233
Artist Lounge	105		
<b>COURSE DESCRIPTIONS</b>	114		
Entertainment Industry Studies			
Audio Engineering	114		
DJ Performance & Production	118		
Guitar Craft	120		
Independent Artist Development	122		
Music Business	126		
Performance Studies			
Bass	134		
Drum	140		
Guitar	145		
Keyboard Technology	152		
Vocal	157		
Bachelor of Music			
Bachelor of Music in Composition	158		

# ACADEMIC CALENDAR

FALL QUARTER	2016	2017	2018
Re-Registration	August 15 - September 23	August 21 - September 29	August 20 - September 28
New Student Registration	September 19 - 30	September 25 - October 5	September 24 - October 4
New Student Orientation	September 29	October 5	October 4
Financial Aid Application Deadline	1 Week prior to registration	1 Week prior to registration	1 week prior to registration
Quarter Begins	October 3	October 9	October 8
*Thanksgiving Break	November 24 - 25	November 23 - 24	November 22 - 23
Final Exams	December 12 - 16	December 18 - 22	December 17 - 21
Graduation	December 17	December 23	December 22
Quarter Break	December 17 - January 8	December 23 - January 7	December 22 - January 6

WINTER QUARTER	2017	2018
Re-Registration	November 13 - December 22	November 20 - December 28
New Student Registration	December 19 - January 5	December 27 - January 4
New Student Orientation	January 5	January 4
Financial Aid Application Deadline	1 Week prior to registration	1 week prior to registration
*New Year's Day	January 1	January 1
Quarter Begins	January 9	January 8
*Martin Luther King Day	January 16	January 15
Final Exams	March 20-24	March 19 - 23
Graduation	March 25	March 24
Quarter Break	March 25 - April 9	March 24 - April 8

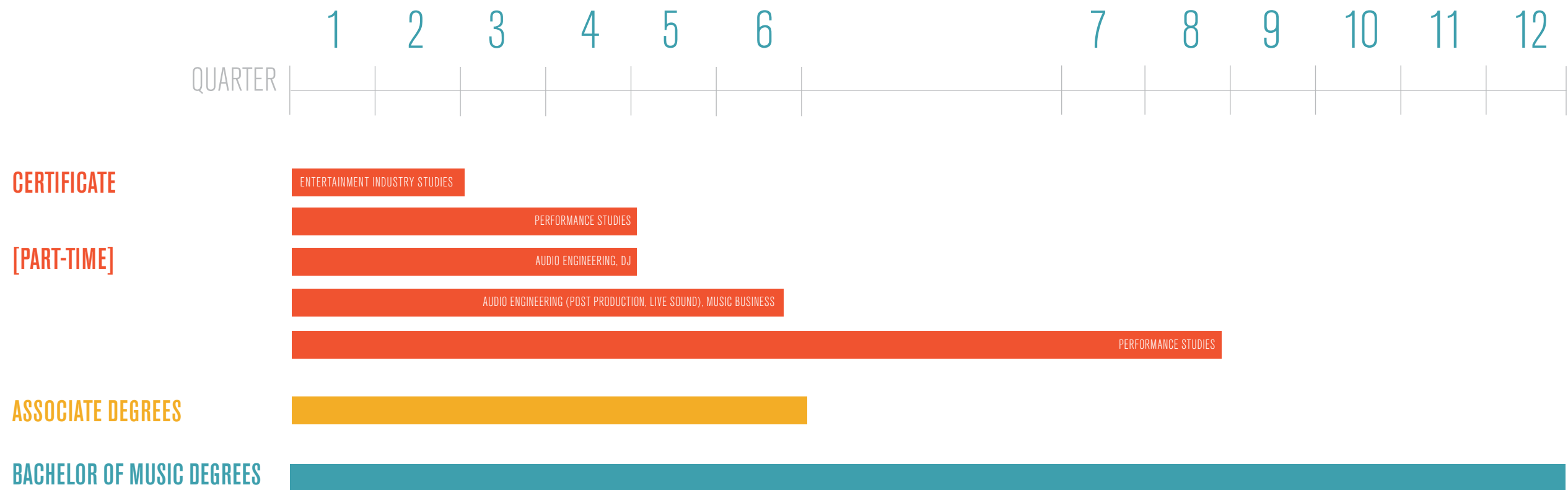
\*School Closed

# ACADEMIC CALENDAR

SPRING QUARTER	2017	2018
Re-Registration	February 20 - March 31	February 19 - March 30
New Student Registration	March 27 - April 6	March 26 - April 5
New Student Orientation	April 6	April 5
Financial Aid Application Deadline	1 Week prior to registration	1 week prior to registration
Quarter Begins	April 10	April 9
*Memorial Day	May 29	May 28
Final Exams	June 19 - 23	June 18 - June 22
Graduation	June 24	June 23
Quarter Break	June 24 - July 9	June 23 - July 8

SUMMER QUARTER	2017	2018
Re-Registration	May 22 - June 30	May 21 - June 29
New Student Registration	June 26 - July 6	June 25 - July 5
New Student Orientation	July 6	July 5
Financial Aid Application Deadline	1 Week prior to registration	1 week prior to registration
*Independence Day	July 4	July 4
Quarter Begins	July 10	July 9
*Labor Day	September 4	September 3
Final Exams	September 18 - 22	September 17 - 21
Graduation	September 23	September 22
Quarter Break	September 23 - October 8	September 22 - October 7

# CERTIFICATE & DEGREE OVERVIEW



**CERTIFICATE**  
**School of Industry Studies**  
 Audio Engineering, DJ Performance & Production, Guitar Craft, Independent Artist Development, or Music Business

**School of Performance Studies**  
 Bass, Drum, Guitar, Keyboard Technology or Vocal

**ASSOCIATE DEGREES**  
**Associate of Arts in Performance**  
 Bass, Drum, Guitar, Keyboard Technology or Vocal

**Associate of Science in Music Business**

**BACHELOR OF MUSIC DEGREES**  
**Bachelor of Music in Composition (Scoring for Visual Media)**

**Bachelor of Music in Performance (Contemporary Styles)**  
 Bass, Drum, Guitar, Keyboard, or Vocal

Note: For transfer details, please speak with your Admission Advisor or refer to the Transfer section.

Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs; 15 units per quarter for Certificate and Associate Programs.

# CERTIFICATE & DEGREE BREAKDOWN

# CERTIFICATE & DEGREE BREAKDOWN



## CERTIFICATE

### School of Industry Studies

Audio Engineering, DJ Performance & Production, Guitar Craft, Independent Artist Development or Music Business



### School of Industry Studies

Audio Engineering // Post Production Audio  
Audio Engineering // Live Sound Production  
Guitar Craft // Acoustic Guitar Design  
Music Business // Entrepreneur



### Performance Studies

Bass, Drum, Guitar, Keyboard Technology or Vocal

## ASSOCIATE DEGREES

### Associate of Arts in Performance Studies

Bass, Drum, Guitar, Keyboard Technology or Vocal  
// Combined Emphasis

Bass, Drum, Guitar, Keyboard Technology or Vocal  
Emphasis: Audio Engineering, DJ Performance & Production, Guitar Craft, Independent Artist Development or Music Business



### Associate of Science in Music Business



## BACHELOR OF MUSIC DEGREES

### Bachelor of Music in Performance (Contemporary Styles)

Bass, Drum, Guitar, Keyboard or Vocal  
(Minor in Audio Production or Music Industry Studies\*\*)



### Bachelor of Music in Composition (Scoring for Visual Media)



Note: For transfer details, please speak with your Admission Advisor or refer to the Transfer section.

\*Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs; 15 units per quarter for Certificate and Associate Programs and Part-time programs\*\*.

\*\*30 credits to complete a Minor in the B.M. These courses/credits can be taken and completed at any time.

\*\*\*Double major in Bachelor of Music in Performance and Bachelor of Music in Composition.

# NON-CERTIFICATE OVERVIEW

# NON-CERTIFICATE OVERVIEW



## SUMMER SHOT

Performance & Industry Studies



## MI SELECT EXPRESS

## MI SELECT



## PRO TOOLS CERTIFICATION

Pro Tools 100 Level (User) Certificate



Pro Tools 200 Level (Operator) Certificate



## SUMMER SHOT

Performance & Industry Studies

Bass, Drum, Guitar, Keyboard Technology, Vocal, Independent Artist Development, Recording, Guitar Building and more

## MI SELECT and MI SELECT EXPRESS

Performance Studies

Bass, Drum, Guitar, Keyboard Technology or Vocal

## PRO TOOLS CERTIFICATION

Pro Tools 100 & 200 Level Certifications

Classes are held on the weekends only



# CERTIFICATE

## CERTIFICATE AUDIO ENGINEERING

Through hands-on instruction, students learn to record, mix and master with industry standard equipment in preparation for the demands of working as an engineer in professional or project-based recording studios.

30 CREDITS / 2 QUARTERS  
REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM\*

MAJOR AREA = 28 CREDITS

ELECTIVES = 2 CREDITS

COURSE	CREDIT
Practical Recording	2
Console Operation 1: Neve	2
Console Operation 1: API	1
Pro Tools 101 & 110	4
The Business of Audio	1
Critical Listening	2
Musicianship for Audio Engineers	1
Mac Basics and Gear Set-Up	1
Recording Theory	1
Pro Tools 201 & 210M	4
Console Operation 2: SSL Duality	2
Mixing Essentials	3
Intro to Live Sound	1
Intro to Post Production	1
Signal Processing	2

Various 2

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

# CERTIFICATE AUDIO ENGINEERING



CERTIFICATE

# CERTIFICATE AUDIO ENGINEERING

The part-time Audio Engineering Program is designed for individuals wishing to pursue a Certificate in Audio Engineering 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 Audio Engineering program.

## AUDIO ENGINEERING 60 CREDITS // 4 QUARTERS\*// PART-TIME

Q1 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
AUDIO-103	Pro Tools 101 & 110	4
AUDIO-105	Critical Listening	2
AUDIO-107	Mac Basics and Gear Set-Up	1
<b>TOTAL</b>		<b>7</b>

Q2 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
AUDIO-101	Recording Techniques	1
AUDIO-102	Console Operation 1: Neve	2
AUDIO-108	Recording Theory	1
AUDIO-203	Pro Tools 201 & 210M	4
<b>TOTAL</b>		<b>8</b>

Q3 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
AUDIO-109	Console Operation 1: API	2
AUDIO-104	The Business of Audio	1
AUDIO-106	Musicianship for Audio Engineers	1
AUDIO-206	Signal Processing	2
<b>ELECTIVES</b>	Various	1
<b>TOTAL</b>		<b>7</b>

Q4 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
AUDIO-202	Console Operation 2: SSL Duality	2
AUDIO-204	Mixing Essentials	3
AUDIO-206	Intro to Live Sound	1
AUDIO-207	Intro to Post Production	1
<b>ELECTIVES</b>	Various	1
<b>TOTAL</b>		<b>8</b>

CERTIFICATE

Q1 CODE	COURSE	CREDIT	Q2 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>			<b>MAJOR AREA</b>		
AUDIO-101	Recording Techniques	1	AUDIO-203	Pro Tools 201 & 210M	4
AUDIO-102	Console Operation 1: Neve	2	AUDIO-202	Console Operation 2: SSL Duality	2
AUDIO-109	Console Operation 1: API	2	AUDIO-204	Mixing Essentials	3
AUDIO-103	Pro Tools 101 & 110	4	AUDIO-206	Intro to Live Sound	1
AUDIO-104	The Business of Audio	1	AUDIO-207	Intro to Post Production	1
AUDIO-105	Critical Listening	2	AUDIO-208	Signal Processing	2
AUDIO-106	Musicianship for Audio Engineers	1	<b>ELECTIVES</b>	Various	2
AUDIO-107	Mac Basics and Gear Set-Up	1			
AUDIO-108	Recording Theory	1			
<b>TOTAL</b>		<b>15</b>	<b>TOTAL</b>		<b>15</b>

## AUDIO ENGINEERING // POST-PRODUCTION AUDIO 45 CREDITS / 3 QUARTERS\*

Q1+Q2 of this program are identical to the Certificate in Audio Engineering (see p. 16).

Q3 CODE	COURSE	CREDIT
<b>EMPHASIS</b>		
AUDIO-301	ADR, Voice Over, and Dialogue Forensics	2
AUDIO-302	Video Game Audio	1
AUDIO-303	Foley Editing	1
AUDIO-304	Field Recording	2
AUDIO-305	Mixing for Film and Television	2
AUDIO-306	Music Editing	2
AUDIO-307	Post Essentials	2
AUDIO-308	Dialogue Editing	1
AUDIO-309	Background & Sound FX Editing	1
AUDIO-310	Console Op 3: Euphonix & Icon	1
<b>TOTAL</b>		<b>15</b>



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

\*\*Beginning Fall, 2017. Part-Time study may not be available for all programs

Student financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

# CERTIFICATE AUDIO ENGINEERING

In addition to the Audio Engineering Certificate, students are trained in the processes of sound effects editing, mixing for film, field recording, video game audio and more. The post-production program prepares graduates for a wide range of audio engineering opportunities in the film and television industries.

## AUDIO ENGINEERING // POST PRODUCTION // PART-TIME 45 CREDITS / 6 QUARTERS\*

Q1-Q4 of this program are identical to the Part-time Audio Engineering (see p. 17).

Q5			Q6		
CODE	COURSE	CREDIT	CODE	COURSE	CREDIT
<b>EMPHASIS</b>			<b>EMPHASIS</b>		
AUDIO-304	Field Recording	2	AUDIO-301	ADR, Voice Over, and Dialogue Forensics	2
AUDIO-306	Music Editing	2	AUDIO-302	Video Game Audio	1
AUDIO-307	Post Essentials	2	AUDIO-303	Foley Editing	1
AUDIO-310	Console Op 3: Euphonix & Icon	1	AUDIO-305	Mixing for Film and Television	2
			AUDIO-308	Dialogue Editing	1
			AUDIO-309	Background & Sound FX Editing	1
<b>TOTAL</b>		<b>7</b>	<b>TOTAL</b>		<b>8</b>

In addition to the Audio Engineering Certificate, students are trained in live production skills like console operation, monitor set-up, stage and Tour management and more. The Live Sound production program prepares graduates for a wide range of audio engineering opportunities in the field of live music.

## AUDIO ENGINEERING // LIVE SOUND PRODUCTION 45 CREDITS / 3 QUARTERS\*

Q1+Q2 of this program are identical to the Certificate in Audio Engineering (see p. 16).

Q3		
CODE	COURSE	CREDIT
<b>EMPHASIS</b>		
AUDIO-401	Monitor Setup and Operations	2
AUDIO-402	Console Op 3: Venue and Yamaha	2
AUDIO-404	Live Recording & Mixing	4
AUDIO-405	Sound Reinforcement Essentials	2
AUDIO-406	Stage & Tour Management	2
AUDIO-407	Live Sound Applications	2
AUDIO-408	Event Production Contracts	1
<b>TOTAL</b>		<b>15</b>



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

\*\*Beginning Fall, 2017. Part-Time study may not be available for all programs

Student financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

# AUDIO ENGINEERING



## AUDIO ENGINEERING // LIVE SOUND PRODUCTION // PART-TIME 45 CREDITS / 6 QUARTERS\*

Q1-Q4 of this program are identical to the Certificate in Audio Engineering (see p. 17).

Q5			Q6		
CODE	COURSE	CREDIT	CODE	COURSE	CREDIT
<b>EMPHASIS</b>			<b>EMPHASIS</b>		
AUDIO-401	Monitor Setup and Operations	2	AUDIO-404	Live Recording & Mixing	3
AUDIO-402	Console Op 3: Venue and Yamaha	3	AUDIO-406	Stage & Tour Management	2
AUDIO-405	Sound Reinforcement Essentials	2	AUDIO-407	Live Sound Applications	2
			AUDIO-408	Event Production Contracts	1
<b>TOTAL</b>		<b>7</b>	<b>TOTAL</b>		<b>8</b>

# 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\*

MAJOR AREA = 14 CREDITS

COURSE	CREDIT
Private Lesson 1-2	4
DAW 1-2: Ableton Live© for DJs 1-2	2
DJ Set Building 1-2	2
Beat Matching 1-2	3
DJ Software 1: Serato©	1
DJ Software 2: Traktor©	1
Remixing	1

PROF. DEVELOPMENT = 5 CREDITS

History and Analysis of Recorded Popular Music 1-2	2
The Business of DJ'ing	1
Independent Artist Marketing	2

MUSICIANSHIP = 7 CREDITS

Musicianship 1-2	3
Song Building 1-2	4

ELECTIVES = 4 CREDITS

Various	4
---------	---

*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.*

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

\*\*Beginning Fall, 2017. Part-Time study may not be available for all programs

Student financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

## DJ PERFORMANCE & PRODUCTION



Q1 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
DJ-PL	Private Lesson 1	2
DJ-058	DAW 1: Ableton Live© for DJs 1	1
DJ-101	DJ Set Building 1	1
DJ-102	Beat Matching 1	1.5
DJ-103	DJ Software 1: Serato©	1
DJ-104	DJ Software 2: Traktor©	1
<b>PROF. DEV.</b>		
DJ-105	History & Analysis of Recorded Popular Music 1	1
DJ-108	The Business of DJ'ing	1
<b>MUSICIANSHIP</b>		
DJ-106	Musicianship 1	1.5
DJ-107	Song Building 1	2
<b>ELECTIVES</b>		
Various	Various	2
<b>TOTAL</b>		<b>15</b>

Q2 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
DJ-PL	Private Lesson 2	2
DJ-158	DAW 2: Ableton Live© for DJs 2	1
DJ-201	DJ Set Building 2	1
DJ-202	Beat Matching 2	1.5
DJ-209	Remixing	1
<b>PROF. DEV.</b>		
DJ-205	History & Analysis of Recorded Popular Music 2	1
MUBUS-0307	Independent Artist Marketing	2
<b>MUSICIANSHIP</b>		
DJ-206	Musicianship 2	1.5
DJ-207	Song Building 2	2
<b>ELECTIVES</b>		
Various	Various	2
<b>TOTAL</b>		<b>15</b>

# CERTIFICATE

## DJ PERFORMANCE & PRODUCTION

### DJ PERFORMANCE & PRODUCTION 60 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.



# CERTIFICATE

## GUITAR CRAFT

Students learn to build an electric guitar or bass from scratch—including design, fabrication, wiring, electronics, repair and maintenance. This program provides comprehensive preparation for professions in the fields of instrument manufacturing and repair.

### 30 CREDITS / 2 QUARTERS REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM\*

CERTIFICATE

Q1 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
DJ-PL	Private Lesson 1	2
DJ-058	DAW 1: Ableton Live© for DJs 1	1
DJ-102	Beat Matching 1	1.5
DJ-103	DJ Software 1: Serato©	1
<b>ELECTIVES</b>		
Various	Various	2
<b>TOTAL</b>		<b>7.5</b>

Q2 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
DJ-PL	Private Lesson 2	2
DJ-158	DAW 2: Ableton Live© for DJs 2	1
DJ-202	Beat Matching 2	1.5
DJ-104	DJ Software 2: Traktor©	1
<b>MUSICIANSHIP</b>		
DJ-207	Song Building 1	2
<b>TOTAL</b>		<b>7.5</b>

Q3 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
DJ-101	DJ Set Building 1	1
<b>PROF. DEV.</b>		
DJ-105	History & Analysis of Recorded Popular Music 1	1
DJ-108	The Business of DJ'ing	1
<b>MUSICIANSHIP</b>		
DJ-106	Musicianship 1	1.5
DJ-107	Song Building 1	2
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>7.5</b>

Q4 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
DJ-201	DJ Set Building 2	1
DJ-209	Remixing	1
<b>PROF. DEV.</b>		
DJ-205	History & Analysis of Recorded Popular Music 2	1
MUBUS-0307	Independent Artist Marketing	2
<b>MUSICIANSHIP</b>		
DJ-206	Musicianship 2	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>7.5</b>

MAJOR AREA = 26 CREDITS

PERFORMANCE = 4 CREDITS

COURSE	CREDIT
Instrument Design 1 & 2	3
Instrument Fabrication 1 & 2	12
Fretwork & Setup 1 & 2	4
Electronics 1 & 2	2
Instrument Repair	2
Finish Work	3
Instrument Performance 1 & 2**	4

CERTIFICATE

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

\*\*Beginning Fall, 2017. Part-Time study may not be available for all programs

Student financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

\*\*The Guitar Craft instrument performance credit or AA Combined Emphasis is only available in combination with instrument studies in Guitar or Bass.

# CERTIFICATE GUITAR CRAFT



CERTIFICATE

## Q1

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
GCRFT-103	Instrument Design 1	2
GCRFT-104	Instrument Fabrication 1	6
GCRFT-102	Fretwork & Setup 1	2
GCRFT-101	Electronics 1	1
GCRFT-105	Instrument Repair	2
<b>PERFORMANCE</b>		
GCRFT-107	Instrument Performance 1	2

TOTAL 15

## Q2

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
GCRFT-203	Instrument Design 2	1
GCRFT-204	Instrument Fabrication 2	6
GCRFT-202	Fretwork & Setup 2	2
GCRFT-201	Electronics 2	1
GCRFT-206	Finish Work	3
<b>PERFORMANCE</b>		
GCRFT-207	Instrument Performance 2	2

TOTAL 15

## GUITAR CRAFT

### // ACOUSTIC GUITAR DESIGN

45 CREDITS / 3 QUARTERS\*

In addition to learning the material taught in the Certificate program for Guitar Craft, which covers electric instruments, students can also learn in the specific design, fabrication and finishing requirements of acoustic guitars.

## Q3 (Q1 + Q2 ARE THE SAME AS ABOVE)

CODE	COURSE	CREDIT
<b>EMPHASIS</b>		
GCRFT-303	Acoustic Guitar Design	2
GCRFT-304	Acoustic Guitar Fabrication	5
GCRFT-305	Acoustic Guitar Fixtures	4
GCRFT-306	Acoustic Guitar Finishing	2
GCRFT-307	Instrument Performance 3	2

TOTAL 15

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

\*\*Beginning Fall, 2017. Part-Time study may not be available for all programs

Student financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

# 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\*

MAJOR AREA = 11 OR 13 CREDITS  
DEPENDING ON TRACK

PROF. DEVELOPMENT = 9 CREDITS

MUSICIANSHIP = 6 CREDITS

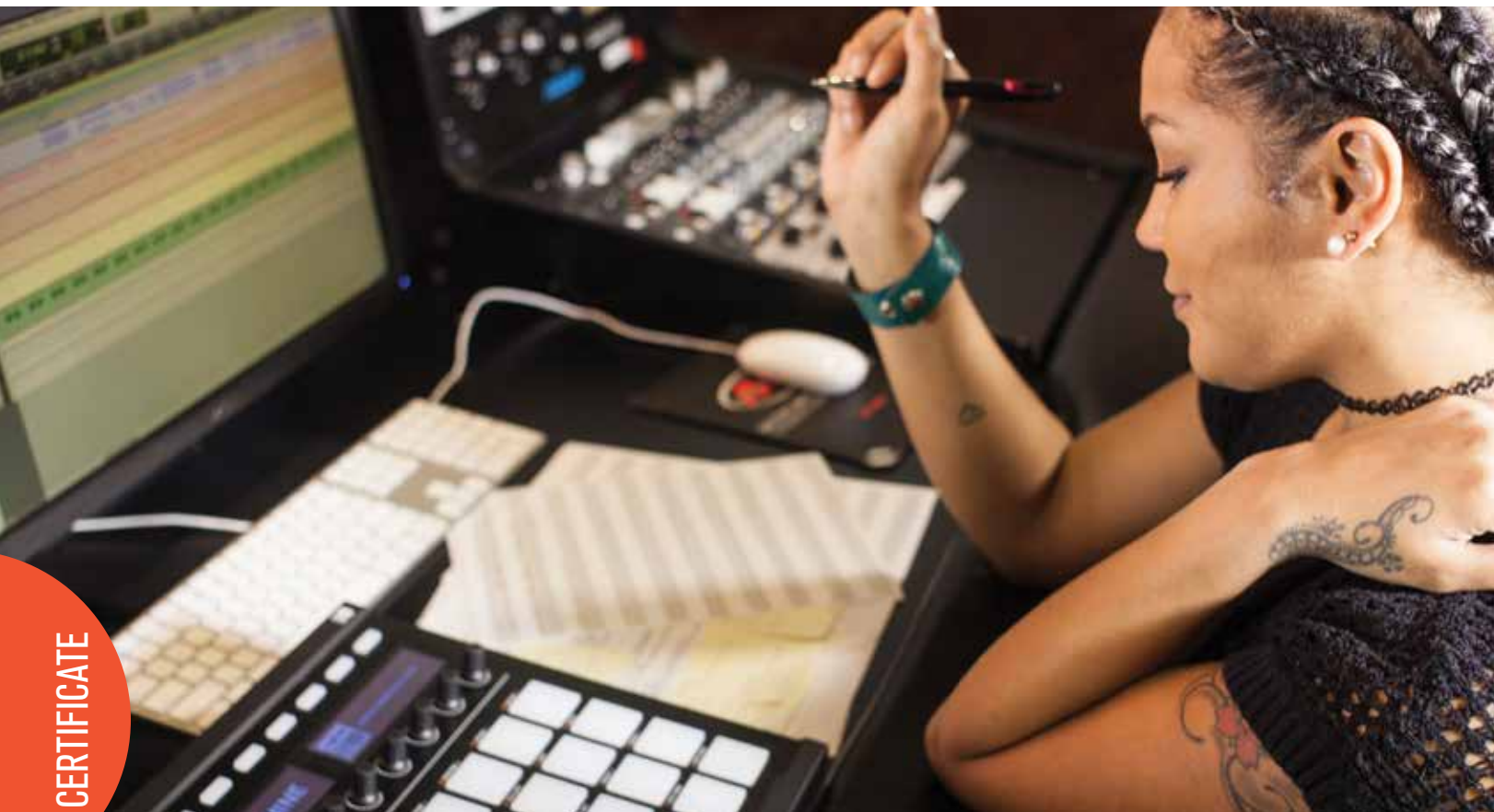
ELECTIVES = 2 OR 4 CREDITS  
DEPENDING ON TRACK

COURSE	CREDIT
Recording Project 1 & 2	4
Project Advising 1 & 2	2
<b>DAW 1 &amp; 2</b> (choose from one platform below)	2-4
- Pro Tools 101 & 110 (4 credits)	
- Apple Logic 1 & 2 (2 credits)	
- Propellerhead Reason 1 & 2 (2 credits)	
- Ableton Live 1 & 2 (2 credits)	
Artist Identity	1
Final Project	2
Applied Entertainment Business 1 & 2	3
Independent Artist Marketing	2
Visual Media 1 & 2	4
Musicianship 1 & 2	3
Songwriting 1 & 2	3
Various	2-4

CERTIFICATE

# CERTIFICATE

## INDEPENDENT ARTIST DEVELOPMENT



CERTIFICATE

Q1 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
AUDIO-057	DAW 1 <i>(credits depend on track)</i>	1-2
ARTST-101	Recording Project 1	2
ARTST-102	Project Advising 1	1
<b>PROF. DEV.</b>		
MUBUS-0360	Applied Entertainment Business 1	1.5
MUBUS-0307	Independent Artist Marketing	2
CC-307	Visual Media 1	2
<b>MUSICIANSHIP</b>		
ARTST-106	Musicianship 1	1.5
CC-306	Songwriting 1	1.5
<b>ELECTIVES</b>		
Various	Various <i>(credits depend on track)</i>	1-2
<b>TOTAL</b>		14.5-15.5

Q2 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
ARTST-103	Artist Identity	1
AUDIO-157	DAW 2 <i>(credits depend on track)</i>	1-2
ARTST-201	Recording Project 2	2
ARTST-202	Project Advising 2	1
ARTST-203	Final Project	2
<b>PROF. DEV.</b>		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-407	Visual Media 2	2
<b>MUSICIANSHIP</b>		
ARTST-206	Musicianship 2	1.5
CC-406	Songwriting 2	1.5
<b>ELECTIVES</b>		
Various	Various <i>(credits depend on track)</i>	1-2
<b>TOTAL</b>		14.5-15.5

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

\*\*Beginning Fall, 2017. Part-Time study may not be available for all programs

Student financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

## INDEPENDENT ARTIST DEVELOPMENT WITH LOGIC & REASON

### 60 CREDITS / 4 QUARTERS\*/ PART-TIME

The part-time Independent Artist Program is designed for individuals wishing to pursue a certificate in Independent Artist 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.

Q1 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
AUDIO-057	DAW - Logic/Ableton Live/Reason 1-2	1
ARTST-101	Recording Project 1	2
ARTST-102	Project Advising 1	1
<b>MUSICIANSHIP</b>		
ARTST-106	Musicianship 1	1.5
<b>ELECTIVES</b>		
Various	Various	2
<b>TOTAL</b>		7.5

Q2 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
ARTST-103	Artist Identity	1
AUDIO-157	DAW - Logic/Ableton Live/Reason 1-2	1
ARTST-201	Recording Project 2	2
ARTST-202	Project Advising 2	1
<b>MUSICIANSHIP</b>		
ARTST-206	Musicianship 2	1.5
CC-406	Songwriting 2	1.5
<b>TOTAL</b>		8

Q3 CODE	COURSE	CREDIT
<b>PROF. DEV.</b>		
MUBUS-0360	Applied Entertainment Business 1	1.5
MUBUS-0307	Independent Artist Marketing	2
CC-307	Visual Media 1	2
<b>MUSICIANSHIP</b>		
CC-306	Songwriting 1	1.5
<b>TOTAL</b>		7

Q4 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
ARTST-203	Final Project	2
<b>PROF. DEV.</b>		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-407	Visual Media 2	2
<b>ELECTIVES</b>		
Various	Various	2
<b>TOTAL</b>		7.5

CERTIFICATE

## INDEPENDENT ARTIST DEVELOPMENT WITH PRO TOOLS CERTIFICATION

### 60 CREDITS / 4 QUARTERS\*/ PART-TIME

Q1 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
AUDIO-057	DAW - Pro Tools	2
ARTST-101	Recording Project 1	2
ARTST-102	Project Advising 1	1
<b>MUSICIANSHIP</b>		
ARTST-106	Musicianship 1	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		7.5

Q2 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
AUDIO-157	DAW - Pro Tools	2
ARTST-201	Recording Project 2	2
ARTST-202	Project Advising 2	1
<b>MUSICIANSHIP</b>		
ARTST-206	Musicianship 2	1.5
CC-306	Songwriting 1	1.5
<b>TOTAL</b>		8

Q3 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
ARTST-103	Artist Identity	1
<b>PROF. DEV.</b>		
MUBUS-0360	Applied Entertainment Business 1	1.5
CC-307	Visual Media 1	2
<b>MUSICIANSHIP</b>		
CC-406	Songwriting 2	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		7

Q4 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
ARTST-203	Final Project	2
<b>PROF. DEV.</b>		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-407	Visual Media 2	2
MUBUS-0307	Independent Artist Marketing	2
<b>TOTAL</b>		7.5

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\*

MAJOR AREA = 28 CREDITS

COURSE	CREDIT
Music Law 1 & 2	4
Computers in Business	1
Record Labels	2
Your Music Business Career	2
Agents & Bookings	1
Digital Marketing	2
Music Publishing	2
Personal Management	2
Media Relations	2
Music Distribution	1
Concert & Tour Production	2
Music Industry Internship	4
Networking Strategies	1
Music Licensing & Supervision	2

ELECTIVES = 2 CREDITS

Various	2
---------	---

Q1 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
MUBUS-101	Music Law 1	2
MUBUS-102	Computers in Business	1
MUBUS-103	Record Labels	2
MUBUS-104	Your Music Business Career	2
MUBUS-105	Agents & Bookings	1
MUBUS-106	Digital Marketing	2
MUBUS-107	Music Publishing	2
MUBUS-108	Personal Management	2
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

Q2 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
MUBUS-201	Music Law 2	2
MUBUS-202	Media Relations	2
MUBUS-203	Music Distribution	1
MUBUS-204	Concert & Tour Production	2
MUBUS-205	Music Industry Internship	4
MUBUS-206	Networking Strategies	1
MUBUS-207	Music Licensing & Supervision	2
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

## MUSIC BUSINESS

### 45 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
<b>MAJOR AREA</b>		
MUBUS-101	Music Law 1	2
MUBUS-104	Computers in Business	1
MUBUS-105	Agents & Bookings	1
MUBUS-107	Music Publishing	2
MUBUS-108	Personal Management	2
<b>TOTAL</b>		<b>8</b>

Q2 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
MUBUS-201	Music Law 2	2
MUBUS-203	Music Distribution	1
MUBUS-204	Concert & Tour Production	2
MUBUS-206	Networking Strategies	1
MUBUS-207	Music Licensing & Supervision	2
<b>TOTAL</b>		<b>8</b>

Q3 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
MUBUS-103	Record Labels	2
MUBUS-104	Your Music Business Career	2
MUBUS-106	Digital Marketing	2
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>7</b>

Q4 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
MUBUS-202	Media Relations	2
MUBUS-205	Music Industry Internship	4
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>7</b>

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

\*\*Beginning Fall, 2017. Part-Time study may not be available for all programs

Student financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.



# CERTIFICATE MUSIC BUSINESS



CERTIFICATE

## MUSIC BUSINESS

### // ENTREPRENEUR

45 CREDITS / 3 QUARTERS\*

In addition to learning the material taught in the Certificate program for Music Business, students can also develop the financial, legal and managerial tools to establish and operate independent music-related businesses, or to manage their own careers as independent artists.

### Q3 (Q1 + Q2 MUSIC BUSINESS see p. 29)

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
MUBUS-301	Music Law 3	2
MUBUS-303	Start Your Own Record Label	2
MUBUS-304	Social Networking & Fan Management	1
MUBUS-305	Showcase Promotion	2
MUBUS-306	Broadcast Strategies	2
MUBUS-307	Independent Artist Marketing	2
MUBUS-308	Operating a Music Business	2
<b>ELECTIVES</b>		
Various	Various	2
<b>TOTAL</b>		<b>15</b>

## MUSIC BUSINESS - ENTREPRENEUR

45 CREDITS / 6 QUARTERS\* / PART-TIME

Q1-Q4 of this program are identical to the Certificate in Music Business (see p. 29).

### Q5

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
MUBUS-301	Music Law 3	2
MUBUS-303	Start Your Own Record Label	2
MUBUS-306	Broadcast Strategies	2
MUBUS-308	Operating a Music Business	2
<b>TOTAL</b>		<b>8</b>

### Q6

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
MUBUS-304	Social Networking & Fan Management	1
MUBUS-305	Showcase Promotion	2
MUBUS-307	Independent Artist Marketing	2
<b>ELECTIVES</b>		
Various	Various	2
<b>TOTAL</b>		<b>7</b>

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

\*\*Beginning Fall, 2017. Part-Time study may not be available for all programs

Student financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

# 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\*

MAJOR AREA = 40 CREDITS

MUSICIANSHIP = 16 CREDITS

ELECTIVES = 4 CREDITS

COURSE	CREDIT
Private Lesson 1-4	8
Bass LPW 013-203	4
Bass Performance 013-230	8
Bass Technique 011-210	4
Bass Fretboard 016-260	4
Bass Reading 012-220	1
Bass Gear Maintenance & Mastery	1
Bass & Drum Concepts	1
DAW 1-2	

Rhythm Reading Workout 1-2	2
Harmony & Theory 011-201	6
Ear Training 012-202	6
Keyboard Proficiency 1-2	2

Various	4
---------	---

CERTIFICATE

# CERTIFICATE

## BASS



CERTIFICATE

Q1 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
BASS-PL	Private Lesson 1	2
CC-013B	Bass LPW 013	1
BASS-013	Bass Performance 013	2
BASS-011	Bass Technique 011	1
BASS-016	Bass Fretboard 016	1
BASS-012	Bass Reading 012	2
BASS-014	Bass Gear Maintenance & Mastery	1
<b>MUSICIANSHIP</b>		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
CC-012	Ear Training 012	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

Q3 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
BASS-PL	Private Lesson 3	2
CC-103B	Bass LPW 103	1
BASS-130	Bass Performance 130	2
BASS-110	Bass Technique 110	1
BASS-160	Bass Fretboard 160	1
BASS-120	Bass Reading 120	2
AUDIO-056	DAW 1	1
<b>MUSICIANSHIP</b>		
CC-101	Harmony & Theory 101	1.5
CC-102	Ear Training 102	1.5
CC-108	Keyboard Proficiency 1	1
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

Q2 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
BASS-PL	Private Lesson 2	2
CC-023B	Bass LPW 023	1
BASS-023	Bass Performance 023	2
BASS-021	Bass Technique 021	1
BASS-026	Bass Fretboard 026	1
BASS-022	Bass Reading 022	2
BASS-025	Bass & Drum Concepts	1
<b>MUSICIANSHIP</b>		
CC-025	Rhythm Reading Workout 2	1
CC-021	Harmony & Theory 021	1.5
CC-022	Ear Training 022	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

Q4 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
BASS-PL	Private Lesson 4	2
CC-203B	Bass LPW 203	1
BASS-230	Bass Performance 230	2
BASS-210	Bass Technique 210	1
BASS-260	Bass Fretboard 260	1
BASS-220	Bass Reading 220	2
AUDIO-156	DAW 2	1
<b>MUSICIANSHIP</b>		
CC-201	Harmony & Theory 201	1.5
CC-202	Ear Training 202	1.5
CC-208	Keyboard Proficiency 2	1
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

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

\*\*Beginning Fall, 2017. Part-Time study may not be available for all programs

Student financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

## 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
<b>MAJOR AREA</b>		
BASS-PL	Private Lesson 1	2
BASS-011	Bass Technique 011	1
BASS-016	Bass Fretboard 016	1
BASS-014	Bass Gear Maintenance & Mastery	1
<b>MUSICIANSHIP</b>		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
<b>TOTAL</b>		<b>7.5</b>

Q3 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
BASS-PL	Private Lesson 2	2
BASS-021	Bass Technique 021	1
BASS-026	Bass Fretboard 026	1
BASS-024	Bass & Drum Concepts	1
<b>MUSICIANSHIP</b>		
CC-021	Harmony & Theory 021	Key 1.5
CC-108	Keyboard Proficiency 1	1
<b>TOTAL</b>		<b>7.5</b>

Q5 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
BASS-PL	Private Lesson 3	2
BASS-110	Bass Technique 110	1
BASS-160	Bass Fretboard 160	1
AUDIO-156	DAW Reason: 2	1
<b>MUSICIANSHIP</b>		
CC-101	Harmony & Theory 101	1.5
CC-208	Keyboard Proficiency 1	1
<b>TOTAL</b>		<b>7.5</b>

Q7 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
BASS-PL	Private Lesson 4	2
BASS-210	Bass Technique 210	1
BASS-260	Bass Fretboard 260	1
<b>MUSICIANSHIP</b>		
CC-201	Harmony & Theory 201	1.5
<b>ELECTIVES</b>		
Various	Various	2
<b>TOTAL</b>		<b>7.5</b>

Q2 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
CC-013B	Bass LPW 013	1
BASS-012	Bass Reading 012	2
BASS-013	Bass Performance	2
<b>MUSICIANSHIP</b>		
CC-025	Rhythm Reading Workout 2	1
CC-012	Ear Training 012	1.5
<b>TOTAL</b>		<b>7.5</b>

Q4 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
CC-023B	Bass LPW 023	1
BASS-022	Bass Reading 022	2
BASS-023	Bass Performance 023	2
AUDIO-056	DAW 1: Reason	1
<b>MUSICIANSHIP</b>		
CC-022	Ear Training 022	1.5
<b>TOTAL</b>		<b>7.5</b>

Q6 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
CC-103B	Bass LPW 103	1
BASS-120	Bass Reading 120	2
BASS-130	Bass Performance 130	2
<b>MUSICIANSHIP</b>		
CC-102	Ear Training 102	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>7.5</b>

Q8 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
CC-203B	Bass LPW 203	1
BASS-220	Bass Reading 220	2
BASS-230	Bass Performance 230	2
<b>MUSICIANSHIP</b>		
CC-202	Ear Training 202	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>7.5</b>

\*\* Student's choice of various DAWs

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\*

CERTIFICATE

MAJOR AREA = 42 CREDITS

COURSE	CREDIT
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
---------	---

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

\*\*Beginning Fall, 2017. Part-Time study may not be available for all programs

Student financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.



CERTIFICATE

## Q1

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

## Q3

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
DRUM-PL	Private Lesson 3	2
CC-103D	Drum LPW 103	1
DRUM-130	Drum Performance 130	2
DRUM-110	Drum Technique 110	2
DRUM-120	Drum Reading 120	2
AUDIO-156	DAW 2	1-2
<b>MUSICIANSHIP</b>		
CC-101	Harmony & Theory 101	1.5
CC-102	Ear Training 102	1.5
CC-108	Keyboard Proficiency 1	1
<b>ELECTIVES</b>		
Various	Various	0-1
<b>TOTAL</b>		<b>15</b>

## Q2

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
DRUM-PL	Private Lesson 2	2
CC-023D	Drum LPW 023	1
DRUM-023	Drum Performance 023	2
DRUM-021	Drum Technique 021	2
DRUM-022	Drum Reading 022	2
AUDIO-056	DAW 1	1-2
DRUM-025	Timekeeping	1
<b>MUSICIANSHIP</b>		
CC-021	Harmony & Theory 021	1.5
CC-022	Ear Training 022	1.5
<b>ELECTIVES</b>		
Various	Various	0-1
<b>TOTAL</b>		<b>15</b>

## Q4

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

# 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
<b>MAJOR AREA</b>		
DRUM-PL	Private Lesson 1	2
DRUM-011	Drum Technique 011	2
DRUM-015	Developing Your Groove	1
<b>MUSICIANSHIP</b>		
CC-108	Keyboard Proficiency 1	1
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>7</b>

### Q2

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

### Q3

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
DRUM-PL	Private Lesson 2	2
DRUM-021	Drum Technique 021	1
DRUM-014	Drum Gear Maintenance & Mastery	2
AUDIO-056	DAW 1	1
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>7</b>

### Q4

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
CC-023D	Drum LPW 023	1
DRUM-023	Drum Performance 023	2
DRUM-022	Drum Reading 022	2
DRUM-240	E-Drumming Essentials	1
AUDIO-156	DAW 2	1
<b>TOTAL</b>		<b>7</b>

### Q5

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
DRUM-PL	Private Lesson 3	2
CC-103D	Drum LPW 103	1
DRUM-110	Drum Technique 110	2
<b>MUSICIANSHIP</b>		
CC-101	Harmony & Theory 101	1.5
CC-102	Ear Training 102	1.5
<b>TOTAL</b>		<b>8</b>

### Q6

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
DRUM-130	Drum Performance 130	2
DRUM-120	Drum Reading 120	2
<b>MUSICIANSHIP</b>		
CC-201	Harmony & Theory 101	1.5
CC-202	Ear Training 102	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>8</b>

### Q7

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
DRUM-PL	Private Lesson 4	2
CC-203D	Drum LPW 203	1
DRUM-210	Drum Technique 210	2
<b>MUSICIANSHIP</b>		
CC-201	Harmony & Theory 201	1.5
CC-202	Ear Training 202	1.5
<b>TOTAL</b>		<b>8</b>

### Q8

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

\*\* Student's choice of various DAWs

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

\*\*Beginning Fall, 2017. Part-Time study may not be available for all programs

Student financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

# 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\*

MAJOR AREA = 40 CREDITS

MUSICIANSHIP = 16 CREDITS

ELECTIVES = 4 CREDITS

COURSE	CREDIT
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
Rhythm Reading Workout 1-2	2
Harmony & Theory 011-201	6
Ear Training 012-202	6
Keyboard Proficiency 1-2	2
Various	4

CERTIFICATE

CERTIFICATE

# CERTIFICATE GUITAR



CERTIFICATE

Q1 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
GUIT-PL	Private Lesson 1	2
CC-013G	Guitar LPW 013	1
GUIT-013	Guitar Performance 013	2
GUIT-011	Guitar Technique 011	2
GUIT-012	Guitar Reading 012	2
GUIT-014	Guitar Gear Maintenance	1
<b>MUSICIANSHIP</b>		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
CC-012	Ear Training 012	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

Q2 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
GUIT-PL	Private Lesson 2	2
CC-023G	Guitar LPW 023	1
GUIT-023	Guitar Performance 023	2
GUIT-021	Guitar Technique 021	2
GUIT-022	Guitar Reading 022	2
GUIT-024	Guitar Gear Mastery	1
<b>MUSICIANSHIP</b>		
CC-025	Rhythm Reading Workout 2	1
CC-021	Harmony & Theory 021	1.5
CC-022	Ear Training 022	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

Q3 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
GUIT-PL	Private Lesson 3	2
CC-103G	Guitar LPW 103	1
GUIT-130	Guitar Performance 130	2
GUIT-110	Guitar Technique 110	2
GUIT-120	Guitar Reading 120	2
AUDIO-056	DAW 1	1
<b>MUSICIANSHIP</b>		
CC-101	Harmony & Theory 101	1.5
CC-102	Ear Training 102	1.5
CC-108	Keyboard Proficiency 1	1
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

Q4 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
GUIT-PL	Private Lesson 4	2
CC-203G	Guitar LPW 203	1
GUIT-230	Guitar Performance 230	2
GUIT-210	Guitar Technique 210	2
GUIT-220	Guitar Reading 220	2
AUDIO-156	DAW 2	1
<b>MUSICIANSHIP</b>		
CC-201	Harmony & Theory 201	1.5
CC-202	Ear Training 202	1.5
CC-208	Keyboard Proficiency 2	1
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

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

\*\*Beginning Fall, 2017. Part-Time study may not be available for all programs

Student financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

# 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
<b>MAJOR AREA</b>		
GUIT-PL	Private Lesson 1	2
CC-013G	Guitar LPW 013	1
GUIT-011	Guitar Technique 011	2
<b>MUSICIANSHIP</b>		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
<b>TOTAL</b>		<b>7.5</b>

Q2 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
GUIT-013	Guitar Performance 013	2
GUIT-012	Guitar Reading 012	2
<b>MUSICIANSHIP</b>		
CC-025	Rhythm Reading Workout 1	1
CC-012	Ear Training 012	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>7.5</b>

Q3 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
GUIT-PL	Private Lesson 2	2
CC-023G	Guitar LPW 023	1
GUIT-021	Guitar Technique 021	2
<b>MUSICIANSHIP</b>		
CC-021	Harmony & Theory 021	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>7.5</b>

Q4 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
GUIT-023	Guitar Performance 023	2
GUIT-022	Guitar Reading 022	2
AUDIO-056	DAW 1	1
<b>MUSICIANSHIP</b>		
CC-022	Ear Training 022	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>7.5</b>

Q5 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
GUIT-PL	Private Lesson 3	2
CC-103G	Guitar LPW 103	1
GUIT-110	Guitar Technique 110	2
AUDIO-156	DAW 2	1
<b>MUSICIANSHIP</b>		
CC-101	Harmony & Theory 101	1.5
<b>TOTAL</b>		<b>7.5</b>

Q6 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
GUIT-130	Guitar Performance 130	2
GUIT-120	Guitar Reading 120	2
<b>MUSICIANSHIP</b>		
CC-102	Ear Training 102	1.5
CC-108	Keyboard Proficiency 1	1
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>7.5</b>

Q7 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
GUIT-PL	Private Lesson 4	2
CC-203G	Guitar LPW 203	1
GUIT-210	Guitar Technique 210	2
GUIT-024	Guitar Gear Mastery	1
<b>MUSICIANSHIP</b>		
CC-201	Harmony & Theory 201	1.5
<b>TOTAL</b>		<b>7.5</b>

Q8 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
GUIT-230	Guitar Performance 230	2
GUIT-220	Guitar Reading 220	2
GUIT-014	Guitar Gear Maintenance	1
<b>MUSICIANSHIP</b>		
CC-202	Ear Training 202	1.5
CC-208	Keyboard Proficiency 2	1
<b>TOTAL</b>		<b>7.5</b>

\*\* Student's choice of various DAWs

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 Reason software.**

**60 CREDITS / 4 QUARTERS**  
REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM\*

CERTIFICATE

	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

Q1			Q2		
CODE	COURSE	CREDIT	CODE	COURSE	CREDIT
<b>MAJOR AREA</b>			<b>MAJOR AREA</b>		
KEYBD-PL	Private Lesson 1	2	KEYBD-PL	Private Lesson 2	2
CC-013K	Keyboard LPW 013	1	CC-023K	Keyboard LPW 023	1
KEYBD-013	Keyboard Performance 013	2	KEYBD-023	Keyboard Performance 023	2
KEYBD-011	Keyboard Technique 011	2	KEYBD-021	Keyboard Technique 021	2
KEYBD-012	Keyboard Reading 012	2	KEYBD-022	Keyboard Reading 022	2
<b>MUSICIANSHIP</b>			<b>MUSICIANSHIP</b>		
CC-015	Rhythm Reading Workout 1	1	KEYBD-024	Keyboard Gear Mastery	1
CC-011	Harmony & Theory 011	1.5	<b>MUSICIANSHIP</b>		
CC-012	Ear Training 012	1.5	CC-025	Rhythm Reading Workout 2	1
<b>ELECTIVES</b>			CC-021	Harmony & Theory 021	1.5
Various	Various	2	CC-022	Ear Training 022	1.5
<b>ELECTIVES</b>			<b>ELECTIVES</b>		
Various	Various	2	Various	Various	1
<b>TOTAL</b>		<b>15</b>	<b>TOTAL</b>		<b>15</b>
<b>Q3</b>			<b>Q4</b>		
CODE	COURSE	CREDIT	CODE	COURSE	CREDIT
<b>MAJOR AREA</b>			<b>MAJOR AREA</b>		
KEYBD-PL	Private Lesson 3	2	KEYBD-PL	Private Lesson 4	2
CC-103K	Keyboard LPW 103	1	CC-203K	Keyboard LPW 203	1
KEYBD-130	Keyboard Performance 130	2	KEYBD-230	Keyboard Performance 230	2
KEYBD-110	Keyboard Technique 110	2	KEYBD-210	Keyboard Technique 210	2
KEYBD-120	Keyboard Reading 120	2	KEYBD-220	Keyboard Reading 220	2
AUDIO-056	DAW 1	1	AUDIO-156	DAW 2	1
<b>MUSICIANSHIP</b>			<b>MUSICIANSHIP</b>		
CC-101	Harmony & Theory 101	1.5	CC-201	Harmony & Theory 201	1.5
CC-102	Ear Training 102	1.5	CC-202	Ear Training 202	1.5
<b>ELECTIVES</b>			<b>ELECTIVES</b>		
Various	Various	2	Various	Various	2
<b>TOTAL</b>		<b>15</b>	<b>TOTAL</b>		<b>15</b>

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

\*\*Beginning Fall, 2017. Part-Time study may not be available for all programs

Student financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

\*\* Student's choice of various DAWs

# 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
<b>MAJOR AREA</b>		
KEYBD-PL	Private Lesson 1	2
CC-013K	Keyboard LPW 013	1
KEYBD-011	Keyboard Technique 011	2
<b>MUSICIANSHIP</b>		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
<b>TOTAL</b>		<b>7.5</b>

## Q2

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
KEYBD-013	Keyboard Performance 013	2
KEYBD-012	Keyboard Reading 012	2
KEYBD-024	Keyboard Gear Mastery	1
<b>MUSICIANSHIP</b>		
CC-015	Rhythm Reading Workout 1	1
CC-012	Ear Training 012	1.5
<b>TOTAL</b>		<b>7.5</b>

## Q3

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

## Q4

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
KEYBD-023	Keyboard Performance 023	2
KEYBD-022	Keyboard Reading 022	2
AUDIO-056	DAW 1	1
<b>MUSICIANSHIP</b>		
CC-022	Ear Training 022	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>7.5</b>

## Q5

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
KEYBD-PL	Private Lesson 3	2
CC-103K	Keyboard LPW 103	1
KEYBD-110	Keyboard Technique 110	2
AUDIO-156	DAW 2	1
<b>MUSICIANSHIP</b>		
CC-101	Harmony & Theory 101	1.5
<b>TOTAL</b>		<b>7.5</b>

## Q6

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

## Q7

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

## Q8

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
CC-203K	Keyboard Performance 230	2
KEYBD-210	Keyboard Reading 220	2
<b>MUSICIANSHIP</b>		
CC-202	Ear Training 202	1.5
<b>ELECTIVES</b>		
Various	Various	2
<b>TOTAL</b>		<b>7.5</b>

\*\* Student's choice of various DAWs

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

\*\*Beginning Fall, 2017. Part-Time study may not be available for all programs

Student financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

# CERTIFICATE

## KEYBOARD TECHNOLOGY // PRODUCTION 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 Producer Track allows students to receive a heavier emphasis in studio-based recording and production skills, including the use of Logic and Pro Tools software; as well as core courses in Digital Music and Synthesis & Sampling.**

60 CREDITS / 4 QUARTERS  
REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM\*

MAJOR AREA = 36 CREDITS

MUSICIANSHIP = 14 CREDITS

ELECTIVES = 10 CREDITS

COURSE	CREDIT
Private Lesson 1-4	8
Keyboard LPW 013-203	4
Keyboard Performance 013-023	4
Keyboard Technique 011-021	4
Keyboard Reading 012-022	4
Keyboard Gear Mastery	1
DAW 1: Logic 1-2	2
DAW 2: Pro Tools 1-2	4
Digital Music 1-2	4
Synthesis & Sampling	1
Rhythm Reading Workout 1-2	2
Harmony & Theory 011-201	6
Ear Training 012-202	6
Various	10

CERTIFICATE

CERTIFICATE

# CERTIFICATE

## KEYBOARD TECHNOLOGY // PRODUCER TRACK



CERTIFICATE

Q1 CODE	COURSE	CREDIT	Q2 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>			<b>MAJOR AREA</b>		
KEYBD-PL	Private Lesson 1	2	KEYBD-PL	Private Lesson 2	
CC-013K	Keyboard LPW 013	1	CC-023K	Keyboard LPW 023	
KEYBD-013	Keyboard Performance 013	2	KEYBD-023	Keyboard Performance 023	
KEYBD-011	Keyboard Technique 011	2	KEYBD-021	Keyboard Technique 021	2
KEYBD-012	Keyboard Reading 012	2	KEYBD-022	Keyboard Reading 022	1
AUDIO-052	DAW 1: Logic 1	1	AUDIO-152	DAW 1: Logic 2	2
<b>MUSICIANSHIP</b>			<b>MUSICIANSHIP</b>		
CC-015	Rhythm Reading Workout 1	1	CC-025	Rhythm Reading Workout 2	2
CC-011	Harmony & Theory 011	1.5	CC-021	Harmony & Theory 021	1
CC-012	Ear Training 012	1.5	CC-022	Ear Training 022	1
<b>ELECTIVES</b>			<b>ELECTIVES</b>		
Various	Various	1	Various	Various	1.5
<b>TOTAL</b>		<b>15</b>	<b>TOTAL</b>		<b>15</b>
<b>Q3 CODE</b>		<b>COURSE</b>	<b>CREDIT</b>	<b>Q4 CODE</b>	
<b>MAJOR AREA</b>			<b>MAJOR AREA</b>		
KEYBD-PL	Private Lesson 3	2	KEYBD-PL	Private Lesson 4	2
CC-103K	Keyboard LPW 103	1	CC-203K	Keyboard LPW 203	1
AUDIO-057	DAW 2: Pro Tools 1	2	AUDIO-157	DAW 2: Pro Tools 2	2
KEYBD-024	Gear Mastery 1	1	KEYBD-240	Digital Music 2	2
KEYBD-140	Digital Music 1	2	<b>MUSICIANSHIP</b>		
KEYBD-150	Synthesis & Sampling	1	CC-201	Harmony & Theory 201	1.5
<b>MUSICIANSHIP</b>			CC-202	Ear Training 202	1.5
CC-101	Harmony & Theory 101	1.5	<b>ELECTIVES</b>		
CC-102	Ear Training 102	1.5	Various	Various	5
<b>ELECTIVES</b>			<b>ELECTIVES</b>		
Various	Various	3	<b>TOTAL</b>		
<b>TOTAL</b>		<b>15</b>	<b>TOTAL</b>		<b>15</b>

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

\*\*Beginning Fall, 2017. Part-Time study may not be available for all programs

Student financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

# 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
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
<b>MAJOR AREA = 40 CREDITS</b>	
Rhythm Reading Workout 1-2	2
Harmony & Theory 011-201	6
Ear Training 012-202	6
Keyboard Proficiency 1-2	2
<b>MUSICIANSHIP = 16 CREDITS</b>	
Various	4
<b>ELECTIVES = 4 CREDITS</b>	

CERTIFICATE



# CERTIFICATE VOCAL



CERTIFICATE

Q1 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
VOCAL-PL	Private Lesson 1	2
CC-013V	Vocal LPW 013	1
VOCAL-013	Vocal Performance 013	2
VOCAL-011	Vocal Technique 011	2
VOCAL-012	Sightsinging 012	2
VOCAL-014	Styles Survey 1	1
<b>MUSICIANSHIP</b>		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
CC-012	Ear Training 012	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

Q2 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
VOCAL-PL	Private Lesson 2	2
CC-023V	Vocal LPW 023	1
VOCAL-023	Vocal Performance 023	2
VOCAL-021	Vocal Technique 021	2
VOCAL-022	Sightsinging 022	2
VOCAL-024	Styles Survey 2	1
<b>MUSICIANSHIP</b>		
CC-025	Rhythm Reading Workout 2	1
CC-021	Harmony & Theory 021	1.5
CC-022	Ear Training 022	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

Q3 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
VOCAL-PL	Private Lesson 3	2
CC-103V	Vocal LPW 103	1
VOCAL-130	Vocal Performance 130	2
VOCAL-110	Vocal Technique 110	2
VOCAL-120	Sightsinging 120	2
AUDIO-056	DAW 1: Reason	1
<b>MUSICIANSHIP</b>		
CC-101	Harmony & Theory 101	1.5
CC-102	Ear Training 102	1.5
CC-108	Keyboard Proficiency 1	1
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

Q4 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
VOCAL-PL	Private Lesson 4	2
CC-203V	Vocal LPW 203	1
VOCAL-230	Vocal Performance 230	2
VOCAL-210	Vocal Technique 210	2
VOCAL-220	Sightsinging 220	2
AUDIO-156	DAW 2: Reason	1
<b>MUSICIANSHIP</b>		
CC-201	Harmony & Theory 201	1.5
CC-202	Ear Training 202	1.5
CC-208	Keyboard Proficiency 2	1
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

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

\*\*Beginning Fall, 2017. Part-Time study may not be available for all programs

Student financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

# 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
<b>MAJOR AREA</b>		
VOCAL-PL	Private Lesson 1	2
CC-013V	Vocal LPW 013	1
VOCAL-011	Vocal Technique 011	2
<b>MUSICIANSHIP</b>		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
<b>TOTAL</b>		<b>7.5</b>

Q2 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
VOCAL-013	Vocal Performance 013	2
VOCAL-012	Sightsinging 012	2
VOCAL-014	Styles Survey 1	1
<b>MUSICIANSHIP</b>		
CC-015	Rhythm Reading Workout 1	1
CC-012	Ear Training 012	1.5
<b>TOTAL</b>		<b>7.5</b>

Q3 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
VOCAL-PL	Private Lesson 2	2
CC-023V	Vocal LPW 023	1
VOCAL-021	Vocal Technique 021	2
<b>MUSICIANSHIP</b>		
CC-021	Harmony & Theory 021	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>7.5</b>

Q4 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
VOCAL-023	Vocal Performance 023	2
VOCAL-022	Sightsinging 022	2
VOCAL-024	Styles Survey 2	1
<b>MUSICIANSHIP</b>		
CC-022	Ear Training 022	1.5
CC-208	Keyboard Proficiency 1	1
<b>TOTAL</b>		<b>7.5</b>

Q5 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
VOCAL-PL	Private Lesson 3	2
CC-103V	Vocal LPW 103	1
VOCAL-110	Vocal Technique 110	2
<b>MUSICIANSHIP</b>		
CC-101	Harmony & Theory 101	1.5
CC-208	Keyboard Proficiency 2	1
<b>TOTAL</b>		<b>7.5</b>

Q6 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
VOCAL-130	Vocal Performance 130	2
VOCAL-120	Sightsinging 120	2
AUDIO-056	DAW 1: Reason	1
<b>MUSICIANSHIP</b>		
CC-102	Ear Training 102	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>7.5</b>

Q7 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
VOCAL-PL	Private Lesson 4	2
CC-203V	Vocal LPW 203	1
VOCAL-210	Vocal Technique 210	2
AUDIO-156	DAW 2: Reason	1
<b>MUSICIANSHIP</b>		
CC-201	Harmony & Theory 201	1.5
<b>TOTAL</b>		<b>7.5</b>

Q8 CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
VOCAL-230	Vocal Performance 230	2
VOCAL-220	Sightsinging 220	2
<b>MUSICIANSHIP</b>		
CC-202	Ear Training 202	1.5
<b>ELECTIVES</b>		
Various	Various	2
<b>TOTAL</b>		<b>7.5</b>

\*\* Student's choice of various DAWs

CERTIFICATE

# ASSOCIATE DEGREES

# AAAS.

&



## ASSOCIATE OF ARTS OVERVIEW

6 QTRS IN PERFORMANCE STUDIES\*

MI's Associate of Arts Degree in Performance offers students extensive vocational training in **Bass, Drum, Guitar, Keyboard Technology or Vocal**. 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 any professional situation, 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 ARTS // COMBINED EMPHASIS

4 QTRS IN PERFORMANCE STUDIES & 2 QTRS IN ENTERTAINMENT INDUSTRY STUDIES\*

With additional training, students can choose to earn an Associate of Arts Degree with a Combined Emphasis in Performance and Entertainment Industry Studies. Enhancing the instrumental performance education of a regular Associate of Arts Degree, graduates attain specialization in their choice of **Audio Engineering, DJ Performance & Production, Independent Artist, Guitar Craft or Music Business** (see Certificate section for details).

See the Admissions/Bachelor Program/Transfer of Credit section of this catalog for information on transfer of Associate of Arts credits into MI's Bachelor of Music Program.

## ASSOCIATE OF SCIENCE OVERVIEW

6 QTRS IN MUSIC BUSINESS\*

The 90-credit ASMB degree provides students with in-depth training in a diverse range of subjects encountered in today's music industry. In addition to courses in entertainment law, music publishing and licensing, record labels, distribution, and personal management, our Associate of Science degree also includes music industry history, international music publishing, accounting and finance, marketing, and visual media.

During the course of six quarters, students partake in two internships as well as music courses covering song structure, recording & production, and critical listening skills. MI Music Business instructors share real-world experience earned from working with major artists & record label executives; music supervisors for film & TV; publishing consultants; and media outlets. Our Associate of Science in Music Business degree prepares students to work as music industry professionals in various areas, including (but not limited to) record labels, music publishing, artist management, touring, and entrepreneurship.

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



# ASSOCIATE OF ARTS

## BASS

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

MAJOR AREA = 53 CREDITS

### COURSE

### CREDIT

Private Lesson 1-6	12
Bass LPW 013-403	6
Bass Performance 013-230	8
Bass Technique 011-210	4
Bass Fretboard 016-260	4
Bass Reading 012-220	1
Bass Gear Maintenance & Mastery	1
Bass & Drum Concepts	2
DAW 1-2	1
Synth Bass	2
Upright Bass Workshop 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 1-2	3

ELECTIVES = 7 CREDITS

Various	7
---------	---

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



# ASSOCIATE OF ARTS

## BASS

### Q1

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
BASS-PL	Private Lesson 1	2
CC-013B	Bass LPW 013	1
BASS-013	Bass Performance 013	2
BASS-011	Bass Technique 011	1
BASS-016	Bass Fretboard 016	1
BASS-012	Bass Reading 012	2
BASS-014	Bass Gear Maintenance & Mastery	1
<b>MUSICIANSHIP</b>		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
CC-012	Ear Training 012	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

### Q2

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
BASS-PL	Private Lesson 2	2
CC-023B	Bass LPW 023	1
BASS-023	Bass Performance 023	2
BASS-021	Bass Technique 021	1
BASS-026	Bass Fretboard 026	1
BASS-022	Bass Reading 022	2
BASS-025	Bass & Drum Concepts	1
<b>MUSICIANSHIP</b>		
CC-025	Rhythm Reading Workout 2	1
CC-021	Harmony & Theory 021	1.5
CC-022	Ear Training 022	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

### Q3

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
BASS-PL	Private Lesson 3	2
CC-103B	Bass LPW 103	1
BASS-130	Bass Performance 130	2
BASS-110	Bass Technique 110	1
BASS-160	Bass Fretboard 160	1
BASS-120	Bass Reading 120	2
AUDIO-056	DAW 1	1
<b>MUSICIANSHIP</b>		
CC-101	Harmony & Theory 101	1.5
CC-102	Ear Training 102	1.5
CC-108	Keyboard Proficiency 1	1
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

### Q4

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
BASS-PL	Private Lesson 4	2
CC-0203B	Bass LPW 203	1
BASS-230	Bass Performance 230	2
BASS-210	Bass Technique 210	1
BASS-260	Bass Fretboard 260	1
BASS-220	Bass Reading 220	2
AUDIO-156	DAW 2	1
<b>MUSICIANSHIP</b>		
CC-201	Harmony & Theory 201	1.5
CC-202	Ear Training 202	1.5
CC-208	Keyboard Proficiency 2	1
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

### Q5

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
BASS-PL	Private Lesson 5	2
CC-303B	Bass LPW 303	1
BASS-370	Synth Bass	1
BASS-350	Upright Bass Workshop 1	1
BASS-360	Project Recording: Bass 1	2
<b>PROF. DEV.</b>		
MUBUS-0360	Applied Entertainment Business 1	1.5
MUBUS-0202	Media Relations	2
CC-307	Visual Media 1	2
<b>MUSICIANSHIP</b>		
CC-306	Songwriting 1	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

### Q6

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
BASS-PL	Private Lesson 6	2
CC-403B	Bass LPW 403	1
BASS-450	Upright Bass Workshop 2	1
BASS-460	Project Recording: Bass 2	2
<b>PROF. DEV.</b>		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-407	Visual Media 2	2
MUBUS-0307	Independent Artist Marketing	2
<b>MUSICIANSHIP</b>		
CC-406	Songwriting 2	1.5
<b>ELECTIVES</b>		
Various	Various	2
<b>TOTAL</b>		<b>15</b>

\*\* Student's choice of various DAWs



ASSOCIATE

ASSOCIATE

# ASSOCIATE OF ARTS

## DRUM

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

MAJOR AREA = 56 CREDITS

PROF. DEVELOPMENT = 11 CREDITS

MUSICIANSHIP = 17 CREDITS

ELECTIVES = 6 CREDITS

COURSE	CREDIT
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
Applied Entertainment Business 1-2	3
Media Relations	2
Visual Media 1-2	4
Independent Artist Marketing	2
Harmony & Theory 011-201	6
Ear Training 012-202	6
Keyboard Proficiency 1-2	2
Songwriting 1-2	3
Various	6

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



ASSOCIATE

# ASSOCIATE OF ARTS

## DRUM

### Q1

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

### Q2

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
DRUM-PL	Private Lesson 2	2
CC-023D	Drum LPW 023	1
DRUM-023	Drum Performance 023	2
DRUM-021	Drum Technique 021	2
DRUM-022	Drum Reading 022	2
AUDIO-056	DAW 1	1-2
DRUM-025	Timekeeping	1
<b>MUSICIANSHIP</b>		
CC-021	Harmony & Theory 021	1.5
CC-022	Ear Training 022	1.5
<b>ELECTIVES</b>		
Various	Various	0-1
<b>TOTAL</b>		<b>15</b>

### Q3

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
DRUM-PL	Private Lesson 3	2
CC-103D	Drum LPW 103	1
DRUM-130	Drum Performance 130	2
DRUM-110	Drum Technique 110	2
DRUM-120	Drum Reading 120	2
AUDIO-156	DAW 2	1-2
<b>MUSICIANSHIP</b>		
CC-101	Harmony & Theory 101	1.5
CC-102	Ear Training 102	1.5
CC-108	Keyboard Proficiency 1	1
<b>ELECTIVES</b>		
Various	Various	0-1
<b>TOTAL</b>		<b>15</b>

### Q4

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

### Q5

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
DRUM-PL	Private Lesson 5	2
CC-303D	Drum LPW 303	1
DRUM-350	Advanced Drumming Styles: Jazz 1	2
DRUM-360	Project Recording: Drum 1	2
<b>PROF. DEV.</b>		
MUBUS-0360	Applied Entertainment Business 1	1.5
MUBUS-0202	Media Relations	2
CC-307	Visual Media 1	2
<b>MUSICIANSHIP</b>		
CC-306	Songwriting 1	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

### Q6

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
DRUM-PL	Private Lesson 6	2
CC-403D	Drum LPW 403	1
DRUM-451	Advanced Drumming Styles 2A: Jazz 2	2
DRUM-450	Advanced Drumming Styles 2B: Latin	2
DRUM-452	Advanced Drumming Styles 2C: R&B/ Gospel	2
DRUM-460	Project Recording: Drum 2	2
<b>PROF. DEV.</b>		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-407	Visual Media 2	2
MUBUS-0307	Independent Artist Marketing	2
<b>MUSICIANSHIP</b>		
CC-406	Songwriting 2	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

\*\* Student's choice of various DAWs



ASSOCIATE



# ASSOCIATE OF ARTS

## GUITAR

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

MAJOR AREA = 54 CREDITS

COURSE

CREDIT

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 1-2	3

ELECTIVES = 6 CREDITS

Various	6
---------	---

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

# ASSOCIATE OF ARTS

## GUITAR

### Q1

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

### Q2

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

### Q3

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
GUIT-PL	Private Lesson 3	2
CC-103G	Guitar LPW 103	1
GUIT-130	Guitar Performance 130	2
GUIT-110	Guitar Technique 110	2
GUIT-120	Guitar Reading 120	2
AUDIO-056	DAW 1	1
<b>MUSICIANSHIP</b>		
CC-101	Harmony & Theory 101	1.5
CC-102	Ear Training 102	1.5
CC-108	Keyboard Proficiency 1	1
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

### Q4

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
GUIT-PL	Private Lesson 4	2
CC-203G	Guitar LPW 203	1
GUIT-230	Guitar Performance 230	2
GUIT-210	Guitar Technique 210	2
GUIT-220	Guitar Reading 220	2
AUDIO-156	DAW 2	1
<b>MUSICIANSHIP</b>		
CC-201	Harmony & Theory 201	1.5
CC-202	Ear Training 202	1.5
CC-208	Keyboard Proficiency 2	1
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

### Q5

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
GUIT-PL	Private Lesson 5	2
CC-303G	Guitar LPW 303	1
GUIT-350	Advanced Musicianship Concepts 1	2
GUIT-360	Project Recording: Guitar 1	2
<b>PROF. DEV.</b>		
MUBUS-0360	Applied Entertainment Business 1	1.5
MUBUS-0202	Media Relations	2
CC-307	Visual Media 1	2
<b>MUSICIANSHIP</b>		
CC-306	Songwriting 1	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

### Q6

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
GUIT-PL	Private Lesson 6	2
CC-403G	Guitar LPW 403	1
GUIT-450	Advanced Musicianship Concepts 2	2
GUIT-460	Project Recording: Guitar 2	2
<b>PROF. DEV.</b>		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-407	Visual Media 2	2
MUBUS-0307	Independent Artist Marketing	2
<b>MUSICIANSHIP</b>		
CC-406	Songwriting 2	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

\*\* Student's choice of various DAWs





ASSOCIATE

ASSOCIATE

# ASSOCIATE OF ARTS

KEYBOARD TECHNOLOGY // PERFORMANCE TRACK

90 CREDITS / 6 QUARTERS

REQUIRED TO COMPLETE THIS ASSOCIATE OF ARTS DEGREE\*

MAJOR AREA = 53 CREDITS

PROF. DEVELOPMENT = 11 CREDITS

MUSICIANSHIP = 17 CREDITS

ELECTIVES = 9 CREDITS

COURSE

CREDIT

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: Reason 1-2	2
Commercial Composition 1-2	4
Project Recording: Keyboard 1-2	4

Applied Entertainment Business 1-2	3
Media Relations	2
Visual Media 1-2	4
Independent Artist Marketing	2

Rhythm Reading Workout 1-2	2
Harmony & Theory 011-201	6
Ear Training 012-202	6
Songwriting 1-2	3

Various	9
---------	---

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

\*\* Student's choice of various DAWs

# OF ARTS

## KEYBOARD TECHNOLOGY // PERFORMANCE TRACK

### Q1

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

### Q2

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

### Q3

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
KEYBD-PL	Private Lesson 3	2
CC-103K	Keyboard LPW 103	1
KEYBD-130	Keyboard Performance 130	2
KEYBD-110	Keyboard Technique 110	2
KEYBD-120	Keyboard Reading 120	2
AUDIO-056	DAW 1	1
<b>MUSICIANSHIP</b>		
CC-101	Harmony & Theory 101	1.5
CC-102	Ear Training 102	1.5
<b>ELECTIVES</b>		
Various	Various	2
<b>TOTAL</b>		<b>15</b>

### Q4

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
KEYBD-PL	Private Lesson 4	2
CC-203K	Keyboard LPW 203	1
KEYBD-230	Keyboard Performance 230	2
KEYBD-210	Keyboard Technique 210	2
KEYBD-220	Keyboard Reading 220	2
AUDIO-156	DAW 2	1
<b>MUSICIANSHIP</b>		
CC-201	Harmony & Theory 201	1.5
CC-202	Ear Training 202	1.5
<b>ELECTIVES</b>		
Various	Various	2
<b>TOTAL</b>		<b>15</b>

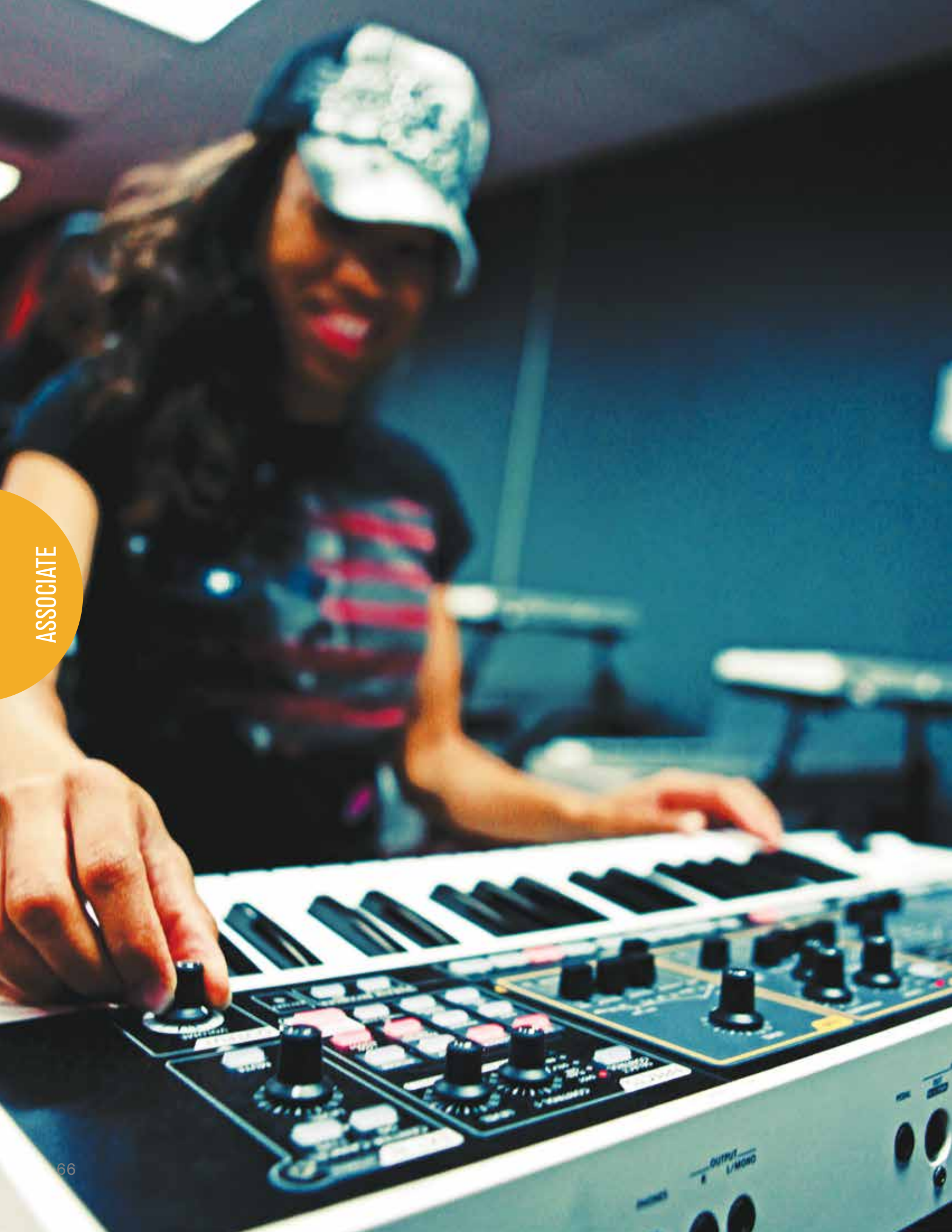
### Q5

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
KEYBD-PL	Private Lesson 5	2
CC-303K	Keyboard LPW 303	1
KEYBD-350	Commercial Composition 1	2
KEYBD-360	Project Recording: Keyboard 1	2
<b>PROF. DEV.</b>		
MUBUS-0360	Applied Entertainment Business 1	1.5
MUBUS-0202	Media Relations	2
CC-307	Visual Media 1	2
<b>MUSICIANSHIP</b>		
CC-306	Songwriting 1	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

### Q6

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
KEYBD-PL	Private Lesson 6	2
CC-403K	Keyboard LPW 403	1
KEYBD-450	Commercial Composition 2	2
KEYBD-460	Project Recording: Keyboard 2	2
<b>PROF. DEV.</b>		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-407	Visual Media 2	2
MUBUS-0307	Independent Artist Marketing	2
<b>MUSICIANSHIP</b>		
CC-406	Songwriting 2	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

\*\* Student's choice of various DAWs



# ASSOCIATE OF ARTS

## KEYBOARD TECHNOLOGY // PRODUCER TRACK

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

MAJOR AREA = 52 CREDITS

COURSE

CREDIT

Private Lesson 1-6	12
Keyboard LPW 013-403	6
Keyboard Performance 013-023	4
Keyboard Technique 011-021	4
Keyboard Reading 012-022	4
Keyboard Gear Mastery	1
DAW 1: Logic 1-2	2
DAW 2: Pro Tools 1-2	4
Synthesis & Sampling	1
Digital Music 1-3	6
Commercial Composition 1-2	4
Producer Project 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 1-2	3

ELECTIVES = 10 CREDITS

Various	10
---------	----

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

# ASSOCIATE OF ARTS

## KEYBOARD TECHNOLOGY // PRODUCER TRACK

### Q1

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
KEYBD-PL	Private Lesson 1	2
CC-013K	Keyboard LPW 013	1
KEYBD-013	Keyboard Performance 013	2
KEYBD-011	Keyboard Technique 011	2
KEYBD-012	Keyboard Reading 012	2
AUDIO-052	DAW 1: Logic 1	1
<b>MUSICIANSHIP</b>		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
CC-012	Ear Training 012	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

### Q2

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
KEYBD-PL	Private Lesson 2	2
CC-023K	Keyboard LPW 023	1
KEYBD-023	Keyboard Performance 023	2
KEYBD-021	Keyboard Technique 021	2
KEYBD-022	Keyboard Reading 022	2
AUDIO-152	DAW 1: Logic 2	1
<b>MUSICIANSHIP</b>		
CC-025	Rhythm Reading Workout 2	1
CC-021	Harmony & Theory 021	1.5
CC-022	Ear Training 022	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

### Q3

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
KEYBD-PL	Private Lesson 3	2
CC-103K	Keyboard LPW 103	1
KEYBD-024	Keyboard Gear Mastery	1
AUDIO-057	DAW 2: Pro Tools 1	2
KEYBD-140	Digital Music 1	2
KEYBD-150	Synthesis & Sampling	1
<b>MUSICIANSHIP</b>		
CC-101	Harmony & Theory 101	1.5
CC-102	Ear Training 102	1.5
<b>ELECTIVES</b>		
Various	Various	3
<b>TOTAL</b>		<b>15</b>

### Q4

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
KEYBD-PL	Private Lesson 4	2
CC-203K	Keyboard LPW 203	1
AUDIO-157	DAW 2: Pro Tools 2	2
KEYBD-240	Digital Music 2	2
<b>MUSICIANSHIP</b>		
CC-201	Harmony & Theory 201	1.5
CC-202	Ear Training 202	1.5
<b>PROF. DEV</b>		
MUBUS-0202	Media Relations	2
<b>ELECTIVES</b>		
Various	Various	3
<b>TOTAL</b>		<b>15</b>

### Q5

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
KEYBD-PL	Private Lesson 5	2
CC-303K	Keyboard LPW 303	1
KEYBD-350	Commercial Composition 1	2
KEYBD-340	Digital Music 3	2
KEYBD-330	Producer Project 1	2
<b>PROF. DEV.</b>		
MUBUS-0360	Applied Entertainment Business 1	1.5
CC-307	Visual Media 1	2
<b>MUSICIANSHIP</b>		
CC-306	Songwriting 1	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

### Q6

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
KEYBD-PL	Private Lesson 6	2
CC-403K	Keyboard LPW 403	1
KEYBD-450	Commercial Composition 2	2
KEYBD-430	Producer Project 2	2
<b>PROF. DEV.</b>		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-407	Visual Media 2	2
MUBUS-0307	Independent Artist Marketing	2
<b>MUSICIANSHIP</b>		
CC-406	Songwriting 2	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>



ASSOCIATE

ASSOCIATE

# 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 1-2	3
ELECTIVES = 6 CREDITS	Various	6

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



ASSOCIATE

# ASSOCIATE OF ARTS

## VOCAL

### Q1

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

### Q2

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

### Q3

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
VOCAL-PL	Private Lesson 3	2
CC-103V	Vocal LPW 103	1
VOCAL-130	Vocal Performance 130	2
VOCAL-110	Vocal Technique 110	2
VOCAL-120	Sightsinging 120	2
AUDIO-056	DAW 1	1
<b>MUSICIANSHIP</b>		
CC-101	Harmony & Theory 101	1.5
CC-102	Ear Training 102	1.5
CC-108	Keyboard Proficiency 1	1
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

### Q4

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
VOCAL-PL	Private Lesson 4	2
CC-203V	Vocal LPW 203	1
VOCAL-230	Vocal Performance 230	2
VOCAL-210	Vocal Technique 210	2
VOCAL-220	Sightsinging 220	2
AUDIO-156	DAW 2	1
<b>MUSICIANSHIP</b>		
CC-201	Harmony & Theory 201	1.5
CC-202	Ear Training 202	1.5
CC-208	Keyboard Proficiency 2	1
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

### Q5

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
VOCAL-PL	Private Lesson 5	2
CC-303V	Vocal LPW 303	1
VOCAL-350	Contemporary Vocal Ensemble	2
VOCAL-360	Project Recording: Vocal 1	2
<b>PRO. DEV.</b>		
MUBUS-0360	Applied Entertainment Business 1	1.5
MUBUS-0202	Media Relations	2
CC-307	Visual Media 1	2
<b>MUSICIANSHIP</b>		
CC-306	Songwriting 1	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

### Q6

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
VOCAL-PL	Private Lesson 6	2
CC-403V	Vocal LPW 403	1
VOCAL-450	Advance Contemporary Vocal Ensemble	2
VOCAL-460	Project Recording: Vocal 2	2
<b>PROF. DEV.</b>		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-407	Visual Media 2	2
MUBUS-0307	Independent Artist Marketing	2
<b>MUSICIANSHIP</b>		
CC-406	Songwriting 2	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

\*\* Student's choice of various DAWs



ASSOCIATE

# ASSOCIATE OF SCIENCE

## MUSIC BUSINESS

90 CREDITS / 6 QUARTERS

REQUIRED TO COMPLETE THIS ASSOCIATE OF SCIENCE DEGREE\*

MAJOR AREA = 64.5 CREDITS

PROF. DEVELOPMENT = 10.5 CREDITS

SUPPORTIVE MUSIC = 9 CREDITS

ELECTIVES = 6 CREDITS

COURSE	CREDIT
Music Industry History 1-2	4
Music Business Law & Contracts 1-3	5
Music Publishing & Licensing 1-4	8
Music Industry 1-4:	
Music Industry 1 (Record Label Structure & Talent Acquisition)	2
Music Industry 2 (Distribution & Label Services Companies)	2
Music Industry 3A (Broadcast Media)	2
Music Industry 3B (Agents & Bookings)	1
Music Industry 3C (Tour Management)	1
Music Industry 4A (Entrep. Strat. for Music Based Companies)	2
Music Industry 4B (Concert Promoters)	1
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 Env.	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 Company Practicum	4
Management & Business Skills 1-4 <small>(includes Business Writing, Networking, Public Speaking and Leadership)</small>	6.5
Visual Media 1-2	4
Musicianship for Business Professionals	1
Song Structure & Content	2
Songs, Recording & Production: A&R Analysis	2
Production Music for Visual Media: Critical Listening 1-2	4
Various	6

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

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

### Q1

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
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
<b>PRO. DEV.</b>		
MUBUS-190	Management & Business Skills 1	1.5
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

### Q2

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
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
<b>PRO. DEV.</b>		
MUBUS-290	Management & Business Skills 2	1.5
<b>SUP. MUSIC</b>		
MUBUS-260	Musicianship for Business Prof.	1
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

### Q3

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
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
<b>PRO. DEV.</b>		
MUBUS-390	Management & Business Skills 3	1.5
<b>SUP. MUSIC</b>		
MUBUS-360	Song Structure & Content	2
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

### Q4

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
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
<b>PRO. DEV.</b>		
MUBUS-490	Management & Business Skills 4	2
<b>SUP. MUSIC</b>		
MUBUS-460	Songs, Recording & Production	2
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

### Q5

CODE	COURSE	CREDIT
<b>MAJOR AREA</b>		
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
<b>PRO. DEV.</b>		
CC-307	Visual Media 1	2
<b>SUP. MUSIC</b>		
MUBUS-560	Production Music for Visual Media 1	2
<b>ELECTIVES</b>		
Various	Various	1
<b>TOTAL</b>		<b>15</b>

### Q6

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

\*Based on optimal course

ASSOCIATE

ASSOCIATE



# BACHELOR OF MUSIC DEGREES

# B.M.M.



## BACHELOR OF MUSIC OVERVIEW

12 QTRS IN COMPOSITION OR PERFORMANCE\*

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 Performance or Composition, with the goal of preparing graduates to become professional artists in the contemporary music and entertainment industry.

### **Bachelor of Music in Composition (Scoring for Visual Media)**

The goal of this degree program is to provide a complete educational foundation that prepares students for careers as soundtrack composers, arrangers, orchestrators, editors and copyists for film, TV, animation and video games. Specific objectives include a comprehensive education in Music Composition; professional training in digital music creation tools; contemporary arranging and orchestration; a foundation in theory, ear training, music history and music styles; a general education to develop critical thinking skills and perspectives on the place of music in contemporary culture; and preparation for further studies at the graduate level.

### **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 industry.

### **Minor in Audio Production**

Additional recording courses cover technology and techniques including Acoustics, Console Operation, Pro Tools, Mixing and Mastering, and more.

### **Minor in Entertainment Industry Studies**

Concentrated courses in Music Publishing, Music Law, Record Companies, Management, Marketing and more.

### **Double Major in Performance and Composition**

A combined music degree (such as a double major in Performance and Composition) is available. Students must satisfy the essential competencies, experiences, and opportunities stated in this catalog for majors in each of the areas combined. Credit requirements may vary based on instrument of study.

\*See General Education Transfer Credits for required credit distribution on page 173. Distribution of General Education credits is based on recommended average credit balance per quarter. General Education requirements can be found on page 192.

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

# BACHELOR OF MUSIC IN COMPOSITION

(SCORING FOR VISUAL MEDIA)

180 CREDITS / 12 QUARTERS  
 REQUIRED TO COMPLETE THIS BACHELOR OF MUSIC DEGREE\*

# BACHELOR OF MUSIC IN COMPOSITION

(SCORING FOR VISUAL MEDIA)

## QUARTER/CREDIT BREAKDOWN

	COURSE	CREDIT
MAJOR AREA = 64 CREDITS	Private Lesson 1-12	24
	Scoring 1-10	20
	Contemporary Arranging 1-6	12
	Orchestration 1-2	4
	Sophomore Project 2	2
	Senior Project 2	2
SUPPORTIVE MUSIC = 33 CREDITS	Music History 1-4	8
	History of Scoring	1
	Contemporary Vanguard	1
	Counterpoint	1
	Directing and Conducting 1-2	4
	Sibelius Notation	1
	DAW 1 & 2	2
	Logic 1 & 2	2
	Pro Tools 101 & 110	4
	Mechanics of Score Production 1-2	4
	Composers Ensemble 1-2	2
	Composers Collaborative	1
	Business of Composing 1-2	2
MUSICIANSHIP = 33 CREDITS	Harmony & Theory 101-801	15
	Ear Training 102-602	11
	Keyboard Proficiency 1-5	5
	Pro Reading Ensemble 1-2	2
GENERAL ED* = 45 CREDITS	Various	45
ELECTIVES = 5 CREDITS	Various	5



	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12
Private Lesson 1-12	2	2	2	2	2	2	2	2	2	2	2	2
Scoring 1-10	2	2	2	2	2	2	2	2			2	2
Contemporary Arranging 1-6					2	2	2	2	2	2		
Orchestration 1-2											2	2
Sophomore Project 2							2					
Senior Project 2												2
Music History 1-4	2	2	2	2								
History of Scoring									1			
Contemporary Vanguard									1			
Counterpoint						1						
Directing and Conducting 1-2								2	2			
Sibelius Notation	1											
DAW 1 & 2	1	1										
Logic 1 & 2	1	1										
Pro Tools 101 & 110			2	2								
Mechanics of Score Production 1-2					2	2						
Composers Ensemble 1-2								1	1			
Composers Collaborative										1		
Business of Composing 1-2									1	1		
Harmony & Theory 101-801	1.5	1.5	2	2	2	2	2	2				
Ear Training 102-602	1.5	1.5	2	2	2	2						
Keyboard Proficiency 1-5	1	1	1	1	1							
Pro Reading Ensemble 1-2						1	1					
Various (General Ed)			2	2	2		5	4	5	9	9	7
Various (Electives)	2	3										

\*See General Education Transfer Credits for required credit distribution on page 173. Distribution of General Education credits is based on recommended average credit balance per quarter. General Education requirements can be found on page 192.

\*\*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

# BACHELOR OF MUSIC IN PERFORMANCE

(CONTEMPORARY STYLES) BASS

180 CREDITS / 12 QUARTERS  
REQUIRED TO COMPLETE THIS BACHELOR OF MUSIC DEGREE\*

## QUARTER/CREDIT BREAKDOWN

	COURSE	CREDIT
MAJOR AREA = 48 CREDITS	Private Lesson 3-14	24
	Bass Performance 130-230	4
	Bachelor Performance 1-4	4
	Bass Technique 110-410	8
	Bass Reading 120-420	8
SUPPORTIVE MUSIC = 47 CREDITS	DAW 1 & 2	2
	Sibelius Notation	1
	Style Survey	1
	BACH Ensemble 1-12	12
	Music History 1-4	8
	Contemporary Arranging 1-5	10
	Directing and Conducting	2
	Contemporary Music Instruction	1
	Logic 1 & 2	2
	Pro Tools 101 & 110	4
	Sophomore Jury Prep / Sophomore Jury	2
	Senior Jury Prep / Senior Jury	2
	PROF. DEVELOPMENT = 3 CREDITS	Applied Entertainment Business 1-2
MUSICIANSHIP = 29 CREDITS	Harmony & Theory 101-801	15
	Ear Training 102-602	11
	Keyboard Proficiency 1-3	3
GENERAL ED* = 45 CREDITS	Various	45
ELECTIVES = 8 CREDITS	Various	8



	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12
Private Lesson 3-14	2	2	2	2	2	2	2	2	2	2	2	2
Bass Performance 130-230	2	2										
Bachelor Performance 1-4			1	1	1	1						
Bass Technique 110-410	2	2	2	2								
Bass Reading 120-420	2	2	2	2								
DAW 1 & 2	1	1										
Sibelius Notation		1										
Style Survey	1											
BACH Ensemble 1-12	1	1	1	1	1	1	1	1	1	1	1	1
Music History 1-4				2	2	2	2					
Contemporary Arranging 1-5				2	2	2	2	2				
Directing and Conducting							2					
Contemporary Music Instruction										1		
Logic 1 & 2				1	1							
Pro Tools 101 & 110								2	2			
Sophomore Jury Prep / Sophomore Jury						1	1					
Senior Jury Prep / Senior Jury											1	1
Applied Entertainment Business 1-2											1.5	1.5
Harmony & Theory 101-801	1.5	1.5	2	2	2	2	2	2				
Ear Training 102-602	1.5	1.5	2	2	2	2						
Keyboard Proficiency 1-3	1	1	1									
Various (General Ed)		2					4	4	6	9	10	10
Various (Electives)				1	1	1			2.5	1.5		1

\*See General Education Transfer Credits for required credit distribution on page 173. Distribution of General Education credits is based on recommended average credit balance per quarter. General Education requirements can be found on page 192.

\*\*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) DRUM

# BACHELOR OF MUSIC IN PERFORMANCE

(CONTEMPORARY STYLES) DRUM

180 CREDITS / 12 QUARTERS  
REQUIRED TO COMPLETE THIS BACHELOR OF MUSIC DEGREE\*

## QUARTER/CREDIT BREAKDOWN

	COURSE	CREDIT
MAJOR AREA = 48 CREDITS	Private Lesson 3-14	24
	Drum Performance 130-230	4
	Bachelor Performance 1-4	4
	Drum Technique 110-410	8
	Drum Reading 120-420	8
SUPPORTIVE MUSIC = 47 CREDITS	DAW 1 & 2	2
	Sibelius Notation	1
	Style Survey	1
	BACH Ensemble 1-12	12
	Music History 1-4	8
	Contemporary Arranging 1-5	10
	Directing and Conducting	2
	Contemporary Music Instruction	1
	Logic 1 & 2	2
	Pro Tools 101 & 110	4
	Sophomore Jury Prep / Sophomore Jury	2
	Senior Jury Prep / Senior Jury	2
PROF. DEVELOPMENT = 3 CREDITS	Applied Entertainment Business 1-2	3
MUSICIANSHIP = 29 CREDITS	Harmony & Theory 101-801	15
	Ear Training 102-602	11
	Keyboard Proficiency 1-3	3
GENERAL ED* = 45 CREDITS	Various	45
ELECTIVES = 8 CREDITS	Various	8



	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12
MAJOR AREA	2	2	2	2	2	2	2	2	2	2	2	2
SUPPORTIVE MUSIC	2	2										
			1	1	1	1						
	2	2	2	2								
	2	2	2	2								
	1	1										
		1										
	1	1	1	1	1	1	1	1	1	1	1	1
				2	2	2	2					
					2	2	2	2				
							2					
				1	1					1		
						1	1					
								2	2			
									1	1		
											1	1
											1.5	1.5
	1.5	1.5	2	2	2	2	2	2				
	1.5	1.5	2	2	2	2						
	1	1	1									
	2						4	4	6	9	10	10
			1	1	1				2.5	1.5		1

\*See General Education Transfer Credits for required credit distribution on page 173. Distribution of General Education credits is based on recommended average credit balance per quarter. General Education requirements can be found on page 192.

\*\* 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

# BACHELOR OF MUSIC IN PERFORMANCE

(CONTEMPORARY STYLES) GUITAR

180 CREDITS / 12 QUARTERS  
REQUIRED TO COMPLETE THIS BACHELOR OF MUSIC DEGREE\*

## QUARTER/CREDIT BREAKDOWN

	COURSE	CREDIT
MAJOR AREA = 48 CREDITS	Private Lesson 3-14	24
	Guitar Performance 130-230	4
	Bachelor Performance 1-4	4
	Guitar Technique 110-410	8
	Guitar Reading 120-420	8
SUPPORTIVE MUSIC = 47 CREDITS	DAW 1 & 2	2
	Sibelius Notation	1
	Style Survey	1
	BACH Ensemble 1-12	12
	Music History 1-4	8
	Contemporary Arranging 1-5	10
	Directing and Conducting	2
	Contemporary Music Instruction	1
	Logic 1 & 2	2
	Pro Tools 101 & 110	4
	Sophomore Jury Prep / Sophomore Jury	2
	Senior Jury Prep / Senior Jury	2
	PROF. DEVELOPMENT = 3 CREDITS	Applied Entertainment Business 1-2
MUSICIANSHIP = 29 CREDITS	Harmony & Theory 101-801	15
	Ear Training 102-602	11
	Keyboard Proficiency 1-3	3
GENERAL ED* = 45 CREDITS	Various	45
ELECTIVES = 8 CREDITS	Various	8



	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12
MAJOR AREA	2	2	2	2	2	2	2	2	2	2	2	2
	2	2										
			1	1	1	1						
	2	2	2	2								
	2	2	2	2								
	1	1										
		1										
	1	1	1	1	1	1	1	1	1	1	1	1
				2	2	2	2					
					2	2	2	2				
							2					
				1	1					1		
											1	1
											1.5	1.5
	1.5	1.5	2	2	2	2	2	2				
	1.5	1.5	2	2	2	2						
	1	1	1									
		2					4	4	6	9	10	10
				1	1	1			2.5	1.5		1

\*See General Education Transfer Credits for required credit distribution on page 173. Distribution of General Education credits is based on recommended average credit balance per quarter. General Education requirements can be found on page 192.

\*\*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

180 CREDITS / 12 QUARTERS  
REQUIRED TO COMPLETE THIS BACHELOR OF MUSIC DEGREE\*

# BACHELOR OF MUSIC IN PERFORMANCE (CONTEMPORARY STYLES) KEYBOARD

## QUARTER/CREDIT BREAKDOWN

	COURSE	CREDIT
MAJOR AREA = 48 CREDITS	Private Lesson 3-14	24
	Keyboard Performance 130-230	4
	Bachelor Performance 1-4	4
	Keyboard Technique 110-210	8
	Keyboard Reading 120-420	8
SUPPORTIVE MUSIC = 47 CREDITS	DAW 1 & 2	2
	Sibelius Notation	1
	Style Survey	1
	BACH Ensemble 1-12	12
	Music History 1-4	8
	Contemporary Arranging 1-5	10
	Directing and Conducting	2
	Contemporary Music Instruction	1
	Logic 1 & 2	2
	Pro Tools 101 & 110	4
	Sophomore Jury Prep / Sophomore Jury	2
	Senior Jury Prep / Senior Jury	2
	PROF. DEVELOPMENT = 3 CREDITS	Applied Entertainment Business 1-2
MUSICIANSHIP = 26 CREDITS	Harmony & Theory 101-801	15
	Ear Training 102-602	11
GENERAL ED* = 45 CREDITS	Various	45
ELECTIVES = 11 CREDITS	Various	11



	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12
MAJOR AREA	2	2	2	2	2	2	2	2	2	2	2	2
SUPPORTIVE MUSIC	2	2										
			1	1	1	1						
	2	2	2	2								
	2	2	2	2								
	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	
										2	2	
					1	1						
											1	1
											1.5	1.5
	1.5	1.5	2	2	2	2	2	2				
	1.5	1.5	2	2	2	2						
			1	1	2		4	4	5.5	7.5	10	10
	1	2	1						3	3		1

\*See General Education Transfer Credits for required credit distribution on page 173. Distribution of General Education credits is based on recommended average credit balance per quarter. General Education requirements can be found on page 192.

\*\*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**

180 CREDITS / 12 QUARTERS  
REQUIRED TO COMPLETE THIS BACHELOR OF MUSIC DEGREE\*

	COURSE	CREDIT
MAJOR AREA = 50 CREDITS	Private Lesson 3-14	24
	Vocal Performance 130-230	8
	Vocal Technique 011-210	8
SUPPORTIVE MUSIC = 51 CREDITS	Sightsinging 120-220	4
	Vocal Creativity 320-420	4
	DAW 1 & 2	2
	Sibelius Notation	1
	Style Survey	1
	BACH Ensemble	12
	Music History 1-4	8
	Contemporary Arranging 1-5	10
	Directing and Conducting	2
	Contemporary Music Instruction	1
	Logic 1 & 2	2
	Pro Tools 101 & 110	4
	Sophomore Jury Prep / Sophomore Jury	2
Senior Jury Prep / Senior Jury	2	
PROF. DEVELOPMENT = 3 CREDITS	Applied Entertainment Business 1-2	3
MUSICIANSHIP = 29 CREDITS	Harmony & Theory 101-801	15
	Ear Training 102-602	11
	Keyboard Proficiency 1-3	3
GENERAL ED* = 45 CREDITS	Various	45
ELECTIVES = 4 CREDITS	Various	4



# BACHELOR OF MUSIC IN PERFORMANCE

(CONTEMPORARY STYLES) **VOCAL**

## QUARTER/CREDIT BREAKDOWN

	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12
MAJOR AREA	2	2	2	2	2	2	2	2	2	2	2	2
SUPPORTIVE MUSIC	2	2	2	2	1	1	1	1	1			
PROF. DEVELOPMENT		2		2								
MUSICIANSHIP	1	1										
GENERAL ED*	1	1	1	1	1	1	1	1	1	1	1	1
ELECTIVES					2	2	2	2	2			
					2	2	2	2	2			
								2				
			1	1							1	
					1	2	2					
											1	1
									1.5	1.5		
	1.5	1.5	2	2	2	2	2	2				
	1.5	1.5	2	2	2	2						
			1	1	1							
		2			1		3	3	7.5	9.5	10	10
	2				1				1	1		1

\*See General Education Transfer Credits for required credit distribution on page 173. Distribution of General Education credits is based on recommended average credit balance per quarter. General Education requirements can be found on page 192.

\*\*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

## MINOR

Not ready to stop? Get a Minor!

### AUDIO PRODUCTION [+30 CREDITS\*]



BACHELOR

# OR

# BACHELOR OF MUSIC IN PERFORMANCE

## MINOR

### MUSIC INDUSTRY STUDIES [+30 CREDITS\*]



BACHELOR

Q15 CODE	COURSE	CREDIT	Q16 CODE	COURSE	CREDIT
<b>MINOR AREA</b>			<b>MINOR AREA</b>		
AUDIO-101	Recording Techniques	1	AUDIO-202	Console Operation 2: SSL Duality	2
AUDIO-102	Console Operation 1: Neve	2	AUDIO-204	Mixing Essentials	3
AUDIO-109	Console Operation 1: API	2	AUDIO-206	Intro to Live Sound	1
AUDIO-104	The Business of Audio	1	AUDIO-207	Intro to Post Production	1
AUDIO-105	Critical Listening	2	AUDIO-208	Signal Processing	2
AUDIO-108	Recording Theory	1	<b>ELECTIVES</b>		
AUDIO-107	Mac Basics and Gear Set-Up	1	Various	Various	6
AUDIO-108	Recording Theory	1			
AUDIO-203	Pro Tools 201 & 210M	4			
<b>TOTAL</b>		<b>15</b>	<b>TOTAL</b>		<b>15</b>

Q15 CODE	COURSE	CREDIT	Q16 CODE	COURSE	CREDIT
<b>MINOR AREA</b>			<b>MINOR AREA</b>		
MUBUS-101	Music Law 1	2	MUBUS-201	Music Law 2	2
MUBUS-102	Computers in Business	1	MUBUS-202	Media Relations	2
MUBUS-103	Record Labels	2	MUBUS-203	Music Distribution	1
MUBUS-104	Your Music Business Career	2	MUBUS-204	Concert & Tour Production	2
MUBUS-105	Agents & Bookings	1	MUBUS-205	Music Industry Internship	4
MUBUS-106	Digital Marketing	2	MUBUS-206	Networking Strategies	1
MUBUS-107	Music Publishing	2	MUBUS-207	Music Licensing & Supervision	2
MUBUS-108	Personal Management	2	<b>ELECTIVES</b>		
<b>ELECTIVES</b>	Various	1	Various	Various	1
<b>TOTAL</b>		<b>15</b>	<b>TOTAL</b>		<b>15</b>

\*See General Education Transfer Credits for required credit distribution on page 173. Distribution of General Education credits is based on recommended average credit balance per quarter. General Education requirements can be found on page 192.

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

THIS CATALOG APPLIES TO ACADEMIC YEAR 2016/2017: OCTOBER 1, 2016 - SEPTEMBER 30, 2017.

ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT [WWW.MI.EDU/CATALOG](http://WWW.MI.EDU/CATALOG) FOR UPDATES AND ANNOUNCEMENTS



# NON-CERTIFICATE

## SUMMER SHOT

Summer Shot is a sneak peek into the variety of programs offered at MI. The week long music camp is intended for all ages, experience levels and styles of music. Along with MI's expert faculty, students learn from special guest artists who perform professionally with some of the top names in the music industry. Summer Shot includes separate week-long sessions for Performance and Artist Development. Two separate weeks of Summer Shot are offered annually between the Spring and Summer quarters, giving students the opportunity to participate in two different sessions. Updated details are available at [summershot.mi.edu](http://summershot.mi.edu).

## ELIGIBILITY

There are no specific academic entrance requirements for Summer Shot.

## HOW TO APPLY TO SUMMER SHOT

Please send the following items together by mail or email ([admissions@mi.edu](mailto:admissions@mi.edu)):

1. Completed application form.
2. \$50.00 (USD) application fee.

## APPLICATION REVIEW AND NOTIFICATION

Class sizes are limited and placement priority is given to applications in the order accepted. Fully completed applications are reviewed for acceptance on an ongoing basis. Accepted applicants will be notified by mail or telephone. Applicants who are not accepted will be notified by mail or telephone.

## SCHEDULING/REGISTRATION/ORIENTATION

Summer Shot students are expected to arrive prior to the start of classes for Scheduling, Registration, and Orientation. For updated information, visit [summershot.mi.edu](http://summershot.mi.edu).

## MI SELECT & MI SELECT EXPRESS

MI Select & MI Select Express (formerly known as "Encore" and "Encore Express") are non-certificate programs designed to provide students with "a taste of MI" as an alternative to enrolling in full-time degree or certification 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/10-week schedule, while MI Select Express has a flexible 5-week schedule.

## MI SELECT

The class schedule is based on an initial evaluation and consultation with the MI Select student's program chair, where the student is provided with a list of available courses appropriate to the student's level of knowledge and skill.

Note: 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 enrolled in a minimum of 12 units (Full Time). Sessions include weekly, one-hour private lessons on the student's primary instrument. The Instructor and student jointly develop a lesson plan based on the student's particular interests and the instructor provides general guidance throughout the program.

Note: Requests for private lessons with a specific instructor are subject to 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.

## MI SELECT EXPRESS

MI Select Express follows the same customizable philosophy as MI Select, but offers greater flexibility for students who cannot commit to the full 10 weeks of study. After an initial evaluation, the MI Select Express student's program chair provides a list of available courses appropriate to the student's level of knowledge and skill. From that list, the student creates a 5-week, full-time (15 units) class schedule. Private lessons are not available to MI Select Express students.

## IMPORTANT ADDITIONAL INFORMATION

**Financial Aid:** MI Select & MI Select Express are not eligible for State or Federal financial aid.

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

# NON-CERTIFICATE



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

**Course Credit:** Courses taken during MI Select & MI Select Express session do not earn course credit. Attendance or completion of any course does not guarantee subsequent advanced placement in a certificate or degree program.

## PRO TOOLS CERTIFICATIONS

The Avid Pro Tools® certification courses are non-accredited courses designed for those who wish to acquire their Avid User and/or Operator Certification through weekend classes at Musicians Institute.

The 100 Level (User) Certificate focuses on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid ProTools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with fire wire drives, and more. The 200 Level (Operator) Certificate explores powerful Avid Pro Tools® editing and processing functions, including plug-ins, automation, synchronization, quantization, mastering and more.

Each course requires 48 hours of weekend class time to prepare for the appropriate exam. An additional 4 hours of open lab time (non-proctored) will be available after each day for student use.

For more information, including dates, times and rates, please visit: [protools.mi.edu](http://protools.mi.edu)

## ELIGIBILITY

Students must have Basic computer knowledge including the ability to use a keyboard, mouse and an Apple or Windows based operating system. Minimum age is 16 years old (High School diploma/GED is not required)

## HARDWARE REQUIREMENTS

Stereo Headphones (Student will need to bring to the first day of class):

- Any brand
- 1/4 plug

## HOW TO APPLY

Please visit: [protools.mi.edu](http://protools.mi.edu)

1. Complete the application form under the "Sign Up" Tab.
2. \$100.00 (USD) application fee is required.

## WORKSHOPS & ENSEMBLES

Workshops and Ensembles provide students with a wide range of opportunities to gain valuable performing experience as well as meet their academic requirements. Concentrating in one area or sampling a variety of styles is recommended according to each student's needs.

Live performance courses are offered in three general categories:

## LIVE PERFORMANCE WORKSHOPS (LPW) - STYLE & REPERTOIRE

Staffed by experienced instructors, performers and guest artists, these LPW use a "tune of the week" format. Students prepare parts in advance, perform on stage with other students, and receive coaching and critique on their musical and performing skills. In addition to MI faculty, featured guests have included Wayne Kramer (MC5), D.H. Peligro (The Dead Kennedys), Brent Harding (Social Distortion), Annabella Lwin (Bow Wow Wow), and others. An LPW is a great way for students to meet each other, learn about different styles, and develop their repertoire. Style & Repertoire LPW include:

- Blues
- Classic Rock
- Country
- Modern Rock
- Hard Rock
- Rock Repertoire
- Metal
- Punk
- American Songbook
- Contemporary R&B
- Hip-Hop
- Old School Hip Hop
- Fusion
- Funk
- Billboard Hot 100
- K-Pop
- Jam Band
- Brazilian
- Old School Hip Hop
- Neo Soul

- Soundtrack
- One World
- Sax Centric
- Power Trio
- Latin
- Latin Pop
- Reggae

*Note: LPW offerings vary by quarter; check current course schedule for availability. Due to the course requirements and time commitments required of students enrolled in LPW, it is not advisable to enroll in more than two separate LPW courses in any single quarter.*

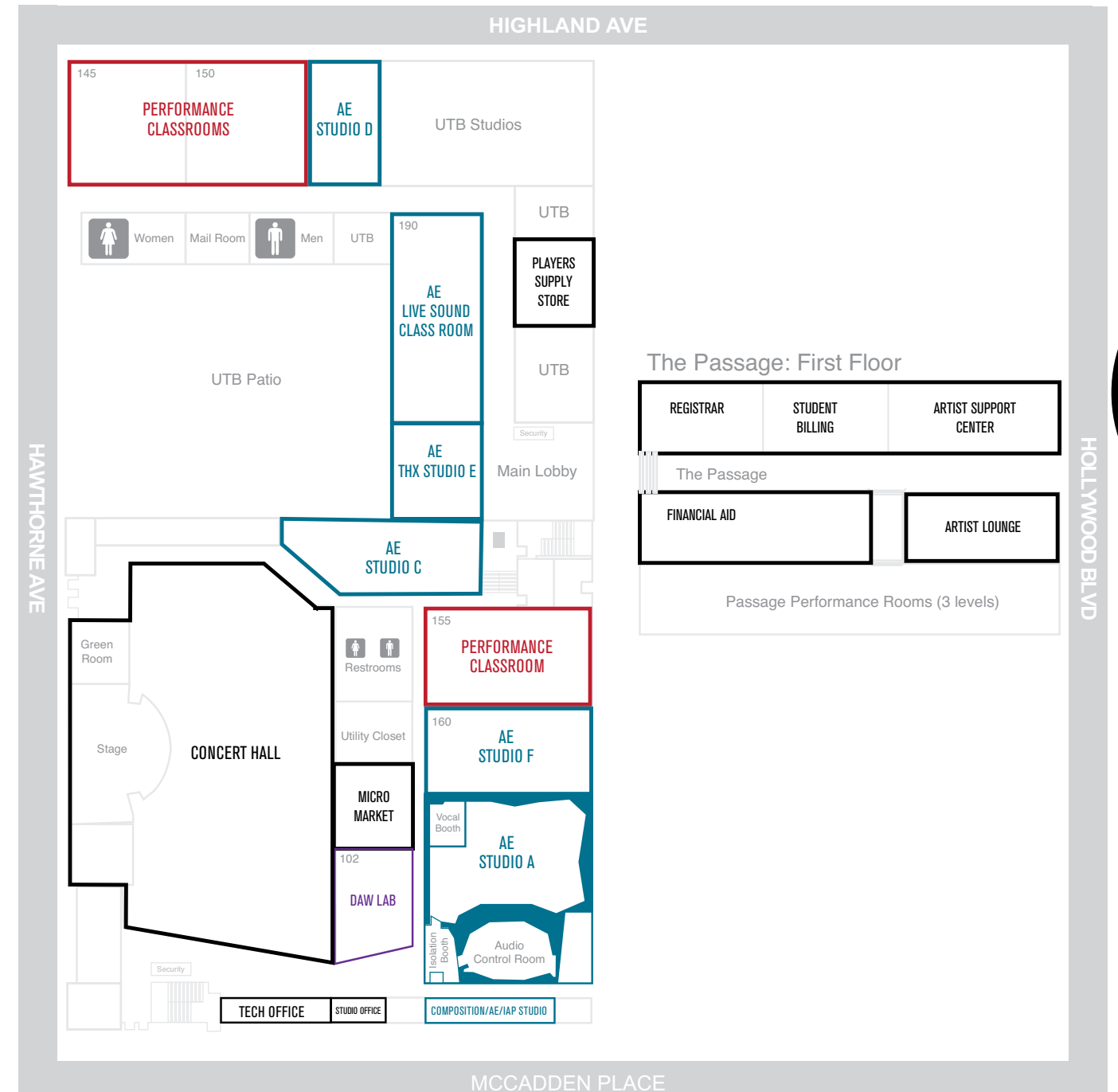
## LIVE PERFORMANCE WORKSHOPS (LPW)

Besides the Style and Repertoire LPW classes, students have many other opportunities in which to earn LPW credits.

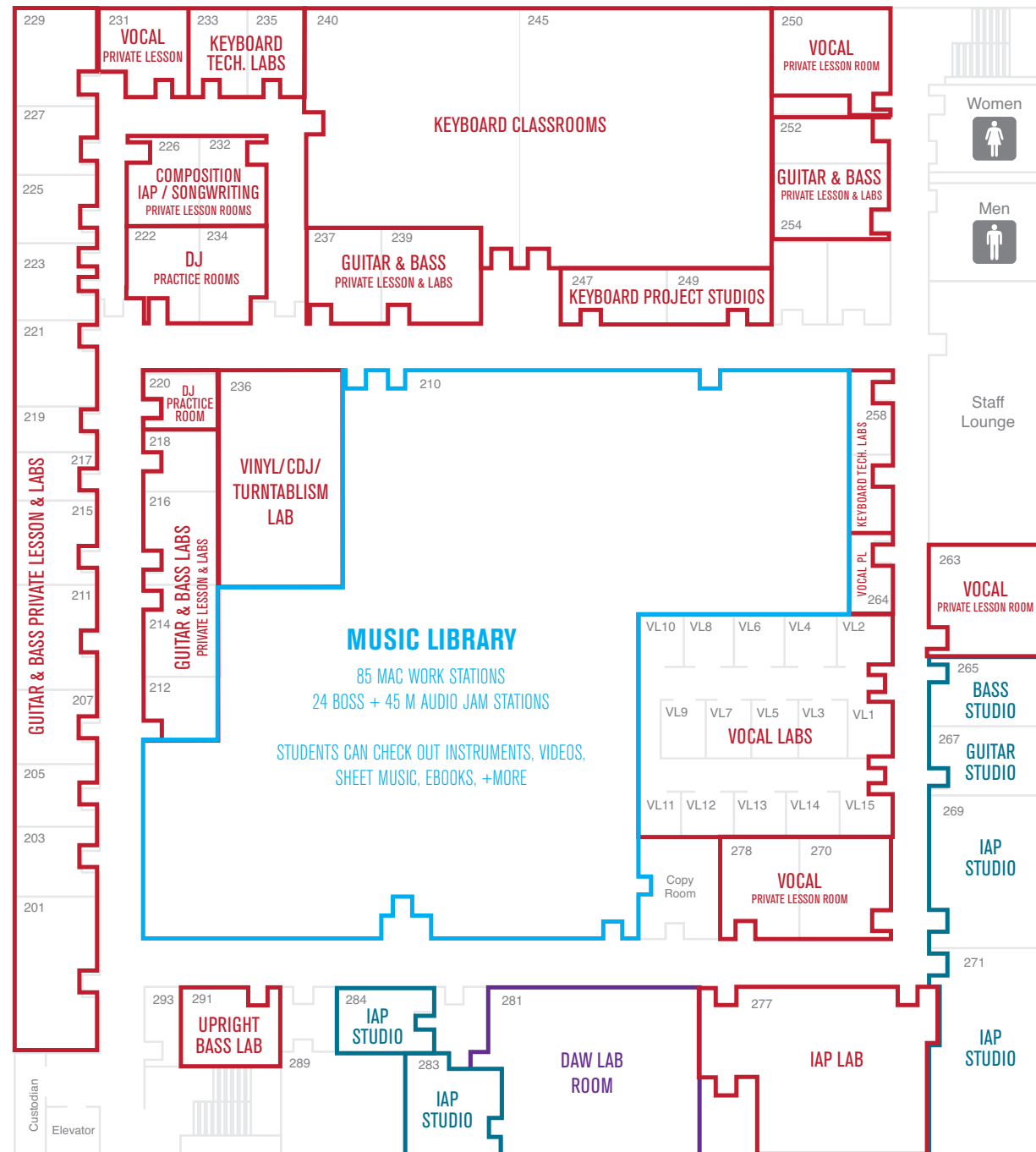
- **Real World LPW:** Students perform contemporary styles while sight reading charts and following the direction of a musical director.
- **Traditional Jazz Ensemble:** Students form ensembles at the beginning of each quarter to perform jazz styles while reading charts and following the direction of a musical director.
- **The Jazz Improvisation LPW:** Students gain stylistic range and improvisational skills under the guidance of a musical director. Set ensembles are set at the beginning of each quarter.
- **Contemporary Jazz Ensemble LPW:** Students Perform jazz/ fusion styles while reading charts and following the direction of a musical director.
- **The Coffee House LPWs:** Due to their popularity, the Coffee House LPWs meet three nights a week under the guidance of different instructors experienced in songwriting, production, and live performance. Students form solos, duo, and trios to perform original songs and/or arrangements.

Musicians Institute's central Hollywood campus includes facilities devoted to a variety of programs and purposes. The 60,000-square-foot Main Complex is open 24 hours a day, seven days a week, except holidays. It includes several performance venues, recording studios, classrooms, practice and private lesson rooms, a library, and more.

## 1ST FLOOR



2ND FLOOR



3RD FLOOR



## CAMPUS GUIDE

Please use the following guide to find the proper locations for your specific needs.

### Changing MI Programs

*Registrar Office*  
West side of The Passage, 1st Floor  
[registrar@mi.edu](mailto:registrar@mi.edu)

### Changing Instructors or Class Times

*Registrar Office*  
West side of The Passage, 1st Floor  
[registrar@mi.edu](mailto:registrar@mi.edu)

### Dropping Classes

*Registrar Office*  
West side of The Passage, 1st Floor  
[registrar@mi.edu](mailto:registrar@mi.edu)

### Financial Aid & Scholarships

*Financial Aid Office*  
East side of The Passage, 1st Floor

### Housing

*Student Affairs Office in Artist Support Center*  
West side of The Passage, 1st Floor  
Ask for Housing Coordinator  
[studentaffairs@mi.edu](mailto:studentaffairs@mi.edu)

### Instructor Did Not Show Up for Student's Class

*Student Affairs Office in Artist Support Center*  
West side of The Passage, 1st Floor  
[studentaffairs@mi.edu](mailto:studentaffairs@mi.edu)

### Locating an Instructor

*Registrar Office*  
West side of The Passage, 1st Floor  
[registrar@mi.edu](mailto:registrar@mi.edu)

### Locker Sign-Ups

*Artist Support Center*  
West side of The Passage, 1st Floor  
[asc@mi.edu](mailto:asc@mi.edu)

### Lost MI ID Card

*Security Desk*  
McCadden Entrance  
1655 N. McCadden Place

### Parent Needs to Find Student / Locate Lost Child

*Student Affairs Office in Artist Support Center*  
West side of The Passage, 1st Floor  
[studentaffairs@mi.edu](mailto:studentaffairs@mi.edu)

### Paying Fees

*Student Billing Office*  
West side of The Passage, 1st Floor  
[studentbilling@mi.edu](mailto:studentbilling@mi.edu)

### Posting Flyers

*Student Affairs Office in Artist Support Center*  
West side of The Passage, 1st Floor  
[studentaffairs@mi.edu](mailto:studentaffairs@mi.edu)

### Practice Room Reservations

*Artist Support Center*  
West side of The Passage, 1st Floor  
[asc@mi.edu](mailto:asc@mi.edu)

### Visiting Friends/Family of Students

*Security Desk*  
McCadden Entrance  
1655 N. McCadden Place  
Student will need to fill out a Security Permission Form





CAMPUS

**MAIN COMPLEX  
LIVE PERFORMANCE FACILITIES**

**Concert Hall**

The 500-capacity Concert Hall is the centerpiece of Musicians Institute's performance facilities, boasting a stage area of 900 square feet, fixed theater seating, and a comfortable backstage green room. The Concert Hall is MI's primary venue for concerts, seminars and clinics from world-renowned visiting special guests; as well as student performances, workshops and auditions. The state-of-the-art hall is equipped with top professional video and audio production gear, including amplifiers and speaker enclosures, dual large-screen video projectors, and a variety of multi-colored concert lighting options. The area's backline features a variety of top-of-the-line drum kits, keyboards, microphones, guitar and bass amplifiers, monitors and a front-of-house sound system.

**Performance Rooms**

Eight performance rooms, between 800 to 1,000 square feet each, seat 25 to 50 people and are fully equipped for Live Performance Workshops. Each room contains a complete PA system and an assortment of guitar and

bass amplifiers, keyboards, and drum sets. These rooms are located at 145, 150, 155, 190, PASS101, PASS201, PASS301 and PASS302.

*Note: All performance stages are handicapped-accessible.*

**RECORDING AND PRODUCTION FACILITIES**

MI's extensive recording facilities, ranging from top-of-the-line professional studios to project studios and recording classrooms, include industry-standard recording and mixing systems, complemented by an extensive array of professional microphones and outboard gear.

**AUDIO ENGINEERING STUDIOS**

**Studio A**

Features a large tracking room for live band recording, an SSL Duality SE 24-Channel Hybrid analog/digital console, an Avid Pro Tools® HD X 192 interface, 24 I/O digital audio recording system, and Otari MTR 90 2" analog reel-to-reel recorder.

**Studio B**

A 5.1 surround mixing/editing suite outfitted with AVID Artist Control and Artist Mix components, a Dangerous Music Monitoring System and an AVID Pro Tools HD system.

**Studio C**

Features a API 1608 32-channel analog console and an Avid Pro Tools® HD system with three 96 interfaces.

**Studio D**

A Rupert Neve Designs 5088 16-channel analog console with an AVID Pro Tools HD X System.

**Studio E**

A world-class THX-certified dubbing stage equipped with a 48-channel Avid ICON D-Control console and an Avid Pro Tools® HD recording system.

**Studio F**

The newest MI studio sports an Avid Euphonix S5 Fusion 24 console, an Avid Pro Tools® HD X recording system, and a variety of high-end outboard gear.

**INDEPENDENT ARTIST STUDIOS**

**Studio 01**

Multi-purpose studio with isolated tracking and mix rooms. Equipped with DW drum kit; Fender guitar amp, Budda guitar amp; Neumann, Royer, and AKG microphones; as well as outboard gear from Avalon, API, Universal Audio, Chandler Ltd., and Apogee. This studio features Mac workstations, each equipped with Avid Pro Tools® 12, Logic Pro X, Reason 9, Digital Performer 8, Ableton Live 9.5 Standard, Waves Gold Bundles, Waves Renaissance Max, McDSP Everything bundle, Sonnox and Softube Plugin Bundles, Eosis Air EQ Premium, Native Instruments Komplete 10, Arturia C-Collection 4, Focusrite Scarlett 2i4's and MIDI controllers.

**Studio 02**

Multi-purpose studio with Yamaha U3 upright piano, Mesa guitar amp, Neumann, Mojave,

and Shure microphones, Dynaudio monitors and Avalon channel strips. This studio features Mac workstations, each equipped with Avid Pro Tools® 12, Logic Pro X, Reason 9, Digital Performer 8, Ableton Live 9.5 Standard, Waves Gold Bundles, Waves Renaissance Max, Max DSP Everything bundle, Sonnox and Softube Plugin Bundles, Eosis Air EQ Premium, Native Instruments Komplete 10, Adobe Creative Cloud, Arturia C-Collection 4, Focusrite Scarlett 2i4's and MIDI controllers.

**Studio 03**

Production/mixing studio equipped with Neumann and Shure microphones, Adam monitors, Avalon channel strip, Yamaha Motif Keyboard, Stanton Vinyl Turntable and Native Instruments Maschine. This studio features Mac workstations, each equipped with Avid Pro Tools® 12, Logic Pro X, Reason 9, Digital Performer 8, Ableton Live 9.5 Standard, Waves Gold Bundles, Waves Renaissance Max, McDSP Everything bundle, Sonnox and Softube Plugin Bundles, Eosis Air EQ Premium, Native Instruments Komplete 10, Adobe Creative Cloud, Arturia C-Collection 4, Focusrite Scarlett 2i4's and MIDI controllers.

**Studio 04**

Production studio equipped with Moog Little Phatty Synthesizer, Native Instruments Maschine Mikro, standalone computer loaded with a variety of commercial virtual instruments, Dynaudio monitors, and a Roland A-88 weighted MIDI controller. This studio features Mac workstations, each equipped with Avid Pro Tools® 12, Logic Pro X, Reason 9, Digital Performer 8, Ableton Live 9.5 Standard, Waves Gold Bundles, Waves Renaissance Max, McDSP Everything bundle, Sonnox and Softube Plugin Bundles, Eosis Air EQ Premium, Native Instruments Komplete 10, Adobe Creative Cloud, iZotope plugins (RX5, Ozone 7 Advanced, Nectar 2), Melodyne 4 Editor, Autotune 8, Arturia C-Collection 4, Focusrite Scarlett 2i4's and MIDI controllers.

CAMPUS

## DJ PERFORMANCE AND PRODUCTION PROGRAM LABS AND PRACTICE ROOMS

### Vinyl/CDJ/Turtablism Lab (MI-236)

This DJ Performance lab facility features standing workstations equipped with Technics SL-1200 (Mk5G, Mk5, Mk6) Vinyl Turntables, Pioneer DJ CDJ-2000 NXS and XDJ-1000 Media Players, Pioneer DJ DJM-S9 and Traktor Z2 DJ Mixers, Traktor F1 Controllers, Pioneer Pro Audio RM-07 Studio Monitors.

## PRODUCTION LABS

### DAW Labs

(MI-102, MI-277, HIGH-125, MBH-102, MBH-201)

These Audio Engineering recording and teaching lab facilities feature Mac workstations, each equipped with an Avid Pro Tools® 12, Logic Pro X, Reason 9, Ableton Live 9.5 Standard, McDSP Everything bundle, Sonnox and Softube Plugin Bundles, Eosis Air EQ Premium, Adobe Creative Cloud, Arturia C-Collection 4, Focusrite Scarlett 2i2's and MIDI controllers.

### Serato & Traktor Controllerism Lab (MI-331)

This DJ Performance lab facility features standing workstations equipped with Pioneer DJ DDJ-SX2, DDJ-SR and Traktor S4Mk2 and S8 Controllers, Pioneer Pro Audio RM-07 Studio Monitors.

### Pro Tools HD Lab (MBH-103, MBH-104)

Audio Engineering students learn digital recording techniques on Apple Mac workstations with Avid Pro Tools® 11, Logic X, Waves Gold Bundles, Reason 8, Avid Omni Interface, and Avid HD Native Thunderbolt Interfaces.

### Ableton Live Lab (MI-330)

This DJ Performance and Production lab facility features Mac workstations equipped with MIDI controllers, Ableton Live 9.5 Suite, and Ableton

PUSH 2 controllers. The Lab also features an NFUZZD electronic drum kit, a PA system and Mackie HR824 Studio monitors.

### Recording Techniques Lab (MI-281)

This Audio Engineering lab contains Apple Mac workstations equipped with Avid Pro Tools® 11, Logic X, Waves Gold Bundles, Reason 8, Focusrite Scarlett 2i2's, Ni Maschines, Line 6 Pod Pro bass and guitar amp modelers.

## PRODUCTION STUDIOS

### Production Stage

A fully functional 16x20 soundstage with a white cyclorama set.

## INSTRUMENT-SPECIFIC STUDIOS

### Bass, Drums, Guitar, Keyboard Technology, Vocals

Each of these studios is designed to train students in the art and technique of studio performance as it relates to their specific instrument. Each is equipped with an Apple Mac, Avid Pro Tools® and/or Logic Audio and related hardware, software, and outboard gear.

### Class And Rehearsal Facilities

MI's Instrument and Vocal Programs are taught in dual-use facilities that function as classrooms during the day and student rehearsal rooms during evenings and weekends. Most are equipped with guitar, bass and keyboard amps, drum kits, PA, and audio playback systems. In addition to 11 general-use classrooms on the Main Complex third floor, one on the second floor and two in the Highland Annex, some classrooms are customized to fit the needs of specific programs.

### Keyboards (MI-240, MI-245)

Keyboard teaching/practice facilities include two main classrooms with 32 student keyboard stations, video-assisted instructor

stations, and audio systems. This room also features DJ equipment, such as Vinyl and CDJ stations, equipped with Serato boxes.

### DJ Practice Rooms (MI-220, MI-222 and MI-234)

These DJ Performance practice facilities each feature a standing workstation equipped with Technics SL-1200 Mk5 Vinyl Turntables, Pioneer DJ XDJ-1000 Media Players, a Pioneer DJ DJM-900 NXS2 DJ Mixer and Pioneer Pro Audio BULIT 7 Studio Monitors.

### Drums

(MI-370, 375, 380)

Drum-specific class/rehearsal rooms include customized padded tables designed for group drum instruction.

## COUNSELING AND PRACTICE FACILITIES

### Guitar, Bass, Keyboard

35 general-purpose counseling/practice labs are equipped with various combinations of guitar and bass amplifiers, keyboards, and other specialized equipment. All counseling labs are used for Private Lesson instruction during scheduled hours, and are otherwise available for student practice.

### Vocal

The Vocal Program features 15 individual Vocal Labs. Each lab is equipped with a 27-inch Apple iMac computer, weighted 88-key piano keyboard, mirror (to allow students to check that their vocal technique is correct), audio playback, and access to thousands of instrumental backing tracks, Apple Logic, Sibelius, and course-specific reference materials.

### Drums

Nine Drum Counseling Labs each contain two complete drum kits for private lessons and open counseling. An additional 50 personal practice labs each contain a drum set as well as lockers for storage. Students need to provide their own pedals, cymbals, and clutch.

## MUSIC LIBRARY

The Musicians Institute Music Library provides a wealth of media, online research databases and resources, print materials, and related equipment to support MI's educational programs. Over 80 Apple Mac workstations offer Internet as well as access to videos of visiting artist concerts, seminars, and instructional media. Students may check out CDs, CD players, books, sheet music, and instruments. Mobile printing, wireless printing, and a self-operated copy machine are available for student use.

The Music Library is located in the Main Building, second floor. The hours are:  
Mon-Fri: 8:30 AM – 12:00 Midnight  
Sat-Sun: 12:00 Noon - 8:00 PM

### Media Lab

Within the library, 45 individual Apple Mac-based practice stations provide software, including Guitar Rig, GarageBand, Sibelius, and Adobe Creative Suite. An additional 23 practice lab stations are equipped with instrument gear.

## AMENITIES

### Player's Supply Store

MI's own music store, adjacent to the main lobby, offers a wide range of music accessories at discounted prices. These include strings, picks, drumsticks, staff paper, gig bags, tuners, instructional books, CDs, videos, MI-logo apparel, and more.

### Artist Lounge

MI's redesigned Artist Lounge offers a comfortable place to relax, study or jam. In a room facing Hollywood Blvd., the Artist Lounge has a DJ console, sound system, TV & couches for the use of the MI community.

### Micro Market

Located on the ground floor of the main building, the Micro Market offers a variety of premium food and drink options that are available 24/7; in addition to a microwave oven, televisions and tables with seating.

## SPECIAL FACILITIES AND SERVICES FOR HANDICAPPED STUDENTS

### Main Building - First Floor:

- Elevator: One handicapped-equipped elevator provides service to all three floors.
- Lift: A hydraulic lift provides handicapped access between the main entrance and ground floor (access to upper floors is by elevator).
- Restrooms: There is one handicapped stall in the men's restroom and one handicapped stall in the women's restroom. The men's restroom is also provided with one handicapped urinal. Both are provided with handicapped sinks.
- Drinking Fountain: There are two handicapped drinking fountains.
- Concert Hall: Handicapped seat stations are provided in the auditorium. Access to the Concert Hall stage is provided by mechanical/electrical lift.

### Second And Third Floors:

- Drinking Fountain: There is at least one handicapped-accessible drinking fountain on each floor.
- Restrooms: There is one male and one female handicapped restroom on each floor.

### Hollywood Passage:

- Elevator: One handicapped-equipped elevator provides service to all three floors.

## DIRECTIONS

MI's main complex is located at 1655 N. McCadden Place, near the major intersection of Hollywood Boulevard and Highland Avenue. The main entrance is located in the alley that branches off of McCadden Place.

### Parking

Parking is available nearby at daily and monthly rates. Metered and street parking options are also available.

### Public Transportation

MI's main campus is located near the Hollywood/Highland stop on the Metro Red Line subway. A variety of convenient bus routes

and other trip-planning details are available at [www.metro.net](http://www.metro.net). In addition, MI provides students with a free evening shuttle service to nearby apartments.

### Security Access

Only current students, employees, and those with official business with Musicians Institute are allowed on campus or in any Musicians Institute facilities or buildings. Students must present their MI ID and scan it immediately upon entering or exiting MI facilities or buildings. Information from these scans is logged and can be used as documentation of attendance at and/or use of the facilities at MI. All personnel are required to have ID visible at all times while on campus. Visitors must check in with Security upon entering the MI campus or any MI buildings/facilities.

### Administration

Most of MI's administrative offices are housed in the Hollywood Passage building, including Artist Support Center, Office of Academic Affairs, Registrar, Admissions, Financial Aid, Marketing, and Instructional and Information Technology Services. Human Resources, The Operations Department and Accounting are housed in the Hawthorn Annex on Hawthorn Avenue across from the main MI building.



## ADDITIONAL FACILITY LOCATIONS

MI's campus also includes the following areas:

### Guitar Craft Annex

(Classrooms, Workshops):  
6920 Santa Monica Boulevard, one-and-a-half blocks west of Highland Avenue.

### Guitar Craft Building

(Classrooms, Workshops):  
7070 Santa Monica Blvd. at the corner of La Brea Avenue.

### Hawthorn Annex

(Administration):  
1621 N. McCadden Place; one block south of Hollywood Boulevard and one block east of Highland Avenue (opposite the Main Building entrance)

### Highland Annex

(Classrooms, Lesson/Practice Rooms, Recording Lab):  
1622 N. Highland Avenue; one block south of Hollywood Boulevard on the corner of Hawthorn Avenue.

### Hollywood Passage

(Administration, Artist Support Center, Performance Rooms):  
6752 Hollywood Boulevard, one half-block east of Highland Avenue

### Music Business Annex

(Classrooms, Computer Lab):  
1518 N. Highland Avenue, one half-block north of Sunset Boulevard.



*The Guitar Craft facilities contain state-of-the-art workshop equipment, including industry-standard tools & technology used for the design, fabrication, electrical wiring and repair of guitars and basses.*

## GUITAR CRAFT FACILITIES



# CAMPUS

CONCERT HALL



CAMPUS

# CAMPUS

CONCERT HALL

*MI's backline features a variety of top-of-the-line drum kits, keyboards, microphones, guitar and bass amplifiers, monitors and a front-of-house sound system.*

CAMPUS

*The 500-capacity Concert Hall has a stage area of 900 square feet, fixed theater seating, and a comfortable backstage green room.*





Left: Studio A  
Below (left to right):  
Studio F, Studio E (THX)

CAMPUS

CAMPUS

*MI's extensive recording facilities range from top-of-the-line professional studios to project studios and recording classrooms.*



# COURSE DESCRIPTIONS

## AUDIO ENGINEERING

### MAJOR AREA // AUDIO ENGINEERING

#### AUDIO-101 RECORDING TECHNIQUES (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, multi-track arrangement. Upon completion, students will be able to demonstrate the process of mic'ing single instruments. One lecture hour per week for one quarter.

#### AUDIO-102 CONSOLE OPERATION 1: NEVE (2)

Students will be shown signal flow as it applies directly to high-end professional consoles while working on a Rupert Neve Designs 5088. Upon completion, students will understand how to route signals for tracking, overdubbing, and mixing. One lecture hour and two lab hours per week for one quarter.

#### AUDIO-109 CONSOLE OPERATION 1: API (2)

Students will be shown signal flow as it applies directly to high-end professional consoles while working on an API 1608 analog console. Upon completion, students will be expected to demonstrate how to route signals for tracking, overdubbing, and mixing while tracking and overdubbing single instruments. One lecture hour and two lab hours per week for one quarter.

#### AUDIO-103 PRO TOOLS 101 & 110 (4)

This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with FireWire drives, and more. Completion of this course prepares students to take the Avid Pro Tools Certified User Exam. Two lecture hours and four lab hours per week for one quarter.

#### AUDIO-104 THE BUSINESS OF AUDIO (1)

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. Two lecture hours per week for one quarter.

#### AUDIO-106E MUSICIANSHIP FOR AUDIO ENGINEERS (1)

Successful completion of this course or equivalency exam is a Prerequisites for all electives. Students will be introduced to basic rhythmic 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 chord qualities, Roman numeral harmony, song form, and the basics of chart creation. Two lab hours per week for one quarter.

#### AUDIO-107 MAC BASICS & GEAR SET-UP (1)

This course demonstrates how to set up and operate a basic project studio workstation. Vital file management techniques for content creators and a thorough study of the Mac Operating System and its built-in applications will be covered. Upon completion, students will be able to install, wire and configure audio interfaces, basic analog mixers and all the necessary audio components such as monitors, headphones, MIDI controllers and microphones. 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-203 PRO TOOLS 201 & 201M (4)

Prerequisites: AUDIO-103 Pro Tools 101 & 110. This course explores powerful Avid Pro Tools® editing and processing functions, including plug-ins, automation, synchronization, quantization, mastering and more. Completion of the course prepares students for the Avid Pro Tools Certified Operator exam, which once passed, adds them to Avid's official listing. Two lecture hours and four lab hours per week for one quarter.

#### AUDIO-202 CONSOLE OPERATION 2: SSL DUALITY (2)

Prerequisites: AUDIO-102 Console Operation 1: Neve. Students will be shown signal flow as it applies directly to high-end professional consoles while working on an SSL Duality console. Upon completion, students will understand how to route signals for tracking, overdubbing, and mixing. One lecture hour and two lab hours per week for one quarter.

#### AUDIO-204 MIXING ESSENTIALS (3)

Pre-Requisites: AUDIO-109 Console Operation I: API. Course focuses on professional mixing and mastering techniques. Topics include fader balance and automation, lifting instruments with EQ and corrective EQ blueprints, editing and gating techniques, compressor and limiter settings, imaging, and time-based processors. During a weekly Project Advisor meeting, students discuss progress and receive advice and critiques on their mandatory Final Recording Project. Two lecture hours and two lab hours per week for one quarter.

#### AUDIO-206 INTRO TO LIVE SOUND (1)

Students will be introduced to the fundamentals of live sound engineering. FOH ("front of house") mixing, monitor mixing, and set-up/tear-down procedures will be covered in a working, 500-seat concert hall environment or medium-sized venue. World-class musicians in a variety of styles provide the music. Two lab hours per week for one quarter.

#### AUDIO-207 INTRO TO POST- PRODUCTION (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 SIGNAL PROCESSING (2)

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. Two lecture hours per week for one quarter.

### ELECTIVES // AUDIO ENGINEERING

*Note: Audio Engineering students must complete their elective requirements from the following program-specific electives only.*

### ENTRY-LEVEL ELECTIVES // AUDIO ENGINEERING

*Note: Successful completion of AUDIO -106E Musicianship or equivalency exam is a Prerequisites for all electives.*

#### AUDIO-016E BEAT MAKING AND MASCHINE (1)

Prerequisite: Successful completion of AUDIO-103 ProTools 101 & 110. 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 for one quarter.

#### AUDIO-051E MUSIC PRODUCTION (1)

Prerequisites: AUDIO-106E Musicianship for Audio Engineers, or passing placement exam. This course exposes students to the "ins and outs" of both the business and creative sides of album production. 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.

### ADVANCED ELECTIVES // AUDIO ENGINEERING

*Note: For full details, refer to the course description for each prerequisite named in your elective of interest.*

# COURSE DESCRIPTIONS

#### AUDIO-052E LOGIC 1 (1)

Prerequisites: AUDIO-106E Musicianship for Audio Engineers, or passing placement exam. This course introduces songwriters, composers, producers and sound engineers to the primary features and basic user interface of Logic Pro X. Upon completion, students will understand the process of creating an actual song. Preproduction using Apple Loops, recording/editing audio, arranging of tracks and producing drum beats with a virtual drummer will be touched on. This course covers the requirements needed to take the Apple Certified Pro Level One exam in Logic Pro X (Part 1 of 2). Two lab hours per week for one quarter.

#### AUDIO-056E REASON 1 (1)

Prerequisites: AUDIO-106E Musicianship for Audio Engineers, or passing placement exam. Propellerhead's Reason software has long been used for traditional beat making and sequencing for MIDI. Upon completion of this course, students will be able to navigate through the software, including the various windows (main mixer, rack, and sequencer), route audio signal and MIDI, and create basic tracks. Integration of audio loops will also be touched upon as well as a basic understanding of computer set-ups and Digital Audio Workstations (DAWs). Two lab hours per week for one quarter.

#### AUDIO-150E AUDIO INTERNSHIP (1)

Prerequisites: Audio-104 The Business of Audio, 3.5 minimum GPA. Students gain practical professional experience in working recording studios, production houses, mastering labs, or live sound venues as engineering assistants. Hours and schedules vary according to the specific position obtained; minimum of five hours per week for one quarter.

#### AUDIO-151E ELECTRONICS (1)

Prerequisites: AUDIO-108 Recording Theory. This course builds a firm understanding of soldering techniques, DC and AC circuits, and various technical components used in studios. Upon completion, students will create their own instrument and mic cables using traditional soldering and wiring techniques. Two lab hours per week for one quarter.

#### AUDIO-152E LOGIC 2 (1)

Prerequisites: 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, digital effects processing, mixing, automation and troubleshooting. This course covers the requirements needed to take the Apple Certified Pro Level One exam in Logic Pro X (Part 2 of 2). Two lab hours per week for one quarter.

#### AUDIO-153E PROJECT STUDIO DESIGN (1)

Prerequisites: AUDIO-105 Critical Listening. This course focuses on creating an acoustically viable space in the home or project studio environment. Students will learn how to

# COURSE DESCRIPTIONS

assess the acoustical problems in any spare room and learn cost-effective and practical methods to lessen their impact on the quality of the recording and mixing done in that space. Fabrication, actual studio construction, advanced electronics knowledge or specialized math skills are not required. Two lab hours per week for one quarter.

## **AUDIO-156E REASON 2 (1)**

Prerequisites: AUDIO-156E Reason 1. This course is a continuation on Reason and focuses on taking advantage of the software's capabilities. Upon completion, students will be able to "morph" their style by using the various modules (ReDrum, Dr. Octo Rex, Thor), advanced audio editing techniques, as well as taking advantage of the main mixer's capabilities. They will also be involved in advanced routing of signal (analog/MIDI) as well as the implementation of other Digital Audio Workstations (DAW's) using ReWire. Two lab hours per week for one quarter.

## **AUDIO-058E ABLETON LIVE 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. Two lab hours per week for one quarter.

## **AUDIO-158E ABLETON LIVE 2 (1)**

Prerequisite: AUDIO-058E Ableton Live 1. Building on Ableton Live 1, this course provides a more in-depth practical application of digital recording techniques using Ableton Live, including effects, timing, pitch correction, automation, mastering, and sound for picture. Upon successful completion of this course, students will be able to produce a project from beginning to end. Two lab hours per week for one quarter.

## **AUDIO-215E VOCAL PRODUCTION (1)**

Prerequisite: Successful completion of one of the following courses: AUDIO-103 ProTools 101 & 110, or AUDIO-057 ProTools 101, or AUDIO-052 Logic 1, or ARTST 101 Recording Project 1. Using industry standard programs ProTools and Logic, the course will explore templates, project management, EQ, compression, vocal FX, comping, bussing, vocal aligning, printing stems, and remixing techniques. Students will observe one vocal production session with a student vocalist per quarter. Upon successful completion of this course, students will be able to run a vocal session on their own and produce, record, edit, and mix vocals. This course is equivalent to ARTST-215E Vocal Production. One lecture hour per week for one quarter.

## **AUDIO-216E MUSIC MASTERING (1)**

Corequisite: AUDIO-204 Mixing Essentials. Prerequisite: Successful completion of one of the following courses: AUDIO-057 ProTools 101, or AUDIO-052 Logic 1, AUDIO-058 Ableton 1, AUDIO-103 ProTools 101 & 110, or

AUDIO-056 Reason 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 for one quarter.

## **AUDIO ENGINEERING // POST-PRODUCTION AUDIO**

### **AUDIO-301 ADR, VOICE OVER, AND DIALOGUE**

**FORENSICS (2)** Prerequisites: AUDIO-203 Pro Tools 201 & 210M and AUDIO-207 Intro to Post. This course focuses on industry-standard techniques used in the recording, editing and mixing of ADR (Automated Dialogue Replacement) and Voice Over for various media (film, television, animation, video games, commercials etc.). ADR programming, ADR and Voice Over stage practices and protocols will be covered as well as hands-on experience with editing, track clean-up and final mixing techniques. Two lecture hours per week for one quarter.

### **AUDIO-302 VIDEO GAME AUDIO (1)**

Prerequisites: AUDIO-103 Pro Tools 101 & 110 and AUDIO-207 Intro to Post. This course is designed to teach the key concepts that are essential in the creation of an engaging and immersive audio environment for video games. Students will be introduced to industry standard sound implementation software as well as its effective use in game audio design. Real world design techniques, along with overall project workflow and asset management, will be demonstrated along with hands on experience in all aspects of game audio including sound effects design, music composition, and voice over. Completion of this course prepares students to take the Avid Pro Tools 130 Certification Exam. Two lab hours per week for one quarter.

### **AUDIO-303 FOLEY RECORDING AND EDITING (1)**

Prerequisites: AUDIO-203 Pro Tools 2, and AUDIO-207 Intro to Post. This course demonstrates the recording and editing techniques for footsteps, props and all other movement-specific sounds in a movie. Programming Foley cues, preparation and editing will be covered as well as understanding the different roles within a Foley team. Two lab hours per week for one quarter.

### **AUDIO-304 FIELD RECORDING (2)**

Prerequisites: AUDIO-207 Intro to Post. Students gain a comprehensive overview of the theory and practical use of microphones, field recorders, and mixers in order to capture audio in outdoor and TV/movie set environments. This course also focuses on the organization and editing of field recorder media inside Avid Pro Tools®. Two lecture hours per week for one quarter.

### **AUDIO-305 MIXING FOR FILM AND TELEVISION (2)**

Prerequisites: AUDIO-203 Pro Tools 2, and AUDIO-207

Intro to Post. This course studies the complex and creative process of mixing sound and music in surround sound using the Avid Icon in MI's THX-certified stage. This course introduces critical elements of dubbing session preparation, organization, and conforming to reflect changes in the picture editing process. Two lecture hours per week for one quarter.

### **AUDIO-306 MUSIC EDITING (2)**

Prerequisites: AUDIO-203 Pro Tools 2, and AUDIO-207 Intro to Post. This course focuses on the fundamental music editing techniques used to solve some of the musical demands when working on a film, or television show. Topics include: music aesthetics, music resources, editing techniques and elements of film scoring as well as hands-on experience working with songs and composed scores, temp tracks and on-camera performed music. Two lecture hours per week for one quarter.

### **AUDIO-307 POST ESSENTIALS (2)**

Prerequisites: AUDIO-203 Pro Tools 201 & 210M and AUDIO-207 Intro to Post. This course focuses on the major disciplines of film and television post-production, including all the essential concepts, equipment, formats, workflow and scheduling of a post-production facility and project. Upon completion, students will be eligible to test for the Avid Pro Tools® 210P certification. Two lecture hours per week for one quarter.

### **AUDIO-308 DIALOGUE EDITING (1)**

Prerequisites: AUDIO-203 Pro Tools 2, and AUDIO-207 Intro to Post. This course focuses on hand-sync dialog, ADR, and auto-assemble production sound dailies to video using the picture editor-supplied CMX edit decision list (EDL) output from both Avid and Final Cut Pro picture editing systems. Students will be able to prepare dialog for dubbing, back-filling with ambiance for ADR, and time compression and expansion of ADR using Avid Pro Tools®. Topics include: time code formats, frame rates, time-base references, and proper track layout for both dialog and ADR edit sessions in preparation for the dub stage. Two lab hours per week for one quarter.

### **AUDIO-309 BACKGROUND & SOUND EFFECTS EDITING (1)**

Prerequisites: AUDIO-203 Pro Tools 201 & 210M and AUDIO-207 Intro to Post. Students are exposed to the aesthetics and practical skills to build a compelling background soundscape and mood for visuals. In addition, students will understand how to edit, layer and synchronize sound effects to visual, while using industry standard sound libraries. This class also emphasizes the delivery requirements for the dubbing stage. Two lab hours per week for one quarter.

### **AUDIO-310 CONSOLE OP 3: EUPHONIX & ICON (1)**

AUDIO-202 Console Operation 2. This course covers the Avid Euphonix System 5 Fusion console as well as the Avid Icon D-Control. Students will study Euphonix specific hardware such as the ML530 mic pre, the MC524 monitor

# COURSE DESCRIPTIONS

controller, and the SC264, the brains of the console, in pursuit of mastering the configurations for mixing and tracking inside the E-Mix software. Two lab hours per week for one quarter.

## **AUDIO ENGINEERING // LIVE SOUND PRODUCTION**

### **AUDIO-401 MONITOR SETUP AND OPERATIONS (2)**

Prerequisites: AUDIO-205 Intro to Live Sound. As proper monitoring is essential to a successful live music performance, this course covers the fundamentals and practical applications of stage monitoring, including contemporary in-ear monitoring systems. Two lecture hours per week for one quarter.

### **AUDIO-402 CONSOLE OP 3: VENUE AND YAMAHA (2)**

Prerequisites: Pre-Requisites: AUDIO-205 Intro to Live Sound and AUDIO-103 Pro Tools 101 & 110. Students will gain hands-on experience operating the Yamaha M7CL console as well as Avid's state-of-the-art Venue live sound production system. Setup and configuration to mixing tips and tricks, including automation/snapshot capabilities and Avid Pro Tools® integration for live recording, will be covered. This course prepares students for the official Avid 110 VENUE certification exam. Two lecture hours per week for one quarter.

### **AUDIO-404 LIVE RECORDING AND MIXING (4)**

Pre-Requisites: AUDIO-205 Intro to Live Sound. Using the industry standard ProTools® editing system, students will be able to set up, record, and mix live music with a focus on advanced concepts (fader balance, automation, EQ, compression and limiting, editing and gating, basic mastering, etc.) as they apply to live event recording and mixing. Four lecture hours per week for one quarter.

### **AUDIO-405 SOUND REINFORCEMENT ESSENTIALS (2)**

Prerequisites: AUDIO-205 Intro to Live Sound. This course offers a comprehensive overview of all the essential concepts, equipment, formats, workflow and scheduling of live music productions. Topics include: installation, acoustics, microphones and microphone placement, power amplifiers, loudspeakers, cabling, and standard nomenclature and practices of the live sound profession. Two lecture hours per week for one quarter.

### **AUDIO-406 STAGE AND TOUR MANAGEMENT (2)**

Prerequisites: AUDIO-205 Intro to Live Sound. This course focuses on live concert and event management, including an overview of contract riders, backline, scheduling, logistics, media and accounting. Two lecture hours per week for one quarter.

### **AUDIO-407 LIVE SOUND APPLICATIONS (2)**

Prerequisites: AUDIO-205 Intro to Live Sound. In this hands-on class, students are exposed to the daily duties of sound reinforcement engineers, including assembling sound

# COURSE DESCRIPTIONS

systems, stage setup and tear-down, sound checks, and troubleshooting. Two lecture hours per week for one quarter.

## **AUDIO-408 EVENT PRODUCTION CONTRACTS (1)**

Prerequisites: AUDIO-205 Intro to Live Sound. This course examines the individual elements that make-up an "Event," and how venue production requirements and client needs can be communicated in both written form (the contract) and verbally (the verbal advance). Industry success and survival tools such as forging vendor relationships, and communication and organizational skills are also examined. One lecture hour per week for one quarter.

## **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 cappellas, 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 THE BUSINESS OF DJ'ING (1)**

This course is designed to afford students an understanding of the general business aspects of the sector. Topics include: creating a business entity, filing taxes, the key personnel in a DJ's business team, performance riders; performance, recording, and personnel contracts; an overview of copyright law and the basics of publishing; along with common situations in which a DJ may find him/herself in the execution of the craft. One lecture hour 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.

# COURSE DESCRIPTIONS

## **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 SONG 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-while 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 SONG BUILDING 2 (2)**

Prerequisite: DJ-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.

# COURSE DESCRIPTIONS

## ELECTIVES // DJ PERFORMANCE & PRODUCTION PROGRAM-SPECIFIC ELECTIVES

### DJ-010E IOS DJ (1)

Using the latest technology available to mobile devices such as tablets and smart phones, students will understand how to control their favorite DJ software in a reliable and effective way. Advanced features, compatibility, as well as these platforms' limitations will be addressed. One lecture hour per week for one quarter.

### DJ-016E BEAT MAKING AND MASCHINE (1)

Prerequisite: DJ-058 Ableton Live 1 for DJs. 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 for one quarter.

### DJ-012E LIVE SYNC (1)

Focusing on performance, this course will teach the aspiring DJ to play alongside live bands. Listening to fellow players, quick reaction, and complete mastery of the DJ equipment are essential to adequately complement the special kind of musical energy generated by a group of live musicians. One lecture hour per week for one quarter.

### DJ-111E SOUND DESIGN (1)

Prerequisite: DJ-058 Ableton Live 1 for DJs. Building on the concepts used in Synth Programming, this course focuses on modern sound design using advanced synthesis techniques and effects. Students will be able to create synth leads, basses, pads, drums, and sound effects. All sounds will be made using subtractive, FM and wavetable synthesis as well as samplers. One lecture hour per week for one quarter.

### DJ-013E CONTROLLERISM FOR SERATO DJ (1)

This course explores the new possibilities offered by DJ controllers in conjunction with Serato DJ Intro (entry-level and travel controllers) and Serato DJ (pro-controllers). Topics such as using pads, recording sets, triggering multi-effects, using loops, samples, and cue points with controllers will be covered. Students will become comfortable using the leading Serato controllers currently on the market. One lecture hour per week for one quarter.

### DJ-014E CONTROLLERISM FOR TRAKTOR PRO (1)

This course explores the new possibilities offered by DJ controllers in conjunction with Traktor Pro. Topics such as using pads, recording sets, triggering multi-effects, using loops, samples, and cue points with controllers will be covered. Students will become comfortable using the leading Traktor controllers currently on the market. One lecture hour per week for one quarter.

### DJ-125E MAX FOR LIVE (1)

Prerequisite: DJ-058 Ableton Live for DJs 1. Building on the

concepts learned in Ableton Live for DJs 1, students focus on creating original Max for Live devices. Starting with the basic elements of the programming language up to real-world examples like building note arpeggiators, audio delays, and devices that change how Ableton Live functions in real-time. Upon successful completion of this course, students will be able to produce their own custom Max for Live devices. One lecture hour per week for one 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.

### DJ-128E TURNTABLISM (1)

Prerequisite: DJ-102 Beat Matching 1 and Program Chair approval. This course introduces the concept that vinyl turntables and/or CD turntables (CDJ) can be used as rhythmic and melodic instruments. Students will understand the basic skills necessary to become proficient in this technique, such as: cutting, cueing, drops, etc. One lecture hour per week for one quarter.

### DJ-228E ADVANCED TURNTABLISM (1)

Prerequisite: DJ-128E Turntablism. Building on the information and techniques of the Turntablism course, this course will explore advanced turntablism skills such as beat-juggling and will also cover the most difficult scratches, such as the One-Click Flare Orbit. Students will also be able to use these skills alongside a live band. This course is repeatable for credit. One lecture hour per week for one quarter.

## GUITAR CRAFT

### MAJOR AREA // GUITAR CRAFT

#### GCRFT-101 ELECTRONICS 1 (1)

An introduction to guitar and bass electronics. Topics include: understanding magnetic, piezo, and active pickups, proper shielding techniques, switching options, and proper soldering technique as well as trouble-shooting and repair. Students will also learn how to make their own magnetic pickups, balancing output and tone to arrive at optimal tonal properties for different instruments and stylistic applications. Students are required to research a wide range of after-market electronics. Ten lecture hours and 10 supervised lab hours plus projects for one quarter.

#### GCRFT-102 FRETWORK AND SETUP 1 (2)

In this course, students will learn essential guitar maintenance techniques used by professional technicians. String height and truss rod adjustment, intonation, fret dressing and fret replacement are covered along with effective methods for troubleshooting related problems. Students will learn principles of temperament and harmonics

as well as how to adjust the instrument for proper musical "feel." Eight lecture hours and 24 supervised lab hours plus projects for one quarter.

#### GCRFT-103 INSTRUMENT DESIGN 1 (2)

Every detail of an instrument's design affects its musicality and playability. This course covers principles of neck, headstock, and body design, including the weight and musical properties of various types of tone woods as well as pickguard and control cover fabrication and design, selecting instrument hardware, musical qualities of hardware materials, overview of instrument fabrication history, and template design. Eight lecture hours and 14 supervised lab hours plus independent research assignments and design projects for one quarter.

#### GCRFT-104 INSTRUMENT FABRICATION 1 (6)

Building outstanding instruments starts with understanding the tonal properties of wood and shaping it to produce the most musical results. This course is an introduction to the use of woodworking tools and techniques, including routing, jointing, milling, and shaping along with the use of large industrial and hand-held tools. Six lecture hours and 33 supervised lab hours plus independent fabrication projects for one quarter.

#### GCRFT-105 INSTRUMENT REPAIR (2)

This course covers the methodology and organization of materials and procedures for basic guitar repair and modification. Topics include: building the relationship between musician-client and technician, and communicating in musical and technical language. Twelve lecture hours plus projects for one quarter.

#### GCRFT-201 ELECTRONICS 2 (1)

Prerequisites: GCRFT-101 Electronics 1, GCRFT-103 Instrument Design 1, GCRFT-104 Instrument Fabrication 1. A continuation of Electronics 1; students learn electronic troubleshooting and wiring modifications, coil taps, phase switching, and other more advanced electronics applications. Ten lecture hours and 12 supervised lab hours plus projects for one quarter.

#### GCRFT-202 FRETWORK & SETUP 2 (2)

Prerequisites: GCRFT-102 Fretwork & Setup 1, GCRFT-103 Instrument Design 1, GCRFT-104 Instrument Fabrication 1. Continuation of Fretwork & Setup 1 with emphasis on final preparation for demands of professional setup. Four lecture hours and 30 supervised lab hours plus projects for one quarter.

#### GCRFT-203 INSTRUMENT DESIGN 2 (1)

Students design a tilt-back neck and body and research the design and fabrication of classic instrument designs, including the Fender Stratocaster and Gibson Les Paul. Four lecture hours and six supervised lab hours plus independent research assignments and design projects for one quarter.

#### GCRFT-204 INSTRUMENT FABRICATION 2 (6)

Prerequisites: GCRFT-103 Instrument Design 1, GCRFT-104 Instrument Fabrication 1. The ultimate proof

# COURSE DESCRIPTIONS

of a luthier's knowledge and skill is in the instrument itself. As the centerpiece of the program, each student designs and fabricates a personal electric guitar or bass from raw materials, including instrument bodies, necks and pickups as well as painting and buffing. Four lecture hours and 35 supervised lab hours plus independent fabrication project for one quarter.

#### GCRFT-206 FINISH WORK (3)

Prerequisites: GCRFT-103 Instrument Design 1, GCRFT-104 Instrument Fabrication 1. An instrument's finish is not only cosmetic, but can have a profound effect on its musical properties. This course covers procedures and techniques for finishing and repairing musical instruments, including preparation, painting, and buffing. Twelve lecture hours and 24 supervised lab hours plus projects for one quarter.

## PERFORMANCE // GUITAR CRAFT

#### GCRFT-107 INSTRUMENT PERFORMANCE 1 (2)

Private instrument instruction on electric guitar or bass with a focus on understanding the relationship between musical style, technique, sound, and instrument design. One private lesson hour per week for one quarter.

#### GCRFT-207 INSTRUMENT PERFORMANCE 2 (2)

Prerequisites: GCRFT-107 Instrument Performance 1. Continuation of private instrument instruction on electric guitar or bass with a focus on understanding the relationship between musical style, sound, and instrument design. One private lesson hour per week for one quarter.

## GUITAR CRAFT // ACOUSTIC GUITAR DESIGN

#### GCRFT-107 INSTRUMENT PERFORMANCE 1 (2)

Private instrument instruction on electric guitar or bass with a focus on understanding the relationship between musical style, technique, sound, and instrument design. One private lesson hour per week for one quarter.

#### GCRFT-207 INSTRUMENT PERFORMANCE 2 (2)

Prerequisites: GCRFT-107 Instrument Performance 1. Continuation of private instrument instruction on electric guitar or bass with a focus on understanding the relationship between musical style, sound, and instrument design. One private lesson hour per week for one quarter.

## EMPHASIS // GUITAR CRAFT ACOUSTIC DESIGN

#### GCRFT-303 ACOUSTIC GUITAR DESIGN (2)

Prerequisites: GCRFT-203 Instrument Design 2. Every detail of an instrument's design affects ergonomics, function, sound and playability. This course covers principals of acoustic guitar neck, headstock and body design, including selection of hardware and template design. Eight lecture hours, fourteen supervised lab hours, research assignments and design projects.

# COURSE DESCRIPTIONS

## **GCRFT-304 ACOUSTIC GUITAR FABRICATION (5)**

Prerequisites: GCRFT-204 Instrument Fabrication 2. Each student builds a complete acoustic guitar from raw materials. Topics include: wood selection, sizing stock and surfacing, bracing, neck and body construction, scaling, marquetry, inlay work and setup. 20 lecture hours and 39 supervised lab hours plus projects.

## **GCRFT-305 ACOUSTIC GUITAR FIXTURES (4)**

Prerequisites: GCRFT-203 Instrument Design 2. Design and manufacture of all necessary fixtures for the construction of an acoustic guitar. Includes molds, clamping fixtures and layout templates. Six lecture hours and 28 supervised lab hours.

## **GCRFT-306 ACOUSTIC GUITAR FINISHING (2)**

Prerequisites: GCRFT-106 Finish Work. Techniques for finishing acoustic guitars, including wood preparation, filling, masking, sealing, top coating, sanding, color sanding and buffing. Eight lecture hours and fourteen supervised lab hours.

## **GCRFT-307 INSTRUMENT PERFORMANCE 3 (2)**

Prerequisites: GCRFT-207 Instrument Performance 2. Private instrument instruction on acoustic guitar with focus on understanding the relationship between musical style, technique, sound and acoustic guitar design. One private lesson 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-057 STUDIO RECORDING 1: PRO TOOLS 101 (2)**

This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with FireWire drives, and more. When taken with AUDIO-157 (Pro Tools 110), these courses combined will serve as an equivalent to AUDIO-103 (Pro Tools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. One lecture hour and two lab hours per week for one quarter.

#### **AUDIO-157 STUDIO RECORDING 2: PRO TOOLS 110 (2)**

Prerequisites: AUDIO-057 Pro Tools 101. This course is a continuation on the basic concepts and theory involved in using a digital audio workstation. Students will be able to

set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with FireWire drives and more. When taken with AUDIO-057 (Pro Tools 101), these courses combined will serve as an equivalent to AUDIO-103 (Pro Tools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. Completion of the course prepares students to take the Avid Pro Tools Certified User Exam. One lecture hour and two lab hours per week for one quarter.

#### **AUDIO-052 STUDIO RECORDING 1: LOGIC 1 (1)**

This course introduces songwriters, composers, producers and sound engineers to the primary features and basic user interface of Logic Pro X. Upon completion, students will be exposed to the process of creating an actual song, from start to finish! Preproduction using Apple Loops, recording/editing audio & MIDI, arranging tracks and producing drum beats with a virtual drummer, as well as basic mixing and automation techniques will be touched on. This course covers the requirements needed (Part 1 of 2) to take the Apple Certified Pro Level One exam in Logic Pro X. Two lab hours per week for one quarter.

#### **AUDIO-152 STUDIO RECORDING 2: LOGIC 2 (1)**

Pre-Requisites: AUDIO-052 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 be expected to demonstrate how to use Logic Pro's comprehensive array of software instruments, arranging of MIDI sequences, as well as editing with Flex Time & Pitch, digital effects processing, mixing, automation, trouble-shooting. This course covers the requirements needed (Part 2 of 2) to take the Apple Certified Pro Level One exam in Logic Pro X. Two lab hours per week for one quarter.

#### **AUDIO-056 STUDIO RECORDING 1: REASON 1 (1)**

Propellerhead's Reason software has long been used for traditional beat-making and sequencing for MIDI. Upon completion of this course, students will be able to navigate through the software, including the various windows (main mixer, rack and sequencer), route audio signal and MIDI, and create basic tracks. Integration of audio loops will also be touched upon as well as a basic understanding of computer set-ups and Digital Audio Workstations (DAWs). Two lab hours per week for one quarter.

#### **AUDIO-156 STUDIO RECORDING 2: REASON 2 (1)**

Prerequisite: AUDIO-056 DAW: Reason 1. The second level of this course focuses on using Reason as a mixing and mastering tool. Topics include EQ, compression, effects, automation, and mastering using Reason's Channel Strip. Upon successful completion, students should be able to create, edit, mix and master their work. One lecture hour per week for one quarter.

#### **AUDIO-058E STUDIO RECORDING 1: ABLETON LIVE 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. Two lab hours per week for one quarter.

#### **AUDIO-158 STUDIO RECORDING 2: ABLETON LIVE 2 (1)**

Prerequisite: AUDIO-058E Ableton Live 1. Building on Ableton Live 1, this course provides a more in-depth practical application of digital recording techniques using Ableton Live, including effects, timing, pitch correction, automation, mastering, and sound for picture. Upon successful completion of this course, students will be able to produce a project from beginning to end. Two lab hours 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-102 PROJECT ADVISING 1 (1)**

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 Independent Artist project, including three or more original songs, artwork, an internet presence, a press kit and a marketing/career plan. One one-hour Project Advising meeting per week minimum for one quarter.

#### **ARTST-202 PROJECT ADVISING 2 (1)**

Prerequisite: Project Advising 1. Working in close consultation with various project advisors, whom they are required to meet with at least once a week, students continue planning and creating their final Independent Artist project, including three or more original songs, artwork, an Internet presence, a press kit and a marketing/career plan. One one-hour Project Advising meeting per week minimum.

#### **ARTST-203 FINAL PROJECT (2)**

Prerequisite: Project Advising 1. IAP 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 and Artist Identity courses. Thus, the student will work in consultation with a mentor during weeks 2, 4, 7 and 10 to develop his/her unique project, set

# COURSE DESCRIPTIONS

of compositions/arrangements, DIY marketing plan, website and album art, the goal of which is a professional outcome. A committee evaluates the final project that results from the culminating experience. Four Mentoring sessions per quarter (wks 2, 4, 7 and 10).

## 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

# COURSE DESCRIPTIONS

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.

### **CC-306 SONGWRITING 1 (1.5)**

An introduction to songwriting through the study of the elements of contemporary song structure and style. Topics covered include: a quick-start method to songwriting; general songwriting tips and techniques; foundational instruction on lyrics, structure, melody, groove and chords; and an analytical study of contemporary hit songs. The course culminates in the creation of an original co-written song, to be submitted as the Final Project. One lecture hour

and one workshop hour per week for one quarter.

### **CC-406 SONGWRITING 2 (1.5)**

Prerequisites: CC-306 Songwriting 1. Building upon the foundation provided in Songwriting 1, 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 hour and one workshop hour per week for one quarter.

## ELECTIVES // INDEPENDENT ARTIST DEVELOPMENT PROGRAM-SPECIFIC ELECTIVES

### **AUDIO-059E DIGITAL PERFORMER 1 (1)**

Using step-by-step project-based instruction, students will be guided through the basic techniques of using Digital Performer 8 as a Digital Audio Workstation (DAW) for recording, editing, mixing, and mastering a musical composition. Upon successful completion of this course, students will be able to install and set up Digital Performer 8, record and edit MIDI and Audio data, as well as produce, arrange, mix, and master their musical compositions. Two lab hours per week for one quarter.

### **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 workshop hour per week for one quarter. May be repeated for credit.

### **ARTST-011E SYNTHESIS AND SAMPLING 1 (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. Two lecture hours per week for one quarter.

### **ARTST-013E INTRO TO MUSIC PUBLISHING (1)**

An overview of music publishing from the artist's perspective. Topics include copyright basics, how co-writers divide percentages in a composition, when the producer gets credit, protecting your compositions (PA and SR forms), what publishing companies can do for your career (song-plugging, advances, administration, marketing funds), and more. One lecture hour per week for one quarter.

### **ARTST-014E MUSIC PRODUCTION ANALYSIS (1)**

Group-based course in which students and instructor listen to and discuss music of different styles and genres. Discussions center on what production techniques are being employed musically and sonically. One discussion-based lecture hour per week for one quarter.

### **ARTST-015E THE WORKING SONGWRITER (1)**

This course will dive deeper into the realm of current industry hit songwriting and help students learn what it takes to become a working songwriter plus practice current forms of industry songwriting techniques. One lecture hour per week for one quarter.

### **ARTST-016E BEAT MAKING AND MASCHINE (1)**

Prerequisite: Successful completion of one of the following courses: AUDIO-057 ProTools 101, or AUDIO-052 Logic 1, or AUDIO-058 Ableton Live 1, or AUDIO-056 Reason 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.

### **ARTST-018E ACCENT REDUCTION (1)**

This course enables non-native English speaking students to develop an American English accent for effective English-language vocals. Students learn to break words into their phonetic elements and identify and concentrate on specific problematic sounds. One lecture-lab hour per week for one quarter.

### **ARTST-019E 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-021E PERSONAL FINANCE FOR THE INDEPENDENT ARTIST (1)**

Using practical and proven concepts, the course will offer an introduction to saving, banking, building and paying off credit, protecting oneself against identity theft, investing (stocks, bonds, mutual funds), building retirement plans, understanding basic tax concepts, and protecting oneself and one's possessions with necessary insurance (auto, home/renter, equipment, and life). Upon completion of this course, students will be able to think more practically about money, understand how to better manage consumer credit, build a higher credit rating score, and how to manage their financial resources. One lecture hour per week for one quarter.

### **ARTST-032E LIVE PERFORMANCE WORKSHOPS (1)**

Live Performance Workshops (LPWs) and Ensembles provide students with a wide range of opportunities to gain valuable performing experience by concentrating in one area or by sampling a variety of styles and musical settings. A minimum of ten performance credits are required per quarter.

# COURSE DESCRIPTIONS

### **ARTST-051E MUSIC PRODUCTION (1)**

This course exposes students to the "ins and outs" of both the business and creative sides of album production. Classes are hands-on, intensive, and real-world, 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.

### **ARTST-080E KEYBOARD ESSENTIALS FOR THE INDEPENDENT ARTIST (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-111E SYNTHESIS AND SAMPLING 2 (1)**

Prerequisites: ARTST-011E Synthesis and Sampling 1. More advanced elements of subtractive synthesis as well as an introduction to FM and granular synthesis. Students also learn to work with hardware synths and samplers, such as the Little Phatty and Akai MPC. One lecture hour per week for one quarter.

### **ARTST-153E PROJECT STUDIO DESIGN (1)**

Prerequisite: ARTST-101 Recording Project 1. This course focuses on creating an acoustically viable space in the home or project studio environment. Students will learn how to assess the acoustical problems in any spare room and learn cost-effective and practical methods to lessen their impact on the quality of the recording and mixing done in that space. Fabrication, actual studio construction, advanced electronics knowledge or specialized math skills are not required. This course is equivalent to AUDIO-153E: Project Studio Design. Two lab hours per week for one quarter.

### **ARTST-205E TC Helicon for Vocalists 1 (1)**

Prerequisite: Audition required for IAP Students. Please contact your Program Chair via email to schedule an audition. This course provides students with skills to record, loop and design vocals in live performance situations. The class will create vocal improvisations and harmonies with diverse effects that expand a vocalist's presentation utilizing TC Helicon's VoiceLive Touch 2, a vocal effects processor and looping device. The class will discover how to engage vocal effects and operate presets that result in vocal versatility while onstage. Two lecture/ensemble hours per week for one quarter.

### **ARTST-214E PLUGIN PROCESSING (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. This course covers topics such as EQ, compression, reverb, delay, pitch



# COURSE DESCRIPTIONS

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 for one quarter.

## **ARTST-215E 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 ProTools and Logic, the course will explore templates, project management, EQ, compression, vocal FX, comping, bussing, vocal aligning, printing stems, and remixing techniques. Students will observe one vocal production session with a student vocalist per quarter. Upon successful completion of this course, students will be able to run a vocal session on their own and produce, record, edit, and mix vocals. One lecture hour per week for one quarter.

## **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 requirements for the program. One private lesson hour per week for one quarter. May be repeated for credit.

## **MUSIC BUSINESS**

### **MAJOR AREA // MUSIC BUSINESS (CERTIFICATE)**

#### **MUBUS-101 MUSIC LAW 1: THE FUNDAMENTALS (2)**

An overview of the various areas of music law and basic legal concepts that play a significant role in music industry transactions, including Property Law; Intellectual Property; Personality & Publicity Rights; Name & Likeness; Equitable Principles & Remedies (Injunctions & Declaratory Relief; Indemnification); Common Law & Statutory Enactments; Contract Law; and Constitutional Principles (Fair Use exceptions, free speech, commercial speech). Two lecture hours per week for one quarter.

#### **MUBUS-102 COMPUTERS IN BUSINESS (1)**

Overview of essential software used in the music business workplace, including Microsoft Word, Excel and PowerPoint. Hands-on projects include preparing visual presentations, business letters, and spreadsheets. One lecture hour per week for one quarter.

#### **MUBUS-103 RECORD LABELS (2)**

An inside look at record companies, including an analysis of the various departments within a label and how they interact with each other to build an artist's career. Students analyze the similarities and differences in company structure and artist deals between major and indie labels. As a final project,

each student seeks out an independent artist album and writes a full A&R report, including demographics, genre of music, radio airplay, marketing ideas, suggested record producer. Two lecture hours per week for one quarter.

#### **MUBUS-104 YOUR MUSIC BUSINESS CAREER (2)**

An overview of the varied career opportunities available in the music business. Technical, creative and business professions are covered for positions as music producers, engineers for studio and live settings, A&R and publishing executives, music supervisors, distribution and sales teams, the various types of managers and more. In addition, professionals in those careers will be guest speakers to provide insight and real-world information particular to their fields. Two lecture hours per week for one quarter.

#### **MUBUS-105 AGENTS AND BOOKINGS (1)**

Booking Agents are important and essential members of an artist's management team. This course discusses their responsibilities, how they interact with artists, how they are paid, and how artists can choose among agents. Guest lectures by agents as available. One lecture hour per week for one quarter.

#### **MUBUS-106 DIGITAL MARKETING (2)**

The Internet has forever changed the music industry. Together with foundational marketing concepts, this course covers all aspects of how the Internet continues to impact the music industry, particularly in the areas of distribution, promotion, marketing and retail practices. Topics include: press outreach, online retail, viral marketing techniques, video content marketing, social networking, and other direct-to-fan platforms. Students engage in real-time research. Two lecture hours per week for one quarter.

#### **MUBUS-107 MUSIC PUBLISHING (2)**

Publishing remains one of the most lucrative segments of the music industry. Topics covered include: how to copyright songs and recorded works using the online form CO, how royalties are paid to writers and publishers, and the functions and responsibilities of the Performing Rights Organizations — ASCAP, BMI, and SESAC. Two lecture hours per week for one quarter.

#### **MUBUS-108 PERSONAL MANAGEMENT (2)**

An overview of the responsibilities of personal managers and the nature of the relationships they maintain with their artists. Topics include: developing the artist and preparing a career plan, contractual agreements between the artist and manager, the steps a manager takes to fulfill those obligations, and management responsibilities with regard to negotiating and concluding recording and publishing contracts. Two lecture hours per week for one quarter.

#### **MUBUS-201 MUSIC LAW 2: CONTRACTS (2)**

Prerequisites: MUBUS-101 Music Law 1. This course provides students with hands-on experience in analyzing, drafting, and negotiating common music industry agreements. Practical exercises include supervised mock negotiations of music contracts, licenses, releases, and other common transactions. Two lecture hours per week for one quarter.

#### **MUBUS-202 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.

#### **MUBUS-203 MUSIC DISTRIBUTION (1)**

Effective distribution is one of the most important elements in a successful career. This course focuses on traditional distribution methods and outlets including radio, retail and TV as well as strategies for digital and mobile platforms along with new and emerging models. Topics also include: how sales and radio plays are tallied through SoundScan, Mediabase and BDS as well as innovative companies using a range of metrics to measure the impact of artists' music in various media. One lecture hour per week for one quarter.

#### **MUBUS-204 CONCERT AND TOUR PRODUCTION (2)**

Students learn how to produce a live concert, musical event, festival, or tour. Topics include: booking and sizing of venues, ticket sales, concert promotion, selling merchandise, all-age shows, talent agents and buyers, contracts, technical aspects, security & laws, minimizing risks, and much more. Guests include booking agents and concert promoters. Two lecture hours per week for one quarter.

#### **MUBUS-205 MUSIC INDUSTRY INTERNSHIP (4)**

Students gain firsthand experience within the music industry by working as interns for music related companies. Students are coached on specific areas of music business employment, such as writing professional résumés, personal interview skills, and professionalism. Specific firms, positions, and duties vary according to availability. Average of twelve internship hours per week for one quarter. Students must present signed Verification of Course Credit sheet and completed Hours Log to earn course credits.

#### **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-207 MUSIC LICENSING AND SUPERVISION (2)**

Artists can open up significant additional revenue streams by licensing their recordings to international record labels, TV, film, video games, and for Internet content. 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.

# COURSE DESCRIPTIONS

## **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 guarantees 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"

# COURSE DESCRIPTIONS

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)**

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. In addition, as the industry is firmly entrenched in digital platforms, ongoing developments in the world of music publishing will be discussed. Two lecture hours per week for one quarter.

## **MUBUS-230 MUSIC PUBLISHING AND LICENSING 2 (2)**

Prerequisite: MUBUS-130 Music Publishing and Licensing 1. 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. 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. 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 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-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)**

(Entrep. Strat. 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

# COURSE DESCRIPTIONS

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.

## **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);

# COURSE DESCRIPTIONS

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.

## **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 MUSIC BUSINESS MARKETING AND SOCIAL MEDIA 4 (2)**

Prerequisite: MUBUS-380 Music Business Marketing and Social Media 3. Continued study of marketing strategies focusing on the areas of consumer lifestyles and sponsorship. Topics include an overview of platforms where consumers and fans can be targeted and how to reach them, including festivals and related events. Students also study about endorsements vs. sponsorships and the typical deals, with more extensive study of the specifics of sponsorship including identifying brand partners and the potential credibility/visibility benefits, methods of appealing to potential sponsors, creating sponsorship decks and alternative presentations, delivering results to the brand partner, and building in social media engagement. As a final project, students implement a lifestyle marketing program with video,

images and social media along with creating reports with deliverables to the sponsor. Two lecture hours per week for one quarter.

## **MUBUS-580 MUSIC BUSINESS MARKETING AND SOCIAL MEDIA 5 (2)**

Prerequisite: MUBUS-480 Music Business Marketing and Social Media 4. Topics include analyzing consumer behavior, influence and persuasion, principles and ethics of successful campaigns, and core branding concepts. Students examine various techniques for conducting consumer-based market research, including identification of the product, idea, or problem; collecting data; observation, focus groups, interviews, and experiments; analyzing, interpreting, and drawing conclusions from data; and making recommendations based on findings. Students apply concepts to actual research models by gauging consumer response to packaging, logos, band names, set lists, visual images, and more. As a final project, students apply skills covered by creating a complete and detailed plan taking a new artist's music release through the entire marketing process. 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. 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. 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

# COURSE DESCRIPTIONS

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 Project Advisors, business students assist MI student artists in the manner of a functioning music publishing office. Students obtain Library of Congress copyright forms, meet with Performing Rights Organizations' membership reps, obtain mechanical and digital license information from appropriate industry companies, and obtain membership information from the NMPA. Working with songwriters, business students determine their musical niche and provide advice and assistance on copyrighting their songs, co-writer agreements, publishing agreements, and joining the appropriate Performing Rights Organization as well as polishing material and assembling basic promo packages. Acting in the role of publishers, students determine "casting" (pitching for a self-contained singer/songwriter vs. promoting the songs to other artists) and pitch the songs to artist management and record label A&R reps as well as music supervisors for film/TV/media placement. The process culminates in the basics of deal signing. Four group project advisement hours per week for one quarter plus independent

# COURSE DESCRIPTIONS

project completion.

## **MUBUS-670 BOOKING & MANAGEMENT PRACTICUM (4)**

Prerequisites: MUBUS-330 Music Publishing and Licensing 3, MUBUS-440 Music Industry 4A, MUBUS-441 Music Industry 4B, 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. Under the guidance of Project Advisors and in the manner of functioning personal management offices, business students provide career development assistance for artists drawn from the MI student pool. The focus is on advising artists on all aspects of their live performance, including creative and image development (set lists, band members, stage attire and performance suggestions), booking and management (sourcing appropriate venues, amending performance agreements, technical requirements and logistical considerations), and developing the manager/artist relationship through concert observation and post-event analysis. Student and artist progress is tracked and assessed through the completion of project worksheets featuring qualitative and quantitative tasks and milestones. Four group project advisement hours per week for one quarter plus independent project completion.

## PROFESSIONAL DEVELOPMENT // MUSIC BUSINESS

### **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, learn 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. As a final class project, students will assume a leadership role in specific working situations such as studio, corporation or entrepreneurial enterprise. 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

### **MUBUS-260 MUSICIANSHIP FOR BUSINESS PROFESSIONALS (1)**

Students will be introduced to basic rhythmic 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 chord qualities, 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: MUBUS-260 Musicianship For Business 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.

### **MUBUS-460 SONGS, RECORDING & PRODUCTION (2)**

Prerequisite: MUBUS-360 Song Structure and Content. Continued development of musical analysis skills and terminology. 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 apply skills as they coach independent artists on song development, studying how to assess the artist's needs and provide effective advice on performance, song selection, melody, and lyrics as well as working with co-writers, choosing musicians, and developing an effective musical support network. 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

# COURSE DESCRIPTIONS

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 a short film 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-212E THE TOURING MUSICIAN (1)**

Students learn how to plan tours, including planning the itinerary, creating a budget checklist, and establishing anchor dates, plus how to make the most of sales, concessions, and press. As the culmination, students plan a ten-day tour. One lecture hour per week for one quarter.

# COURSE DESCRIPTIONS

## **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.

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

## **MUSIC BUSINESS // ENTREPRENEUR**

### **MAJOR AREA // MUSIC BUSINESS ENTREPRENEUR**

#### **MUBUS-301 MUSIC LAW 3 (2)**

Prerequisites: MUBUS-201 Music Law 2. This course provides practical application of music industry-related legal doctrines and fundamentals. Includes research and analysis of historical disputes in the industry followed by lectures and discussions aimed at determining how they could have been avoided or minimized through negotiation or appropriate contract provisions. Students conduct a mock trial of a breach-of-contract case between artist and record company. Two lecture hours per week for one quarter.

#### **MUBUS-303 START YOUR OWN RECORD LABEL (2)**

This course details what is needed to start a 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.

#### **MUBUS-304 SOCIAL NETWORKING AND FAN MANAGEMENT (1)**

Students learn to use social networking tools to build a fan base, attract attention, build a reliable network of listeners, and harness the energy of fans for marketing, promotion, and outreach. One lecture hour per week for one quarter.

#### **MUBUS-305 SHOWCASE PROMOTIONS (2)**

In this hands-on course, students select Los Angeles-area independent artists and then plan, organize, produce and promote a live industry showcase at a local venue. Students carry out all aspects of promotion, marketing, and publicity under instructor supervision. Two lecture hours per week for one quarter.

#### **MUBUS-306 BROADCAST STRATEGIES (2)**

Students learn how to use radio to promote independent music. Topics include: techniques for securing radio airplay from college and commercial radio, approaching music and program directors, and different broadcast formats, including mix shows, specialty shows, satellite radio, and Internet radio. Two lecture hours per week for one quarter.

#### **MUBUS-307 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.

#### **MUBUS-308 OWNING AND 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.

### **ELECTIVES // MUSIC BUSINESS ENTREPRENEUR**

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

#### **MUBUS-314E SPONSORSHIPS AND ENDORSEMENTS (1)**

Sponsorships and endorsements provide a variety of resources that can advance an artist's career. In this course, students learn strategies for approaching companies and presenting successful proposals. One lecture hour per week for one quarter.

#### **MUBUS-316E LEADERSHIP (1)**

Students learn methods for developing the leadership qualities that enable music business professionals to set an example for employees and motivate them in the workplace. Class discussions include: What are the qualities of a leader? Why do some lead and others follow? How to hire the best workers, reward employees, identify employee behavior, and motivate people. One lecture hour per week for one quarter.

#### **MUBUS-317E PREPARING YOUR PROFESSIONAL BUSINESS PLAN (2)**

Students learn how to develop and write a professional plan for starting and growing your business. Topics include: market and industry analysis, management and organizational structure, financial projections, estimating start-up costs, and more. As a final project, each student presents a complete plan for his or her own music-related business. Two lecture hours 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.

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

Students perform in a variety of styles and settings (see section on Live Playing Workshops for overview of workshop offerings). Minimum requirement of ten performances per quarter. One ensemble hour per week per quarter.

#### **BASS-013 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 011 and Bass Reading 012 topics. Two lecture/ensemble hours per week for one quarter.

#### **BASS-023 BASS PERFORMANCE 023 (2)**

Prerequisites: BASS-013 Bass Performance 013. Continuation of ensemble performing experience, including intermediate-level chart reading as well as further development of practical performing techniques. This will include: giving and following cues, dialing in appropriate tone and feel. This class coordinates with Bass Technique 021 and Bass Reading 022 topics. Two lecture/ensemble hours per week for one quarter.

#### **BASS-130 BASS PERFORMANCE 130 (2)**

Prerequisites: BASS-023 Bass Performance 023. 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. Two lecture/ensemble hours 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. Two lecture/ensemble hours per week for one quarter.

#### **BASS-011 BASS TECHNIQUE 011 (1)**

This course covers techniques for finger-style bass playing, including correct posture, hand positioning, finger independence, picking (use of plectrum) and muting. All techniques are mastered through extensive exercises.

# COURSE DESCRIPTIONS

Fretboard harmony is introduced through major scales, triads and intervals. One lecture hour and two lab hours per week for one quarter.

#### **BASS-021 BASS TECHNIQUE 021 (1)**

Prerequisites: BASS-011 Bass Technique 011. 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 lecture hour and two lab hours per week for one quarter.

#### **BASS-110 BASS TECHNIQUE 110 (1)**

Prerequisites: BASS-021 Bass Technique 021. Continued study of 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 lecture hour and two lab hours per week for one quarter.

#### **BASS-210 BASS TECHNIQUE 210 (1)**

Prerequisites: BASS-110 Bass Technique 110. 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 two lab hours per week for one quarter.

#### **BASS-012 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 (2/4 & 3/4) 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 lecture hour and one lab hour per week for one quarter.

#### **BASS-022 BASS READING 022 (2)**

Prerequisites: BASS-012 Bass Reading 012. A continuation of Bass Reading 012. This course introduces the bassist to more advanced elements of music reading, including triplet subdivisions, time signature studies (2/4 & 3/4), dotted notes, ties, dynamic markings, chord symbols, reading in ensembles (duets or trio) and basic chart reading. Continued position playing has the student focusing on the lower and middle register of the neck. This class coordinates with Bass Technique 021 and Bass Performance 023 topics. One lecture hour and one lab hour per week for one quarter.

#### **BASS-120 BASS READING 120 (2)**

Prerequisites: BASS-022 Bass Reading 022. In addition to continued position and specified key reading, this course preps the student to read longer forms through bass clef notation transcriptions and chord charts. Interpreting melodies and rhythms in different styles are also presented in detail. Position playing has the student revisiting the lower register but with concentrated focus on the middle register

# COURSE DESCRIPTIONS

of the neck. Sight-reading concepts will be introduced. This class coordinates with Bass Technique 110 and Bass Performance 130 topics. One lecture hour and one lab 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 lecture hour and one lab hour per week for one quarter.

## **BASS-014 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 lecture hour per week for one quarter.

## **BASS-025 BASS & DRUM CONCEPTS (1)**

Prerequisite: BASS-011 Bass Technique 011, BASS-012 Bass Technique 012, 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 ensemble hour per week for one quarter.

## **AUDIO-056 DAW 1: REASON (1)**

An introduction to digital audio technology as an essential tool for the creation of instrument-based recordings. Topics covered include: working with audio and MIDI, virtual instruments, effects, drum programming, time stretching, and working with loops. One lecture hour per week for one quarter.

## **AUDIO-156 DAW 2: REASON (1)**

Prerequisites: AUDIO-156 DAW 1: Reason. The second level of this course focuses on using Reason as a mixing and mastering tool. Topics include: EQ, compression, effects, automation, and mastering using Reason's Channel Strip. Upon successful completion, students should be able to create, edit, mix and master their work. One lecture 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 lecture/lab hour per week for one quarter.

## **BASS-350 UPRIGHT BASS WORKSHOP 1 (1)**

Study and performance of the upright bass. The curriculum is designed to be a comprehensive resource for the electric bass player making the transition to the upright bass. Use of fingers and the bow will be discussed. When repeated for credit, the instructor will determine course content and objectives. One lecture/lab hour per week for one quarter.

## **BASS-450 UPRIGHT BASS WORKSHOP 2 (1)**

Prerequisites: BASS-350 Upright Bass Workshop 1: Continuation of performance on the upright bass. The curriculum is designed to be a comprehensive resource for the electric bass player making the transition to the upright bass. Use of fingers and the bow will be discussed. When repeated for credit, the instructor will determine course content and objectives. One lecture/lab 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. Each student receives an HD video of his or her final performances. 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. Each student receives an HD video of his or her final performance. 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

# COURSE DESCRIPTIONS

(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, key signatures, intervals, triads, and major scale harmonies. One 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 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 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 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

# COURSE DESCRIPTIONS

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 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 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 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-306 SONGWRITING 1 (1.5)**

Fundamentals of contemporary music creation, including song structure, tempo, lyrics, melody, harmony, rhythmic elements, and subjective emotional qualities. This course is equivalent to ARTST-112. Two lecture/lab hours per week for one quarter.

## **CC-406 SONGWRITING 2 (1.5)**

Prerequisites: CC-306 Songwriting 1. Continued development of contemporary songwriting skills, including application of fundamental concepts to the creation of original material based on topics and genres provided by the instructor. Includes critique and discussion. This course is equivalent to ARTST-212E. Two lecture/lab hours per week for one quarter.

## BASS-SPECIFIC ELECTIVES AVAILABLE ONLY TO BASS MAJORS

### **BASS-048E BASS & VOCALS (1)**

Prerequisites: BASS-012 Bass Reading 012. This course will provide bass players with the needed skills to be able to sing and play their instruments in working situations. Students will be trained in the ability to sing and play background and lead vocals in popular music settings. One lecture-ensemble hour per week for one quarter.

### **BASS-051E BASS AND DRUM WORKSHOPS (1)**

Performance workshop for bassists and drummers 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. Two workshop hours per week for one quarter.

### **BASS-052E JAMES BROWN RHYTHM SECTION (1)**

Performance workshop for bassists and drummers utilizing detailed transcriptions from the book *The Funkmasters: The Great James Brown Rhythm Sections 1960-1973*. Students will perform the bass lines and grooves in class with drummers. One lecture hour per week for one quarter.

### **BASS-060E AFRO-CUBAN BASS (1)**

This course explores different styles of Afro-Cuban music, including bolero, cha-cha, mambo, songo, naningo, and merengue. Students apply rhythms to standard Latin tunes during class performances. One lecture hour per week for one quarter.

### **BASS-062E BRAZILIAN BASS (1)**

This course explores different styles of Brazilian music, including bossa nova, samba, partido alto, and Bahia. Students apply rhythms to standard Latin tunes during class performances. One lecture hour per week for one quarter.

### **BASS-068E SLAP BASS 101 (1)**

This hands-on workshop is designed to enhance slap technique and groove. Songs, exercises and grooves in a variety of musical styles are used to develop thumb strength, slap syncopation, rhythm, phrasing, ad-lib and funk licks, soloing, shuffle, swing, and funk grooves. Performances are followed by critique and discussion. One lecture hour per week for one quarter.

### **BASS-069E ODD METER BASSLINES (1)**

This curriculum is designed to be a comprehensive resource for bass players to understand odd meter rhythms and create bass lines and solos. Students will be introduced to concepts that will provide mastery of odd meter music and will be tested on these concepts at the end of the quarter. One lecture hour per week for one quarter.

### **BASS-070E BEATLES BASSLINES (1)**

This course explores the basslines of Paul McCartney in the context of Beatles repertoire through transcription, analysis,

and performance. One lecture hour per week for one quarter.

### **BASS-078E MODERN ROCK BASS: PLAYERS 1 (1)**

This course is designed to be a comprehensive study of players including Flea and Les Claypool, and their electric bass performance techniques. Not only does this course include a set of detailed transcriptions; but it also contains a thorough set of performance notes for each player and sub-genre as well. One lecture hour per week for one quarter.

### **BASS-171E UPRIGHT BASS WORKSHOP (1)**

Study and performance of the upright bass. A limited enrollment workshop. This course is designed to be a comprehensive resource for the electric bass player making the transition to the upright bass as well as continued instruction for more advanced upright players. Use of fingers and the bow will be discussed and practiced. Curriculum and course pacing will reflect the level of experience and needs of the individual students. One performance hour per week for one quarter. May be repeated for credit.

## ELECTIVES // BASS

Bass students may fulfill their elective credit requirements by choosing from program-specific electives, Common Course electives, or entry-level electives offered by other programs; see course offerings for options.

### **BASS-050E 20TH CENTURY JAZZ BASS I (1)**

This listening/lecture course traces the evolution of the jazz rhythm section, in particular the evolution of basslines, from the time of Louis Armstrong through Bill Evans and Brad Mehldau. One lecture hour per week for one quarter.

### **BASS-061E BLUES BASS (1)**

This course focuses on standard blues progressions, rhythmic interpretation and pentatonic scale construction. Specific topics include: 12-bar and 8-bar form, minor blues, straight and swing eighth-note interpretation, and application of major and minor pentatonic scales, as well as standard blues bass patterns, improvised basslines, and fills. One lecture hour per week for one quarter.

### **BASS-067E R&B/FUNK BASS (1)**

This course is designed to expose bassists to classic R&B and funk styles through the extensive use of detailed transcriptions, including Stax, Motown, Earth, Wind & Fire, Tower of Power and other influential songs, players, and styles. One lecture hour per week for one quarter.

### **BASS-071E CLASSIC METAL BASSLINES (1)**

An examination of the history and evolution of heavy metal basslines. Specific techniques and styles are studied through extensive transcriptions and written examples. One lecture hour per week for one quarter.

### **BASS-072E CONTEMPORARY METAL BASSLINES (1)**

This course concentrates on specific metal bass techniques, including two-handed tapping and three-finger picking. Includes extensive transcriptions and written examples from such contemporary metal bands as Cynic, Lamb of God, and

# COURSE DESCRIPTIONS

artists such as Billy Sheehan and Stuart Hamm. One lecture hour per week for one quarter.

### **BASS-077E WALKING BASSLINES (1)**

This course is designed to help the bassist construct and connect walking bass lines through various chord changes and forms. One lecture hour per week for one quarter.

## ADVANCED ELECTIVES

Note: For full details, refer to the course description for each prerequisite named in your elective of interest.

### **BASS-045E TOWER OF POWER BASSLINES (1)**

Prerequisites: BASS-022 Bass Reading 022, BASS-021 Bass Technique 021. Students will study, analyze, and learn the style, technique, and grooves of the great bass lines of Tower of Power bassist Francis "Rocco" Prestia. One lecture hour per week for one quarter.

### **BASS-054E ADVANCED BASS RSW1 (1)**

Prerequisites: BASS-022 Bass Reading 022, BASS-021 Bass Technique 021. For the advanced bassist, this workshop uses original compositions to explore the intricate technical possibilities of the instrument in a group setting, with a concentration on the groove. One lecture hour per week for one quarter.

### **BASS-154E ADVANCED BASS RSW 2 (1)**

Prerequisites: BASS-022 Reading 2, BASS-021 Bass Technique 2. Additional studies in advanced rhythm section performance (BASS-054E and BASS-154E may be taken in any order). One lecture hour per week for one quarter.

### **BASS-073E JACO PASTORIUS BASSLINES (1)**

Prerequisites: BASS-022 Bass Reading 022, BASS-021 Bass Technique 021. This course focuses on the structural, theoretical, technical and harmonic aspects of classic recordings and basslines from one of the most influential bass guitarists in the history of contemporary music. The in-depth analysis of Jaco's work will include examples from his original compositions as well as his work with Weather Report, Joni Mitchell, Pat Metheny, and others. One lecture hour per week for one quarter.

### **BASS-065E MOTOWN BASS 1 (1)**

Prerequisites: BASS-022 Reading 022. Students study the work of legendary bassist James Jamerson using transcriptions taken from the book *Standing in the Shadows of Motown*. Students perform examples in class with play-along tracks. One lecture hour per week for one quarter.

### **BASS-165E MOTOWN BASS 2 (1)**

Prerequisites: BASS-022 Bass Reading 022. Additional studies in Motown bass style (BASS 065E and BASS-165E may be taken in any order). One lecture hour per week for one quarter.

### **BASS-152E CONTEMPORARY IMPROVISATION (1)**

Prerequisites: BASS-021 Bass Technique 021. This course explores an in-depth analysis of diatonic and chromatic passing notes used to create basslines and solos over

# COURSE DESCRIPTIONS

standard chord progressions. Students will learn to create linear basslines and solos utilizing these concepts over diatonic and non-diatonic chord progressions with applications to 4-, 5-, and 6-string electric bass. One lecture hour per week for one quarter.

## **BASS-153E MODAL IMPROVISATION (1)**

Prerequisites: BASS-021 Bass Technique 021. Students learn how to analyze scale choices for eight standard chord types and play smoothly through various types of chord progressions. One lecture hour per week for one quarter.

## **BASS-174E LED ZEPPELIN BASSLINES (1)**

Prerequisites: BASS-022 Bass Reading 022. This course explores the bass lines of John Paul Jones in the context of the Led Zeppelin repertoire, including extensive and detailed transcriptions, performance, and analysis. One lecture hour per week for one 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 credit units 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 Playing Workshops for overview of workshop offerings). Minimum requirement of ten performances per quarter. One ensemble hour per week per quarter. Six credit units required (one per quarter).

## **DRUM-013 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. Two lecture/ensemble hours per week for one quarter.

## **DRUM-023 DRUM PERFORMANCE 023 (2)**

Prerequisites: DRUM-013 Drum Performance 013. Continuation of ensemble performing experience, including intermediate-level chart reading as well as further development of practical performing techniques, such as giving and following cues, drum set sound and feel. This course coordinates with topics within Drum Technique 021 and Drum Reading 022. Two lecture/ensemble hours per week for one quarter.

## **DRUM-130 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. Two lecture/ensemble hours per week for one quarter.

## **DRUM-230 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. Two lecture/ensemble hours per week for one quarter.

## **DRUM-011 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. Two lecture/ensemble hours per week for one quarter.

## **DRUM-021 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. Two lecture/ensemble hours per week for one quarter.

## **DRUM-110 DRUM TECHNIQUE 110 (2)**

Prerequisites: DRUM-021 Drum Technique 2. This course presents intermediate to advanced hand technique concepts as applied to the drum set, including rudimental advancement, and limb independence. Intermediate drummers need to further develop their ability and understanding of stick control and the subtleties included. This course coordinates with Drum Performance 130 and Drum Reading 120 topics. Two lecture/ensemble hours per week for one quarter.

## **DRUM-210 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. Two lecture/ensemble hours per week for one quarter.

## **DRUM-012 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.

## **DRUM-022 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. Two lecture hours per week for one quarter.

## **DRUM-120 DRUM READING 120 (2)**

Prerequisites: DRUM-022 Drum Reading 022. 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 210 and Drum Performance 230 topics. One lecture hour and one lab 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 lecture hour and one lab hour per week for one quarter.

## **DRUM-015 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 lecture/ensemble hour per week for one quarter.

## **DRUM-014 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, repair, 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 lecture/lab hour per week for one quarter.

## **DRUM-240 E-DRUMMING ESSENTIALS (1)**

Prerequisite: Successful completion of either AUDIO-152/152E (Logic 2), or AUDIO-157/157E (ProTools 110), or AUDIO-156/156E (Reason 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

# COURSE DESCRIPTIONS

will have a basic understanding of programming electronic percussion instruments in their respective modules and with computer programs such as Ableton Live. One lecture/lab hour per week for one quarter.

## **DRUM-024 DRUM GEAR MASTERY (1)**

Prerequisites: DRUM-014 Drum Gear Maintenance. An in-depth sound design workshop where students learn to tune and mimic appropriate drum sounds from all eras of recorded music with an emphasis on modern sounds. One lecture/lab hour per week for one quarter.

## **DRUM-025 TIMEKEEPING (1)**

Prerequisites: DRUM-015 Developing Your Groove. This course applies developed groove-based coordination to metronome usage and verbal counting. One lecture/ensemble hour per week for one quarter.

## **AUDIO-056 DAW 1: REASON (1)**

An introduction to digital audio technology as an essential tool for the creation of instrument-based recordings. Topics covered include working with audio and MIDI, virtual instruments, effects, drum programming, time stretching and working with loops. One lecture hour per week for one quarter.

## **AUDIO-156 DAW 2: REASON (1)**

Prerequisites: AUDIO-056 DAW 1: Reason. The second level of this course focuses on using Reason as a mixing and mastering tool. Topics include: EQ, compression, effects, automation, mastering using Reason's Channel Strip. Upon successful completion, students should be able to create, edit, mix and master their work. One lecture 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 lecture hour plus one lab 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 lecture hour plus one lab 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.



# COURSE DESCRIPTIONS

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 lecture hour and one ensemble 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 lecture hour and one ensemble 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. Each student receives an HD video of his or her final performances. Two lecture hours 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. Each student receives an HD video of his or her final performance. Two lecture hours 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-0307 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-307 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, key signatures, intervals, triads, and major scale harmonies. One 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 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 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 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 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 lecture hour and one lab hour per week for one quarter.

# COURSE DESCRIPTIONS

### 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 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-306 SONGWRITING 1 (1.5)

Fundamentals of contemporary music creation, including song structure, tempo, lyrics, melody, harmony, rhythmic elements, and subjective emotional qualities. This course is equivalent to ARTST-112. Two lecture/lab hours per week for one quarter.

### CC-406 SONGWRITING 2 (1.5)

Prerequisites: CC-306 Songwriting 1. Continued development of contemporary songwriting skills, including application of fundamental concepts to the creation of original material based on topics and genres provided by the instructor. Includes critique and discussion. This course is equivalent to ARTST-212E. Two lecture/lab hours per week for one quarter.

## ELECTIVES // DRUM

Drum students may fulfill their elective credit requirements by choosing from program-specific electives, Common Course electives, or entry-level electives offered by other programs; see course offerings for options.

## DRUM-SPECIFIC ELECTIVES

### AVAILABLE ONLY TO DRUM MAJORS

### DRUM-150E INTRODUCTION TO DRUM RECORDING (1)

Prerequisites: DRUM-013 Drum Performance 013. An introductory course which presents the traditional recording studio to drum students. Specific topics presented include: the various physical attributes and components of the studio, common studio terms, and vernacular and performance techniques needed to be successful in the studio. Other topics include: techniques for altering and controlling your sound, how to manage headphone mixes, and playing to a

# COURSE DESCRIPTIONS

click track plus prerecorded instrument tracks. One lecture/lab hour per week for one quarter.

## **DRUM-260E HYBRID DRUMMING ENSEMBLE WORKSHOP (1)**

Prerequisite: DRUM-160E E-Drumming Essentials. An intermediate to advanced ensemble workshop designed to rehearse and perform as an electronic/acoustic drum ensemble. Students will apply their e-drumming knowledge as a performance ensemble. One additional aspect of this workshop is to include essential set-up/tear down technique and etiquette. Two workshop hours per week for one quarter. May be repeated for credit.

## **DRUM-050E HYBRID CAJON TECHNIQUES (1)**

This is an introductory course which presents Cajon playing basics in a contemporary setting. In addition to basic Cajon playing, hybrid set-ups are introduced with the addition of hand held percussion, mounted percussion, foot-operated percussion and drum set elements. Audio examples and playalongs are also included. One lecture hour per week for one quarter.

## **DRUM-051E BASIC CARIBBEAN DRUMSET (1)**

Students learn how to perform basic Afro-Cuban and Brazilian styles on the drumset. Emphasis is on gaining the ability to effectively handle any Latin music-based performing situation. One lecture hour per week for one quarter.

## **DRUM-072E DOUBLE BASS DRUM WORKOUT (1)**

This course covers the use of double bass drum as a means of furthering skills and broadening independence. Lectures, demonstrations, and exercises emphasize speed, technique, and control. One lecture hour per week for one quarter.

## **DRUM-074E FILL FEST (1)**

This course shows how to develop a vocabulary of fills on the drum set. Each week, students are introduced to a new fill concept that can be applied to a variety of musical situations. This course includes written and audio examples of top contemporary rock drummers. Students write out and demonstrate their own fills and concepts throughout the class. One lecture hour per week for one quarter.

## **DRUM-075E HOW TO PRACTICE (1)**

This course covers the structure and discipline of efficient, productive practicing on the drum set. Students develop individual practice routines and apply them to material covered in core courses. Also includes performance preparation (prioritizing, overcoming anxiety and more). One lecture hour per week for one quarter.

## **DRUM-151E NEW ORLEANS DRUMMING (1)**

This course explores the historical, stylistic, and technical development of drummers from New Orleans. Students will learn the second-line grooves of early brass bands up through the invention of the "backbeat" and the irresistible funk that forces people to "take it to the streets" in a Mardi Gras parade. The individuals, rhythms, and culture of New Orleans that have shaped American music for the last 100

years will be presented. One lecture hour per week for one quarter.

## **ADVANCED ELECTIVES // DRUM**

*Note: For full details, refer to the course description for each prerequisite named in your elective of interest.*

### **DRUM-025E DEVELOPING YOUR GROOVE 2 (1)**

Prerequisite: DRUM-015 Developing Your Groove. Covers drum set coordination techniques necessary for playing beats between the bass drum, snare drum, hi-hat, hi-hat with the foot and ride cymbal. Limb synchronization and dynamic independence techniques are presented in systematic steps to help drummers develop a solid foundation needed for professional-level timekeeping skills. This is an introductory-plus course that will help drummers dramatically improve their time, feel, independence and sound. Through weekly coordination drills (as applied to contemporary musical styles) students will learn to sync and control all limbs when playing beats. One lecture/lab hour per week for one quarter.

### **DRUM-117E DEVELOPING YOUR GROOVE: ADVANCED (1)**

Prerequisites: DRUM-015 Developing Your Groove. A continuation of Develop Your Groove with an emphasis on learning and applying "ghost note" patterns to grooves in a variety of styles along with variations of previously-learned patterns. One lecture-ensemble hour per week for one quarter.

### **DRUM-052E THE DRUMMERS OF JAMES BROWN (1)**

Prerequisites: DRUM-022 Drum Reading 022. Students will dissect and learn the specific drum parts to classic James Brown tunes. Students will perform each week to either a metronome or prerecorded tracks. One lecture hour per week for one quarter.

### **DRUM-152E FUNK DRUMS - CLASSIC (1)**

Prerequisites: DRUM-022 Drum Reading 022. Students will study the evolution of funk drumming from James Brown to the early 1980s through listening and analysis of each groove supported by transcriptions. This course also includes discussions on how to practice the techniques covered. One lecture hour per week for one quarter.

### **DRUM-154E Progressive Drumming (1)**

Prerequisites: DRUM-022 Drum Reading 022. This pre-intermediate course examines various concepts from some of today's most advanced progressive drummers. The course covers contemporary concepts and creative methods for playing styles of music such as; Drum-n-Bass/Jungle as well as odd meter and odd groupings with a emphasis on groove and fluidity. "Progressive Drumming" also introduces the technique called D.D. (Double Drumming) to develop capacities related to double bass and four-way coordination for all styles of music. Applying D.D. techniques through simultaneous duet performances, students will explore new rhythm and coordination concepts while focusing on timekeeping and feel. One lecture hour per week for one quarter.

### **DRUM-252E FUNK DRUMS - MODERN (1)**

Prerequisites: DRUM-022 Drum Reading 022. Students study the evolution of funk drumming from the early 1980s to the present day, including R&B and jazz influences on funk music, and the relationship between acid jazz, hip-hop, R&B, and earlier funk music. One lecture hour per week for one quarter.

### **DRUM-156E BEBOP AND BEYOND (1)**

Prerequisites: DRUM-022 Drum Reading 022. This course focuses on a modern approach to playing jazz with a strong emphasis on bebop vocabulary and developing a musical flow of ideas. Topics discussed include: advanced comping and ride cymbal approach, advanced hi-hat techniques, development of motifs over standard song forms, polyrhythmic overlap, and metric modulation. One lecture hour per week for one quarter.

### **DRUM-162E ANALYSIS OF GREAT GROOVES (1)**

Prerequisites: DRUM-022 Drum Reading 022. Through analysis of influential recordings, this course examines the techniques used by innovative drummers including John Bonham, Vinnie Colaiuta, Danny Carey, David Garibaldi, and others to create interesting and eclectic grooves. One lecture hour per week for one quarter.

### **DRUM-165E DRUM SET SOLOING (1)**

Prerequisites: DRUM-022 Drum Reading 022. This course analyzes famous drum solos past and present from such pioneers as Max Roach and Art Blakey, to the innovations of Steve Gadd, Tony Williams, and Terry Bozzio, topped off with the grooving showmanship and technical talents of John Blackwell and others. One lecture hour per week for one quarter.

### **DRUM-170E BRIDGING THE GAPS (1)**

Prerequisites: DRUM-022 Drum Reading 022. This course covers the application of essential drum rudiments, including single strokes, double strokes, triplets, flams, ruffs, 5-strokes, 6-strokes, 7-strokes, single paradiddle, double paradiddle, and triple paradiddle to grooves and fills utilizing the entire drum set. One lecture hour per week for one quarter.

### **DRUM-174E GROOVIN' IN ODD TIMES (1)**

Prerequisite: DRUM-220 Drum Reading 220. This advanced elective incorporates the development of technique, time, time feel, phrasing, and song form in odd time signatures and common time utilizing the Rhythmic Guide alongside the Five Steps to Musicality (this practice aid will keep the students on track and organized in their practice routine. When this process is mastered, the students will gain a new way to bring rhythmic ideas into their playing). Subdivided rhythms, grooves, fills, ensemble figures, and charts will be introduced and applied to a variety of styles (rock, funk, hip-hop, Latin, jazz, and world beat) of contemporary drumming. Upon successful completion, students will be able to display a proficient ability to interpret and read complex rhythms based in odd time and apply these rhythms to the drum set. One lecture/lab hour per week for one quarter.

# COURSE DESCRIPTIONS

## **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 credit units 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 Playing Workshops for overview of workshop offerings). Minimum requirement of ten performances per quarter. One ensemble hour per week per quarter. Six credit units 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. Two lecture/ensemble hours per week for one quarter.

#### **GUIT-023 GUITAR PERFORMANCE 023 (2)**

Prerequisites: GUIT-13 Guitar Performance 013. This course covers fundamental technical approaches to a variety of popular styles are presented and students will perform live on a weekly basis. 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. Two lecture/ensemble hours per week for one quarter.

#### **GUIT-130 GUITAR PERFORMANCE 130 (2)**

Prerequisites: GUIT-023 Guitar Performance 023. This course covers fundamental technical approaches to a variety of popular styles are presented and students will perform live on a weekly basis. 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. Two lecture/ensemble hours per week for one quarter.

#### **GUIT-230 GUITAR PERFORMANCE 230 (2)**

Prerequisites: GUIT-130 Guitar Performance 130. This course covers fundamental technical approaches to a variety of popular styles are presented and students will perform live on a weekly basis. Emphasis will be on advanced chart

# COURSE DESCRIPTIONS

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. Two lecture/ensemble hours 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 lecture hour and two lab hours 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 lecture hour and two lab hours 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 lecture hour and two lab hours 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 lecture hour and two lab hours 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. Two lecture hours 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. Two lecture hours 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. Two lecture hours 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. Two lecture hours 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 lecture 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 lecture hour per week for one quarter.

## **AUDIO-056 DAW 1: REASON (1)**

This course is introduction to digital audio technology as an essential tool for the creation of instrument-based recordings. Topics covered include: working with audio and MIDI, virtual instruments, effects, drum programming, time stretching, and working with loops. One lecture hour per week for one quarter.

## **AUDIO-156 DAW 2: REASON (1)**

Prerequisites: AUDIO-056 DAW 1: Reason. The second level of this course focuses on using Reason as a mixing and mastering tool. Topics include: EQ, Compression, effects, automation, and mastering using Reason's Channel Strip. Upon successful completion, students should be able to create, edit, mix and master their work. One lecture 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. Two lecture

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. Two lecture 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 songs/pieces for the purposes of a "demo reel" for his/her website. Two lecture hours 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. Two lecture hours 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.

# COURSE DESCRIPTIONS

## **CC-0307 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-307 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, key signatures, intervals, triads, and major scale harmonies. One lecture hour and one lab hour per week for one quarter.

# COURSE DESCRIPTIONS

## 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 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 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 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 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 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 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-306 SONGWRITING 1 (1.5)

Fundamentals of contemporary music creation, including song structure, tempo, lyrics, melody, harmony, rhythmic elements, and subjective emotional qualities. This course is equivalent to ARTST-112. Two lecture/lab hours per week for one quarter.

## CC-406 SONGWRITING 2 (1.5)

Prerequisites: CC-306 Songwriting 1. Continued development of contemporary songwriting skills, including application of fundamental concepts to the creation of original material based on topics and genres provided by the instructor. Includes critique and discussion. This course is equivalent to ARTST-212E. Two lecture/lab hours per week for one quarter.

## ELECTIVES // GUITAR

Guitar students may fulfill their elective credit requirements by choosing from program-specific electives, Common Course electives, or entry-level electives offered by other programs. See current course offering for options.

## ENTRY-LEVEL ELECTIVES // GUITAR

### GUIT-061E CLASSICAL GUITAR (1)

This course covers the fundamental right-hand classical guitar techniques for arpeggios, scales, tremolo, harmonics, and rasgueado and apply them to classical guitar literature. One lecture hour per week for one quarter.

### GUIT-082E BLUES LISTENING (1)

This course is designed to expose guitarists to the most influential players in the development of modern electric styles and techniques. Recordings by such icons as T-Bone Walker and the "Three Kings" (B.B., Albert and Freddie), among others, will be analyzed and their influence traced through later generations of players. One lecture hour per week for one quarter.

### GUIT-086E JAZZ LISTENING (1)

A survey of jazz styles spanning classic through contemporary jazz. The works of Charlie Parker, Wes Montgomery, John Coltrane, and other jazz legends are explored using video and audio excerpts to demonstrate how they have influenced the playing of modern jazz guitar icons such as John Scofield, Pat Metheny, Allan Holdsworth, and Adam Rogers. One lecture hour per week for one quarter.

## GUITAR-SPECIFIC ELECTIVES

### AVAILABLE ONLY TO GUITAR MAJORS

### GUIT-046E ALTERNATIVE GUITAR HEROES (1.5)

Analysis and performance of contemporary rock guitar solos, including those of Kurt Cobain, Jerry Cantrell, Tom Morello, Billy Corgan, Kim Thayil, John Frusciante, Dave Navarro, The Edge, and Lenny Kravitz. One lecture hour and one lab hour per week for one quarter.

### GUIT-047E GYPSY JAZZ WORKSHOP (1)

An introduction to the basic concepts of Gypsy Jazz, based on the style of the French guitarist Django Reinhardt. Students will study and perform the basic chord voicings, chord progressions, stylistic signatures, repertoire and a general introduction to the most common solo and rhythm guitar approaches used in this style. Two workshop hours per week for one quarter.

### GUIT-052E GUITAR/VOCAL ACCOMPANIMENT (1)

Students learn to accompany their own vocals on guitar with practical techniques, rhythm patterns, and exercises based on song excerpts common to styles including: pop, rock, folk, country, and alternative. One lecture hour per week for one quarter.

### GUIT-060E ACOUSTIC GUITAR (1)

This course covers the basic techniques and guitar gear used in popular steel-string acoustic performance, from flatpicking to fingerpicking, strumming to plucking. One lecture hour per week for one quarter.

### GUIT-062E METAL GUITAR (1.5)

This course analyzes and examines the role of the guitar in metal's heaviest and most successful bands throughout the '80s and '90s, including Metallica, Slayer, Pantera, and Megadeth. The curriculum will break down each riff and solo, laying the groundwork for proper rock/metal technique while also providing historical perspective. One lecture hour and one lab hour per week for one quarter; each student is required to perform in class three times.

### GUIT-063E RUMBA WORKOUT (1)

This course focuses on the strumming-hand rhythms of the rumba and other Latin guitar grooves to generate a rhythm-guitar intensive workout experience. Recommended for any guitar student who wants to gain a new rhythmic vocabulary and break out of the alternating up/down strum approach that

# COURSE DESCRIPTIONS

dominates mainstream guitar music. One lecture hour per week for one quarter.

### GUIT-064E SLIDE GUITAR (1)

This course covers the fundamentals of slide guitar and its application to various styles. Topics include: achieving proper touch and good tone, essential rock and blues vocabulary, open tunings, and more. One lecture hour for one quarter.

### GUIT-065E SURF/SPY GUITAR (1)

This course explores classic guitar instrumentals in the "surf/spy" genre. Students learn timeless songs and riffs from artists, including the Ventures, Duane Eddy, and Dick Dale, and perform them with a rhythm section. One half-hour lecture and one-and-one-half hour lab per week for one quarter.

### GUIT-066E BLUES GUITAR (1.5)

This course covers the fundamentals of the blues style, including rhythm techniques for shuffles, slow blues, jump blues, and other blues-related rhythms, as well as such soloing concepts as chord/scale relationships, and stylistic phrasing. One hour lecture plus one lab hour per week for one quarter.

### GUIT-166E BLUES GUITAR 2 (1.5)

Prerequisites: GUIT-110 Guitar Technique 110, GUIT-066E Blues Guitar. This course explores expanded jazz-blues harmony, soloing techniques, and the relationship between blues and other musical styles, including jazz, rock & roll, and R&B. Students gain a deeper understanding and appreciation of the blues tradition and related technical skills. One lecture hour and one lab hour per week for one quarter.

### GUIT-070E APPLIED METAL GUITAR (1.5)

This course examines influential metal bands and iconic metal guitar styles with an emphasis on harmonic analysis and applied metal techniques. Students will learn solos riff-by-riff as they develop skills that are essential to the genre. Each student is required to perform three times during the quarter. One lecture hour and one lab hour per week for one quarter.

### GUIT-088E ACID JAZZ GUITAR 1 (1)

This course covers the instrumental funk style of Maceo Parker, Ronny Jordan, Greyboy Allstars, Herbie Hancock, and others. Particular emphasis is placed on rhythm guitar playing, rhythmic soloing, and chart reading. Some weekly preparation work is required. Two workshop hours per week for one quarter.

### GUIT-170E RECORDING GUITAR (1)

Uniting the art of guitar playing with the skills of engineering, this course is designed for guitarists who wish to learn the ins and outs of a full-size studio featuring a professional mixing console. Topics include: signal flow, microphone selection and placement, EQ, dynamic processing, and effects. Students will learn techniques used to capture and define the tone of some of the world's greatest guitar players. One lecture hour per week for one quarter.

### GUIT-173E GUITAR WORKOUT (1)

This course offers a one-hour weekly "training session" that exposes guitarists to exercises, licks, and concepts that can be adapted and added to their personal practice routines.

# COURSE DESCRIPTIONS

One lecture-workshop hour per week for one quarter.

## **GUI-174E PLAYING TECHNIQUES FOR GUITAR (1)**

Students learn to apply classical guitar vocabulary and techniques to the electric guitar. One lecture hour per week for one quarter.

## **GUI-175E GUITAR EFX (1)**

This course is an overview of the most popular guitar effect devices. Topics such as gain and tone shaping, modulation, delay, and reverb are covered through audio examples and live demonstrations. Additional topics include: building a pedalboard, guitar synthesizers, and using effects loops. One lecture hour per week for one quarter.

## **ADVANCED ELECTIVES // GUITAR**

Note: For full details, refer to the course description for each prerequisite named in your elective of interest.

## **GUI-051E CHORD MELODY 1 (1)**

Prerequisites: GUI-210 Guitar Technique 4. An introduction to the art of interweaving melody, chords, and bass lines into compelling song arrangements for solo guitar. Lead sheet interpretation and jazz improvisation techniques are also covered. One lecture hour per week for one quarter.

## **GUI-151E CHORD MELODY 2 (1)**

Prerequisites: GUI-051E Chord Melody 1. The application of chord melody techniques taught in Chord Melody 1. Emphasis is on incorporating techniques and expanding repertoire. One lecture hour per week for one quarter.

## **GUI-067E JAZZ GUITAR IMPROVISATION (1.5)**

Prerequisites: GUI-210 Guitar Technique 210. This course covers the vocabulary used in jazz improvisation of all eras, from swing and bebop to the present, including the use of scales, modes, idioms, and typical bebop phrases. One lecture hour and one lab hour per week for one quarter.

## **GUI-167E MODERN JAZZ CONCEPTS (1.5)**

Prerequisites: GUI-210 Guitar Technique 210. This course explores inside and outside playing, symmetrical scales, polychords, and pentatonics as tools for jazz guitar improvisation. One lecture hour and one lab hour per week for one quarter.

## **GUI-068E SLAP, POP, AND BEYOND (1.5)**

Prerequisites: GUI-021 Guitar Technique 021. This course explores and details a variety of modern full-contact funk and rock approaches, with special emphasis on "bass-style" guitar slapping and popping. Also explored are slapped harmonics, tapped harmonics, and various two-hands-on-the-neck rhythm and lead techniques. Playing approaches from Van Halen, Jeff Beck, Marcus Miller, and Michael Hedges, to Rage Against the Machine, Primus, and Bumblefoot are analyzed, along with the use of guitar effects that complement full-contact styles. One lecture hour and one lab hour per week for one quarter.

## **GUI-085E JAZZ WORKSHOP 1 (1)**

Prerequisites: CC-021 Harmony & Theory 021, GUI-021 Guitar Technique 021. This course is designed for the guitarist with little or no jazz experience or the guitarist who would like to fill in the holes in his or her jazz playing. Topics include: playing through chord changes and developing a vocabulary for standard jazz progressions. This course also covers duo accompaniment techniques, such as walking bass lines with chords and bossa nova bass/chord comping styles. One lecture hour per week for one quarter.

## **GUI-185E JAZZ WORKSHOP 2 (1)**

Prerequisites: GUI-085E Jazz Workshop 1. This course covers an in-depth study of the modes of melodic minor and their application in jazz improvisation. Emphasis is placed on developing lines for standard jazz progressions. Also covered are practice techniques for jazz development. One lecture hour per week for one quarter.

## **GUI-145E GUITAR HEROES OF THE '80S (1.5)**

Prerequisites: GUI-021 Guitar Technique 021. Students will analyze and perform the solos of modern rock players, such as Eddie Van Halen, Steve Vai, Randy Rhoads, Nuno Bettencourt, John Petrucci, Marty Friedman, and Yngwie Malmsteen as a way of improving rock soloing skills. One lecture hour and one lab hour per week for one quarter.

## **GUI-150E GUITAR TRACKING TACTICS (1)**

Prerequisites: GUI-210 Guitar Technique 210. In weekly one-on-one recording sessions with a professional guitarist/instructor, students gain studio performance skills mandatory for the modern session guitarist. Techniques range from dialing in appropriate tones, effective vibrato and bends, and playing "in-the-pocket" to using capos, slides, EBows, timed delays, pre- and post-input effects, open tunings, and other creative devices and applications. Students complete a multi-song demo recording under the guidance of a guitar instructor-producer, creating and recording rhythm patterns, fills, melodies, and solos over prerecorded rhythm tracks. One private session hour per week for one quarter.

## **GUI-153E JIMI HENDRIX RHYTHM GUITAR (1)**

Prerequisites: GUI-021 Guitar Technique 021. This course will cover how to improvise rhythm parts in the style of "Little Wing," "Bold as Love," and "Castles Made of Sand." Students will develop major and minor pentatonic double-stop vocabulary and learn to adapt Hendrix-style rhythm fills to fit popular progressions or original songs. Techniques include: thumb-fretting, the "Hendrix Chord," chord ornamentation, and funk-rock rhythms. One lecture hour per week for one quarter.

## **GUI-154E BEATLES FOR SOLO GUITAR (1)**

Prerequisites: GUI-021 Guitar Technique 021. The Beatles are the most successful pop songwriters of all time and their music remains popular with every new generation. Learning solo guitar chord-melody arrangements of The Beatles' songs provides a deeper understanding of effective songwriting as well as an introduction to chord-melody technique. One lecture hour per week for one quarter.

## **GUI-155E THE ART OF TWO-LINE IMPROVISATION PART 1 (1)**

Prerequisites: GUI-210 Guitar Technique 210. This course was developed by contrapuntal jazz pioneer and longtime MI Instructor, Jimmy Wyble, and provides step-by-step development of the harmonic awareness, right- and left-hand techniques, and intervallic designs necessary for contrapuntal improvisation. Emphasis is placed on development of intervals, chord structures, vocabulary, and phrases that exemplify two-line artistry. One lecture hour and one lab hour per week for one quarter.

## **GUI-156E MELODIC SOLOING (1)**

Prerequisites: GUI-021 Guitar Technique 021. Students will learn how to solo over basic-to-complex chord progressions with an emphasis on the elements of melodic playing including chord tones, phrasing, sound, and technique. Additional topics include: rhythm section accompaniment and critiqued performances. One lecture-workshop hour per week for one quarter.

## **GUI-157E FUSION MASTERS (1.5)**

Prerequisites: GUI-110 Guitar Technique 110, GUI-120 Guitar Reading 120. This course covers intermediate-to-advanced topics in fusion performance and their application to the guitar, including chord voicings, re-harmonization, transcription, and improvising over changes. One lecture hour and one lab hour per week for one quarter.

## **GUI-158E ADVANCED ELECTRIC GUITAR STYLES (1.5)**

Prerequisites: GUI-210 Guitar Technique 210. Students will learn how to make the leap into becoming a professional guitarist through a comprehensive study of the interplay between the picking and strumming hands as it pertains to great tone, sterling melodic, execution, accurate string muting, and punchy rhythm playing. Additional topics include: three-octave major and minor scales, chord-tone and approach-note improvisation, use of pentatonic, "synthetic," and other scales. Practical ear training is also explored and students perform with a rhythm section every week. One lecture hour and one lab hour per week for one quarter.

## **GUI-159E ADVANCED GROOVE CONCEPTS (1.5)**

Prerequisites: GUI-021 Guitar Technique 021. This course covers both technical and practical approaches to groove-based styles. Techniques of time discipline, odd-meter studies, and playing over shifts in feel and meter will be explored. Stylistic studies include early R&B, Motown, reggae, contemporary African styles and New Orleans grooves. One lecture hour and one lab hour per week for one quarter.

## **GUI-160E AFRO-CUBAN GUITAR (1)**

Prerequisites: GUI-021 Guitar Technique 021. This course is an introduction to the role of the guitar in the Afro-Cuban rhythm section. Students will learn how to create authentic-sounding parts. One lecture hour per week for one quarter.

## **GUI-161E BRAZILIAN GUITAR (1)**

Prerequisites: GUI-021 Guitar Technique 021. This course is an introduction to the role of the guitar in the Brazilian rhythm section, including bossa nova and samba. Students will learn how to create authentic-sounding parts. One lecture hour per

# COURSE DESCRIPTIONS

week for one quarter.

## **GUI-162E COUNTRY GUITAR (1.5)**

Prerequisites: GUI-021 Guitar Technique 021. Students will learn typical progressions involving rhythm guitar and soloing techniques applicable to contemporary country music. This course begins with the essentials and moves into specialized techniques, including banjo rolls, open-string licks, and pedal steel effects. One lecture hour and one lab hour per week for one quarter.

## **GUI-163E ECLECTIC ELECTRIC GUITAR (1.5)**

Prerequisites: GUI-021 Guitar Technique 021. Students learn how to play lines and solos in the style of Larry Carlton, Robben Ford, Lee Ritenour, and others. One lecture hour and one lab hour per week for one quarter.

## **GUI-164E FUNK GUITAR (1.5)**

Prerequisites: GUI-021 Guitar Technique 021. Students will learn the essential techniques of funk rhythm guitar from fundamental to advanced, as well as tools to improve overall rhythm skills. The curriculum is based on traditional and contemporary funk, inspired by artists such as James Brown, Earth, Wind & Fire, Prince, the Red Hot Chili Peppers, Michael Jackson, Maroon 5, and beyond. One lecture hour and one lab hour per week for one quarter.

## **GUI-165E SHRED GUITAR (1)**

Prerequisites: GUI-210 Guitar Technique 210. This course focuses on improvisation with advanced shred concepts and techniques, including speed picking, sweep picking, tapping, string skipping, as well as applying three- and four-note-per-string scale patterns. One lecture hour per week for one quarter.

## **GUI-168E ROCK RHYTHM GUITAR (1.5)**

Prerequisites: GUI-021 Guitar Technique 021. This course covers the application of chord and riff techniques integral to contemporary rock styles. Students will learn specific contemporary examples from various rock subgenres. One lecture hour and one lab hour per week for one quarter.

## **GUI-169E ROCK LEAD GUITAR (1)**

Prerequisites: GUI-021 Guitar Technique 021. This course covers the melodic application of techniques and concepts taught in core courses to rock guitar styles. Topics include: hammer-ons, pull-offs, string bending, two-handed fretting techniques, and other stylistic nuances of rock soloing. One lecture hour per week for one quarter.

## **GUI-172E APPLIED TECHNIQUE (1)**

Prerequisites: GUI-021 Guitar Technique 021. This course is designed to increase playing speed through chord changes over the entire fretboard, and combine all the techniques learned in Guitar Technique courses. One lecture hour per week for one quarter. This course may be repeated for credit.

## **GUI-180E CLASSIC ROCK READING ENSEMBLE (1)**

Prerequisites: GUI-022 Guitar Reading 022. This course covers an in-depth development of small (4- and 5-part) electric guitar ensemble reading skills based on pop music repertoire. Students refine and enhance all aspects of their

# COURSE DESCRIPTIONS

musicianship in the context of rehearsal and performance. Some sight-reading involved. One ensemble hour per week for one quarter.

## **GUI-181E CLASSICAL GUITAR READING ENSEMBLE (1)**

Prerequisites: GUI-022 Guitar Reading 022. This course covers an in-depth development of small (four- and five-part) electric guitar ensemble performance skills based on guitar reading curriculum. Students refine and enhance all aspects of their musicianship in the context of guitar ensemble rehearsal and performance. Some sight-reading involved. One lecture-ensemble hour per week for one quarter.

## **GUI-182E ODD-METER WORKOUT (1)**

Prerequisites: GUI-021 Guitar Technique 021. This course incorporates many genres of contemporary music. This weekly workout course focuses on counting, playing, riffing, soloing, grooving, and playing over changes in odd meters — all skills that are crucial for anyone interested in metal, jazz, fusion, progressive, or shred. One lecture hour per week for one quarter.

## **GUI-187E JAZZ GUITAR READING ENSEMBLE (1)**

Prerequisites: GUI-022 Guitar Reading 022. This course covers an in-depth development of small (4- and 5-part) electric guitar ensemble reading skills based on jazz repertoire. Students refine and enhance all aspects of their musicianship in the context of rehearsal and performance. Some sight-reading involved. One ensemble hour per week for one quarter.

## **GUI-188E ACID JAZZ GUITAR 2 (1)**

Prerequisites: GUI-088E Acid Jazz Guitar 1. Some weekly preparation work is required. Students will be given charts and a CD to prepare for the course. Two workshop hours per week for one quarter.

## **GUI-255E The ART OF TWO-LINE (1.5)**

Prerequisites: GUI-155E The Art of Two-Line Improvisation Part 1. The etudes from Jimmy Wyble's seminal books are vehicles for solo guitar pieces as well as lessons in contrapuntal techniques, and serve as a bridge between classical guitar technique and jazz harmony. This course intends to examine the harmonic material found in several of the etudes, and by isolating some of the moves and transposing them to different keys, the material will be made applicable to students' own arrangements and improvisations. One lecture hour and one lab hour per week for one 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. Twelve credit units 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 Playing Workshops for overview of workshop offerings). Minimum requirement of ten performances per quarter. One ensemble hour per week per quarter. Six credit units required (one per quarter).

#### **KEYBD-013 KEYBOARD PERFORMANCE 013 (2)**

A performance course that utilizes both technical and popular music approaches. Concentration is placed on listening, dynamics, awareness of song form, and basic chart reading. This course coordinates with Keyboard Technique 011 and Keyboard Reading 012 topics. Two lecture/ensemble hours per week for one quarter.

#### **KEYBD-023 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. Two lecture/ensemble hours 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. Two lecture/ensemble hours 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. Two lecture/ensemble hours per week for one quarter.

#### **KEYBD-011 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. Two lecture hours per week for one quarter.

#### **KEYBD-021 KEYBOARD TECHNIQUE 021 (2)**

Prerequisites: KEYBD-011 Keyboard Technique 011. This course serves as a continuation of Keyboard Technique 011. 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: harmonic & natural minor scales, diatonic & chromatic interval alterations, triad construction based on minor scales (major, minor, diminished & augmented), first & second inversion triads, root-position seventh chords, triad-based arpeggios and modal interchange using the I-IV-V-I, I-VI-II-V-I & I-VI-iv-iidim-V-viidim-I progressions, complete with preferred voicings. Two lecture hours 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-I ma7, iimi7(b5)-V7-I ma7/i7 progressions, major & dominant cycles, add9 & sus4 chords and seventh chord-based arpeggios. Two lecture hours 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-I ma7 & iimi7(b5)-V7-I ma7/i7 progressions utilizing chromatic extensions & tri-tone substitutions and lead-sheet interpretation, complete with three & four-note voicings. Two lecture hours per week for one quarter.

#### **KEYBD-012 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. Two lecture hours per week for one quarter.

#### **KEYBD-022 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. Two lecture hours per week for one quarter.

# COURSE DESCRIPTIONS

#### **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. Two lecture hours 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. Two lecture hours per week for one quarter.

#### **KEYBD-024 KEYBOARD GEAR MASTERY (1)**

This course is an introduction to the basic functions and controls of popular hardware electric keyboards. This is accomplished through in-class application of basic programming techniques such as, patch selection, layering, splitting and transposition. Students will also learn how to use the pitch bend wheel, modulation wheel, change octaves and set up a keyboard rig. One lecture/lab hour per week for one quarter.

#### **AUDIO-056 DAW 1: REASON (1)**

This course is an introduction to digital audio technology as an essential tool for the creation of instrument-based recordings. Topics covered include: working with audio and MIDI, virtual instruments, effects, drum programming, time stretching, and working with loops. One lecture hour per week for one quarter.

#### **AUDIO-156 DAW 2: REASON (1)**

Prerequisites: AUDIO-056 DAW 1: Reason. The second level of this course focuses on using Reason as a mixing and mastering tool. Topics include: EQ, compression, effects, automation, and mastering using Reason's Channel Strip. Upon successful completion, students should be able to create, edit, mix and master their work. One lecture 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 lecture hour and one lab 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 lecture hour and one lab hour per week for one quarter.

#### **KEYBD-360 PROJECT RECORDING 1: KEYBOARDS (2)**

Prerequisites: KEYBD-220 Keyboard Reading 220,

# COURSE DESCRIPTIONS

**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. Two lecture hours per week for one quarter.

## **KEYBD-460 PROJECT RECORDING 2: KEYBOARDS (2)**

Prerequisites: KEYBD-360 Project Recording 1: Keyboards. Students will complete and submit all elements of their final project, including final mixes, to the faculty panel for review and evaluation. Have 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.

## **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 lecture 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.

## **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.

## **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. Prerequisite: KEYBD-240 Digital Music 2.

## **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.

## **KEYBD-430 PRODUCER PROJECT 2 (2)**

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.

## 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-0307 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-307 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, key signatures, intervals, triads, and major scale harmonies. One 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 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 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.

# COURSE DESCRIPTIONS

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 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 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 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 lecture hour and one lab hour per week for one quarter.

### **CC-306 SONGWRITING 1 (1.5)**

Fundamentals of contemporary music creation, including song structure, tempo, lyrics, melody, harmony, rhythmic elements, and subjective emotional qualities. This course is equivalent to ARTST-112. Two lecture/lab hours per week for one quarter.

### **CC-406 SONGWRITING 2 (1.5)**

Prerequisites: CC-306 Songwriting 1. Continued development of contemporary songwriting skills, including application of fundamental concepts to the creation of original material based on topics and genres provided by the instructor. Includes critique and discussion. This course is equivalent to ARTST-212E. Two lecture/lab hours per week for one quarter.

# COURSE DESCRIPTIONS

## ELECTIVES // KEYBOARD TECHNOLOGY

Keyboard students may fulfill their elective credit requirements by choosing from program-specific electives, Common Course electives, or entry-level electives offered by other programs; see course offerings for options.

## KEYBOARD-SPECIFIC ELECTIVES AVAILABLE ONLY TO KEYBOARD MAJORS

### KEYBD-054E JAZZ KEYBOARDS 1 (1)

Prerequisites: KEYBD-021 Keyboard Technique 021. This course covers the development of professional concepts and techniques for jazz improvisation, including handling rapid chord and key changes, analyzing chord/scale relationships, and developing stylistic rhythm patterns and phrasing. Includes analysis of major jazz artists and their approaches. One lecture hour per week for one quarter.

### KEYBD-108E KEYBOARD VOICING (1)

Prerequisite: KEYBD-021 Keyboard Technique 021. Students will study and utilize Keyboard chord voicings and progressions from simple triads to complicated 7th chords. This course will complete current Keyboard technique curriculum and support Keyboard performance series. Students will be able to practice all triads with cycle of 4th and voice leading of each triads. Students will apply triads voicing to Rootless voicings of 7th chords. One lecture hour per week for one quarter.

### KEYBD-250E ADVANCED ABLETON LIVE WORKSHOP (1)

Prerequisites: KEYBD-150E Ableton Live Workshop. Students will learn advanced applications for Ableton Live. Students will focus on gaining a deeper understanding of Ableton's software synths, controller mapping, MIDI implementation, mix setup, and audio warping. Students will also learn the techniques used to create custom live performance and touring setups using Ableton. One lecture hour per week for one quarter.

### KEYBD-251E KEYBOARD DUET ENSEMBLE (1)

Prerequisite: CC-101 Harmony & Theory 101 and KEYBD-110 Keyboard Technique 110. This course focuses on real-world skills and requirements for a professional performing keyboard player-including musicianship, critical listening, pianistic approach, comping, and improvisation. Students perform with other keyboard player(s) in a duet structure throughout the quarter. Upon successful completion of the course, students will have advanced capacities in groove, comping style, musicianship, stylistic improvisation, and collaborative performance. One ensemble hour per week for one quarter.

### KEYBD-151E AFRO-CUBAN KEYBOARDS (1)

Prerequisites: KEYBD-210 Keyboard Technique 210. Students will learn techniques and repertoire used in Afro-Cuban music with an emphasis on stylistic rhythms and melodic patterns. One lecture hour per week for one quarter.

### KEYBD-152E BRAZILIAN KEYBOARDS (1)

Prerequisites: KEYBD-210 Keyboard Technique 210. Students will learn the techniques and repertoire used in Brazilian music with an emphasis on stylistic rhythms and melodic patterns. One lecture hour per week for one quarter.

### KEYBD-154E JAZZ KEYBOARDS 2 (1)

Prerequisites: KEYBD-054E Jazz Keyboards 1. This course covers the advanced study of jazz improvisation, chord and key changes, chord- scale relationships, rhythmic patterns, and phrasing. One lecture hour per week for one quarter.

### KEYBD-156E COMPOSITION FOR KEYBOARDS (1)

Prerequisites: KEYBD-021 Keyboard Technique 021. Students will learn how to compose melodies based on simple chord progressions in a variety of styles through the analysis of Top 40 tunes and widely used diatonic chord progressions. One lecture hour per week for one quarter.

### KEYBD-160E KEYBOARD MASTERY (1)

Prerequisites: Program Chair Approval. This course covers the advanced study of contemporary jazz keyboard techniques with famed Yellowjackets keyboardist Russell Ferrante and special guests. Five lecture hours per quarter for one quarter. This course may be repeated for credit.

## ENTRY-LEVEL ELECTIVES AVAILABLE TO NON- KEYBOARD MAJORS

### KEYBD-061E ROLAND GAIA SYNTH PROGRAMMING (1)

This course covers programming techniques for Roland Gaia synthesizers. Topics include: oscillators, waveforms, envelopes, filters, effects, real-time parameter changes, and more. One lecture hour per week for one quarter.

### KEYBD-070E ACCOMPANY THYSELF (1)

This course is designed for singer/keyboard players who want to learn performing skills and keyboard arranging techniques in order to improve the quality of their self-accompaniment. One lecture hour per week for one quarter. May be repeated for credit.

### KEYBD-071E BLUES KEYBOARDS (1)

This course focuses on technique, groove, scales, and progressions used in authentic blues and R&B playing. This course will trace the evolution of the blues through recordings and transcribed solos. One lecture hour per week for one quarter.

### KEYBD-073E FUNK KEYBOARDS (1)

This course covers the analysis of contemporary funk players with an emphasis on understanding the subtle differences in their approach to groove playing. Students will learn two-handed rhythm parts, which is common to most funk music. One lecture hour per week for one quarter.

### KEYBD-074E HIP-HOP KEYBOARDS (1)

This course covers the technical, stylistic and historic look at hip-hop from the keyboard perspective. Students analyze influential artists and styles, learn to compose genre-specific

grooves and melodic phrases, and use synthesizers and samplers to create classic and contemporary sounds. In-depth, hands-on instruction provides students with a genuine hip-hop experience. One lecture hour per week for one quarter.

### KEYBD-077E R&B/SOUL KEYBOARDS (1)

Students will learn how to develop grooves, rhythms, and harmonic structure of R&B/ soul keyboard arrangements from the classic era of the '60s and '70s. This course also covers chord voicings, techniques, independence drills, and sounds associated with the styles of masters such as Richard Tee, Billy Preston, Earl Van Dyke, and others. One lecture hour per week for one quarter.

### KEYBD-078E ROCK KEYBOARDS (1)

Students will learn classic and modern rock keyboard techniques as applied to performance repertoire. One lecture hour per week for one quarter.

### KEYBD-079E ROLAND FANTOM WORKSTATION WORKSHOP (1)

This course covers advanced instruction on Roland's Fantom workstations, including sequencing, sampling, recording, and live performance functionality. One lecture hour per week for one quarter.

### KEYBD-150E ABLETON LIVE WORKSHOP (1)

Students learn how to use Ableton Live software as a tool for creating, producing and performing music. Students will be shown how to create a live set, record and manipulate audio, edit and record MIDI, use softsynths and plug-ins, and how to incorporate it all into spontaneous live performances. One lecture hour per week for one 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. Twelve credit units 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 Playing Workshops for overview of workshop offerings). Minimum requirement of ten performances per quarter. One ensemble hour per week per quarter. Six credit units required (one per quarter).

### VOCAL-013 VOCAL PERFORMANCE 013 (2)

Students develop fundamental technical approaches to vocal performance via twice-weekly performances in a number of popular genres with a live, three-piece backing band, assisted by extensive curricular materials, including performance notes, vocal charts, and reference audio. Two ensemble hours per week for one quarter.

# COURSE DESCRIPTIONS

### VOCAL-023 VOCAL PERFORMANCE 023 (2)

Prerequisites: VOCAL-013 Vocal Performance 023. Continued live-ensemble performing experience, featuring progressively more complex material and additional musical genres. Two ensemble hours per week for one quarter.  
**VOCAL-130 VOCAL PERFORMANCE 130 (2)**  
Prerequisites: VOCAL-023 Vocal Performance 023. 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. Two ensemble hours per week for one quarter.

### VOCAL-230 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. Two ensemble hours per week for one quarter.

### VOCAL-011 VOCAL TECHNIQUE 011 (2)

This course is an introduction to the anatomy, the physiology and production of the voice. Topics include: vocal physiological terminologies, breathing techniques, breath management and its' impact, effective practice habits, registers and efficient phonation techniques. Two lecture/lab hours per week for one quarter.

### VOCAL-021 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. Two lecture/lab hours per week for one quarter.

### VOCAL-110 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. Two lecture/lab hours per week for one quarter.

### VOCAL-210 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. Two lecture/lab hours per week for one quarter.

### VOCAL-012 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



# COURSE DESCRIPTIONS

scales, intervals, ties, dotted notes, warm-ups, simple diatonic melodies with whole, half, quarter, eighth, and sixteenth-note rhythmic patterns. Two lecture/lab hours per week for one quarter.

## **VOCAL-022 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. Two lecture/lab hours per week for one quarter.

## **VOCAL-120 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 lecture/lab hours per week for one quarter.

## **VOCAL-220 SIGHTSINGING 220 (2)**

Prerequisites: VOCAL-120 Sightsinging 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 lecture/lab hours per week for one quarter.

## **VOCAL-014 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.

## **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 lecture hour per week for one quarter.

## **AUDIO-056 DAW 1: REASON (1)**

This course is an introduction to digital audio technology as an essential tool for the creation of instrument-based recordings. Topics covered include: working with audio and MIDI, virtual instruments, effects, drum programming, time stretching, and working with loops. One lecture hour per week for one quarter.

## **AUDIO-156 DAW 2: REASON (1)**

Prerequisites: AUDIO-056 DAW 1: Reason. The second level of this course focuses on using Reason as a mixing and mastering tool. Topics include: EQ, compression, effects, automation, mastering using Reason's Channel Strip. Upon successful completion, students should be able to create, edit, mix and master their work. One lecture 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 ensemble 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, three-song 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. Two lecture/lab ensemble hours 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. Two lecture/lab ensemble hours 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.

# COURSE DESCRIPTIONS

## **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, key signatures, intervals, triads, and major scale harmonies. One 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 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 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 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 lecture hour and one lab hour per week for one quarter.

# COURSE DESCRIPTIONS

## 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 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 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-306 SONGWRITING 1 (1.5)

Fundamentals of contemporary music creation, including song structure, tempo, lyrics, melody, harmony, rhythmic elements, and subjective emotional qualities. This course is equivalent to ARTST-112. Two lecture/lab hours per week for one quarter.

## CC-406 SONGWRITING 2 (1.5)

Prerequisites: CC-306 Songwriting 1. Continued development of contemporary songwriting skills, including application of fundamental concepts to the creation of original material based on topics and genres provided by the instructor. Includes critique and discussion. This course is equivalent to ARTST-212E. Two lecture/lab hours per week for one quarter.

## ELECTIVES // VOCAL

Voice students may fulfill their elective credit requirements by choosing from program-specific electives, Common Course electives, or entry-level electives offered by other programs; see course offerings for options.

## VOCAL-SPECIFIC ELECTIVES

### AVAILABLE ONLY TO VOCAL MAJORS

#### VOCAL-010E BRAZILIAN VOCALS (1.5)

This course examines Brazilian music from the 1950s to the present. The emphasis of this course will be on vocal performance. Weekly lectures, readings, and performances will explore four approaches to the music—bossa nova, samba song, MPB (Brazilian pop music) and contemporary Brazilian jazz. Contemporary international crossover artist approaches will also be explored to highlight the relevance of these vocal styles for present-day jazz and pop vocalists in the U.S. and other countries. Two lecture/lab hours per week for one quarter.

#### VOCAL-011E BLUES VOCALS (1.5)

A study of the African Diaspora and the development of the blues genre, scale, and form, including a study of vocalists in the blues genre. It provides students with an insight into blues phrasing and emotional delivery in order to create more authentic and convincing blues performances. One lecture/lab hour per week for one quarter.

#### VOCAL-012E EXTREME VOCALS 1 (1)

Vocalists performing in an extreme style who maintain long careers do so because they apply effective vocal techniques that prevent damage to their voices. Techniques taught include: "The Gravel" (James Hetfield/Metallica), "The Bobcat" (Phil Anselmo/Pantera), "The Drill Sergeant" (Slayer, Godsmack), and "The White Scream" (Roger Daltrey/The Who). *Note: Due to the nature of the techniques taught, students enrolling in this class must sign an Extreme Vocal Release Form. Two lecture/lab hours per week for one quarter.*

#### VOCAL-014E JAZZ VOCALS (1.5)

Students learn how to communicate with a band and work in a jazz ensemble. Emphasis is placed on learning the standard repertoire and developing a personal stylistic interpretation. One lecture/ensemble hour per week for one quarter. This course may be repeated for credit.

#### VOCAL-015E ROCK VOCAL STYLES (1.5)

Students learn the unique styles of influential classic and modern rock vocalists through listening, analysis, demonstrations of technique, class discussion, and weekly in-class performances. Two lecture/lab hours per week for one quarter.

#### VOCAL-016E CONTEMPORARY VOCAL ENSEMBLE (1)

Ensemble class designed to teach entry-level vocal students the essentials of backing vocals with an emphasis on blending during live performance. Topics include: harmonizing and holding parts in a large or small ensemble. Two ensemble hours per week for one quarter. This course may be repeated for credit.

#### VOCAL-020E RAP TECHNIQUES (1.5)

This course prepares the student to become a versatile rap singer as well as a background rap singer (a.k.a. "hype-man")

and gives an overview of rap history. Emphasis is placed on articulation, syncopation, independence on individual parts, breathing technique, microphone technique, cadence, timing, flow, delivery, vocal timbres, dynamics, animation, and group sound. Two lecture/lab hours per week for one quarter.

#### VOCAL-022E COUNTRY VOCALS (1.5)

This course examines the development of country music from its inception to the present. The emphasis of this course will be on vocal performance. Weekly lectures, readings, and performances will explore approaches to the music and its subgenres (bluegrass, western swing, rockabilly, honky tonk, country-influenced 1950's rock, 1960's country-folk, 1970's Southern rock, pop-country, and alternative country). Contemporary crossover artist approaches will also be explored to highlight the relevance of these styles for present-day country and pop vocalists. This course will also explore the business of country music and how it compares to other popular genres. Two lecture/lab hours per week for one quarter.

#### VOCAL-026E R&B VOCALS (1.5)

A study of the African Diaspora and the development of the R&B genre, including a study of vocalists in the R&B genre, providing students with an insight into R&B phrasing and vocal timbre delivery in order to create more authentic and convincing R&B performances. One lecture, and one lab hour per week for one quarter.

#### VOCAL-031E DIGITAL NOTATION & ARRANGING 1 (1)

This course explores the art of musical notation as applied to contemporary chart-writing. Focus is on evaluating music information, then determining what details need to be contained on the charts, learning chart-writing by hand, and utilizing the professional digital notation software, Sibelius. Students will acquire the skill to create easy-to-understand and easy-to-edit charts and lead sheets, along with some basic arranging exercises. One lecture hour per week for one quarter.

#### VOCAL-131E DIGITAL NOTATION & ARRANGING 2 (1)

Prerequisite: VOCAL-031E Digital Notation & Arranging 1.

A continuation of Digital Notation & Arranging 1. This course explores the art of musical notation as applied to contemporary chart-writing. Focus is on evaluating music information, then determining what details need to be contained on the charts, learning chart-writing by hand, and utilizing the professional digital notation software, Sibelius. Students will increase their skills in creating easy-to-understand and easy-to-edit charts and lead sheets, along with arranging exercises. One lecture hour per week for one quarter.

#### VOCAL-106E THE ART OF SUCCESS 1 (1)

This course offers real-world advice about how to define success, how to realistically create the next step to evolve as a performer, and how to keep moving up the industry ladder. Two workshop hours per week for one quarter.

# COURSE DESCRIPTIONS

## ENTRY-LEVEL ELECTIVES

### AVAILABLE TO NON-VOCAL MAJORS

#### VOCAL-013E GOSPEL CHOIR (1)

An ensemble course in which students perform traditional and contemporary Gospel songs. Students rotate lead vocal performances with the class acting as choir/background. Topics include: constructing lead vocals, learning and arranging harmonies by ear, and group vocal blending and dynamics. Two ensemble hours per week for one quarter. This course may be repeated for credit.

#### VOCAL-018E ACCENT REDUCTION (1)

This course enables non-native English speaking students to develop an American English accent for effective English-language vocals. Students learn to break words into their phonetic elements and identify and concentrate on specific problem sounds. One lecture/lab hour per week for one quarter.

## ADVANCED ELECTIVES // VOCAL

Note: For full details, refer to the course description for each prerequisite named in your elective of interest.

#### VOCAL-040E VOCAL TEACHER TRAINING 1 (1)

Prerequisites: VOCAL-210 Vocal Technique 210. This course is an introduction to building a private vocal studio, keeping track of assignments and students, and vocal training techniques, including: techniques for evaluating the throat; establishing a viable starting-point for the student; correcting interferences; increasing range; applying scale exercises; and effective communication of the science of vocal technique. One lecture hour per week for one quarter.

#### VOCAL-112E EXTREME VOCALS 2 (1)

Prerequisites: VOCAL-012E Extreme Vocals 1. A review of various extreme vocal styles followed by extreme-style-specific vocal exercises. Each student is required to prepare a number of different performances, including a final performance, for class critique and instructor evaluation. Two lecture/lab hours per week for one quarter.

#### VOCAL-114E JAZZ VOCALS 2 (1.5)

Prerequisites: VOCAL-014E Jazz Vocals. This course analyzes vocal interpretation of jazz language and form. Through guided listening, the class will compare written melodies to recorded performances by genre-defining vocalists. Every class will include guided listening, as well as practical application through performances. Chord/scale relationships, as they relate to improvisation, and transcription analysis and performance, will also be presented in detail. Two lecture/lab hours per week for one quarter.

#### VOCAL-116E ADVANCED CONTEMPORARY VOCAL ENSEMBLE (1.5)

Prerequisites: Enrollment by audition only. This course prepares the student to become a versatile ensemble member and background singer. Students will be placed into sections and will be assigned parts. Emphasis is placed on sight-

# COURSE DESCRIPTIONS

reading, independence on individual parts, inter-section blending, microphone technique, and group sound. Two lecture/lab hours per week for one quarter.

## **VOCAL-125E VOCAL AUDITION FUNDAMENTALS (2)**

Vocal Technique 021, VOCAL-022 Sightsinging 022, VOCAL-023 Vocal Performance 023, or audition via Program Chair. Enrollment is contingent upon approval of three submitted talent-videos. This course exposes students to the skills necessary to audition in diverse musical situations. The class will cover: the importance of song choice in audition settings; the requirements and expectations of multiple audition-style situations including live auditions; a singing competition; a musical theater audition; fronting a band; becoming a backup vocalist; and auditioning while playing an instrument. Submitted videos will be discussed in class. Two lecture/ ensemble hours per week for one quarter.

## **VOCAL-205E TC HELICON FOR VOCALISTS 1 (1)**

Prerequisite: VOCAL-120 Sightsinging 120 and VOCAL-130 Vocal Performance 130. This course provides students with skills to record, loop and design vocals in live performance situations. The class will create vocal improvisations and harmonies with diverse effects that expand a vocalist's presentation utilizing TC Helicon's VoiceLive Touch 2, a vocal effects processor and looping device. The class will discover how to engage vocal effects and operate presets that result in vocal versatility while onstage. Two lecture/ensemble hours per week for one quarter.

## **VOCAL-206E THE ART OF SUCCESS 2 (1)**

Prerequisites: VOCAL-106E The Art of Success 1. Students expand their perception of the entertainment industry — and their definitions of success within it — while engaging in activities designed to hone the skills necessary to be professional musicians and artists. Two workshop hours per week for one quarter.

## **VOCAL-320E VOCAL CREATIVITY 320 (2)**

Prerequisite: VOCAL-230 Vocal Performance 230 and permission via Audition. Please contact the Vocal Chair to schedule an audition at dbyrd@mi.edu. This course prepares students to expand their creativity by learning to ad lib, utilize vocal improvisation, recognizing musical phrases and instrumental elements by interacting with a rhythm section in numerous genres, various music styles and grooves. Chart-writing by hand will be taught utilizing the whiteboard in class. Lead sheets will be brought to class, interpreted in a style different than its original, and performed with a full rhythm section. Two songs will be selected and performed weekly. This course is transferable as core credit for the Bachelor of Music in Performance (Vocal). Two lecture/ensemble hours per week for one quarter.

## BACHELOR OF MUSIC DEGREES

### GENERAL STUDIES REQUIREMENTS

Bachelor of Music Degree requirements include completion

of 30 semester-units or 45 quarter-units of coursework in General Studies. For general reference, the required distribution of units is shown below along with representative areas of coursework. Please refer to the General Education Transfer Agreement between Los Angeles City College and Musicians Institute for specific course titles and numbers that meet the requirements. Units completed at other institutions will be evaluated to determine their equivalency; see Admissions: Transfer of Credit for more information.

Language and Rationality: minimum of 12 semester-units or 18 quarter-units in:

1. English Composition (English, Journalism): 3 semester-units or 4.5 quarter-units
  - 2a. Communication and Analytical Thinking (Mathematics): 3 semester-units or 4.5 quarter-units
  - 2b. Communication and Analytical Thinking (Computer Science, Computer Technology, English, Philosophy, Psychology, Speech): 3 semester-units or 4.5 quarter-units
  3. A minimum of 3 additional semester-units or 4.5 quarter-units from 1, 2a, or 2b above.
- Natural Sciences: minimum of 3 semester-units or 4.5 quarter-units in:

1. Physical Universe (Astronomy, Chemistry, Earth Science, Environmental Science, Geography, Geology, Meteorology, Mineralogy, Oceanography, Physical Science, Physics) or:
2. Life Forms (Anatomy, Anthropology, Biology, Microbiology, Physiology)

Humanities: minimum of 6 semester-units or 9 quarter-units\* in:

1. The Arts (Architecture, Cinema, Photography, Theater) or:
2. The Humanities (Foreign Language, Humanities, Linguistics, Speech, Literature, Philosophy)

\*Students with a concentration in Vocals are required to complete 3 semester hours/4.5 quarter hours of language courses in French, German, or Italian as part of their minimum Humanities course requirements.

Social and Behavioral Sciences: minimum of 9 semester-units or 13.5 quarter-units, including:

1. American Institutions and Government (African-American Studies, Chicano Studies, History, Political Science): 3 semester-units or 4.5 quarter-units in American Institutions and Government
- 2a. Social and Behavioral Sciences (Anthropology, Family & Consumer Studies, Geography, History, Linguistics, Psychology, Sociology) or:
- 2b. Economics and Politics (Business, Economics, Journalism, Law, Political Science): 3 semester-units or 4.5 quarter-units
3. A minimum of 3 additional semester-units or 4.5 quarter-units from 1, 2a, or 2b above.

## BACHELOR OF MUSIC IN COMPOSITION (SCORING IN VISUAL MEDIA)

### MAJOR AREA // COMPOSITION

#### **BACH-C.PL PRIVATE MEDIA SCORING COMPOSITION LESSON (2)**

Weekly private lesson focused on developing and applying traditional and contemporary compositional techniques and skills. Includes analysis and critique of compositions as well as preparation for scoring assignments plus Sophomore and Senior projects. One private lesson hour per week per quarter.

#### **BACH-P103 CONTEMPORARY ARRANGING 1 (2)**

Prerequisites: CC-301 Harmony & Theory 301 CC-301 Harmony & Theory 301 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. Required lab fee: \$200.

#### **BACH-P203 CONTEMPORARY ARRANGING 2 (2)**

Prerequisites: BACH-P103 Contemporary Arranging 1. This course is a continuation of Contemporary Arranging 1, with the addition of brass and woodwind instruments. Topics will include transposition, range, and idiomatic usage of the trumpet and tenor saxophone in popular styles. The objective is to study the brass and reed family with emphasis on two-part soli writing and background lines. Students analyze and learn to build arrangements for rhythm section and two horns. As a final project, each student completes a studio recording of an arrangement for trumpet, tenor sax, guitar, piano, bass, and drums. Two lecture hours per week for one quarter. Required lab fee: \$200.

#### **BACH-P303 CONTEMPORARY ARRANGING 3 (2)**

Prerequisites: BACH-P203 Contemporary Arranging 2. This course is a continuation of Contemporary Arranging 2, with additional brass and woodwind instruments. Topics will include transposition, range, and idiomatic usage of the trombone, alto saxophone, flute and clarinet. Students will learn arranging techniques for standard 4-horn ensembles with "doubling" instruments. The objective is to study the brass and woodwind family with emphasis on four-part harmonization. As a final project, each student completes a studio recording of an arrangement for trumpet, alto saxophone, tenor saxophone, trombone, piano, bass, and drums. Two lecture hours per week for one quarter. Required lab fee: \$200.00

#### **BACH-P403 CONTEMPORARY ARRANGING 4 (2)**

Prerequisites: BACH-P303 Contemporary Arranging

# COURSE DESCRIPTIONS

3. This course focuses on chord progressions and reharmonization, and scoring for strings. Topics include harmonic rhythm, chord substitution, dominant and substitute dominant resolution, modal interchange, basic contrapuntal arranging and voice leading. Extensive score analysis of string arrangements is included. The objective is to gain an understanding of effective chord progressions and reharmonization, and to learn the ranges and characteristic usage of the violin, viola, cello and contrabass. As a final project, each student completes a studio recording of an arrangement for string quintet. Two lecture hours per week for one quarter. Required lab fee: \$200.

#### **BACH-P503 CONTEMPORARY ARRANGING 5 (2)**

Prerequisites: BACH-P403 Contemporary Arranging 4. This course combines all previous course materials. Introduces additional concepts of sweetening and overdubbing for recording. Students learn to combine techniques to build intermediate level arrangements. As a final project, each student completes a studio recording of an arrangement for 5 horns (trumpet, trombone, alto saxophone, tenor saxophone, and baritone saxophone), guitar, piano, bass, drums, and "sampled" strings. Two lecture hours per week for one quarter. Required lab fee: \$200.00.

#### **BACH-M603 CONTEMPORARY ARRANGING 6 (2)**

Prerequisites: BACH-P503 Contemporary Arranging 5. This course covers arranging techniques for the large jazz ensemble. Students will study the techniques and conventions common to big band writing. Homework assignments applying these techniques and conventions will be assigned. The final project will be a full-length arrangement for large jazz ensemble.

#### **BACH-M334 SCORING 1 (2)**

This course covers basic scoring practices and concepts, including the difference between score and source cues, diegetic versus non-diegetic music, and underscore. Research covers the functions of media music, the role of the media music professional and his or her employers, and the scoring process pipeline. Two lecture hours per week for one quarter.

#### **BACH-M335 SCORING 2 (2)**

Prerequisites: BACH-M334 Scoring 1. This course gives students an understanding of how emotion is communicated through instrumentation choices. Students will also study the process of scoring with or against picture. Two lecture hours per week for one quarter.

#### **BACH-M336 SCORING 3 (2)**

Prerequisites: BACH-M335 Scoring 2. This course features in-depth melodic and harmonic analysis, along with instruction in applied sequencer skills and rudimentary mixing techniques. This class will address "genre" in film scores, with an emphasis on accepted musical tropes. Students will complete a variety of scoring assignments focused on writing a good motif and motor as well as orchestration and transcription. Two lecture hours per week for one quarter.

# COURSE DESCRIPTIONS

## **BACH-M337 SCORING 4 (2)**

Prerequisites: BACH-M336 Scoring 3: Introduction to Scoring for Animation. This course is a survey of historical and contemporary animation styles and scoring approaches. Students will do take-down exercises with the instructor, emphasizing complex rhythm and melody, as well as addressing animation conventions in traditional and modern film. Students will complete a variety of animated film scores as part of this class. Two lecture hours per week for one quarter. Additional lab fee required.

## **BACH-M338 SCORING 5 (2)**

Prerequisites: BACH-M337 Scoring 4. This course features an exploration of the use of music in the comedy genre and associated subgenres. There will be in-depth analysis of scoring approaches, both historical and contemporary, used for comedy. Applying the techniques of these scoring approaches, students will complete a variety of film scoring assignments. Two lecture hours per week for one quarter. Additional lab fee required.

## **BACH-M339 SCORING 6 (2)**

Prerequisites: BACH-M338 Scoring 5. This course features an exploration of the use of music in horror, thriller, and other film genres that involve suspense. There will be in-depth analysis of a wide variety of compositional styles and techniques often used for these genres – including expressionism, set theory, serialism, aleatory, micropolyphony, and minimalism. Applying these styles and techniques, students will complete a variety of film scoring assignments. Two lecture hours per week for one quarter. Additional lab fee required.

## **BACH-M340 SCORING 7 (2)**

Prerequisites: BACH-M339 Scoring 6. This course covers fundamental game scoring concepts and techniques, along with an introduction of interactive paradigm and a survey of prevailing styles. The emphasis is on common cue types, including loops, stingers, and cinematics. Students complete multiple scoring assignments and learn basic audio implementation. Two lecture hours per week for one quarter. Additional lab fee required.

## **BACH-M341 SCORING 8 (2)**

Advanced Applied Thematic Scoring Techniques I in Drama, Epic Drama, Historical/Period Drama, Romance (2). Prerequisites: BACH-M340 Scoring 7. This course features an analysis of different types of drama from relationship/family drama and political drama to larger epic works considering geographical, social and time period settings. Students learn about the subtle considerations needed when building a sound palette for storytelling. Two lecture hours per week for one quarter. Additional lab fee required.

## **BACH-M342 SCORING 9 (2)**

Prerequisites: BACH-M341 Scoring 8. This course features an exploration of approaches to scoring feature-length films. With a focus on the Western genre, the class will examine a variety of methods for spotting a film and plotting the path of a film score. The course-long project will require students to compose the music for a substantial section of a given

feature-length film. Two lecture hours per week for one quarter. Additional lab fee required.

## **BACH-M343 SCORING 10 (2)**

Prerequisites: BACH-M342 Scoring 9 – Subgenres: World Music, Library Music, Commercial Music. Covering music for documentaries, this course features an analysis of documentaries about various subjects. Students will be required to compose for music libraries, trailers, reality TV challenges, jingles and commercials. At the end of the quarter, students will have a recording session with full orchestra. Two lecture hours per week for one quarter. Additional lab fee required.

## **BACH-M434 ORCHESTRATION 1 (2)**

Prerequisites: BACH-P503 Contemporary Arranging 5. Chronological analysis of the orchestra as used in chamber and symphonic styles, including instrumentation and common rules. Orchestration techniques will be studied through score study and through the application of writing skills. Two lecture hours per week for one quarter. Additional lab fee required.

## **BACH-M435 ORCHESTRATION 2 (2)**

Prerequisites: BACH-M434 Orchestration I. In-depth study of the orchestration techniques used in contemporary media scoring, including style, instrumentation in relation to picture, combining with other ensemble types, and synth tracks. Projects will demonstrate orchestration skills. Two lecture hours per week for one quarter. Additional lab fee required.

## **BACH-M230 SOPHOMORE PROJECT (2)**

Prerequisite: BACH-M337 Scoring 4. Each student will give a lecture about a media composer, write a cue-by-cue analysis of a score by that composer, and present a portfolio of refined scoring clips from previous quarters. In order to complete the project, each student will also compose the music for an assigned film clip within 24 hours.

## **BACH-M430 SENIOR PROJECT (2)**

Prerequisites: BACH-M342 Scoring 9, BACH-M230 Sophomore Project. Each student will compose a complete musical score for a short film. The final project bundle will include spotting notes, a cue sheet, stems, and a full mix of the score.

## SUPPORTIVE MUSIC // COMPOSITION

### **BACH-P121 MUSIC HISTORY I – ROOTS OF ROCK AND ROLL (2)**

A survey of rock's roots including rhythm & blues, rockabilly, New Orleans, vocal groups, doo-wop, and early 60's pop, plus an examination of the founding figures and major influences. Two lecture hours per week for one quarter.

### **BACH-P122 MUSIC HISTORY II – WORLD MUSIC (2)**

Prerequisites: BACH-P121 Music History I – Roots of Rock and Roll. A study of music in the context of selected cultures around the world, aka World Music. Ways in which music and lyrics function in these cultures are explored through listening and transcriptions. Two lecture hours per week for one quarter.

### **BACH-P123 MUSIC HISTORY III – WESTERN ART MUSIC I 600-1820 (2)**

Prerequisites: BACH-P122 Music History II – World Music. A survey of Western art music from the Middle Ages through the end of the 18th century. The course will include discussion of major styles and forms in historical context, supplemented by representative listening. Two lecture hours per week for one quarter.

### **BACH-P222 MUSIC HISTORY IV - WESTERN ART MUSIC II 1820-21ST CENTURY (2)**

Prerequisites: BACH-P123 Music History III – Western Art Music I 600-1820. The history of musical styles from the Romantic period through the 20th century including cultural contexts and social meaning. Composers and musical developments in European and American Art Music, orchestral, choral, band, chamber music and solo repertoire are combined with the influences of music from other world cultures. Compositional techniques, style characteristics, and relationships will be emphasized. In addition to a midterm and final examination, the course requires one critical concert report, workbook assignments, and presentation. Two lecture hours per week for one quarter.

### **BACH-M254 HISTORY OF SCORING (1)**

Survey and analysis of scoring from its roots in photography through silent films, "talkies," television, animation and current digital formats, including the roles and influences of musical styles on this global art form. One lecture hour per week for one quarter.

### **BACH-M255 CONTEMPORARY VANGUARD (1)**

This course would survey the leading edge of current innovators in mainstream film, independent film, games and television composition. A focused study of current innovators will energize students' creative thinking. Graduates from this program will be entering a crowded and competitive marketplace. Among the most valuable skills a composer can cultivate in order to rise through all the noise is innovation. One lecture hour per week for one quarter.

### **BACH-M297 COUNTERPOINT (1)**

The study of two, three, and four-part writing as it applies to species counterpoint. Areas of concentration include: creating lines in diatonic, modal, and serial writing. One lecture hour per week for one quarter.

### **BACH-P125 DIRECTING AND CONDUCTING 1 (2)**

Fundamentals of conducting including: beat patterns, posture, arm and hand position, articulations, dynamics, left hand functions, incomplete beats, fermatas, basic score reading and application of skills to contemporary music. Students will be videotaped for study. Two lecture hours per week for one quarter.

### **BACH-P126 DIRECTING AND CONDUCTING 2 (2)**

Prerequisites: BACH-P125 Directing and Conducting 1. This course is a continuation of Directing and Conducting 1, focusing on longer scores and various musical styles. Emphasis is placed on conducting for film/video soundtrack recording. Topics include conducting to click track, variable click, meter changes, odd meters, and use of visual aids on

# COURSE DESCRIPTIONS

the soundstage: punches, streamers and flutters. Two lecture hours per week for one quarter.

## **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-056 DAW: REASON 1 (1)**

Propellerhead's Reason software has long been used for traditional beat making and sequencing for MIDI. Upon completion of this course, students will be able to navigate through the software, including the various windows (main mixer, rack, and sequencer), route audio signal and MIDI, and create basic tracks. Integration of audio loops will also be touched upon as well as a basic understanding of computer set-ups and Digital Audio Workstations (DAWs). Two lab hours per week for one quarter.

## **AUDIO-156 DAW: REASON 2 (1)**

Prerequisites: AUDIO-056 Reason 1. This course is a continuation of Reason and focuses on taking advantage of the software's capabilities. Upon completion, students will be able to "morph" their style by using the various modules (ReDrum, Dr. Octo Rex, Thor) and advanced audio editing techniques, as well as taking advantage of the main mixer's capabilities. They will also be involved in advanced routing of signal (analog/MIDI) as well as the implementation of other Digital Audio Workstations (DAW's) using ReWire. Two lab hours per week for one quarter.

## **AUDIO-052 LOGIC 1 (1)**

This course introduces songwriters, composers, producers and sound engineers to the primary features and basic user interface of Logic Pro X. Upon completion, students will understand the process of creating an actual song. Topics covered include: preproduction using Apple Loops, recording/ editing audio, arranging of tracks and producing drum beats with a virtual drummer. This course covers the requirements needed to take the Apple Certified Pro Level One exam in Logic Pro X (Part 1 of 2). Two lab hours per week for one quarter.

## **AUDIO-152 LOGIC 2 (1)**

Prerequisites: AUDIO-052 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 and arranging of MIDI sequences, as well as editing with Flex Time & Pitch, digital effects processing, mixing, automation and troubleshooting. This course covers the requirements needed to take the Apple Certified Pro Level One exam in Logic Pro X (Part 2 of 2). Two lab hours per week for one quarter.

## **AUDIO-057 PRO TOOLS 101 (2)**

This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing up data, working with FireWire drives and more. When taken with

# COURSE DESCRIPTIONS

**AUDIO-157 (Pro Tools 110)**, these courses combined will serve as an equivalent to AUDIO-103 (Pro Tools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. One lecture hour and two lab hours per week for one quarter.

## **AUDIO-157 PRO TOOLS 110 (2)**

Prerequisites: AUDIO-057 Pro Tools 101. This course is a continuation of the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing up data, working with FireWire drives and more. When taken with AUDIO-057 (Pro Tools 101), these courses combined will serve as an equivalent to AUDIO-103 (Pro Tools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. Completion of the course prepares students to take the Avid Pro Tools Certified User Exam. One lecture hour and two lab hours per week for one quarter.

## **BACH-M309 MECHANICS OF SCORE PRODUCTION 1 (2)**

Prerequisites: AUDIO-157 Pro Tools 110. Students will gain knowledge of and practical experience in performing each duty required of a film music editor. Through course lectures, exercises, critiques and collaborative projects encompassing film score recording sessions, students will gain an understanding of the music editor's position, artistic scope, responsibilities, and techniques in the post-production process of a film. Includes Pro Tools session setup for film scoring, spotting sessions and documentation for film music production. Two lecture hours per week for one quarter.

## **BACH-M409 MECHANICS OF SCORE PRODUCTION 2 (2)**

Prerequisites: BACH-M309 Mechanics of Score Production. This course covers 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. The course also covers MIDI mockup process using the vast catalog of virtual instruments included with Logic Audio and Native Instruments Komplete. Students will learn about editing and programming of various instrument and effects combinations in a variety of practical applications. Two lecture hours per week for one quarter. Additional lab fee required.

## **BACH-M350 COMPOSERS ENSEMBLE 1 (1)**

This course is designed to cultivate collaborative skills that are vital for media composers. Two composition students will work together as a team on an assigned project. Team members will exchange ideas openly and work effectively, with each member of the team taking turns assuming the roles of leader and follower during the project. The course is intended to simulate a common real-life situation. Students are expected to be open to ideas and develop a flexible, entrepreneurial attitude. One lecture hour per week for one quarter.

## **BACH-M351 COMPOSERS ENSEMBLE 2 (1)**

Prerequisites: BACH-M351 Composers Ensemble 2. This is a continuation of Composers Ensemble II. In this course, three students will work together as a team. Students will perform various roles within a composing team that includes a lead composer, a MIDI programmer, and an orchestrator. As they work on projects, students will learn how to make effective changes to a track or cue at various stages of the process. One lecture hour per week for one quarter.

## **BACH-M499 COMPOSERS COLLABORATIVE (1)**

Prerequisites: BACH-M351 Composers Ensemble 2. This is a continuation of Composers Ensemble II and preparatory course for Senior Project. Each group of students will work together for a comprehensive portfolio, discovering individual styles and refining scoring clips from previous courses. Special topic panelists and guests will be invited for evaluation and lecture. One lecture hour per week for one quarter.

## **BACH-M486 THE BUSINESS OF COMPOSING 1 (1)**

Prerequisites: None. This course explores the world of music publishing and the how-to of owning and exploiting musical copyrights. Topics include: Copyright law and terminology, the online eCO process, publishing rights and how to set up a music publishing company, US PROs and public performance royalties, how to affiliate with a PRO, cue sheet preparation, 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.

## **BACH-M487 THE BUSINESS OF COMPOSING 2 (1)**

Prerequisite: BACH-M486 Business of Composing 1. A practical application of all topics covered in BACH-M486, this course examines music licensing and the process of placing music and songs into Film, TV, video games, commercials and other productions. Music licensing terminology, composer co-administration agreements, sources of musical content for producers, music production libraries, the role of the music supervisor, source cues, spotting sessions, how to negotiate synchronization and master use licenses, composer package deals, music production and sound recordings. One lecture hour per week for one quarter.

## **CC-101 HARMONY & THEORY 101 (1.5)**

Prerequisites: CC-021 Harmony & Theory 021 or Bachelor Program Entrance Exam. 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; voice leading; and chord progressions. One 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-301 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.

## **CC-401 HARMONY & THEORY 401 (2)**

Prerequisites: CC-301 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, thirteenth, and appoggiatura chords. Two lecture hours per week for one quarter.

## **CC-501 HARMONY & THEORY 501 (2)**

Prerequisites: CC-401 Harmony & 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.

## **CC-601 HARMONY & THEORY 601 (2)**

Prerequisites: CC-501 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.

## **CC-701 HARMONY & THEORY 701 (2)**

Prerequisites: CC-601 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.

## **CC-801 HARMONY & THEORY 801 (2)**

Prerequisites: CC-701 Harmony & Theory 701. This course covers the analysis of late 19th and early 20th century score. 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)**

Prerequisites: CC-022 Ear Training 022 or Bachelor Program Entrance Exam. 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 lecture hour and one lab hour per week for one quarter.

# COURSE DESCRIPTIONS

## **CC-202 EAR TRAINING 202 (1.5)**

Prerequisites: CC-102 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 lecture hour and one lab hour per week for one quarter.

## **CC-302 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.

## **CC-402 EAR TRAINING 402 (2)**

Prerequisites: CC-302 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.

## **CC-502 EAR TRAINING 502 (2)**

Prerequisites: CC-402 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.

## **CC-602 EAR TRAINING 602 (2)**

Prerequisites: CC-502 Ear Training 502. Continued development of advanced musical reflexes through the use of "movable do solfege." Topics include advanced modes, 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)**

This course 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

# COURSE DESCRIPTIONS

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-308 KEYBOARD PROFICIENCY 3 (1)**

Prerequisites: CC-208 Keyboard Proficiency 2. Degree-specific requirement for non-keyboard majors. Emphasizes using the keyboard as an arranging tool, lead sheet interpretation, basic score reading and outlining an arrangement. One lecture hour per week for one quarter.

## **BACH-P413 KEYBOARD PROFICIENCY 4 (1)**

Prerequisites: CC-308 Keyboard Proficiency 3. A survey of score reading techniques and practices as applied to the keyboard, including: "C" clefs, transposing and non-transposing instruments, as well as scores of different sizes and instrumentations. One lecture hour per week for one quarter.

## **BACH-P513 KEYBOARD PROFICIENCY 5 (1)**

Prerequisites: BACH-P413 Keyboard Proficiency 4. A "keyboard orchestra" performance class. Students play written scores and improvised parts based on repertoire in a variety of styles. One lecture hour per week for one quarter.

## **BACH-M613 PRO READING ENSEMBLE 1 (1)**

Prerequisites: BACH-P513 Keyboard Proficiency 5. A keyboard-based performance class developing sight-reading skills with various instrumentations and ensemble configurations. Reading selections will include multiple styles and degrees of difficulty. One lecture hour per week for one quarter.

## **BACH-M713 PRO READING ENSEMBLE 2 (1)**

Prerequisites: BACH-M613 Pro Reading Ensemble 1. This course is a continuation of advanced sight-reading performance. One ensemble hour per week for one quarter.

## BACHELOR OF MUSIC SPECIFIC ELECTIVE COURSES

Baccalaureate elective requirements may be fulfilled through any combination of the courses listed below as well as General Electives and Instrument-Specific electives listed under Associate of Arts Degree programs.

## **BACH-P015 SPECIAL TOPICS IN JAZZ (2)**

Topics vary and may focus on a theme, genre, a historical period, composers, or an influential group. Consult with course instructor or Program Dean for information. Two lecture hours per week for one quarter.

## **BACH-P010 INDEPENDENT STUDY (2)**

Provides students with an opportunity to explore a specific subject area in depth through independent course work with faculty supervision. A maximum of six credits may be applied toward BM requirements. Weekly hours vary.

## **BACH-P016 SPECIAL TOPICS IN MUSIC (2)**

Analysis and comparison within focused topic areas such

as an historical period, a particular artist's work, or a world music topic. Two ensemble hours per week for one quarter.

## BACHELOR OF MUSIC IN PERFORMANCE (CONTEMPORARY STYLES)

### MAJOR AREA // ALL INSTRUMENTS

#### **BACH-PL PRIVATE LESSON 1-12 (2)**

Weekly private lessons on student's primary instrument. Topics vary based on the needs of the individual – from fundamentals to advanced techniques; as well as personal topics of interest and preparation for juries and final projects. One private lesson hour per week per quarter.

#### **BACH-P151–P453 BACHELOR ENSEMBLES 1-12 (1)**

Weekly live performance workshops providing development of ensemble techniques, improvisational skills and building repertoire in various styles. One ensemble hour per week per quarter.

#### **BACH-P104-P164 PERFORMANCE 1-14 (1)**

An in-depth study of a variety of contemporary and commercial performance-related subjects, including: prototypical characteristics of influential styles, repertoire, improvisation, and interpretation. Dedicated sections for instrumentalists and vocalists. Weekly critiqued performances of selected repertoire. One ensemble hour per week for one quarter. This course may be repeated for credit.

#### **BACH-P118 SOPHOMORE JURY PREP (1)**

Individual preparation for the Sophomore Jury including song selection (see Sophomore Jury course below), lead sheet preparation and requirements for master scores under the guidance of jury advisors and student's private instructor. Songs must be approved by a formal committee and students should perform one of their Jury selections at the Week 8 Jury prep concert. Five bi-weekly mentoring sessions with a jury advisor for one quarter.

#### **BACH-P108 SOPHOMORE JURY (1)**

Prerequisite: BACH-P118 Sophomore Jury Prep. Co-requisite: Students enrolled in this course must also be enrolled in a Private Lesson concurrently- regardless of whether the student has fulfilled other BACH-PL requirements. A judged performance (including rhythm section) takes place at the end of the quarter. Student performance is evaluated by a panel consisting of members of the Bachelor Program faculty. Students must demonstrate significant skills in the following areas: solo performance, solo transcription, stylistic competency in ensemble repertoire (R&B, funk, rock, Latin, swing), rhythm section scoring /arranging, band leadership / musical direction, and sight-reading. Preparation includes biweekly meetings with a jury advisor to review arrangements, rehearsal progress and related issues. Five bi-weekly mentoring sessions with a jury advisor for one quarter, and a jury performance at the end of the quarter.

#### **BACH-P218 SENIOR JURY PREP (1)**

Prerequisites: BACH-P108 Sophomore Jury. Individual preparation for the Senior Jury including song selection (see Senior Jury course below), lead sheet preparation and requirements for master scores under the guidance of a jury advisor and student's private instructor. Songs must be approved by a formal committee and students should perform one of their Jury selections at the Week 8 Jury prep concert. Five bi-weekly mentoring sessions with a jury advisor for one quarter.

#### **BACH-P208 SENIOR JURY (1)**

Prerequisite: BACH-P218 Senior Jury Prep. Co-requisite: Students enrolled in this course must also be enrolled in a Private Lesson concurrently- regardless of whether the student has fulfilled other BACH-PL requirements. A judged performance (with rhythm section and horns) takes place at the end of the quarter. Student performance must demonstrate ability to meet final graduation requirements. Performance is evaluated by a panel consisting of members of the Bachelor Program faculty. Students must demonstrate advanced technical skill, stylistic awareness, arranging abilities using a small horn section, overall musicianship in contrasting styles, and stylistic identity as a performer. Preparation includes bi-weekly meetings with a jury advisor to review arrangements and/or original compositions, rehearsal progress and related issues. Five bi-weekly mentoring sessions with a jury advisor for one quarter, and a jury performance at the end of the quarter.

### SUPPORTIVE MUSIC // ALL INSTRUMENTS

#### **AUDIO-056 DAW: REASON 1 (1)**

Propellerhead's Reason software has long been used for traditional beat making and sequencing for MIDI. Upon completion of this course, students will be able to navigate through the software, including the various windows (main mixer, rack, and sequencer), route audio signal and MIDI, and create basic tracks. Integration of audio loops will also be touched upon as well as a basic understanding of computer set-ups and Digital Audio Workstations (DAWs). Two lab hours per week for one quarter.

#### **AUDIO-156 DAW: REASON 2 (1)**

Prerequisites: AUDIO-056 Reason 1. This course is a continuation of Reason and focuses on taking advantage of the software's capabilities. Upon completion, students will be able to "morph" their style by using the various modules (ReDrum, Dr. Octo Rex, Thor) and advanced audio editing techniques, as well as taking advantage of the main mixer's capabilities. They will also be involved in advanced routing of signal (analog/MIDI) as well as the implementation of other Digital Audio Workstations (DAW's) using ReWire. Two lab hours per week for one quarter.

#### **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

# COURSE DESCRIPTIONS

week for one quarter.

#### **BACH-P107 STYLES SURVEY (1)**

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.

#### **BACH-P151–P453 BACHELOR ENSEMBLES 1-12 (1)**

Weekly live performance workshops providing development of ensemble techniques, improvisational skills and building repertoire in various styles. One ensemble hour per week per quarter.

#### **BACH-P121 MUSIC HISTORY I – ROOTS OF ROCK AND ROLL (2)**

A survey of rock's roots including rhythm & blues, rockabilly, New Orleans, vocal groups, doo-wop, and early 60's pop, plus an examination of the founding figures and major influences. Two lecture hours per week for one quarter.

#### **BACH-P122 MUSIC HISTORY II –WORLD MUSIC (2)**

Prerequisites: BACH-P121 Music History I – Roots of Rock and Roll. A study of music in the context of selected cultures around the world, aka World Music. Ways in which music and lyrics function in these cultures are explored through listening and transcriptions. Two lecture hours per week for one quarter.

#### **BACH-P123 MUSIC HISTORY III – WESTERN ART MUSIC I 600-1820 (2)**

Prerequisites: BACH-P122 Music History II – World Music. A survey of Western art music from the Middle Ages through the end of the 18th century. The course will include discussion of major styles and forms in historical context, supplemented by representative listening. Two lecture hours per week for one quarter.

#### **BACH-P222 MUSIC HISTORY IV - WESTERN ART MUSIC II 1820-21ST CENTURY (2)**

Prerequisites: BACH-P123 Music History III – Western Art Music I 600-1820. The history of musical styles from the Romantic period through the 20th century including cultural contexts and social meaning. Composers and musical developments in European and American Art Music, orchestral, choral, band, chamber music and solo repertoire are combined with the influences of music from other world cultures. Compositional techniques, style characteristics, and relationships will be emphasized. In addition to a midterm and final examination, the course requires one critical concert report, workbook assignments, and presentation. Two lecture hours per week for one quarter.

#### **BACH-P103 CONTEMPORARY ARRANGING 1 (2)**

Prerequisites: CC-301 Harmony & Theory 301 CC-301 Harmony & Theory 301 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

# COURSE DESCRIPTIONS

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. Required lab fee: \$200.

## **BACH-P203 CONTEMPORARY ARRANGING 2 (2)**

Prerequisites: BACH-P103 Contemporary Arranging 1. This course is a continuation of Contemporary Arranging 1, with the addition of brass and woodwind instruments. Topics will include transposition, range, and idiomatic usage of the trumpet and tenor saxophone in popular styles. The objective is to study the brass and reed family with emphasis on two-part soli writing and background lines. Students analyze and learn to build arrangements for rhythm section and two horns. As a final project, each student completes a studio recording of an arrangement for trumpet, tenor sax, guitar, piano, bass, and drums. Two lecture hours per week for one quarter. Required lab fee: \$200.

## **BACH-P303 CONTEMPORARY ARRANGING 3 (2)**

Prerequisites: BACH-P203 Contemporary Arranging 2. This course is a continuation of Contemporary Arranging 2, with additional brass and woodwind instruments. Topics will include transposition, range, and idiomatic usage of the trombone, alto saxophone, flute and clarinet. Students will learn arranging techniques for standard 4-horn ensembles with "doubling" instruments. The objective is to study the brass and woodwind family with emphasis on four-part harmonization. As a final project, each student completes a studio recording of an arrangement for trumpet, alto saxophone, tenor saxophone, trombone, piano, bass, and drums. Two lecture hours per week for one quarter. Required lab fee: \$200.00

## **BACH-P403 CONTEMPORARY ARRANGING 4 (2)**

Prerequisites: BACH-P303 Contemporary Arranging 3. This course focuses on chord progressions and reharmonization, and scoring for strings. Topics include harmonic rhythm, chord substitution, dominant and substitute dominant resolution, modal interchange, basic contrapuntal arranging and voice leading. Extensive score analysis of string arrangements is included. The objective is to gain an understanding of effective chord progressions and reharmonization, and to learn the ranges and characteristic usage of the violin, viola, cello and contrabass. As a final project, each student completes a studio recording of an arrangement for string quintet. Two lecture hours per week for one quarter. Required lab fee: \$200.

## **BACH-P503 CONTEMPORARY ARRANGING 5 (2)**

Prerequisites: BACH-P403 Contemporary Arranging 4. This course combines all previous course materials. Introduces additional concepts of sweetening and overdubbing for recording. Students learn to combine techniques to build intermediate level arrangements. As a final project, each student completes a studio recording of an arrangement for 5 horns (trumpet, trombone, alto saxophone, tenor saxophone, and baritone saxophone), guitar, piano, bass, drums, and "sampled" strings. Two lecture hours per week

for one quarter. Required lab fee: \$200.00.

## **BACH-P125 DIRECTING AND CONDUCTING (2)**

Fundamentals of conducting including: beat patterns, posture, arm and hand position, articulations, dynamics, left hand functions, incomplete beats, fermatas as well as basic score reading and application of skills to contemporary music. Students will be videotaped for study. Two lecture hours per week for one quarter.

## **BACH-P120 CONTEMPORARY MUSIC INSTRUCTION (1)**

The skill and art of teaching contemporary music to students of all ages in various settings, including group classes, private lessons, rehearsals, lectures, and master classes. Covers modern educational philosophies and techniques. Two lecture hours per week for one quarter.

## **AUDIO-052 LOGIC 1 (1)**

This course introduces songwriters, composers, producers and sound engineers to the primary features and basic user interface of Logic Pro X. Upon completion, students will understand the process of creating an actual song. Topics covered include: preproduction using Apple Loops, recording/ editing audio, arranging of tracks and producing drum beats with a virtual drummer. This course covers the requirements needed to take the Apple Certified Pro Level One exam in Logic Pro X (Part 1 of 2). Two lab hours per week for one quarter.

## **AUDIO-152 LOGIC 2 (1)**

Prerequisites: AUDIO-052 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, digital effects processing, mixing, automation and troubleshooting. This course covers the requirements needed to take the Apple Certified Pro Level One exam in Logic Pro X (Part 2 of 2). Two lab hours per week for one quarter.

## **AUDIO-057 PRO TOOLS 101 (2)**

This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing up data, working with FireWire drives and more. When taken with AUDIO-157 (Pro Tools 110), these courses combined will serve as an equivalent to AUDIO-103 (Pro Tools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. One lecture hour and two lab hours per week for one quarter.

## **AUDIO-157 PRO TOOLS 110 (2)**

Prerequisites: AUDIO-057 Pro Tools 101. This course is a continuation on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing up data, working with FireWire drives and more. When taken with AUDIO-057 (Pro Tools 101), these courses combined will serve as

an equivalent to AUDIO-103 (Pro Tools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. Completion of the course prepares students to take the Avid Pro Tools Certified User Exam. One lecture hour and two lab hours per week for one quarter.

## PROFESSIONAL DEVELOPMENT // ALL INSTRUMENTS

### **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 musician 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 ARTST-108. One lecture hour per week for one quarter.

### **MUBUS-0460 APPLIED ENTERTAINMENT BUSINESS 2 (1.5)**

Prerequisites: 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.

### **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.

## MUSICIANSHIP // ALL INSTRUMENTS

### **CC-101 HARMONY & THEORY 101 (1.5)**

Prerequisites: CC-021 Harmony & Theory 021 or Bachelor Program Entrance Exam. 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; voice leading; and chord progressions. One lecture hour and one lab hour per week for one quarter.

### **CC-201 HARMONY & THEORY 201 (1.5)**

Prerequisites: CC-201 Harmony & Theory 201. 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.

# COURSE DESCRIPTIONS

### **CC-301 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.

### **CC-401 HARMONY & THEORY 401 (2)**

Prerequisites: CC-301 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, thirteenth and appoggiatura chords. Two lecture hours per week for one quarter.

### **CC-501 HARMONY & THEORY 501 (2)**

Prerequisites: CC-401 Harmony & 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.

### **CC-601 HARMONY & THEORY 601 (2)**

Prerequisites: CC-501 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.

### **CC-701 HARMONY & THEORY 701 (2)**

Prerequisites: CC-601 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.

### **CC-801 HARMONY & THEORY 801 (2)**

Prerequisites: CC-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)**

Prerequisites: CC-022 Ear Training 022 or Bachelor Program Entrance Exam. 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 lecture hour and one lab hour per week for one quarter.

### **CC-202 EAR TRAINING 202 (1.5)**

Prerequisites: CC-102 Ear Training 102. This course is an application-based continuation of Ear Training 102 that

# COURSE DESCRIPTIONS

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 lecture hour and one lab hour per week for one quarter.

## **CC-302 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.

## **CC-402 EAR TRAINING 402 (2)**

Prerequisites: CC-302 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.

## **CC-502 EAR TRAINING 502 (2)**

Prerequisites: CC-402 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.

## **CC-602 EAR TRAINING 602 (2)**

Prerequisites: CC-502 Ear Training 502. Continued development of advanced musical reflexes through the use of "movable do solfege." Topics include advanced modes, 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.

## **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-308 KEYBOARD PROFICIENCY 3 (1)**

Prerequisites: Keyboard Proficiency 2. Degree-specific requirement for non-keyboard majors. Emphasizes using the keyboard as an arranging tool, lead sheet interpretation, basic score reading and outlining an arrangement. One lecture hour per week for one quarter.

## BACHELOR OF MUSIC SPECIFIC ELECTIVE COURSES

Baccalaureate elective requirements may be fulfilled through any combination of the courses listed below as well as General Electives and Instrument-Specific electives listed under Associate Degree Programs.

## **BACH-P015E SPECIAL TOPICS IN JAZZ (2)**

Topics vary and may focus on a theme, genre, historical period, composers, or an influential group. Consult with course instructor or Program Dean for information. Two ensemble hours per week for one quarter.

## **BACH-P010E INDEPENDENT STUDY (2)**

Prerequisites: minimum GPA of 3.25 or above in core courses and permission of 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.

## **BACH-M334 / CC-334E SCORING 1 (2)**

Basic scoring information, including difference between score and source, diegetic versus non-diegetic music, and underscore. Research about functions of Media Music, the roles of Media Music professionals and their employers, and the scoring process pipeline. Two lecture hours per week for one quarter.

## **BACH-M335 / CC-M335E SCORING 2 (2)**

Prerequisites: BACH-M334 / CC-M334E Scoring 1. Basic scoring information, including difference between score and source, diegetic versus non-diegetic music, and underscore. Research about functions of Media Music, the roles of Media Music professionals and their employers, and the scoring process pipeline. Two lecture hours per week for one quarter. The credit will be transferred to core credits of Bachelor Program's Scoring for Visual Media if students decide to change their major. Two lecture hours per week for one quarter.

## **BACH-M336 / CC-M336E SCORING 3 (2)**

Prerequisites: BACH-M335 / CC-M335E: Scoring 2. In-depth melodic and harmonic analysis and transcription of film scores as well as other modern media scores, including non-traditional form, score reading and orchestration techniques. At the end of the quarter, students will have a recording session with string quartet. Two lecture hours per week for one quarter.

## **BACH-M337 / CC-M337E SCORING 4 (2)**

Prerequisites: BACH-M336 / CC-M336E: Scoring 3. Applied Scoring Techniques: Introduction to Scoring for Animation. Survey of historical and contemporary animation styles and scoring approaches. Utilizing the tools and techniques previously taught, students complete take-down of animation scenes, recreating the scores virtually to match picture. Scoring projects are assigned in cartoon and science fiction styles. Two lecture hours per week for one quarter. Additional lab fee required.

## **BACH-C.PL / CC-C.PL PRIVATE MEDIA SCORING COMPOSITION LESSON (2)**

Weekly private lesson focused on developing and applying traditional and contemporary compositional techniques and skills. Includes analysis and critique of compositions as well as preparation for scoring assignments plus Sophomore and Senior projects. One private lesson hour per week per quarter. The credit will be transferred to core credits of Bachelor Program's Scoring for Visual Media major if students decide to change their major. One lecture hour per week for one quarter.

## BACHELOR OF MUSIC IN PERFORMANCE (CONTEMPORARY STYLES) // BASS

### **BASS-PL 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.

### **BASS-110 BASS TECHNIQUE 110 (2)**

Prerequisites: Bachelor placement test. Continued study of techniques, with a concentration of 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. Two lecture hours per week for one quarter.

### **BASS-210 BASS TECHNIQUE 210 (2)**

Prerequisites: BASS-110 Bass Technique 110. A continuation of Bass Technique 110 with concentration on grooves, additional striking hand techniques and approaches to soloing. Fretboard harmony will examine continue with minor scale variations, modes and improvisation.

### **BASS-310 BASS TECHNIQUE 310 (2)**

Prerequisites: BASS-210 Bass Technique 210. This course applies both finger and slap-style electric bass techniques to a variety of contemporary grooves, including: Latin, jazz, odd-meter, funk, swing, shuffles, hip-hop, and others. One lecture hour and two lab hours per week for one quarter.

### **BASS-410 BASS TECHNIQUE 410 (2)**

Prerequisites: BASS-310 BASS TECHNIQUE 310. Continued application of finger and slap-style electric bass techniques to a variety of contemporary grooves, including Afro-Cuban, jazz ballad, 4/4 swing, blues, cut-time Latin, and funk. One lecture hour and two lab hours per week for one quarter.

# COURSE DESCRIPTIONS

## **BASS-120 BASS READING 120 (2)**

Prerequisites: Bachelor placement test. In addition to continued position and specified key reading, this course preps the student to read longer forms through bass clef notation transcriptions, chord charts. Interpreting melodies and rhythms in different styles are also presented in detail. Position playing has the student revisiting the lower register but with concentrated focus of the middle register of the neck. Sight reading concepts will be introduced. This class coordinates with Bass Technique 110 and Bass Performance 130 topics. One lecture hour and one lab 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 and exercise odd-meter concepts, reading treble clef notation, compound meter as well as metric modulation, jazz chart reading, lead sheets and transcribing. This class coordinates with Bass Technique 210 and Bass Performance 230 topics. One lecture hour and one lab hour per week for one quarter.

## **BASS-320 BASS READING 320 (2)**

Prerequisites: BASS-220 Bass Reading 220. Students learn contemporary chart-reading skills through the extensive use of transcriptions and professionally written arrangements. Focus is placed on sight-reading, pitch, rhythm pattern recognition, position playing, and creating a cohesive sound. Course materials correlate with the Common Course Real World Live Performance Workshop. One lecture hour and one lab hour per week for one quarter.

## **BASS-420 BASS READING 420(2)**

Prerequisites: BASS-320 BASS READING 320(2) Students will learn various styles of reading with and without rhythm sections. One lecture hour and one lab hour per week for one quarter.

## BACHELOR OF MUSIC IN PERFORMANCE (CONTEMPORARY STYLES) // DRUMS

### **DRUM-PL 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 credit units required (two per quarter).

### **DRUM-130 DRUM PERFORMANCE 130 (2)**

Prerequisites: Bachelor placement test. 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 class coordinates with Drum Technique 110 and Drum Reading 120 topics. Two lecture/ensemble hours per week for one quarter.



# COURSE DESCRIPTIONS

## **DRUM-230 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 class coordinates with Drum Technique 210 and Drum Reading 220 topics. Two lecture/ensemble hours per week for one quarter.

## **DRUM-110 DRUM TECHNIQUE 110 (2)**

Prerequisites: Bachelor placement test. This course presents intermediate to advanced hand technique concepts as applied to the drum set. Including rudimental advancement and limb independence. Intermediate drummers need to further develop their ability and understanding of stick control and the subtleties included. This class coordinates with Drum Performance 130 and Drum Reading 120 topics. Two lecture/ensemble hours per week for one quarter.

## **DRUM-210 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 class coordinates with Drum Performance 230 and Drum Reading 220 topics. Two lecture/ensemble hours per week for one quarter.

## **DRUM-310 DRUM TECHNIQUE 310 (2)**

Prerequisites: DRUM-210 Drum Technique 210. This course focuses on more advanced rudiments and their application to the drum set in a variety of musical styles, as well as advanced snare drum solos and drum set solo transcriptions. One lecture hour and two lab hours per week for one quarter.

## **DRUM-410 DRUM TECHNIQUE 410 (2)**

Prerequisites: DRUM-310 DRUM TECHNIQUE 310. Concepts and techniques learned in Drum Technique 011–D352 culminate in student performances of original snare etudes and drum set etudes. One lecture hour and two lab hours per week for one quarter.

## **DRUM-120 DRUM READING 120 (2)**

Prerequisites: Bachelor placement test. 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 fill development. One and two-bar ensemble figures are presented in varying styles accompanied by orchestration and fill suggestions. This class coordinates with Drum Technique 210 and Drum Performance 230 topics. One lecture hour and one lab 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 fill development. Advanced concepts such as metric modulations and cut time will also be presented. This class coordinates with Drum Technique 210 and Drum Performance 230 topics. One lecture hour and one lab hour per week for one quarter.

## **DRUM-320 DRUM READING 320 (2)**

Prerequisites: DRUM-220 Drum Reading 220. Interpretation of sixteenth-note figures, snare drum reading, and etudes in changing meters in preparation for studio recording. One lecture hour and one lab hour per week for one quarter.

## **DRUM-420 DRUM READING 420 (2)**

Prerequisites: DRUM-320 DRUM READING 320. Advanced reading skills include orchestral snare drum etudes, reading drum set charts with style and meter changes, and multi-tom reading in preparation for studio recording. One lecture hour and one lab hour per week for one quarter.

## **BACHELOR OF MUSIC IN PERFORMANCE (CONTEMPORARY STYLES) // GUITAR**

### **GUIT-PL GUITAR-PL PRIVATE LESSON (2)**

Twelve credit units required (two per quarter). 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.

### **GUIT-130 GUITAR PERFORMANCE 130 (2)**

Prerequisites: Bachelor placement test. Fundamental technical approaches to a variety of popular styles are presented and students will perform live on a weekly basis. Emphasis is placed on handling variations in typical song form, improving chart-reading skills, taking a leadership role within the group, playing funk guitar technique and playing in odd meters, plus introduction to a variety of styles such as classic R&B and Motown, contemporary R&B and neo-soul, classic funk, the Bo Diddley Rhythm, surf/rockabilly, prog-rock, progressive metal, classic and modern country, country-rock and Southern rock. This class coordinates with Guitar Technique 110 and Guitar Reading 120 topics. Two lecture/ensemble hours per week for one quarter.

### **GUIT-230 GUITAR PERFORMANCE 230 (2)**

Prerequisites: GUIT-130 Guitar Performance 130. Fundamental technical approaches to a variety of popular styles are presented and students will perform live on a weekly basis. 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, jazz-blues, American Songbook, Latin/bossa nova, Big Band comping and modern jazz. This class coordinates with Guitar Technique 210 and Guitar Reading 220 topics. Two lecture/ensemble hours per week for one quarter.

### **GUIT-110 GUITAR TECHNIQUE 110 (2)**

Prerequisites: Bachelor placement test. Emphasis in this class 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. Two lecture hours per week for one quarter.

## **GUIT-210 GUITAR TECHNIQUE 210 (2)**

Prerequisites: GUIT-110 Guitar Technique 110. This course has emphasis on advanced concepts such as 16th note strum technique, odd-meters, scales such as Phrygian, Locrian, Harmonic and Melodic minor, modal interchange and common approaches for playing over dominant chords. One lecture hour plus two lab hours per week for one quarter.

## **GUIT-310 GUITAR TECHNIQUE 310 (2)**

Prerequisites: GUIT-210 Guitar Technique 210. The lecture section will introduce new scale patterns, accompaniment patterns, and performance techniques. The lab section will have the students performing selections chosen in regards to application of the new techniques taught in this course as well as the previous Guitar Technique courses. One lecture hour and two lab hours per week for one quarter.

## **GUIT-410 GUITAR TECHNIQUE 410 (2)**

Prerequisites: GUIT-310 Guitar Technique 310. The lecture section will introduce advanced performance techniques and stylistic variations. The lab section will have the students performing selections chosen in regards to application of the new techniques taught in this course as well as the previous Guitar Technique courses. One lecture 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. Two lecture hours per week for one quarter.

## **GUIT-120 GUITAR READING 120(2)**

Prerequisites: Bachelor placement test. Emphasis will be on reading in 2nd and 7th position, reading harmonies, duo and trio performances and advanced real-world charts. This class coordinates with Guitar Technique 110 and Guitar Performance 130 topics. Two lecture hours per week for one quarter.

## **GUIT-220 GUITAR READING 220 (2)**

Prerequisites: GUIT-120 Guitar Reading 120. Emphasis will be on reading in multiple positions, reading polyphonic music, trio and quartet performances and advanced real-world charts. This class coordinates with Guitar Technique 210 and Guitar Performance 230 topics. Two lecture hours per week for one quarter.

## **GUIT-320 GUITAR READING 320 (2)**

Prerequisites: GUIT-220 Guitar Reading 220. Students learn to count and read in odd and changing meters, across string sets, and with expanded emphasis on multi-position melodies. One lecture hour and one lab hour per week for one quarter.

## **GUIT-420 GUITAR READING 420 (2)**

Prerequisites: GUIT-220 GUITAR READING 220. Advanced score interpretation and sight-reading techniques are

# COURSE DESCRIPTIONS

developed using iconic musical excerpts. Emphasis on applying reading techniques to real-world sight-reading challenges. One lecture hour plus one lab hour per week for one quarter.

## **BACHELOR OF MUSIC IN PERFORMANCE (CONTEMPORARY STYLES) // KEYBOARD**

### **KEYBD-PL KEYBOARD-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 credit units required (two per quarter).

### **KEYBD-130 KEYBOARD PERFORMANCE 130 (2)**

Prerequisites: Bachelor placement test. A performance class 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 class coordinates with Keyboard Technique 110 and Keyboard Reading 120 topics. Two lecture/ensemble hours per week for one quarter.

### **KEYBD-230 KEYBOARD PERFORMANCE 230 (2)**

Prerequisites: KEYBD-130 Keyboard Performance 130. A performance-based class 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 class coordinates with Keyboard Technique 210 and Keyboard Reading 220 topics. Two lecture/ensemble hours per week for one quarter.

### **KEYBD-110 KEYBOARD TECHNIQUE 110 (2)**

Prerequisites: Bachelor placement test. 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. Two lecture hours 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

# COURSE DESCRIPTIONS

chromatic extensions & tri-tone substitutions and lead-sheet interpretation, complete with three & four-note voicings. Two lecture hours per week for one quarter.

## **KEYBD-310 KEYBOARD TECHNIQUE 310 (2)**

Prerequisites: KEYBD-210 Keyboard Technique 210.

Application of concepts of chord-scale harmony to voicings and chord progressions. Students explore the techniques of "tension substitution" and use it to create voicings while composing and performing their own progressions. One lecture hour and two lab hours per week for one quarter.

## **KEYBD-410 KEYBOARD TECHNIQUE 410 (2)**

Prerequisites: KEYBD-310 KEYBOARD TECHNIQUE 310.

A continuation of chord construction based on chord-scale harmony. Students learn how to create their own voicings and make effective musical choices. One lecture hour and two lab hours per week for one quarter.

## **KEYBD-120 KEYBOARD READING 120 (2)**

Prerequisites: Placement test. Topics include: interpreting rhythmic, harmonic and melodic patterns within a particular groove and song form. This class coordinates with Keyboard Technique 110 and Keyboard Performance 130 topics. Two lecture hours 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 class coordinates with Keyboard Technique 210 and Keyboard Performance 230 topics. Two lecture hours per week for one quarter.

## **KEYBD-420 KEYBOARD READING 320 (2)**

Prerequisites: KEYBD-220 Keyboard Reading 220.

This course focuses on reading difficult charts with lead lines and chord symbols. Rhythmic syncopation and fully extended chords are explored. Students play complex charts drawn from contemporary arrangements in a lab/ensemble setting. One lecture hour and one lab hour per week for one quarter.

## **BACH-K463 BACH KEYBOARD READING 6 (2)**

Prerequisites: BACH-K353 BACH Keyboard Reading 5. Continuation of advanced reading techniques. One lecture hour and one lab hour per week for one quarter.

## **BACHELOR OF MUSIC IN PERFORMANCE (CONTEMPORARY STYLES) // 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. Twelve credit units required (two per quarter).

### **VOCAL-130 VOCAL PERFORMANCE 130 (2)**

Prerequisites: Bachelor placement test. 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. Two ensemble hours per week for one quarter.

### **VOCAL-230 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 ensemble hours per week for one quarter.

### **VOCAL-330 VOCAL PERFORMANCE 330 (2)**

Prerequisites: VOCAL-230 Vocal Performance 230.

Emphasis is placed on taking a leadership role within the group along with all aspects of being a polished professional performer, such as phrasing, stylistic interpretation, use of props, stage presence, image, communication with the band, and creation and explanation of quality charts. One ensemble hour with full band per week for one quarter.

### **VOCAL-430 VOCAL PERFORMANCE 430 (2)**

Prerequisites: VOCAL-330 VOCAL PERFORMANCE 330.

In addition to master class vocal technique coaching from the instructor, students prepare themselves for their final showcase (a professional performance with the assistance of a full rhythm section). Objectives include: rehearsal techniques, development of press package, a gig booked with professional quality charts, as well as polishing performance skills (including pre-production, rhythm section communication, crowd interaction, stage presence, and stylistic interpretation). The final performance will be open to the public. One ensemble hour with full band per week for one quarter.

### **VOCAL-011 VOCAL TECHNIQUE 011(2)**

An introduction to the anatomy and physiology of the voice. Topics include: vocal physiological terminologies, breathing and breath management (and how it affects the act of singing), effective practice habits, registers and efficient phonation techniques. Two lecture/lab hours per week for one quarter.

### **VOCAL-021 VOCAL TECHNIQUE 021 (2)**

Prerequisites: Vocal-011 Vocal Technique 011. This course focuses on understanding the nature of human voice production. Topics include: formation of speech sounds, improving range, factors that affect vocal health and an exploration of the physical mechanics of producing sound for various styles. Learning to recognize different vocal functions through analysis and review. Two lecture/lab hours per week for one quarter.

### **VOCAL-110 VOCAL TECHNIQUE 110 (2)**

Prerequisites: Vocal-021 Vocal Technique 021. This course is focused on "bridging" the voice into a continuous register without breaks. Vocal exercises to strengthen the voice and allow singing at full power are discussed and practiced. Two lecture/lab hours per week for one quarter.

### **VOCAL-210 VOCAL TECHNIQUE 210 (2)**

Prerequisites: Vocal-110 Vocal Technique 110. The final

Vocal Technique course addresses the formation of vowels and consonants, techniques for connecting with the lyrics and associated emotions of songs, the application of vocal technique to assist in learning songs, and the analysis and imitation of contemporary artists; voices as a means to develop a deeper awareness and understanding of the vocal instrument. Two lecture/lab hours per week for one quarter.

### **VOCAL-120 SIGHTSINGING 120 (2)**

Prerequisites: Bachelor Placement test. This course expands sightsinging skills to include the introduction of major and minor diatonic melodies, mixed rhythms and complex harmonies. Topics include: intervals, inversions, major and minor thirds, major melodies, triads, arpeggios and quarter-note triplets. Two lecture/lab hours per week for one quarter.

### **VOCAL-220 SIGHTSINGING 220 (2)**

Prerequisites: VOCAL-120 Sightsinging 120. Continued exploration of major and minor melodies and mixed rhythms. This course includes an introduction to minor scales, seventh chords and changing meters. Two lecture/lab hours per week for one quarter.

### **VOCAL-320 SIGHTSINGING 320 (2)**

Prerequisite: Vocal-220 Sightsinging 220. In this course, more complicated sight singing materials will be studied. Topics will include tension/resolution with stylistic approaches, modulations, mixed rhythms, mixed grooves, etc. Two lecture/lab hours per week for one quarter.

### **VOCAL-420 SIGHTSINGING 420 (2)**

Prerequisite: Vocal-310 Sightsinging 320. Through this course, the course will be focused on the application of Sightsing in real world performance situations. Various stylistic examples will be suggested as hypothetical set programs and students will sing the song selections. The various practical methods will be suggested. At the same time, various practice strategies to be more equipped singers will be introduced. Two lecture/lab hours 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.

*Note: Most electives are not offered every quarter and electives may be added or canceled without prior notice. Refer to the current course offering for specific courses available at time of registration.*

### **CC-034E STARTING YOUR MUSIC CAREER (1)**

Prerequisites: Performance 2 (BASS-023, DRUM-023, GUIT-130, KEYBD-023, VOCAL-023). Learn what it takes to build and sustain a career as a working musician, including practical advice and proven steps for getting and passing auditions, preparation and promotion, and obtaining work from clubs and casuals to sessions and tours. Students experience a mock audition under the direction of a professional talent coordinator. Two workshop hours per

# COURSE DESCRIPTIONS

week for one quarter.

### **CC-032E LIVE PERFORMANCE WORKSHOPS (1)**

LPWs are required for all AA and Certificate in Performance programs. This is an elective version of the core performance course. Students gain performing experience in a wide range of contemporary styles. See catalog section on Live Performance Workshops for general descriptions; refer to current course offering for specific LPW is available at time of registration. Minimum of ten performances per quarter. May be repeated for credit.

### **CC-043E INTRO TO iMOVIE & CREATING SHOWREELS (1.5)**

An introduction to basic/intermediate view showreel editing techniques and grassroots marketing and self-promotion, utilizing Apple's iLife apps. One lecture hour and one lab hour per week for one quarter. May be repeated for credit.

### **CC-053 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.

### **CC-065E DJ TECHNIQUE 1: VINYL and CD (1.5)**

The DJ Technique 1: Vinyl & CD curriculum is designed to be a comprehensive resource for the aspiring DJ. It is an in-depth study of how to master traditional DJing techniques through the use of vinyl phono records as well as compact discs. One hour of lecture and one lab hour per week for one quarter.

### **CC-066E DJ TECHNIQUE 2: SERATO (1.5)**

The DJ Technique 2: Serato curriculum is designed to be a comprehensive resource for the aspiring Computer DJ. It is an in-depth study of how to master contemporary DJing techniques through the use of Vinyl Emulation Software. One hour of lecture and one lab hour per week for one quarter.

### **CC-068E INDIVIDUAL DJ WORKSHOP (1)**

Computer-based weekly one-on-one workshop with an instructor who guides the student in developing technique, musicianship, and style in a support of DJ skills. Students learn how to enhance their basic DJ knowledge into dynamic and professional quality performance. Topics include beat matching, set-building, remixing, turntablism, and more. One private lesson hour per week for one quarter. May be repeated for credit.

### **CC-169E TURNTABLISM 1 (1.5)**

Prerequisites: CC-065E, DJ Tech 1: Vinyl and CD, CC-066E, DJ Tech 2: Serato, or CC -068E, Individual DJ Workshop. This course is an introduction to the art of turntablism using traditional vinyl as well as Serato Scratch Live. Strong focus is placed on the following types of scratching skills: "Baby," "Tear," "Stab," "Transformer," "Chirp," and "One-Click Flare Orbit." These techniques comprise the vocabulary of the modern turntablist. One

# COURSE DESCRIPTIONS

lecture hour and one lab hour per week for one quarter

## **CC-166E ADVANCED SERATO WORKSHOP (1)**

Prerequisites: CC-066E DJ Technique 2: Serato. This workshop is a hands-on study of the advanced techniques in Serato Scratch Live's vinyl emulation software. Concentration is placed on using the SP-6 internal sample player, DJFX internal plug-ins, assigning software functions to MIDI controllers, and streaming/manipulating live audio using "LiveFeed." Two workshop hours per week for one quarter.

## CREATIVE DEVELOPMENT // COMMON COURSE

### **CC-014E MUSIC PRODUCTION ANALYSIS (1)**

Group-based course in which students and instructor listen to and discuss music of different styles and genres. Discussions center on what production techniques are being employed musically and sonically.

### **CC-160E ARTIST DEVELOPMENT: THE SONGS (1)**

Prerequisites: CC-306 Songwriting 1, or permission from the Common Course Program Chair. Permission does not guarantee placement out of CC-306 Songwriting 1. Also available to Bachelor students with permission from Common Course Program Chair and Dean of Performance Studies. Independent Artist students are exempt from prerequisite requirements. During intensive one-on-one sessions, instructor and student work on developing original songs from ideas to finished arrangements. One private lesson-rehearsal hour per week for one quarter plus final presentation. This course may be repeated for credit.

### **CC-161E ARTIST DEVELOPMENT: THE SHOW (1)**

Prerequisites: CC-160E Artist Development: The Songs, or permission from the Common Course Program Chair. Permission does not guarantee placement out of CC-306 Songwriting 1. Also available to Bachelor students with permission from Common Course Program Chair and Dean of Performance Studies. Independent Artist students are exempt from prerequisite requirements. Instructor and student develop live performances of original material written during "The Songs" with concentration on stage presence, movement, audience rapport, image, song sequence and entertainment value. At the conclusion, students present their best live material for evaluation and screening by a jury of guest experts. Selected students qualify for an additional video-recorded industry showcase. This course is not equivalent to CC-306 (Songwriting 1). One private lesson-rehearsal hour per week for ten weeks plus jury. This course may be repeated for credit.

### **CC-163E CREATIVITY WORKSHOP (1)**

Based on the book *The Artist's Way*, this workshop is intended to help students tap into a deeper sense of creativity in both music and life. The goal is to create more dialogue among students, developing a community of artists who learn to open up and relate to each other while exchanging ideas about the creative process. Two workshop hours per week for one quarter. This course may be repeated for credit.

### **CC-011E SONGWRITERS LAB (1)**

This course 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. This course is not equivalent to CC-306 (Songwriting 1). Two workshop hours per week for one quarter. This course may be repeated for credit.

### **CC-016E ORIGINAL LYRIC WRITING (2)**

Prerequisites: CC-018E Fundamentals of Lyric Writing. Application of lyric writing fundamentals to students' original work, including extensive writing assignments and evaluation of material with a focus on lyrical content. This course is not equivalent to CC-306 (Songwriting 1). Two lecture/workshop hours per week for one quarter.

### **CC-018E FUNDAMENTALS OF LYRIC WRITING (2)**

Lyrics are the language of music, and often have as much or more to do with the success of a song than the music. This course focuses on developing a basic knowledge of lyric writing, including discussion and analysis of the form, structure, and content of popular hit songs. This course is not equivalent to CC-306 (Songwriting 1). Two lecture hours a week for one quarter.

### **CC-M334E SCORING 1 (2)**

Basic scoring information, including difference between score and source, diegetic versus non-diegetic music, and underscore. Research about functions of Media Music, the roles of Media Music professionals and their employers, and the scoring process pipeline. This course is transferable as core credit to the Bachelor of Music Degree in Composition. Two lecture hours per week for one quarter.

### **CC-M335E SCORING 2 (2)**

Prerequisites: CC-M334E Scoring 1. Analysis and transcription of well-known media music scores. Understanding musical concepts: instrumentation choices, stylistic considerations, and "behind-the-scenes" material from well-known scores. Students will also study about scoring with or against picture. This course is transferable as core credit to the Bachelor of Music Degree in Composition. Two lecture hours per week for one quarter.

### **CC-M336E SCORING 3 (2)**

Prerequisites: CC-M335E: Scoring 2. In-depth melodic and harmonic analysis and transcription of film scores as well as other modern media scores, including non-traditional form, score reading, and orchestration techniques. At the end of the quarter, students will have a recording session with string quartet. This course is transferable as core credit to the Bachelor of Music Degree in Composition. Two lecture hours per week for one quarter.

### **CC-M337E SCORING 4 (2)**

Prerequisites: CC-M336E: Scoring 3. Applied Scoring Techniques: Introduction to Scoring for Animation. Survey

of historical and contemporary animation styles and scoring approaches. Utilizing the tools and techniques previously taught, students complete take-down of animation scenes, recreating the scores virtually to match picture. Scoring projects are assigned in cartoon and science fiction styles. This course is transferable as core credit to the Bachelor of Music Degree in Composition. Two lecture hours per week for one quarter. Additional lab fee required.

### **CC-M268E LOGIC FOR MEDIA SCORING 1 (1.5)**

Sequencing using the Logic Pro software application on the Mac platform. Topics covered include working with MIDI and audio, virtual instruments, effects, drum programming, time stretching, and working with loops. Students build a basic palette and complete commercial scoring assignments. This course is transferable as core credit to the Bachelor of Music Degree in Composition. One lecture hour and one lab hour per week for one quarter.

### **CC-M269E LOGIC FOR MEDIA SCORING 2 (1.5)**

Prerequisites: CC-M268E Logic for Media Scoring 1. Continuation of Logic I featuring advanced sequencing techniques, in-depth exploration of MIDI parameters and aesthetic applications and introduction to digital audio module. Topics include: effects, automation, scoring to picture, third-party plug-ins, and mastering using Logic's companion program, Waveburner. Students create 30-60 second commercial jingles from virtual and live overdub with lifts in contemporary popular styles. This course is transferable as core credit to the Bachelor of Music Degree in Composition. One lecture hour and one lab hour per week for one quarter.

### **CC-C.PL PRIVATE MEDIA SCORING COMPOSITION (2)**

Weekly private lesson focused on developing and applying traditional and contemporary compositional techniques and skills. Includes analysis and critique of compositions as well as preparation for scoring assignments plus Sophomore and Senior projects. One private lesson hour per week per quarter. Private lesson should be enrolled with Scoring courses. This course is transferable as core credit to the Bachelor of Music Degree in Composition. One lecture hour per week for one quarter.

## MUSIC BUSINESS-ORIENTED COMMON COURSE ELECTIVES

### **CC-033E INTRO TO MUSIC PUBLISHING (1)**

An overview of music publishing from the artist's perspective. Topics include copyright basics, how co-writers divide percentages in a composition, when the producer gets credit, protecting your compositions (PA and SR forms), what publishing companies can do for your career (song-plugging, advances, administration, marketing funds), and more. One lecture hour per week for one quarter.

### **CC-047E PLANNING YOUR FIRST TOUR (1)**

This course concentrates on planning, promoting, and executing a band's first regional tour. We explore when to perform regionally, how to negotiate, and when to pitch

# COURSE DESCRIPTIONS

your music to larger local promoters/agents. Other subjects include: identifying fan demographics to choose touring cities, calculating break-even costs, securing paid/pre-assembled anchor dates, and writing realistic contracts and tech riders. Final classes cover how to get press and use social media plus writing detail itineraries that produce successful tours. One lecture hour per week for one quarter.

### **CC-050E MUSIC BUSINESS BASICS (1)**

This course will introduce aspiring artists to the business side of music. It covers the key areas and issues artists should be aware of when creating and marketing music, developing their careers, selecting artist-team members, seeking industry attention, and entering into contractual relationships. It will present, in a realistic way, what it takes to stand out, protect vital interests and, ultimately, be successful in the music business today. One lecture hour per week for one quarter.

### **CC-051E DOING BUSINESS AS A BAND (1)**

An overview of how bands and band members should conduct business. Topics include band membership agreements, business entities, band names and trademarks, the business of songs, rehearsal tips, promotional tools, booking and performing, and a survey of record deals. One lecture hour per week for one quarter.

### **CC-053E MUSIC VIDEO BOOT CAMP (1.5)**

Essential self-marketing and promotional techniques used by modern artists to spread audio-visual materials across the marketplace. Topics include creating a presence on online music portals, DIY marketing strategies and techniques, identifying the target demographic, live show booking, and an overview of current marketing tools. One lecture hour and one lab hour per week for one quarter.

### **CC-054E BUSINESS OF WORKING MUSICIANS (1)**

Students learn to manage a career as a working musician. Topics include: managing life on the road, negotiating an employment contract, calculating per diems, key-man clauses, equipment endorsements, working with unions (AFM and AFTRA), band membership agreements, and more. One lecture hour per week for one quarter.

### **CC-055E NEW MUSIC MARKETS (1)**

Students explore ways to make money with music. Learn the ins & outs of finding larger audiences, finding seed money for music projects, applying for showcases/contests/grants, securing endorsements, and reaching an audience that appreciates their music. One lecture hour per week for one quarter.

### **CC-015E THE WORKING SONGWRITER (1)**

This course will dive deep into the realm of current industry hit songwriting and help students learn what it takes to become a working songwriter plus practice current forms of industry songwriting techniques. One lecture hour per week for one quarter.

### **CC-060E MUSIC INTERNSHIP (1)**

Prerequisites: completion of one quarter of study in residence. Students gain practical experience working with

# COURSE DESCRIPTIONS

a music industry-related company in the Los Angeles area. The student will assist in daily operation of a music company working with records labels, publishing companies, booking agents & venues, marketing and publicity companies, or other music related companies. Music students can take this elective during any quarter. They MUST complete at least 30 internship hours per enrolled quarter. This course may be repeated for credit.

## CC-064E MUSIC LAW BASICS (1)

This course is designed to expose aspiring musicians, vocalists, engineers, producers, and other music industry professionals to those areas of law which permeate and control the music business, including fundamentals of Copyright Law, Trademark Law, Contract Law, Publishing, Songwriter and Collaboration Agreements, Licensing Agreements, Record Deals, Constitutional Law, and International Law and treaties. One lecture hour per week for one quarter.

## CC-104E 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. This course is equivalent to AUDIO-104 (The Business of Audio). One lecture hour per week for one quarter.

## CC-109E DIY MUSIC MARKETING (1.5)

Independent artists and musicians now have more opportunities to control their own career than at any time in the history of the music business. To be both self-sufficient and successful, artists must be highly motivated and organized in their business approach. This course shows how to develop a brand identity, release and market your music, promote yourself on the Internet, and build a fan base. All students are required to develop and submit a detailed marketing plan.

## CC-408E EVENT PRODUCTION CONTRACTS (1)

This course examines the individual elements that make-up an "Event," and how venue production requirements and client needs can be communicated in both written form (the contract) and verbally (the verbal advance). Industry success and survival tools such as forging vendor relationships, and communication and organizational skills are also examined. This course is equivalent to AUDIO-408 (Event Production Contracts). One lecture hour per week for one quarter.

## ADVANCED MUSICIANSHIP // COMMON COURSE

### CC-170E ADVANCED ENSEMBLE SKILLS (1)

Prerequisites: Technique 210 (BASS-210, DRUM-210, GUIT-210, or KEYBD- 210). An introduction to the skills necessary to function as an advanced, professional-level rhythm section. Instructor will act a musical director for a funk, fusion and jazz-rock-oriented rehearsal band. Emphasis will be placed

on groove, timing, and feel. Each instrument chair (bass, drums, percussion, keyboard) will be open to a maximum of three students. The guitar chair will support four guitar students. Improvisation, lead sheet, and notation skills will be required. Two ensemble hours per week for one quarter.

## NON-INSTRUMENT SKILLS // COMMON COURSE

### CC-013E FINAL CUT PRO X (1.5)

A course designed to familiarize beginning to seasoned film editors 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. May be repeated for credit.

### CC-043E INTRO TO iMOVIE & CREATING SHOWREELS (1.5)

An introduction to basic/intermediate view showreel editing techniques and grassroots marketing and self-promotion, utilizing Apple's iLife apps. One lecture hour and one lab hour per week for one quarter. This course may be repeated for credit.

### CC-062E LEAD SHEETS & INSTRUMENTATION WORKSHOP (1)

Prerequisite: Harmony & Theory 021 (CC-021). This course covers the sound, mechanic, and method of notation for instruments not offered as principle instruments of study at Musicians Institute, including: members of the brass family (trumpet, trombone), the woodwind family (flute, clarinet, saxophone), and string family (violin, cello, banjo, mandolin, lap steel, etc). The course also focuses on the basics of proper chord chart and lead sheet writing for most small group settings, including: types of song form, road maps, and methods of notation. As a final project, students will create a chord chart/lead sheet for the rhythm section and two transposing instruments. Two lab hours per week for one quarter.

### CC-080E COMPUTER NOTATION (2)

An important, practical, and contemporary survey of computer notational techniques using Sibelius notation software. Recommended for all students, this course has wide application for theory, arranging, songwriting, and other assignments requiring notation. Two hours per week for one quarter.

### CC-083E SCORING FOR FILM & TELEVISION 1 (2)

An overview of the techniques and aesthetics of scoring original music for film & television. This course is lab-intensive with an emphasis on composition. The students will gain practical knowledge about scoring for film and television with lectures covering topics from the function of score to melodic motifs, as well as in class feedback on their weekly composition assignments. Two lecture hours per week for one quarter.

### CC-183E SCORING FOR FILM & TELEVISION 2 (2)

Prerequisites: CC-083E Scoring for Film & Television 1. This

course is lab-intensive with an emphasis on composition. Students will gain practical knowledge about scoring for film and television with lectures covering topics from thematic continuity to orchestration, as well as in-class feedback on their weekly composition assignments. Two lecture/lab hours per week for one quarter.

### AUDIO-057E PRO TOOLS 101 (2)

This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with FireWire drives, and more. When taken with CC- 157E/AUDIO-157 (Pro Tools 110), these courses combined will serve as an equivalent to AUDIO-103 (Pro Tools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. One lecture hour and two lab hours per week for one quarter.

### AUDIO-157E PRO TOOLS 110 (2)

This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with FireWire drives, and more. When taken with CC- 057E/AUDIO-057 (Pro Tools 101), these courses combined will serve as an equivalent to AUDIO-103 (Pro Tools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. One lecture hour and two lab hours per week for one quarter.

### AUDIO-052E LOGIC 1 (1)

Prerequisites: Students enrolled in Entertainment Industry Studies Programs must obtain permission from the Audio Engineering Program Chair for enrollment. This course introduces songwriters, composers, producers and sound engineers to the primary features and basic user interface of Logic Pro X. Upon completion, students will understand the process of creating an actual song. Preproduction using Apple Loops, recording/editing audio, arranging of tracks and produce drum beats with a virtual drummer will be touched on. This course covers the requirements needed (Part 1 of 2) to take the Apple Certified Pro Level One exam in Logic Pro X. This course is equivalent to AUDIO-052E (Logic 1). Two lab hours per week for one quarter.

### AUDIO-152E LOGIC 2 (1)

Prerequisites: CC/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, digital effects processing, mixing, automation and troubleshooting. This course covers the requirements needed to take the Apple Certified Pro Level One exam in Logic Pro X (Part 2 of 2). This course is equivalent to AUDIO-152E (Logic 2). Two lab hours per week for one quarter.

# COURSE DESCRIPTIONS

## NON-MAJOR INSTRUMENT STUDY // COMMON COURSE

See instrument program course offerings for additional entry-level instrument electives.

### CC-021E INTRODUCTION TO GUITAR (1)

Non-guitar majors learn simple note reading, fingerings, and accompaniment patterns. Great tool for singer-songwriters. Not available to Guitar Program students. One hour per week for one quarter.

### CC-023E INTRODUCTION TO VOICE (1)

Non-vocal majors learn to develop techniques for proper breathing, pitch accuracy, and improving range while protecting their vocal instrument with application to popular styles in both lead and backup vocal roles. Not available to Vocal Program students. One lecture hour per week for one quarter.

### CC-025E INTRODUCTION TO BASS (1)

Non-bass majors learn how to play appropriate basslines using correct playing techniques and understanding the role of the bassist in a band. Covers all essentials of the bass for the non-bassist. Not available to Bass Program students. One hour per week for one quarter.

### CC-026E HAND PERCUSSION (1)

An introduction to percussion techniques, including hand coordination and rhythm as they relate to various types of Latin hand percussion instruments with application to Latin and pop music. Not available to Drum Program students. One hour per week for one quarter.

### CC-027E INTRODUCTION TO DRUMSET (1)

An introduction to the fundamentals of the drum set for non-Drum Program performance students. This course covers drum set components, counting techniques, basic grips, and simple reading and notation. Additionally, students will perform common grooves such as 8th note-based rock, 16th note-based funk, 8th note-based jazz and shuffles, and bossa nova. Finally, the basics of brushes and rods will be covered with students performing grooves typical to the use of brushes and rods. Not available to Drum Program students. One lecture hour per week for one quarter.



# COURSE DESCRIPTIONS

## ELIGIBILITY FOR ADMISSION TO MUSICIANS INSTITUTE

In addition to the eligibility requirements listed for each program offered by the college, Musicians Institute admits only those individuals who, in the opinion of the college, have the capacity and ability to function and comport themselves appropriately in a college learning environment, and to benefit from, successfully meet, and/or perform to all of the requisites and standards required to complete a program as outlined in this catalog.

## TECHNICAL AND PERFORMANCE REQUIREMENTS

As noted above, Musicians Institute may only admit individuals who, in the estimation of the College, have a reasonable prospect of benefiting from and completing the programs as they are structured. In relation to this condition of admission, and to ensure that all students who are admitted are capable of meeting the requirements of the programs, the College considers technical and performance capacities as relevant to ethical and appropriate admissions standards. This standard is not intended to be exclusive; rather it is designed to ensure that all students admitted to the programs are able to advance through and receive benefits from the programs as they are designed.

Technical and Performance Requirements vary by program based on the requirements of the discipline/field of study/profession. Adaptive equipment and reasonable accommodations are acceptable insofar as these do not substantively alter the program. Technical and Performance Requirements may include (but are not limited to):

- A working command of the English language;
- Reading comprehension skills sufficient to read and comprehend curriculum, literature, communications, etc.;
- Sufficient verbal and language skills to support communication and collaboration with student, faculty, staff and others at the College;
- Communication skills sufficient to perform and engage in required tasks and assignments;
- Ability to understand and follow both written and oral instructions;
- Ability to complete requirements for college level classes;
- Ability to sustain cognitive integrity in areas of short and long-term memory, areas of written documentation, and follow through of responsibilities (adaptive equipment and reasonable accommodations are acceptable insofar as these do not alter the program in a substantive manner);
- Visual acuity sufficient to ensure the safe and appropriate performance of all tasks and requirements of the program to standards (adaptive equipment and reasonable accommodations are acceptable insofar as these do not alter the program in a substantive manner);
- Aural/auditory acuity sufficient to distinguish various sounds and noises to ensure safe and appropriate performance of all tasks and requirements of the

program to standards (adaptive equipment and reasonable accommodations are acceptable insofar as these do not alter the program in a substantive manner);

- Vocal capacity sufficient to ensure safe and appropriate performance of all tasks and requirements of the program to standards (adaptive equipment and reasonable accommodations are acceptable insofar as these do not alter the program in a substantive manner);
- Sufficient dexterity to perform manual skills related to music performance, instrument and gear manipulation, and related activities;
- Sufficient physical capacity to lift, hold, carry items of differing weights and sizes;
- Ability to demonstrate and maintain organizational skills, time management and professional respect and conduct as a human service student, either at practicum site, or in the community;
- Computer and device literacy sufficient to allow for interaction with MI curricula, communications, and learning management systems;
- Other capacities and skills as related to specific requirements of the discipline, field, profession
- Questions about Technical and Performance Requirements may be submitted to the Office of Admissions.

## CERTIFICATES

### ENTERTAINMENT INDUSTRY STUDIES

- Audio Engineering
- Audio Engineering // Post-Production Audio
- Audio Engineering // Live Audio Production
- DJ Performance & Production
- Guitar Craft
- Guitar Craft // Acoustic Guitar Design
- Independent Artist Development
- Music Business
- Music Business // Entrepreneur

### PERFORMANCE STUDIES

- Bass
- Drum
- Guitar
- Keyboard Technology
- Vocal

## ELIGIBILITY REQUIREMENTS

All eligibility, application, registration, placement and orientation requirements for the four-quarter/60 credit-unit Certificate in Performance are identical to those described for Associate of Arts Degree in Performance.

## AWARD OF CREDIT FOR PRIOR EXPERIENTIAL LEARNING.

Musicians Institute does not award program credit for prior

# ADMISSIONS

experiential learning.

## APPLICATION PROCESS: CERTIFICATE

Send all of the following items together by mail along with any additional items required by the program to which you are applying (see below):

- Completed application form.
- \$100.00 USD application fee.
- High school diploma or proof of G.E.D. equivalent from an accredited institution (please provide an official English translation if the original is not in English).

## TRANSFERRING FROM AN AA DEGREE PROGRAM TO A PERFORMANCE CERTIFICATE PROGRAM

Currently enrolled students seeking to transfer from an Associate of Arts Degree Program to a Performance Certificate Program with the same instrument major must complete and submit a Petition for Transfer to the Registrar's office.

Students who have withdrawn or been terminated from an Associate of Arts Degree Program and are seeking to transfer to a Performance Certificate Program within the same instrument major must contact the Student Records office for instructions. For information on transferring to a different instrument major, contact the Admissions Office.

**Note:** See the Notice Concerning Transferability of Credits and Credentials Earned at Musicians Institute under Additional Information.

## CERTIFICATE PROGRAMS - SPECIFIC REQUIREMENTS

### AUDIO ENGINEERING

**Application:**  
In addition to the items listed above under All Programs, you must pass a written Scholastic Level Exam (see application form for details).

**Placement:**  
If you are admitted into an Audio Engineering Certificate Program, you will be given a placement evaluation as part of the registration process. The evaluation will measure your current level of knowledge and experience in several fundamental areas. Placement evaluations will take place during registration week and you will not be scheduled for classes until your evaluation is complete. In some cases, a student may be recommended for advanced placement in classes in which he or she may already be proficient.

Students already enrolled in the Certificate in Audio Engineering Program may apply for transfer to the Certificate in Audio Engineering (Post-Production Audio) or Certificate in Audio Engineering (Live Audio Production) Emphasis Programs. The applicant's academic progress in the current program will also be considered as a factor in determining eligibility for transfer.

## GUITAR CRAFT

In addition to the items listed above under All Programs, you must pass a written Scholastic Level Exam and also submit a recording that includes a recording of both a musical audition and your speaking voice with a short narrative in English telling us why you want to attend Musicians Institute (see application form for details).

## INDEPENDENT ARTIST DEVELOPMENT & DJ PERFORMANCE & PRODUCTION

In addition to the items listed above under All Programs, you must also submit an original recording (see application form for details).

## ASSOCIATE DEGREES

### ASSOCIATE OF ARTS IN PERFORMANCE

- Bass
- Drum
- Guitar
- Keyboard Technology
- Vocal

### ASSOCIATE OF ARTS PERFORMANCE // COMBINED EMPHASIS

Combined Emphasis in Primary Instrument Plus One Non-Performance Emphasis:

- Audio Engineering
- DJ Performance & Production
- Guitar Craft
- Independent Artist Development
- Music Business

The Associate of Arts Degree in Performance is a terminal/occupational degree. Credits earned in this type of program may not transfer to all baccalaureate programs. Policies regarding the transfer of occupational degrees or acceptance of transfer course credit vary by institution. MI cannot guarantee the transferability of credit except between its own degree programs (See Transfer credits from MI Associate of Arts to Bachelor of Music Program).

### ASSOCIATE OF SCIENCE MUSIC BUSINESS

The 90-credit ASMB degree provides students with in-depth training in a diverse range of subjects encountered in today's music industry. In addition to courses in entertainment law, music publishing and licensing, record labels, distribution, and personal management, our Associate of Science degree also includes music industry history, international music publishing, accounting and finance, marketing, and visual media.

During the course of six quarters, students partake in two internships as well as music courses covering song structure, recording & production, and critical listening skills. MI Music Business instructors share real-world

experience earned from working with major artists & record label executives; music supervisors for film & TV; publishing consultants; and media outlets. Our Associate of Science in Music Business degree prepares students to work as music industry professionals in various areas, including (but not limited to) record labels, music publishing, artist management, touring, and entrepreneurship.

The Associate of Science in Music Business Degree is a terminal/occupational degree. Credits earned in this type of program may not transfer to all baccalaureate programs. Policies regarding the transfer of occupational degrees or acceptance of transfer course credit vary by institution. MI cannot guarantee the transferability of credit to other institutions.

## ELIGIBILITY REQUIREMENTS

The admissions procedure is selective and based on factors including:

- Recorded audition or written test (where applicable)
- Written application
- Prior experience
- Evidence of desire for career advancement and commitment to an intensive educational program

Each applicant is individually reviewed, taking into consideration his or her experience, achievements, aptitude, attitude, and potential for growth. Prospective students still enrolled in high school are encouraged to follow a college preparatory curriculum and to take as many music and music-related courses as are practical prior to attending MI.

Students applying for admission to an Associate of Arts Degree Program (Combined Emphasis) must meet the eligibility requirements of both the instrument study portion (see AA Degree requirements) and the additional emphasis portion (see Entertainment Industry Certificates). All other application, registration, placement, and orientation requirements are identical to those described for the Associate of Arts Degree in Performance.

## APPLICATION PROCESS: ASSOCIATE DEGREES

Please send all of the following items together by mail or email (additional items are also required; check below under the specific program to which you are applying):

- Completed application form.
- \$100.00 USD application fee.
- High school diploma or proof of GED equivalent from institution with recognized accreditation (please provide an official English translation if the original is not in English).
- An audio recording of yourself playing or singing (see application for details, does not apply to Associate of Science in Music Business).

## APPLICATION REVIEW AND NOTIFICATION

Class sizes are limited and placement priority is given to students in the order of acceptance. Fully completed applications are reviewed for acceptance on an ongoing

# ADMISSIONS

basis. Accepted applicants will be notified by mail and/or telephone. Applicants who are not accepted will be notified by mail.

## TUITION DEPOSIT (DOMESTIC STUDENTS ONLY)

Upon acceptance to all degree and certificate programs, admitted students are required to submit a refundable deposit in the amount of \$300.00 USD to secure their placement (see Letter of Acceptance for details). The deposit is applied toward the first quarter's tuition and is completely refundable in the event of cancellation of enrollment (students are encouraged to submit the deposit along with the application fee).

## REGISTRATION

- Students are expected to arrive for registration and orientation during the two-week period prior to the start of classes. Students who fail to register at their assigned registration appointment will be assessed a late registration fee of \$100.00 USD. Applicants may register after the first week of classes only with permission from the program director.
- Students who need housing/roommate assistance should arrive at least four weeks prior to the start of classes. Daily housing meetings and new student tours will take place during registration week.

## PLACEMENT EVALUATION

After you are admitted to the Associate of Arts Degree Program, you will be given a placement evaluation that will measure your current level of knowledge and experience in several fundamental musical areas. Placement evaluations take place during registration week and you will not be scheduled for classes until your evaluation is complete. In some cases, a student may be recommended for advanced placement in courses in which he or she may already be proficient. Does not apply to Associate of Science Degree.

## NEW STUDENT ORIENTATION

Orientation will be held on the Thursday prior to the start of classes. During this time, you will learn about school policy and procedures, Student Affairs, LPW sign-ups and other school-related topics.

## BACHELOR OF MUSIC DEGREES BACHELOR OF MUSIC IN COMPOSITION (Scoring For Visual Media Program)

## BACHELOR OF MUSIC IN PERFORMANCE (Contemporary Styles) Bass, Drum, Guitar, Keyboard, Vocal

## ELIGIBILITY REQUIREMENTS

1. Satisfactory completion of an accredited secondary school program (high school) or its equivalent. Students are advised to follow a college preparatory curriculum with four years of English, three years of Social Sciences and as many music courses as are practical.
2. At least three years of study on the primary instrument (Bass, Guitar, Keyboard, Drums, or Vocal).
3. Music reading ability in both treble and bass clef.
4. Knowledge of and interest in contemporary styles.
5. Working knowledge of keyboard harmony.

## APPLICATION PROCESS: BACHELOR OF MUSIC

The admissions procedure for Bachelor of Music consists of three parts:

1. Completed application for Harmony, Theory and Ear Training form with all required documents
2. Written entrance test
3. Complete the following for the program to which you are applying:
  - a. Bachelor of Music in Performance Applicants: Video Performance Test.
  - b. Bachelor of Music in Composition Applicants: Audio recording (digital format) of two examples of music in any style written by the applicant (solo or ensemble, instrumental or vocal) accompanied by notation (lead sheet, score or piano reduction).

After your written application is received, reviewed, and approved, you will receive a written Bachelor of Music entrance test by mail. This must be completed and returned along with an unedited video recording of yourself performing specific instrumental playing requirements (details provided with entrance test).

Please send all of the following items together by mail or email:

- Completed application form.
- High school diploma or equivalent from an accredited institution. Please provide an official English translation if the original is not in English
- \$100.00 USD application fee.
- A 250-word written essay describing why you want to attend Musicians Institute.
- Domestic students: SAT or ACT scores (from within the previous five years); SAT minimum: 500 Critical Reading, 500 Mathematics, 500 Writing; ACT minimum: 21. (SAT/ ACT scores are not required if applicant has satisfactorily completed at least one quarter of postsecondary schooling, including MI, at 12-units per quarter minimum).
- Two letters of recommendation from instructors or professors you have studied with for at least one year, including one recommendation in music and one recommendation in academic areas.
- Transfer credit information from prior college or

university (if applicable).

## INTERNATIONAL APPLICATION PROCESS: BACHELOR OF MUSIC

- The \$100.00 USD application fee, which must be submitted as an International Money Order, Postal Money Order, Bank Wire Transfer, or Credit Card for U.S. funds.
- If a student's principal language is not English, he or she must present verification of English language proficiency through a Test of English as a Foreign Language (TOEFL), International English Language Testing System (IELTS), or the Pearson Test of English, Academic (PTEA). The minimum TOEFL acceptance score is 61 (Internet-based), 500 (paperbased) or 173 (computer-based). The minimum test score on the IELTS is a score of 6. The minimum acceptance score on the PTEA is 51.
  - TOEFL/IELTS/PTEA test scores are not required of international applicants if either of the following conditions are met:
    - Student has graduated from an MI AA Program
    - Student is a Foreign National.
- Resident Foreign National applicants must take either ESL or SAT/ACT tests for admittance to the college.
- A non-immigrant student F-1 Visa is required for all degree programs (see International Student Information for details).

For more information, see the International Student Information section.

## ADMISSIONS DEADLINES AND NOTIFICATION

The Admissions Department must receive a completed written application, plus all official documents, required materials, and completed Harmony, Theory & Ear Training and Performance DVD tests by the following dates:

### NEW STUDENTS

FALL: July 31  
 WINTER: October 30  
 SPRING: February 1  
 SUMMER: May 2

Fully completed applications will be reviewed with placement priority given to students in the order of accepted application. Accepted applicants will be notified by mail and telephone. Applicants who are not accepted will receive notification by mail only, along with the specific reasons for non-acceptance.

## TUITION DEPOSIT (DOMESTIC STUDENTS ONLY)

Upon acceptance to the Bachelor of Music program, students are required to submit a refundable deposit in the amount of \$300.00 USD to secure their placement (see Letter of Acceptance for details). The deposit is applied toward the first quarter's tuition and is completely refundable in the event of cancellation of enrollment.

## REGISTRATION

Students are expected to arrive prior to the start of classes for registration and orientation. Late registration will be held until Friday of the first week of classes. Registration after the first week of classes is by permission only. Students who need housing/roommate assistance should arrive at least two weeks prior to the start of classes. Daily housing meetings and new student tours will take place during registration week.

## PLACEMENT EVALUATION

After you are accepted by the Bachelor of Music Program, you will be given a placement evaluation to determine your experience level in several fundamental areas of music and musicianship. In some cases, you may receive advanced placement in certain subjects in which you may already be proficient. Placement evaluations will take place on the Wednesday of Week 12. Students will not be scheduled for classes until their evaluations are complete.

## NEW STUDENT ORIENTATION

Orientation will be held on the Thursday prior to the start of classes. During this meeting, you will learn about school policy and procedures, Student Affairs, Juries and other school-related topics.

## GENERAL EDUCATION TRANSFER CREDITS

The two main components of the Bachelor of Music Degree are the music coursework and the general education requirements. To fulfill the general education degree requirements, students must complete 45-quarter units or 30 semester-units in liberal arts subjects. For this purpose, Musicians Institute has a partnership with Los Angeles City College (LACC). All required general education courses, including a wide selection of subjects in English, mathematics, natural science, social science and humanities are offered on the nearby LACC campus. MI students may register for appropriate general education courses in consultation with LACC advisors, with support and coordination from Musicians Institute. LACC is accredited by the Western Association of Schools and Colleges (WASC). See Bachelor of Music Degree requirements in this catalog for a summary of required general education credit distribution.

Students may also transfer up to the maximum number of required general education units from institutions other than LACC, pending review and approval by the Dean. Acceptance of coursework will be based on standards set by the National Association of Schools of Music and Musicians Institute, as well as comparisons to offerings from LACC.

## MUSIC TRANSFER CREDITS

The maximum number of transfer credits that may be applied to satisfy music coursework requirements varies

according to the student's initial placement in the areas of Private Lessons, Ensembles, Harmony, Theory, Ear Training, and Reading. In no case may the total number of transfer credits (music and general education combined) exceed the maximum allowed under the Residency/Transfer of Credit Requirement (see Policies).

## APPLYING FOR TRANSFER CREDIT

Provide official transcripts and course catalogs of all college studies that are relevant to the desired transfer credits to:

Musicians Institute Office of Admissions  
 6752 Hollywood Boulevard  
 Hollywood, CA 90028

Transfer students who enter Musicians Institute with missing official transcripts or classes in progress must meet with the Dean of Baccalaureate Programs during their first quarter to confirm the transfer of those credits. The Admissions Office must receive all transcripts before the end of the student's first quarter of enrollment at Musicians Institute.

*Note: see the Notice Concerning Transferability of Credits and Credentials Earned at Musicians Institute under Additional Information.*

## ABILITY TO BENEFIT NOTICE

Musicians Institute does not participate in Ability to Benefit Programs. As such, all students must meet minimum admissions requirements.

## REQUIREMENTS FOR MI ASSOCIATE DEGREE STUDENTS APPLYING TO THE BM PROGRAM

Applicants who complete an Associate of Arts in Performance in Bass, Guitar, Drums, Keyboard Technology, or Vocals at Musicians Institute with a minimum cumulative GPA of 3.30, while meeting all other Bachelor of Music admission requirements, will be admitted to the Bachelor of Music Program. Each admitted student will be given a placement test in Harmony, Theory and Ear Training and placed at the appropriate level in those subjects (in some cases, remedial coursework may be required).

Students who complete an Associate of Arts Degree at MI with a GPA lower than 3.30, or students who complete an Associate of Arts Degree (Combined Emphasis), will be required to complete additional tests as part of the Bachelor of Music application process. Acceptance for admission will be subject to meeting minimum test requirements.

## TRANSFER CREDITS FROM MI ASSOCIATE TO BM PROGRAM

Applicants who have completed MI's Associate of Arts Degree in Performance (Bass, Guitar, Keyboard Technology, Drum, or Vocal), and have been accepted to the Bachelor of Music Program, may transfer the following credits (for passed courses) toward their Bachelor of Music Degree

# ADMISSIONS

completion requirements:

- Instrument Study: 12 credits

Additional credits from upper-level Associate's classes may be transferred based on results of Bachelor of Music entrance evaluation. These credits may include:

- Private Lesson: up to 8 credits
- Ensembles: up to 4 credits
- Electives: up to 9 credits

Transfer credits for students who are admitted to the Bachelor of Music Program after completing the Associate of Arts Performance Degree will be evaluated on a course-by-course basis.

## NON-CERTIFICATE PROGRAMS

### SUMMER SHOT MUSIC CAMP

One-Week Courses in Performance Studies (Bass, Drums, Guitar, Keyboard Technology or Vocal) and Entertainment Industry Studies (Independent Artist, Recording, Guitar Building and more).

#### ELIGIBILITY:

There are no specific academic entrance requirements for Summer Shot. Please visit [summershot.mi.edu](http://summershot.mi.edu) for more information.

#### HOW TO APPLY TO SUMMER SHOT

Please send the following items together by mail or email:

- Completed application form
- \$50.00 USD application fee

#### SUMMER SHOT SCHEDULING/REGISTRATION/ ORIENTATION:

Summer Shot students are expected to arrive prior to the start of classes for Scheduling, Registration, and Orientation. Students who need housing and/or roommate assistance should arrive at MI as early as possible prior to the start of classes. For updated information, visit [summershot.mi.edu](http://summershot.mi.edu).

## MI SELECT & MI SELECT EXPRESS PROGRAMS

(Avocational Non-certificate training in music)  
Bass, Drum, Guitar, Keyboard Technology, Vocal

#### ELIGIBILITY

There are no specific academic entrance requirements for the MI Select & MI Select Programs. Each applicant is individually reviewed, taking into consideration his or her experience, past achievements, aptitude and potential for growth.

## APPLICATION PROCESS: MI SELECT & MI SELECT EXPRESS

Please send the following items together by mail or email:

- Completed application form.
- \$100.00 USD application fee.

## APPLICATION REVIEW AND NOTIFICATION

Class sizes are limited and placement priority is given to students in the order of accepted application. Fully completed applications are reviewed for acceptance on an ongoing basis. Accepted applicants will be notified by mail or telephone. Applicants who are not accepted will be notified by mail or telephone.

## SCHEDULING/REGISTRATION/ORIENTATION

MI Select students are expected to arrive prior to the start of classes for Scheduling, Registration, and Orientation. Students who need housing and/or roommate assistance should arrive at MI as early as possible prior to the start of classes.

## PRO TOOLS CERTIFICATION

The Avid Pro Tools® certification courses are non-accredited courses designed for those who wish to acquire their Avid User and/or Operator Certification through weekend classes at Musicians Institute in Hollywood, CA.

#### ELIGIBILITY:

The following prerequisites apply to those applying for the Pro Tools Certification courses:

- Minimum Age: 16 (High School diploma/GED is not required)
- Basic computer knowledge including the ability to use a keyboard, mouse and an Apple or Windows based operating system.
- Stereo Headphones (Student will need to bring to the first day of class)

#### HOW TO APPLY

Please visit: [protools.mi.edu](http://protools.mi.edu)

1. Complete the application form under the "Sign Up" Tab.
2. \$100.00 (USD) application fee is required.

## PRO TOOLS SCHEDULING/REGISTRATION/ ORIENTATION:

Pro Tools students are expected to arrive prior to the start of classes for Scheduling, Registration, and Orientation. Students who need housing and/or roommate assistance should arrive at MI as early as possible prior to the start of classes. For updated information, visit [protools.mi.edu](http://protools.mi.edu).

## INTERNATIONAL STUDENT INFORMATION

Musicians Institute is authorized under Federal law to enroll non-immigrant Foreign National students. Musicians Institute follows a policy of equal opportunity in all of its educational activities, admissions and employment; and does not discriminate because of race, color, national origin, religion, sex, sexual orientation, age, physical handicap, or marital status.

MI's International Student Office assists international students in immigration and personal matters. A few important regulations applying to all international students include:

## APPLICATION FEES

Any application fees must be submitted as an International Money Order, Postal Money Order, Bank Wire Transfer, or Credit Card for U.S. funds.

## SUFFICIENT FUNDS

All international students must submit an official letter from the student's, parent's or sponsor's bank certifying that there are enough funds available for payment of tuition and living expenses during the study period. All funds sent to MI must be in U.S. dollars.

## ENGLISH LANGUAGE FLUENCY

Notice to students for whom English is a second or other language: Musicians Institute does not provide English Language courses or support. All courses and correspondence takes place in English. As such, a general fluency in English is necessary in order to benefit from your time at MI.

## ENGLISH DOCUMENTS

All documents must be in English or accompanied by a certified English translation of the document.

## ENGLISH LANGUAGE PROFICIENCY

English Language Proficiency tests (TOEFL, IELTS, PTEA) are only required for admission to our Bachelor Program; however, all classes are taught in English and students must have a working competence in the English language in both spoken and written communication at the level of a Graduate of an American high school as demonstrated by the possession of a high school diploma or its equivalent, GED, or passage of a high school proficiency exam.

## STUDENT VISAS

A non-immigrant F-1 student visa is required for all programs except MI Select Programs. Musicians Institute will assist students in obtaining such visas and will confirm student status with inquiring agencies. An I-20 immigration form will be issued to the student upon meeting all entrance and financial requirements. The student must take the I-20

form to the U.S. Embassy or Consulate in his or her country of residence to obtain a student visa in order to enter the United States.

## FULL-TIME STATUS

All international students must maintain "full-time" status in order to satisfy student visa requirements.

## ADDITIONAL INFORMATION

### NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT MUSICIANS INSTITUTE

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

## DISCLAIMER

While Musicians Institute provides no guarantee that employment will result from attending or completing any program offered by the institution, we are dedicated to assisting students in finding professional opportunities. For more information on the Artist Services department in the Artist Support Center, visit [www.mi.edu](http://www.mi.edu).

## APPROVED PROGRAMS NOT OFFERED FOR THIS CATALOG YEAR

- Associate of Science in Guitar Electronics, Amplification and Effects
- Certificate in Music Video, Film and Television Production



# TUITION & FEES 2016-2017

## TUITION

	QUARTER	PER QUARTER	TOTAL CREDITS	PER CREDIT	TOTAL
<b>CERTIFICATE</b>					
PERFORMANCE	4	\$7,995.00	60	\$533.00	\$31,980.00
AUDIO ENGINEERING	2	\$7,995.00	30	\$533.00	\$15,990.00
AUDIO ENGINEERING // POST PRODUCTION	3	\$7,995.00	45	\$533.00	\$23,985.00
AUDIO ENGINEERING // LIVE SOUND	3	\$7,995.00	45	\$533.00	\$23,985.00
DJ PERFORMANCE & PRODUCTION	2	\$7,995.00	30	\$533.00	\$15,990.00
INDEPENDENT ARTIST	2	\$7,995.00	30	\$533.00	\$15,990.00
MUSIC BUSINESS	2	\$7,995.00	30	\$533.00	\$15,990.00
MUSIC BUSINESS // ENTREPRENEUR	3	\$7,995.00	45	\$533.00	\$23,985.00
GUITAR CRAFT	2	\$7,995.00	30	\$533.00	\$15,990.00
GUITAR CRAFT // ACOUSTIC DESIGN	3	\$7,995.00	45	\$533.00	\$23,985.00

## ASSOCIATE DEGREES

ASSOCIATE OF ARTS IN PERFORMANCE	6	\$7,995.00	90	\$533.00	\$47,970.00
// COMBINED EMPHASIS	6	\$7,995.00	90	\$533.00	\$47,970.00
ASSOCIATE OF SCIENCE IN MUSIC BUSINESS	6	\$7,995.00	90	\$533.00	\$47,970.00

## BACHELOR OF MUSIC

ALL STUDENTS	12	\$6,936.00*	135	\$578.00*	\$78,030.00*
WITH MINOR	14	\$6,480.00**	160	\$567.00**	\$90,720.00**
GENERAL EDUCATION CREDITS***	(varies)	(varies)	45	(varies)	(varies)

## NON-CERTIFICATE

MI SELECT PROGRAM****	1	\$7,995.00	N/A	N/A	\$7,995.00
MI SELECT EXPRESS PROGRAM****	1	\$4,005.00	N/A	N/A	\$4,005.00

TUITION DEPOSIT: \$300.00; All programs are refundable.

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.

\* Average per program/discipline. Actual quarter amounts may vary.

\*\* Based on per-unit cost of Major and minor courses. Actual quarter amounts may vary.

\*\*\* GE Units are offered by arrangement with Los Angeles City College; tuition rates vary. Contact LACC for current tuition information.

\*\*\*\* Courses taken during an MI Select or MI Select Express session do not earn course credit. Attendance or completion of any course does not guarantee subsequent advanced placement in a Certificate or Degree program. MI Select quarter course load equivalent to 15-credit Certificate/AA course load for one quarter.

# TUITION & FEES 2016-2017

## FEES

	APPLICATION (Non-Refundable)	EQUIPMENT COST	MATERIALS	OTHER FEES	PER QUARTER TECHNOLOGY FEE **	TOTAL
<b>CERTIFICATE</b>						
PERFORMANCE	\$100.00			\$54.00-108.00*	\$45.00	\$334.00-\$388.00
AUDIO ENGINEERING	\$100.00		\$420.00	\$702.00*	\$45.00	\$1,312.00
AUDIO ENGINEERING // POST PRODUCTION	\$100.00		\$635.00	\$1,107.00*	\$45.00	\$1,977.00
AUDIO ENGINEERING // LIVE SOUND	\$100.00		\$495.00	\$1,026.00*	\$45.00	\$1,756.00
DJ PERFORMANCE & PRODUCTION	\$100.00			\$54.00*	\$45.00	\$244.00
DJ PERFORMANCE & PRODUCTION				\$89.00		
INDEPENDENT ARTIST DEVELOPMENT	\$100.00			\$54.00-108.00*	\$45.00	\$244.00-\$298.00
MUSIC BUSINESS	\$100.00				\$45.00	\$190.00
MUSIC BUSINESS // ENTREPRENEUR	\$100.00				\$45.00	\$235.00
GUITAR CRAFT	\$100.00	\$400.00			\$15.00	\$530.00
GUITAR CRAFT // ACOUSTIC DESIGN	\$100.00	\$400.00			\$15.00	\$545.00

## ASSOCIATE DEGREES

ASSOCIATE OF ARTS IN PERFORMANCE	\$100.00			\$54.00-108.00*	\$45.00	\$424.00-\$478.00
ASSOCIATE OF SCIENCE IN MUSIC BUSINESS	\$100.00				\$45.00	\$370.00

## BACHELOR OF MUSIC

PERFORMANCE MAJOR	\$100.00		\$75.00	\$1,216.00**	\$45.00	\$1,931.00
W/MINOR IN AUDIO PRODUCTION	\$100.00		\$415.00	\$1,702.00**	\$45.00	\$2,772.00
W/MINOR IN MUSIC INDUSTRY STUDIES	\$100.00			\$1,216.00**	\$45.00	\$1,946.00
COMPOSITION MAJOR	\$100.00		\$75.00	\$1,416.00-\$1,616.00†	\$45.00	\$2,131.00-\$2,331.00

## NON-CERTIFICATE

MI SELECT / MI SELECT EXPRESS	\$100.00				\$45.00	\$145.00
-------------------------------	----------	--	--	--	---------	----------

### NOTES:

Tuition and fees for all programs are charged on a quarterly basis and are due at the time of registration for each quarter of instruction. All programs require students to source their own materials, software and equipment. Visit [www.mi.edu/student-materials](http://www.mi.edu/student-materials) for a complete list of these required items. Students are not allowed to enter MI facilities or attend classes until required tuition and fees are paid in full. See Student Billing department for current information. Costs vary according to manufacturer prices and features. Please contact our Admissions Department for details on the fees pertaining to your specific start date.

\* Audio Engineering/DJ Course Facility Fee.

\*\* Arranging + Audio Engineering Course Facility Fees.

† Arranging/Orchestration Fee (depending on venue availability).

†† Multiply technology fee by number of quarters referenced on the previous page.

# TUITION & FEES

## STATE OF CALIFORNIA STUDENT TUITION RECOVERY FUND

All-Student Fees (Applies to all students in all programs): State of California Student Tuition Recovery Fund (STRF) – All students are mandated by the State of California to pay \$0.00 per \$1,000 of Total Program Cost. Please refer to tuition table for program costs.

The State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by California students while attending certain schools regulated by the Bureau for Private Postsecondary Education (BPPE). This means it is a state requirement that a student who pays his or her tuition is required to pay a state-imposed assessment for this Student Tuition Recovery Fund.

You must pay the state imposed assessment for the Student Tuition Recovery Fund (STRF) if all of the following applies to you:

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

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

1. You are not a California resident, or are not enrolled in a residency program, or
2. Your total charges are paid by a third party, such as an employer, government program or other payer, and you have no separate agreement to repay the third part.

You may be eligible for STRF if you are attending a California College, prepaid tuition, paid the STRF assessment, and suffered an economic loss as a result of any of the following:

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

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 [www.bppe.ca.gov/forms\\_pubs/strf/pdf](http://www.bppe.ca.gov/forms_pubs/strf/pdf)*

## ADMINISTRATIVE FEES

Re-Application Fee	\$50
Late Registration Fee	\$100
Credit by Examination/Test Out Fee	\$40 per course
Lost or Renewed Student ID Card Fee	\$10
Transcript Request Fee	\$15
Rushed Transcript Fee	\$20

## COURSE-RELATED FEES:

Some courses require additional fees for supplies and/or equipment. Course-related fees must be paid at the time of Registration. Courses with related fees are noted under Course Descriptions. Fees may change without notice; current information will be provided at the time of registration.

## BOOKS AND MATERIALS BOOKS, DEVICES AND SUPPLIES

### BYOD POLICY

Each student at Musicians Institute must have a device that allows for access to our Learning Management System (LMS) and corresponding materials. This is a requirement of enrollment at Musicians Institute. Musicians Institute has made every effort to ensure that this material is available on a multitude of different devices/operating systems.

As such, you will need a device that meets the following specifications below:

### GENERAL REQUIREMENTS:

- A smart phone, tablet or laptop computer
- Internet connection for device/computer (wi-fi or ethernet recommended).
- Built-in or external speakers, headphones, or similar for audio playback.

### Apple Devices:

iPad (iPad2 or newer recommended\*)  
iPad Mini (Retina display suggested\*)  
iPhone (4s or newer recommended\*)  
iOS 7 or above is recommended.

\*All device versions are technically compatible with the delivery application. However, older devices may be limited by memory and CPU requirements of a given book/file size. It is likely that students with iOS devices pre-iPad 2/iPhone 4 will experience diminished functionality of the delivery application.

### Android Devices:

Phone & tablet devices utilizing the Android OS are compatible with the delivery application. Due to the wide variety of manufacturers and models, a standardized list of actual devices cannot be issued. Android OS 4.4 or above is recommended.

### Desktop Readers (Mac and Windows):

These desktop reader applications require Adobe AIR to be installed and current on the machine. All tech specifications are related to same minimum requirements for Adobe AIR installation: <http://www.adobe.com/products/air/tech-specs.html>.

### Windows

2.33GHz or faster x86-compatible processor, or Intel Atom™ 1.6GHz or faster processor for netbook class devices  
Microsoft® Windows Vista® Home Premium, Business, Ultimate, or Enterprise (including 64 bit editions) with Service Pack 2, Windows 7, or Windows 8 Classic  
512MB of RAM (1GB recommended).

### Mac OS

Intel® Core™ Duo 1.83GHz or faster processor  
Mac OS X v10.7, v10.8, or v10.9  
512MB of RAM (1GB recommended)  
Questions about your device's specifications and requirements may be directed to Instructional & Information Technology Services at [helpdesk@mi.edu](mailto:helpdesk@mi.edu).  
For all other inquires, please contact your Program Chair or the Student Affairs Department at [studentaffairs@mi.edu](mailto:studentaffairs@mi.edu).

We have made every effort to ensure that this material is available on a multitude of different devices and operating systems. Please see [www.mi.edu/byod](http://www.mi.edu/byod) for details on your device's requirements.

Much of MI's course and curricular content is delivered solely in an electronic format, so each student must possess a device that allows for access to our Learning Management System (LMS) and corresponding course materials. This is a requirement of enrollment at Musicians Institute.

For a complete list of all books/materials, as well as prices and purchasing information, please visit <http://mi.edu/admissions-financial-aid/tuition-fees/> and click on the Textbook and Equipment header.

### BACHELOR DEGREE PROGRAM:

The cost of books and supplies averages approximately \$325 per quarter for students enrolled in a full-time course of study. Actual costs will vary depending on specific courses and credit loads.

# TUITION & FEES

## COST OF LIVING

The cost of living while attending MI varies with each student's personal needs. Below are the maximum living expense budgets per month for the 2016-2017 academic year, as prescribed by the California Student Aid Commission, based on average costs statewide. To arrive at a total cost for your program, multiply the monthly costs by the number of months in that program (for example, AA Degree = 18 months).

Student living at home with parents (per month):	
Tuition varies by program	
Books & Supplies	\$199
Food & Housing	\$552
Transportation	\$123
Personal/Miscellaneous	\$353
Total (not including tuition):	\$1,227

Student living off campus (per month):	
Tuition varies by program	
Books & Supplies	\$199
Food & Housing	\$1,388
Transportation	\$138
Personal/Miscellaneous	\$324
Total (not including tuition)	\$2,049

## FEDERAL AND STATE FINANCIAL ASSISTANCE PROGRAMS

Student financial assistance is available to qualified U.S. citizens and eligible non-citizens with a valid high school diploma (or equivalent). Students applying for student financial assistance begin the application process by completing the Free Application for Federal Student Aid (FAFSA). The FAFSA may be completed online at FAFSA.ed.gov. Assistance with the FAFSA is provided to applicants by contacting the MI financial aid application coordinator. The U.S. Department of Education will send a Student Aid Report to students within two weeks of submitting the FAFSA. The information collected on the FAFSA is used to calculate a family's Expected Family Contribution (EFC). This contribution is utilized by the MI Financial Aid Office to determine each individual student's eligibility for federal and state financial aid.

The Financial Aid Office receives notification of the Student Aid Report in the form of an Institutional Student Information Summary (ISIR). Applicants selected for a process called "verification" may be contacted by the Financial Aid Office to provide additional documents, such as student and/or parent tax transcripts, verification of untaxed income, or benefits or other documents required to determine eligibility. Failure to do so will result in loss or non-receipt of aid. Student financial assistance is awarded for an academic year (up to three quarters). Students are required to re-apply to continue to receive assistance beyond their third quarter of attendance. Students that begin attending in the Spring Quarter are required to reapply for financial aid for continued eligibility in the Summer and Fall Quarters.

A student's eligibility for need-based financial assistance is determined by subtracting the EFC from the cost of attendance for the course of study. A student's cost of attendance includes tuition and fees, books and supplies, housing, personal, and transportation costs. Charges for tuition and fees can be found in the Tuition & Fees section of this catalog. Other costs are based on a standard expense budget as determined by the California Student Aid Commission (current figures are also shown in the Tuition & Fees section of this catalog; these costs are subject to annual updates).

Financial assistance funding is disbursed quarterly throughout the duration of the program of attendance. Funds from the various financial assistance programs (described herein) are not always disbursed in the same way or at the same time. Federal and State financial aid funds are sent to the school via electronic funds transfer. Students will be notified of Federal loan disbursements via email or by U.S. Postal Service.

*Note: All Financial Aid forms, applications and other paperwork must be submitted no later than one week prior to registration.*

## STUDENT LOAN RESPONSIBILITIES

If a student obtains a loan to pay for an educational program, the student will have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund. If the student has received federal student financial aid funds, the student is entitled to a refund of the moneys not paid from federal student financial aid program funds.

## FINANCIAL ASSISTANCE PROGRAMS OFFERED AT MUSICIANS INSTITUTE

### FEDERAL PELL GRANT

The Pell Grant program is intended to help provide eligible students access to the post-secondary institution of their choice. Pell Grants are gifts from the Department of Education for undergraduate students that are not repaid. The Department of Education uses the information provided on the Free Application for Federal Student Aid (FAFSA) to determine eligibility for this grant.

### FEDERAL SUPPLEMENTAL EDUCATIONAL OPPORTUNITY GRANT (FSEOG)

The FSEOG is for undergraduate students with exceptional need and is not repaid. This program is funded by the Department of Education and administered by the school's financial aid office. Please note that these funds are limited and awards are offered on a "first come / first served" basis.

### FEDERAL STAFFORD LOAN

This is a low-interest, need-based loan designed to provide students with additional funds for college. All Federal Loans must be repaid. Qualified students may borrow up to \$3,500 in a subsidized or unsubsidized loan (depending on the program) in their first academic year, \$4,500 in their second academic year, and \$5,500 for the third and fourth academic years (for Bachelor students). Dependent students are also eligible for an additional unsubsidized loan of up to \$2,000. Independent students, or dependent students whose Parent Loan (PLUS) is denied, may borrow up to a maximum of \$6,334 to \$9,500 in a subsidized or unsubsidized loan (depending on the program) for the first academic year, up to \$10,500 for the second academic year, and up to \$12,500 for the third and fourth academic years (for Bachelor students). At least \$4,000 to \$7,000 of this amount must be from an unsubsidized Stafford loan. Repayment of a Stafford loan begins six months after the last date of attendance with a minimum monthly payment of \$50.00 USD per loan.

Borrowers are required to repay these loans even if they do not complete their education. For students who demonstrate a need for a subsidized Stafford Loan, the government will pay the interest on the loan during the time in school and the specified grace period. Students who have a calculated need (for less than the maximum on the Stafford Loan) may borrow the difference in an Unsubsidized Stafford Loan, and will be responsible for the entire interest on that portion of the loan.

## FEDERAL PARENT LOAN FOR UNDERGRADUATE STUDENTS (PLUS)

PLUS loans are designed for qualified parents of dependent students who chose to borrow money to help pay for their son/daughter's education. Eligible PLUS borrowers may borrow up to the yearly cost of education, minus other financial aid awarded to the student. PLUS loans are credit-based and require approval by the Department of Education. These loans must be repaid. Repayment on the PLUS loan begins within 30 to 60 days from the final disbursement. The amount of the monthly payment will vary with the amount borrowed, but will never be less than \$50.00 USD per month.

## BORROWERS RIGHTS AND RESPONSIBILITIES

Students borrowing a Stafford Loan have the right to a grace period before repayment period begins. The grace period begins after the last date of attendance or after a drop below half-time status as defined by the school. The exact length of the grace period will be shown on the promissory note provided by the Department of Education.

- Borrowers must be given a repayment schedule that specifies when the first payment is due as well as the number, frequency and amount of all payments
- Borrowers must be given a list of deferment and cancellation conditions.

## THE FOLLOWING LIST IS REQUIRED FOR ALL STUDENT LOAN BORROWERS

By signing a promissory note, students agree to repay their loans according to the terms of the note. This note is a binding legal document. This commitment to repay includes repaying the loan even when the educational program is not completed, the student does not get a job after completing the program, or is dissatisfied with the program.

*Failure to repay the loan on time, or according to the terms in the promissory note, may result in loan default, which has very serious consequences.*

Loan payments must be paid even if the student did not receive a bill. Billing statements and coupon books are sent as a convenience, but are not an obligation.

- Borrowers that have applied for a deferment must continue to make payments until the deferment is processed. Failure to make payments may result in default. Always maintain copies of all deferment request forms and document all contacts with the organization that holds the loan(s).
- The organization that holds the loan(s) must be notified if any of the following occur: graduation, withdrawal from school, dropping below half-time status, name or address change, or Social Security number change, or transfer to another school.
- Before receiving a first disbursement, students must attend an entrance interview. Before leaving school, students must attend an exit interview (see previous).

## FEDERAL STUDENT LOAN REPAYMENT INFORMATION

Before leaving school, students must receive the following information about their Federal Student Loan(s) in an exit interview:

- The average monthly repayment amount based on the total amount borrowed.
- The name of the organization that holds the loan(s), where to send loan payments, and where to write for loan questions.
- The fees expected during the repayment period.
- A description of deferment and cancellation provisions.
- A description of repayment options, such as prepayment, refinancing and consolidation loans.
- Debt management advice (if requested).
- Updated contact information (collected from student).

## CALIFORNIA CHAFEE GRANT PROGRAM

The Chafee Grant Program is available to current or former foster youth. This program is funded annually and is subject to availability of funds each year.

Qualified students must:

- Be eligible, or have been eligible, for foster care between their 16th and 18th birthday.
- Not have reached their 22nd birthday as of July 1st of the award year.

For more information on Chafee Grants, or to download an application, please log on to [www.chafee.csac.ca.gov](http://www.chafee.csac.ca.gov). You may also contact the Financial Aid Office for more information. Please be advised, the California State Grants awards are tentative and subject to annual State budget approval.

## SCHOLARSHIPS DEVELOPMENT SCHOLARSHIP

Musicians Institute offers Development Scholarships in order to encourage the educational development of musicians and music industry professionals. Development Scholarships may be applied to any Musicians Institute Certificate or Degree program.

The total scholarship amount will be divided by the total number of quarters in the particular program, and credited toward each quarter's tuition in equal amounts for as long as the student maintains satisfactory academic progress and no less than 12 credits per quarter. Scholarships are non-transferable and may not be applied to any person, program, or enrollment date other than that for which they were originally awarded.

## MUSICIANSHIP SCHOLARSHIP

Musicianship Scholarships are available to students enrolled in Associate of Arts Degree in Performance and

# FINANCIAL AID

Certificate in Performance programs. Up to 20 scholarships per year (ten per program start, two per instrument major) are awarded to applicants demonstrating outstanding musicianship. Individual awards will be granted to students who successfully complete each quarter of their enrollment. Musicianship Scholarships are available to both U.S. and non-U.S. citizens.

To be considered for a Musicianship Scholarship, you must take the following steps:

- Complete a Musicianship Scholarship application for the program to which you are applying (applications are available from MI's Admissions Office).
- Submit an essay explaining why you should be considered for the scholarship.
- Submit a video recording of you performing on your major instrument. Video requirements vary by program (see application for details).

## THE MUSICIANS FOUNDATION SCHOLARSHIPS

Several additional scholarships are available to students enrolled in Associate of Arts and Bachelor's Degree in Performance, as well as Certificate programs. Please refer to <http://www.mi.edu/admissions/scholarships> for the most up-to-date information on these scholarship opportunities, applications and application deadlines. All scholarship applications and application deadlines are available in PDF format on the mi.edu website. Please refer to this site for additional scholarships that may become available.

## SATISFACTORY ACADEMIC PROGRESS (SAP)

Federal regulations require all institutions that participate in Title IV aid programs to define and monitor satisfactory academic progress (SAP) for all financial aid recipients. The standards must meet all Federal requirements and be equal to or more stringent than the SAP standards for non-financial aid recipients. All students, regardless of whether they receive financial aid or not, are required to meet both qualitative and quantitative academic standards while attending Musicians Institute. This policy insures that students are progressing through their programs of study and identifies students who may be at risk of failing.

## SAP DEFINED

Students with a cumulative GPA (Grade Point Average) of less than 2.0 in their active program of study or students that have completed less than 66.66% of their cumulative attempted units in their active program of study have not met the minimum requirements for Satisfactory Academic Progress (SAP) for that program.

## SAP WARNING STATUS

Students that fail to meet SAP for one quarter are required to attend mandatory academic advising. An academic plan will be created and must be followed by the student. Failure to do so will result in probation status. Students in a SAP warning status are encouraged to meet with a Student

Affairs counselor to request free tutoring services offered on campus.

**Note:** *Online registration privileges will be revoked. All changes to schedule and/or academic plan must be made in person through the Registrar Services Department.*

## SAP PROBATION STATUS

Students that fail to meet SAP for two consecutive quarters are required to attend mandatory academic advising. The previous quarter's academic plan will be reviewed and an updated plan will be established, which must be followed by the student. Students in SAP probation status will be ineligible for financial aid until the SAP probationary status is appealed; appeals may be approved or denied.

Students appealing the SAP probation decision with Financial Aid, must complete a 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. Approved appeals will result in a reinstatement of the student's financial aid eligibility. Students that are not receiving financial aid will be contacted by the Registrar Services office to complete both an appeal form and academic plan.

**Note:** *Online registration privileges will be revoked. All changes to schedule and/or academic plan must be made in person through the Registrar Services Department.*

## SAP TERMINATION

Students that fail to meet SAP for three consecutive quarters are reviewed to see whether or not the academic plan was met. Students that fail to meet the requirements specified in their academic plan will no longer be eligible for student financial assistance and will be terminated from their program of study at MI. Students who wish to re-enroll after SAP termination must petition for reinstatement and, if approved, may be subject to a waiting period and may also be required to create and adhere to an academic plan through the office of Student Affairs prior to returning to MI.

## NON-U.S. CITIZENS

Students who are planning to attend Musicians Institute with an M-1 or F-1 Student Visa are ineligible to receive U.S. financial assistance. We recommend that international students contact the Department of Student Financial Assistance in their home country for information on financial aid offered by that country.

U.S. financial aid programs are only available to U.S. citizens or students who are in one of the following categories:

- U.S. permanent residents who have an Alien Registration Receipt Card (I-151 or I-551).
- Other eligible non-citizens with a Departure Record (I-94) from the U.S. Immigration and Naturalization Service showing specific designations.

## VETERANS

Veterans of the U.S. Armed Forces applying to this school who are NOT receiving the Post 9/11 GI Bill, must make arrangements to pay tuition through means other than veterans (VA) benefits (e.g., cash or financial aid). Students receiving Post 9/11 benefits (Chapter 33) will have any eligible tuition payments paid directly to the school. All housing allowances (BAH) will be paid directly to the student.

Students receiving other forms of VA benefits (Chapters 30, 35, 1606 /1607) will receive their monthly benefit directly from the Department of Veteran Affairs.

Students can apply for VA benefits online using the VONAPP at [www.gibill.va.gov](http://www.gibill.va.gov). Paper forms are available for download on this site as well if needed.

Students receiving VA benefits must submit transcripts from any previously attended college(s) for the evaluation of credits. Any allowable transfer credits will be recorded, and the length of the program will be shortened proportionately.

Musicians Institute will guide veterans through the application process, but cannot determine eligibility, and accepts no responsibility for payments made directly to students. Please contact the Veterans Benefits Coordinator for any additional questions.

## REFUND & RETURN OF TITLE IV FUNDS POLICIES

When a student withdraws from all classes or takes an Unapproved Leave of Absence, MI is required to complete a refund calculation to determine a student's unearned financial aid and unearned tuition for the last quarter they attended. MI's Return of Title IV Funds Policy and Institutional Refund Policy are updated regularly in order to remain in compliance with any changes in the applicable laws and regulations from federal and state agencies.

An Approved Leave of Absence occurs when a student leaves for a full quarter with the intention to return. An Unapproved Leave of Absence occurs when a student takes more than one quarter off. Requests for all Leaves of Absence must be submitted in writing to the Student Affairs Office prior to the leave.

Withdrawals include withdrawing from all classes, academic dismissal, and academic disqualification. The date on which a student officially notifies the Student Affairs Office of their intent to withdraw will be used as the basis for calculating refunds and returns. In the absence of official notification of withdrawal, the withdrawal date will be determined in accordance with Federal Title IV requirements. Upon notification of withdrawal, MI will determine the amount of unearned financial aid in their final quarter of attendance, then the amount of unearned tuition, as stated in the Enrollment Agreement and in the catalog.

# FINANCIAL AID

## RETURN OF TITLE IV PROVISIONS

All institutions participating in the Student Financial Aid (SFA) Programs are required to use a federally recognized payment period to determine the amount of SFA Program Funds a student has earned when he or she ceases attendance based on the payment period the student was in attendance. A payment period at this institution is the quarter.

## RETURN OF TITLE IV PROCEDURES

This applies to:

- Students who were awarded Title IV loans and/or grants in the quarter in which they have withdrawn. This includes funds that were or could have been disbursed under federal regulations, as students may be entitled to a Post-Withdrawal Disbursement for funds they were eligible for, but were not disbursed prior to the withdrawal.
- Students who withdraw before the 60% point of the quarter. The percentage is calculated by dividing (a) the number of days from the first day of school to and including the withdrawal date by (b) the total number of days in the quarter from the first day to and including the last day of quarter\*.

Number of days completed = Percentage completed  
Number of days in period (rounding the third decimal place up if the fourth decimal place is 5 or more)

*\*Scheduled breaks of at least five consecutive days are excluded from the total number of calendar days in a payment period (numerator) and the number of calendar days completed in that period (denominator). Days in which a student was on an approved leave of absence are also not included in the calendar days from the payment period or period of enrollment.*

## RETURN OF UNEARNED SFA PROGRAM FUNDS

The school must return the lesser of the amount of SFA program funds that the student does not earn or the amount of institutional cost that the student incurred for the payment period, multiplied by the percentage of funds that was not earned. If the institution must return federal funds received by students who withdrew prior to completing the 60% of a given payment period, the student may owe the school for the portion of funds returned that the institution is otherwise entitled to, based on the school's approved and applicable refund policy. Return of Title IV Worksheets are available upon request from the Financial Aid Office.



In doing so, a financial staff person at MI should refrain from taking any action for his or her personal benefit; refrain from taking any action he or she believes is contrary to law, regulation, or the best interests of the students and parents he or she serves; ensure that the information he or she provides is accurate, unbiased, and does not reflect any preference arising from actual or potential personal gain; and be objective in making decisions and advising students at MI regarding relationships with any entity involved in any aspect of student financial aid.

MI staff will refrain from soliciting or accepting anything of other than nominal value from any governmental entity (such as the U.S. Department of Education) involved in the making, holding, consolidating or processing of any student loans, including anything of value (including reimbursement of expenses) for serving on an advisory body or as part of a training activity of or sponsored by any such entity. MI staff must disclose in such manner as MI may prescribe, any involvement with or interest in any entity involved in any aspect of student financial aid.

### MUSICIANS INSTITUTE STATEMENT OF ETHICAL PRINCIPLES

The primary goal of the MI Financial Aid office staff is to help students achieve their educational potential by providing appropriate financial resources. To this end, this Statement provides that the MI Financial Aid office staff shall:

- Be committed to removing financial barriers for those who wish to pursue postsecondary learning.
- Make every effort to assist students with financial need.
- Be aware of the issues affecting students and advocate their interests at the institutional, State, and Federal levels.
- Support efforts to encourage students to aspire to and plan for education beyond high school.
- Educate students and families through quality consumer information.
- Respect the dignity and protect the privacy of students, and ensure the confidentiality of student records and personal circumstances.
- Ensure equity by applying all need analysis formulas consistently across the full population of MI student financial aid applicants.
- Provide services that do not discriminate on the basis of race, gender, ethnicity, sexual orientation, religion, disability, age, or economic status.
- Recognize the need for professional development and continuing education opportunities.
- Promote the free expression of ideas and opinions, and foster respect for diverse viewpoints within the profession.
- Commit to the highest level of ethical behavior and refrain from conflict of interest or the perception thereof.
- Maintain the highest level of professionalism, reflecting a commitment to the goals of MI.

### RETURN OF TITLE IV FUNDS CALCULATION (R2T4) MANDATED REFUND PRIORITY

Title IV funds will be returned by MI and/or the student as applicable, according to federal regulations and deadlines. Federal regulations require that funds be returned to their original source in the following order:

1. Federal Unsubsidized Stafford Loan Program
2. Federal Subsidized Stafford Loan Program
3. Federal PLUS (Parent) Loan Program
4. Federal Pell Grant Program
5. Federal SEOG Grant Program

### INSTITUTIONAL REFUNDS AFTER R2T4 REFUNDS DETERMINED

After the Return of Title IV Funds Calculation (R2T4) is completed and any necessary refunds determined and processed, MI completes an institutional calculation to determine if a student's prorated charges have been paid for (see Withdrawal from a Program section later in this catalog). If, per the institutional calculation, the student is due a refund, the student will be given the choice of receiving a refund check or returning the excess funds to their financial

aid fund sources. For students who choose to have the excess funds returned to their financial aid fund sources, the funds will be refunded in the following order:

1. Federal Loans (same order as above)
2. Federal Grants (same order as above)
3. State Financial Assistance
4. Private Lender
5. Student/Parent
6. Other

Refunds are made within 45 days of termination or withdrawal.

### MUSICIANS INSTITUTE FINANCIAL AID STAFF CODE OF CONDUCT

Musicians Institute (MI) financial aid staff are expected to always maintain exemplary standards of professional conduct in all aspects of carrying out his or her responsibilities, specifically including all dealings with any entities involved in any manner in student financial aid, regardless of whether such entities are involved in a government sponsored, subsidized, or regulated activity.

# ARTIST SUPPORT CENTER

The goal of the Artist Support Center (ASC) is to empower students by enhancing their understanding of course materials, facilitating professional development learning strategies, and fostering confidence and skills needed to excel in the entertainment industry.

Our students' well-being and general happiness are of utmost importance. Thus, the Artist Support Center specializes in all social sciences, alongside various professional items including (but not limited to): EPK's (Electronic Press Kits), Resumes, Cover Letters, Bios, Entrepreneurship, Self-Branding Techniques, Humanities, Student Advising, Professional Internships, Housing, Auditions and Audition preparation, and all other musical and career-based matters.

## HOW WE CAN HELP YOU SUCCEED

Our counselors can provide each student with the necessary tools to enhance their campus experience that will aid in promoting success both in and out of the classroom. Through scheduled appointments, group tutoring workshops, facilitated group workshops, and supplemental instructional sessions, SSC team members help you succeed in the following areas:

- Artist Services
- Career Development
- Alumni Engagement
- Internship Placement and Assistance
- Housing
- International Student Advising

## STUDENT SUPPORT

Our approach provides you with a built-in support system that will help you throughout your academic studies, professional development, and into your career. Furthermore, MI's ASC counselors provide each student with the tools needed to enhance their campus experience and promote success both in and out of the classroom.

## WHO IS IN THE ASC?

The Artist Support Center is comprised of Coordinators with expertise in Student Affairs, Internship Placement, Alumni Engagement, and Professional and Artist Service disciplines. In addition, Housing officials and International Student Advisors are present for support. This team works with you to enhance your academic experience and post-graduation success.

## WHAT'S THE PURPOSE OF THE ARTIST SUPPORT CENTER?

MI's ASC provides students with a supportive and caring environment to facilitate the achievement of personal and professional goals. This "hub" will guide students in academic advising, career strategies, and personal counseling while promoting healthy social atmosphere for enhanced student well-being.

## STUDENT AFFAIRS

The Student Affairs Office is here to provide support and guidance during your transition to MI and throughout the length of your program. Our mission is to ensure that you have access to the resources you need to be a successful student. Our dedicated staff is committed to assisting you with any issues which may arise as you familiarize yourself with your new environment. The Student Affairs Office offers a wide range of services, including:

- Personal counseling
- Health and wellness offerings
- Tutoring requests
- Academic Appeals and Changes

## ARTIST SERVICES

Our Artist Services staff provides students and alumni with the guidance, support, and resources needed to develop their academic and professional careers. This is accomplished through detailed instruction and counseling on various professional items including (but not limited to): EPK's (Electronic Press Kits), Resumes, Entrepreneurship, Self-Branding, Professional Internships, Auditions (and Audition preparation), and all other musical and career based matters. Many of the aforementioned items also correspond with many of our AA and BACH professional development classes. Thus, Professional and Artist Development are present both in and out of MI. Services include:

- Artist Development
- MI Connects
- Career Mentoring
- Career Workshops
- General Affiliations and Discounts to Career Related Events

*Detailed explanation of these services are located on the next page.*

## ALUMNI ENGAGEMENT

The services of the ASC continue to be available after students graduate from their MI program. Alumni can stay connected to MI and the music industry through clinics, educational events and networking opportunities. Graduates also have the opportunity to make appointments with ASC counselors. Services include:

- Social Media Management
- Network Events
- Audition Training
- Access to MI Campus

## INTERNSHIP PLACEMENT AND ASSISTANCE

The Internship Program provides first-hand experience in the music industry through internship positions in music-related companies for Audio Engineering and Common Course students. Music Business students are required to complete

an internship for their major's requirement in their second quarter. Internship companies include:

- Record labels, recording studios, & post houses
- Entertainment marketing firms
- PR firms, booking agencies, & music publishers

*MI provides no guarantee regarding the future availability of internships at specific companies or in specific positions. Placement is subject to availability and student qualifications.*

## HOUSING OFF-CAMPUS HOUSING

MI is dedicated to assisting students who are seeking housing that is safe, comfortable, convenient and affordable. MI's housing coordinator maintains regularly updated listings of apartments within walking distance to the main campus as well as additional listings of apartments within the two-mile radius of the MI shuttle service. Outside of the two-mile radius, the number of apartment listings expand into the hundreds. The Housing office offers a wide range of services, including:

- Apartment Vacancy Listing Services
- Roommate Referral Service and Housing Meetings
- Student Housing Guide
- Shuttle Service/Transportation

Monthly rents range from \$400 to \$2,100 depending on size, location, amenities, and whether or not you are sharing the

# ARTIST SUPPORT CENTER

cost of expenses. For more questions on housing options, please contact our housing coordinator at 323.860.1108.

Roommates who need housing/assistance should arrive at least 4 weeks prior to the start of their classes. Daily housing meetings and new student tours will take place during registration Week 1.

## MI RESIDENCE HALLS

MI is proud to announce the addition of two off-campus residence halls which will provide a safe environment and encourage learning and personal growth in an inclusive community. The Housing office continually strives to improve services to meet the needs of our students and to reflect the high standards of Musicians Institute. Each Residence Hall is listed below:

### MCCADDEN RESIDENCE HALL

1527 North McCadden Place, Los Angeles, CA 90028



# ARTIST SUPPORT CENTER



GENERAL

GENERAL

## Featuring:

- High-Speed WiFi
- Kitchen includes a full size refrigerator, microwave oven, and induction cooking surface
- Full bathroom
- Closet Space
- Coin-operated laundry facilities
- Resident Advisor will be present

## MARK TWAIN RESIDENCE HALL

1622 North Wilcox Ave, Los Angeles, CA 90028

## Featuring:

- High-Speed WiFi
- Kitchen includes a full size refrigerator, microwave oven, and induction cooking surface
- Full bathroom
- Closet Space
- Coin-operated laundry facilities
- Resident Assistant will be present

## ADDITIONAL INFORMATION

- Applications are available from the Housing Coordinator, Rossana Brassea.
- You can choose your own roommate or one can be chosen for you.
- Roommate information questionnaires are available from the Housing Coordinator.
- Students can live in the dorm for the length of their program or 1 year, whichever is shorter.
- Dorms are available on a first come, first serve basis. See the Housing Coordinator for more details.

Double occupancy: \$2,700 per quarter  
 Single occupancy: \$5,400 per quarter  
 Refundable security deposit: \$900

Note: MI Residence Halls are considered extensions of the MI Campus and, as such, residents are responsible for abiding by these Policies and Procedures, by the Residence Hall Rules and Regulations as well as all MI Facilities Regulations and the Student Conduct Code described in the Musicians Institute Student Handbook.

## INTERNATIONAL STUDENT ADVISING

Our International Student Affairs office can counsel students in regards to Student Visas, I-20's, F-1 extensions, Transfers, OPT work permits, and other student visa related topics. Culture shock and adjustment counseling is also available for those students having difficulties adjusting to a new environment.

## ADDITIONAL SERVICES

### LOCKERS

Lockers are available on campus, and students can sign up in the ASC. All lockers must be shared between two students, come with the person you'll be sharing a locker with and the lock you'll be using.

### TRANSPORTATION ASSISTANCE

We can help you arrange transportation from LAX Airport to Hollywood. Metro passes (discount TAP card applications) are available too.

### DISCOUNTED ENTERTAINMENT TICKETS

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, GrammyU, and more!

### STUDENT WORKERS

Interested in working on campus? Fill out an application to get the process started in Weeks 1-4 of each quarter. NOTE: Employment is not guaranteed.

## ARTIST DEVELOPMENT OFFERINGS

### ONE-ON-ONE COACHING

All members of the Artist Development team are available for individual coaching on any and all matters pertaining to your career, including: strategic planning, networking, career counseling inquiries, Internship inquiries, job searching, general course advising and more.

### JOB PLACEMENT

While Musicians Institute does not offer Job Placement Services, students may take advantage of the many career preparation and professional development opportunities listed below.

### RÉSUMÉ, COVER LETTER, EPK, PERSONAL WEBPAGE AND MOCK INTERVIEW SERVICES

ASC staff is available to help students and alumni develop and polish their résumés, EPKs, interview skills, cover letters and promotional materials.

# ARTIST SUPPORT CENTER

## MI CONNECTS (CONNECTS.MI.EDU)

MI Connects, MI's online talent and opportunity resource, is an exclusive service for current and former students. The Artist Support Center receives frequent calls from talent scouts, managers, producers, booking agents, A&R representatives, potential music students, and studio managers who require the services of trained musicians and engineers. All members can post profiles including mp3 links, photos, videos, and résumés to the MI Connects online database. Members also gain access to online job boards, a search engine exclusive to MI Connects, and a community forum.

## AUDITION WORKSHOPS + MOCK AUDITIONS

Each quarter, audition workshops train students and alumni in the fundamental techniques necessary to gain a competitive edge. The Audition Workshop is Step 1- what to expect at a profession audition. The Mock Audition is Step 2- student/alumni prepare material for a mock audition and their performance is critiqued by the instructor.

## CAREER MENTORING

Private career mentoring sessions are available to all MI students and alumni. Students/alumni meet one-on-one with top industry professionals who provide personalized advice on career options and how to prepare for life as a professional.

## CAREER WORKSHOPS

Career-related workshops are held every quarter to bolster a student's understanding of the entertainment industry.

## GENERAL AFFILIATIONS AND DISCOUNTS TO CAREER RELATED EVENTS

Students are encouraged to attend career related events with MI's discounted and seasonal rates. Past events and affiliations include: NAMM Show, ASCAP I Create Music Expo, TAXI Road Rally, Grammy U, California Copyright Conference, and more.

## 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 in the Registrar's Office) 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.

## ATTENDANCE REQUIREMENTS

**Regular attendance is required and recorded in all classes and lessons, and is factored into overall course grades.** Students who show poor classroom or private lesson attendance will be contacted and counseled by an Advisor. Continued absence from a class may result in a failing grade for that class (see the course syllabus for specific information on attendance). Absence from school for more than three consecutive weeks without an approved Leave of Absence will result in termination from the program.

Both scan-in records and classroom attendance will be used to determine school and facility use/attendance, and will be factored in to any change of status and withdrawals.

## ATTENDANCE POLICY

Attendance in most courses is required and is reflected as a portion of your overall grade. With specific exceptions, attendance is recorded in this manner:

Present (P): In class 0 – 4:59 minutes late  
Tardy (T): arriving 5 – 14:59 minutes late  
Absent (A): arriving more than 15 minutes late, or not in attendance

- Three(3) Tardy(T) records = One (1) Absent(A) grade
- Missing more than 50% of a class is considered Absent(A) regardless of above attendance status.

*NOTE: Some classes have different attendance processes. Please refer to course syllabi and/or your instructor for specific rules for each class.*

## EXCUSED ABSENCES

Students are expected to attend every class for which they are registered. In rare cases, an absence may be excused. All requests for excused absences must be submitted to the Student Affairs Office for review. Examples of reasons for excused absences, which must be documented and are subject to review, include:

- Jury or military duty
- Emergency circumstances (medical, family or other)

Excused absence requests must be submitted to the Registrar Office with accompanying documentation within five school days after the student's return to class. Requests submitted after this period and/or after Friday of Week 11 will be denied. The maximum number of excused absences per quarter is five days. Requests for repeated absences from the same class may not be approved.

## AUDITING

Attendance by students in courses in which they are not registered is not permitted.

## 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.

## NON-CERTIFICATE PROGRAMS / MI SELECT & MI SELECT EXPRESS

An applicant may cancel his or her enrollment in writing any time before the end of business on first day of instruction, or the seventh day after enrollment (whichever is later). Written notice of cancellation should be sent to the Registrar's Office (see address above).

All money paid to Musicians Institute will be refunded within 30 days of cancellation, less the application fee. Remember, an applicant must cancel in writing, not by telephoning or by not coming to class.

## 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 credit-units 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/CREDIT-UNIT

A credit-hour/credit-unit 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 units
• 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 units 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.*

Students should be aware that diminished course loads may result in diminished access to MI campus and facilities.

- Bachelor Degree students are expected to maintain full-time status, insofar as is possible, until they have completed 90 credit-units, including transfer credits and General Education credits. Bachelor students in good academic standing after completing 90 credit-units may be considered for three-quarter or half-time status.
- Less-than-half-time status is only available to students requiring less-than six units to complete a program.



## STUDENT ACCESS TO FACILITIES

- Students with full- and three-quarter-time status have full access to MI facilities.
- Students with half-time and less-than-half-time status have access to facilities only during those hours when their scheduled classes are in session.
- Students must be at least three-quarter-time to get access to MI Vocal and Drum Labs.
- Vocal and Drum Labs are not available to students from other programs.
- Audio Engineering and IAP studios are not available to students from other programs.
- Guitar Craft Facilities are not available to students from other programs. Guitar Craft Students may only access the facilities during regularly scheduled classes, and 8:00 am - 2:00 pm on Saturdays.
- DJ Program Practice rooms are not available to students from other programs.

## 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.

## GRADUATION REQUIREMENTS

### BACHELOR OF MUSIC DEGREE

#### GENERAL EDUCATION REQUIREMENTS

Musicians Institute maintains a General Education Transfer Agreement with Los Angeles City College (LACC) that provides for Bachelor of Music students to complete their General Education requirements at the nearby LACC campus. MI also accepts accredited, college-level Liberal Arts credits from other schools that meet equivalent requirements. Students must submit an official academic transcript, which will be evaluated on a case-by-case basis by the Dean and the Registrar. A total of 45 GE quarter-units or 30 semester-units are required for graduation. Courses that are transferred in semester credit-units from other institutions will be translated into quarter units by the Registrar's Office.

### BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES

Bass, Guitar, Keyboard Technology, Drums, Vocals

- 1. Complete 180 required credit-units, including 135 Major
- Area, Supportive Music, and Elective credits, and 45
- General Education credits.

- 2. Maintain minimum 2.0 GPA.
- 3. Pay all tuition and fees.

### BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES WITH A MINOR

Bass, Drum, Guitar, Keyboard, Vocal  
(Minor in Entertainment Industry Studies or Minor in Audio Production)

- Complete 205 required credit-units, including 135 Major Area, Supportive Music, and Elective credits, 25 Minor Area disciplines, and 45 General Education credits.
- Maintain minimum 2.0 GPA.
- Pay all tuition and fees.

### BACHELOR OF MUSIC IN COMPOSITION // SCORING FOR VISUAL MEDIA PROGRAM

- Complete 180 required credit-units, including 135 Major Area, Supportive Music, and Elective credits, and 45 General Education credits.
- Maintain minimum 2.0 GPA.
- Pay all tuition and fees.

## ASSOCIATE DEGREES

Associate of Arts Degrees in Bass, Drum, Guitar, Keyboard Technology, and Vocal; or Associate of Science Degree in Music Business

- Complete 90 required credit-units.
- Maintain minimum 2.0 GPA.
- Pay all tuition and fees.

### ASSOCIATE OF ARTS DEGREE IN PERFORMANCE // COMBINED EMPHASIS

- Complete 90 required credit-units, including:
  - 60 Performance emphasis credit-units (Bass, Guitar, Keyboard Technology, Drum or Vocal).
  - 30 Entertainment Industry emphasis credit-units (Audio Engineering; Guitar Craft; Independent Artist Development; or Music Business).
- Maintain minimum 2.0 GPA.
- Pay all tuition and fees.

### CERTIFICATE IN ENTERTAINMENT INDUSTRY PROGRAMS

Audio Engineering, DJ Performance & Production, Guitar Craft, Independent Artist Program, Music Business

- Complete 30-45 required credit-units (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 credit-units.

- 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 Registrar Services and pay a re-application fee.
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.

## HOLIDAYS, CALENDAR AND SCHOOL CLOSURES

Musicians Institute does not reschedule, make up, or otherwise replace classes, lessons or other events that fall on holidays, during school closures or on other occasions on which the school is not open. Please refer to the most recent Academic Calendar for information on such closures.

## 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. 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 UNITS

Students who fail to complete a program before reaching

the maximum allowable number of units attempted will be terminated from the program. Units counted as units attempted per evaluation period include units transferred into the program, units 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 units that may be attempted for each program is:

- Bachelor of Music: 270 units
- Associate of Arts: 135 units
- Certificate in Performance: 90 units
- 30-unit 2qtr Certificate Programs: 45 units
- 45-unit 3qtr Certificate Programs: 67.5 units

## MINIMUM UNIT 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 units within a certain period of time depending on their program and enrollment status. Minimum unit completion requirements for each program and status are listed below.

## BACHELOR OF MUSIC AND ASSOCIATE DEGREES

The minimum unit completion requirement per academic year (three quarters) for each enrollment status is as follows:

- Full-time (12 or more units per quarter)\*: 30 units
- Three-quarter time (9-11 units per quarter): 23 units
- Half-time (6-8 units per quarter): 15 units
- Less-than-half-time (less-than 6 units per quarter): 3 units

*Note: Mixed enrollment - See the Financial Aid office for your minimum unit requirement.*

## CERTIFICATE IN PERFORMANCE

The minimum unit completion requirement per academic year (three quarters) for each enrollment status is as follows:

- Full-time (12 or more units per quarter)\*: 20 units
- Three-quarter time (9-11 units per quarter): 15 units
- Half-time (6-8 units per quarter): 10 units
- Less-than-half-time (less-than 6 units per quarter): 2 units

*Note: Mixed enrollment - See the Financial Aid office for your minimum unit requirement.*

\*Students wishing to enroll in fewer than 12 units per quarter must request approval through the Office of Student Affairs.

\*Associate and Certificate students who need fewer than 15 units to complete their program may register for said units 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-UNIT (TWO-QUARTER) CERTIFICATE PROGRAMS

The minimum unit completion requirement every quarter for each enrollment status is as follows:

- Full-time (12 or more units per quarter)\*: 10 units
- Three-quarter time (9-11 units per quarter): 7 units
- Half-time (6-8 units per quarter): 4 units
- Less than half time (less-than 6 units per quarters): 1 unit

*Note: Mixed enrollment - See the Financial Aid office for your minimum unit requirement.*

\*Students wishing to enroll in fewer than 12 units per quarter must request approval through the Office of Student Affairs.

\*Associate and Certificate students who need fewer than 15 units to complete their program may register for said units 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-UNIT (THREE-QUARTER) CERTIFICATE PROGRAMS

The minimum unit completion requirement per academic year (three quarters) for each enrollment status is as follows:

- Full-time (12 or more units per quarter)\*: 10 units
- Three-quarter time (9-11.5 units per quarter): 7 units
- Half-time (6-8.5 units per quarter): 4 units
- Less-than-half-time (less-than 6 units per quarter): 1 unit

*Note: Mixed enrollment - See the Financial Aid office for your minimum unit requirement.*

\*Students wishing to enroll in fewer than 12 units per quarter must request approval through the Office of Student Affairs.

\*Associate and Certificate students who need fewer than 15 units to complete their program may register for said units 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, units, 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 unit 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 units 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 units 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 unit requirements:

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
<b>C- IS THE LOWEST PASSING GRADE</b>		
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

## 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.

## 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 unit completion requirements.
- Maximum allowable units.

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 units 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 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 may receive credit for certain courses through advanced placement or by challenging the requirements of a course for a fee (see Tuition & Fees). Students wishing to test out of a course must first gain Program Chair approval

and pass an evaluation of their knowledge of course material with a minimum grade 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 and course credit is granted towards graduation requirements. Credits are counted toward units completed but are not factored into the GPA.

*Note: In order to test out of a course, a student must demonstrate a level of knowledge/proficiency equivalent to the level of courses being offered that quarter in order to be enrolled in such courses.*

## 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.

4. 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.
5. 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.*

6. 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.

7. 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 or at functions sponsored by or participated in by MI.
8. 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.
9. 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.
10. 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.

11. 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.
12. 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.
13. 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.)
14. 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.*
15. 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.
16. Failure to Provide Identification  
Failure to identify oneself with appropriate identification when requested to do so or providing false identification is prohibited.
17. Violation of Law  
Any violation of Federal, State, or local laws on MI property or at events sponsored by or participated in by MI is prohibited.

18. 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.
19. 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.
20. 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** – Tom Engfer  
(tengfer@mi.edu) (323) 860-4349  
**Security Manager** – Mike Hinksmon  
(mikeh@mi.edu) (323) 860-1107  
**Student Affairs Supervisor** – Elliott Maude  
(maudee@mi.edu) (323) 860-4346  
**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,

- » 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, or 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](http://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:

Bureau for Private Postsecondary Education  
2535 Capitol Oaks Drive, Suite 400  
Sacramento, CA 95833  
Toll Free: (888)-370-7589  
Phone: (916) 431-6959  
Fax: (916) 236-1897  
Website: [www.bppe.ca.gov](http://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:

Dean of Compliance and Assessment  
Musicians Institute College of Contemporary Music  
6752 Hollywood Boulevard

Hollywood, CA 90028  
(323) 860-4349  
[tengfer@mi.edu](mailto:tengfer@mi.edu)

**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](mailto:mikeh@mi.edu)) (323) 860-1107  
Student Affairs Supervisor: Elliott Maude  
([maudee@mi.edu](mailto:maudee@mi.edu)) (323) 860-4346  
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.

## SAFETY ON CAMPUS

Campus security information is provided to prospective students via mail in their acceptance package. Currently enrolled students receive email notification in October each year that the updated campus security report is available on the MI website. Additional information, including the Crime Statistics Report, may be obtained by a visit or written request to the Student Affairs 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.

## DRUG-FREE SCHOOLS AND COMMUNITY ACT

Drug and alcohol abuse prevention information is given to all students at the time of registration and is also available from the Student Affairs and/or Admissions Department upon request.

## FINANCIAL AID INFORMATION

Information about financial aid that is not already provided in the current Course Catalog may be obtained from the Financial Aid 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 Musicians 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 unit 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](http://www.copyright.gov), especially their FAQs at [www.copyright.gov/help/faq5](http://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.

## OWNERSHIP & ADMINISTRATION

Director of Admissions – Steve Lunn  
 Dean of Enrollment – Paul Weinstein  
 Admissions Administrative Supervisor – Lola Quintana  
 Sr. Admissions Advisor – Vin K. Chhabra  
 Sr. Admissions Advisor – Brenda Budhram  
 Sr. Admissions Advisor – Gary Younger  
 Sr. Admissions Advisor – Jay Goodger  
 Sr. Admissions Advisor – Michael Coleman  
 Sr. Admissions Advisor – Rose Mikayelyan  
 Sr. Admissions Advisor – Valerie Smith  
 Admissions Advisor – Lorena Alvarez  
 Admissions Advisor – Michael Johnson  
 Admissions Advisor – Victoria Green  
 Admissions Coordinator – Ben Lam  
 Admissions Coordinator – Tanushree Verma

## FINANCIAL AID

Director of Student Financial Services – Michael Hong  
 Assistant Director of Financial Aid/VA Coordinator – Melissa Cuesta-Booker  
 Financial Aid Officer – Erick Gonzalez  
 Financial Aid Officer – Guillermo Noboa  
 Financial Aid Officer – Marites Arias  
 Financial Aid Officer – Crystina Anderson  
 Default Prevention – Alejandra Quijada

## ARTIST SUPPORT CENTER

Interim Director of Career Development – Jonathan Newkirk  
 Alumni Coordinator – Megan Doheny  
 Manager of Artist Services – Jace McDonald  
 Artist Services – Lena Tufenkjian  
 Internship Coordinator – Carolann Mota  
 Student Affairs Supervisor – Elliott Maude  
 Housing Coordinator – Rossana Brassea

Director of International Student Affairs – Dan Diaz

## REGISTRAR/ACADEMIC ADVISING

Manager of Student Records – Jim McMains  
 Academic Advisor – Shaun Vieten  
 Registrar Services – Cheyenne Melton  
 Registrar Services – Phillip Williams

## OFFICE OF ACADEMIC AFFAIRS

Vice President of Academic Affairs – Donny Gruendler  
 Dean of the School of Performance Studies, Program Chair:  
 Keyboard – Dr. Rachel Yoon  
 Dean of the School of Industry Studies, Program Chair:  
 Audio Engineering – Jonathan Newkirk  
 Dean of Compliance and Assessment – Tom Engfer  
 Program Chair: Bass – Maurice Verloop  
 Program Chair: Guitar – Dr. Stig Mathisen  
 Program Chair: Drums – Stewart Jean  
 Program Chair: Vocals – Debra Byrd  
 Program Chair: Independent Artist Development, and DJ  
 Performance & Production – Charles Chemery  
 Program Chair: Music Business – Stacy Turner  
 Program Chair: Guitar Craft – Paul Roberts  
 Program Chair: Common Course Dept. – Ronald Dziubla  
 Lead Scheduler – Danielle Martin  
 TA Scheduling Supervisor – Justin Apergis  
 Librarian – Julie Bill  
 Learning Management System Administrator - Marc Prado

## OFFICE OF BUSINESS & FINANCE

Director of Accounting – Cesar Lopez  
 Accounting Supervisor – Sandra Sposato  
 Staff Accountant – Claudia Melgar  
 Player Supply Store Manager – Nathan Javier

## INSTRUCTIONAL + INFORMATION TECHNOLOGY SERVICES

IITS Supervisor – Tim Metz  
 Network Administrator – Ramil Gravia  
 Programmer/Analyst – Pavel Grygoryants  
 Support Analyst – Ando Lalayan

## CAMPUS SECURITY

Security Manager – Mike Hinksmon  
 Title IX Coordinator – Tom Engfer

## IITS STUDIO AND CLASSROOM TECHNOLOGY OFFICE (SACTO)

Studio & Classroom Technology Manager – Krystal Parks  
 Studio Technician – Jiho Choi  
 Studio Technician – Kevin Estrada  
 Studio Technician – Matt Nollora  
 Studio Technician – Shaun Perez  
 Studio Technician – Jonathan Wang  
 Studio Support Specialist – Cris Cordero  
 Studio Support Specialist – John Clark  
 Studio Support Specialist – Alan DeMoss  
 Studio Support Specialist – Robert Reed



## BACHELOR

### YOON, RACHEL

**DEAN OF THE SCHOOL OF PERFORMANCE STUDIES ADMINISTRATOR**

**SPECIALTIES:** Educator, Composer, Orchestrator, Arranger, Performer, Music Director

**CREDITS:** Executive Music Director of national project Stellar Whisper in Seoul, Korea. Performed with Yellowjackets and Shapes. Played Walt Disney Concert Hall and Hollywood Bowl.

**HONORS & EDUCATION:** Ph.D. in Music Composition (U.C.L.A.), Master of Music & Bachelor of Music - Music Composition (Seoul National University)

### BAGG, JOSEPH

**COURSES:** Ear Training, Keyboard Voicings, Groove, Keyboard Reading, Keyboard Performance

**SPECIALTIES:** Jazz Musician, Educator, Recording Artist

**CREDITS:** Option 3, Bobby Hutcherson, Larry Coryell, Alphonse Mouzon, Jack Sheldon, Anthony Wilson, Madeleine Peyroux, Lea Delaria, Arthur Blythe, Marvin "Smitty" Smith

**HONORS & EDUCATION:** Masters Degree (Mason Gross School of the Arts, Rutgers). Appeared in Downbeat Magazine's Critics & Readers Polls

### BILTON, CHRIS

**COURSES:** Private Lessons, Digital Music, Logic, Synthesis and Sampling, Open Counselling, Project Advising, Composition Lab, Project Recording, Producer Project

**SPECIALTIES:** Piano, Instructor, Film Scoring, Songwriting, Production, Touring, Music Business

**CREDITS:** Marc Jordan, Alison Krauss, Ron Sexsmith, Dan Hill, Timothy B. Schmit, Johnny Reid, Dala, Adaline, Jane Siberry, Zoe Sky Jordan, Jim Brickman, Olivia Newton-John, Adam Crossley, Degraasi: The Next Generation (MTV), Lost Girl (Showcase), Grey's Anatomy (ABC), The Adventures Of Napkin Man (CBC), The Listener (CTV), The Vampire Diaries (CW), Little Mosque On The Prairie (CBC), Dance Moms (Lifetime), Cracked (CBC)

**HONORS & EDUCATION:** Honors & Education: Berklee College of Music (Film Scoring)

### BUZEA, CHRIS

**COURSES:** Ear Training, Theory, Computer Music Applications-Sibelius, Private Lessons

**SPECIALTIES:** Guitarist, Educator

**HONORS & EDUCATION:** Bachelor of Music in Performance, Contemporary Styles (Guitar) - Musicians Institute

### CHO, MICHELLE

**COURSES:** Ear Training, Keyboard Proficiency, Bach Keyboard Reading, Counterpoint, BACH Keyboard Private Lesson, Independent Study

**SPECIALTIES:** Keyboardist, Educator, Arranger

**CREDITS:** Los Angeles Chamber Choir, California Children's Choir, Bethel Choir at YNC of Los Angeles, Shepherd University

**HONORS & EDUCATION:** Master of Music University of Southern California, Professional Diploma in Music at Berklee College of Music, Bachelor of Music (Seoul National University)

### COLELLA, JEFFREY

**COURSES:** Bachelor Ensemble, Jazz Performance Class, Groove 5 & 6, Private Lessons and Independent Study

**SPECIALTIES:** Piano Teacher, Jazz Improviser, Recording Artist, Arranger, Composer

**CREDITS:** Putter Smith, Judy Wexler, Julie Kelly, David T. Walker Quartet, American Jazz Institute, Capri Records, JazzMedia Records, New York Philharmonic, Denver Symphony, Kennedy Center Orchestra

**HONORS & EDUCATION:** Master of Music - Jazz Studies (USC Thornton School of Music), Bachelor of Music in Piano Performance & Pedagogy (University of Colorado College of Music)

### FLIGSTEN, ADAM

**COURSES:** Scoring, Private Lessons

**SPECIALTIES:** Composer for TV, Commercials, Films and Games

**CREDITS:** Written music for NBC, CBS, ABC, The Discovery Channel, SYFY, Comedy Central, HBO Films, Radio Shack & more

**HONORS & EDUCATION:** UCLA Film Scoring Program, The New School, Pitzer/Scripps College

### GORDON, AMY

**COURSES:** Theory, Arranging, Private Lessons (Composition)

**SPECIALTIES:** Composer, Singer-Songwriter, Educator

**CREDITS:** Self-Published Singer-Songwriter, CSULB Laptop Ensemble, LMU Gamelan Kembang Atangi, Music Rhapsody, The Hills Academy of Music & Art

**HONORS & EDUCATION:** Master of Music, California State University, Long Beach; Bachelor of Arts, Loyola Marymount University, Finalist in Song Door International Songwriting Competition

### HUME, PETER

**COURSES:** Arranging, Conducting, Single String Improvisation, Reading, Jury Prep, Private Lessons

**SPECIALTIES:** Musical Director, Arranger, Conductor, Guitarist, Producer, Educator

**CREDITS:** Melissa Manchester. Performed on film scores for Disney, Universal, PBS, and more

**HONORS & EDUCATION:** Professional Music Diploma, Berklee College of Music

### KITaura, MAMIKO

**COURSES:** Keyboard Technique, Accompaniment

**SPECIALTIES:** Jazz Pianist, Composer, Educator

**CREDITS:** Arturo Sandoval, Bob Sheppard, Dave Koz, Gordon Goodwin, Monica Mancini, Nate Smith, Tom Scott, Toshi Nagai

**HONORS & EDUCATION:** Master and Bachelor of Music, Eastman School of Music, Meet the Composer Award

### MANCZUK, MARK

**COURSES:** Drum Technique (various styles), Open Counseling, Private Lessons, Joe Zawinul/Weather Report Ensemble

**SPECIALTIES:** Drummer & Multi-percussionist covering: Funk, Hip-hop, Jazz, Rock, Gospel, Blues, Metal, West African styles for the drum-set, Salsa, Arabic styles, and North Indian Hindustani concepts applied to the drum-set. In depth experience with the Free Stroke and Moeller Stroke Techniques as they apply to the hands and double bass performance. Technique coaching for injury prevention and care.

**CREDITS:** Doug Wimbish Allstars, Rapper's Delight/Sugarhill Gang, David Ellefson, Skip McDonald, Paul Pesco, Kaissa, Ryan Cross, Coulon, Joel Hamilton (producer), and Célia Faussart of Les Nubians.

**HONORS & EDUCATION:** Cum Laude Northeastern University BS, Magna Cum Laude Pace University MST. Experience touring and studying globally.

### LAU, LINUS

**COURSES:** Ear Training, Keyboard Technique, Digital Music, Final Cut Pro X, iMovie, Music Video Boot Camp, Private Lessons

**SPECIALTIES:** Composer and educator, with several years of specialization in film and film trailers. Expertise in scoring, arranging, and take-down.

**CREDITS:** Music has been featured in a variety of media including video games, documentaries and feature films. His trailer work includes the Paul Greengrass title "Captain Phillips" and Soderbergh's "Side Effects." Feature film Credits: include: "Nature", "Love and Politics", and the upcoming indie comedy "Bread and Butter", starring Bobby Moynihan of SNL fame. Former touring keyboardist for Killola, pianist for jazz group The Glen Rosevelt 4, Steinway Society Pianist, endorsements with Focusrite/Novation, ArtistRelations, Nord.

**HONORS & EDUCATION:** Master of Fine Arts in Film Production, University of Southern California (USC). Bachelor of Arts in Music Composition, School of Cinema-Television, Santa Clara University. Certificate in Scoring for Motion Pictures and Television, UCLA. Member of the Music Teacher's Association of California, Society of Composers and Lyricists.

### LEVIN, DANIEL

**COURSES:** Theory, Composition Private Lessons, Scoring, Composers Ensemble

**SPECIALTIES:** Composer, Orchestrator, Pianist

**CREDITS:** Orchestrations for Winnipeg Symphony, Santa Fe Symphony, Sarah McLachlan, Hayley Westenra, and Andrea Corr

**HONORS & EDUCATION:** Master and Bachelor of Music, Indiana University Jacobs School of Music; Awards from DownBeat magazine, Turner Classic Movies Young Film Composers Competition, San Francisco Song Festival

### MEDEIROS, LYMAN

**COURSES:** Funk Performance, Prince Performance, Upright Bass Workshop, R&B LPW, American Songbook LPW, Private Lessons

**SPECIALTIES:** Freelance Bassist, Arranger, Producer, Educator

**CREDITS:** Michael Buble, Steve Tyrell, Diane Schuur, Lou, Soloff Gabriel Johnso

**HONORS & EDUCATION:** Bachelor of Music, Ball State University. Masters of Music, Western Michigan University. Endorsed by Dean Guitars & Lemur Music.

# FACULTY BIOS

## ROBBINS, IAN

**COURSES:** Bachelor Ensemble, Rhythm Guitar, Blues Based Rock Performance, Fusion Performance, Riff Based Speed Punk Performance, K POP LPW, Private Lessons

**SPECIALTIES:** Musician, Educator

**CREDITS:** Barry Manilow, Bonnie Raitt, Bruce Eskovitz Jazz Orchestra, Wynton Marsalis, Toni Tennille, Louis Belson, Peter Erskine, Scott Henderson, Ernie Watts, Bill Watrous, Kurt Elling, Eric Marienthal, Brian Bromberg. Founder of the punk rock band Get Out.

**HONORS & EDUCATION:** Bachelor of Music in Studio/Jazz Guitar Performance, University of Southern California. 1997 NARAS Grammy All Star Jazz Combo, 1996-97 SCSBOA Jazz All Star Band. Outstanding Musician award from Berklee College of Music.

## ROSENN, JAMIE

**COURSES:** Single String, Harmony, Jazz Icons Performance, Private Lessons

**SPECIALTIES:** Jazz Musician, Educator

**CREDITS:** JoE-LeSs shOe, Option 3, Sigmund Fudge, Los Angeles Jazz Collective, U.S. Jazz Ambassadors

**HONORS & EDUCATION:** Master and Bachelor of Music. New England Conservatory of Music, M.A. CalArts, Featured in the book "The Great Jazz Guitarists."

## VILLANO, THOMAS

**COURSES:** Mechanics of Score Production II

**SPECIALTIES:** Music Editor, Music Supervisor

**CREDITS:** David Newman, Basil Poledouris, Tyler Bates, Craig Richey, Michael Kamen, Joel McNeely, Dave Porter

**HONORS & EDUCATION:** Bachelor of Arts CSUDH, Emmy Awards for "Lonesome Dove" & "Young Indiana Jones," MPSE Awards for "Anastasia" & "The Temptations"

## BASS

### VERLOOP, MAURICE

**BASS PROGRAM CHAIR**

**SPECIALTIES:** Bassist- Electric, Curriculum Development

**CREDITS:** Zakk Wylde, Alessandro Cortini, Ray Luzier, Shannon Larkin, Carl Anderson, Reba McEntyre. Endorsed by Ashdown Engineering (amps) and Moollon Basses.

**HONORS & EDUCATION:** Honors grad from MI, Instructor of the Year (twice) and Outstanding Student Awards.

### 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

### DWYER, MICHAEL

**COURSES:** LPWs, Intro to Bass, Private Lessons

**SPECIALTIES:** Bassist- Electric

**CREDITS:** Necktie Social with ESPN and appearances on "The Real Housewives of Orange County"

## 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 Rodriguez 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.

## KEIF, DAVID

**COURSES:** Fretboard, Advance RSW, LPWs, Project Recording, Private Lessons

**SPECIALTIES:** Bassist- Electric

**CREDITS:** Mark Lindsay, Rita Coolidge, Etta James, Darlene Love and the Platters. TV shows and movies including "Smallville," "The Horse Whisperer" and "Trekkies." Author of "Arpeggios for Bass," "Grooves for Electric Bass," "Classic Rock Bass" and "Latin Bass" for Hal Leonard Publishing

## 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

## MENNEL, MICHAEL

**COURSES:** Style Electives (James Brown, Jaco Pastorius, Motown), Private Lessons

**SPECIALTIES:** Bassist- Electric

**CREDITS:** Jimmy Buffett, Mick Taylor, Chayanne, Bobby Keys, Sir Tom Jones, American Idol winner Taylor Hicks, Kenny Loggins

**HONORS & EDUCATION:** Bachelor of Music in Electric Bass, University of Miami

# FACULTY BIOS

## 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

## SMITH, PUTTER

**COURSES:** Upright Bass Workshop, 20th Century Jazz Bass, Walking Bass

**SPECIALTIES:** Bassist-Upright

**CREDITS:** Thelonious Monk, Art Blakey, Phil Spector, The Beach Boys, John Mayall, Marlene Dietrich, Burt Bacharach, Alan Broadbent, Mose Allison, Karin Alyson, Natalie Cole, Sam Most, Walter Norris, Larry Koonse.

## VERBATEN, MENNO

**COURSES:** Metal Bass, LPWs, Performance, Priv Lessons

**SPECIALTIES:** Bassist- Electric

**CREDITS:** Marty Friedman (Megadeth), Steven Adler (Guns N' Roses), and Mike Hartman (David Lee Roth)

**HONORS & EDUCATION:** Musicians Institute Graduate

## 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, Impromptu, Pepe Aguilar.

**HONORS & EDUCATION:** Berklee College of Music

# FACULTY BIOS

## DRUM

### JEAN, STEWART

**DRUM PROGRAM CHAIR**

**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

### 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

### 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

### 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, Nayo, Jessica Simpson, Daughtry, Chris Brown, Award Shows (Billboard, MTV Video, BET, NAACP), Jimmy Kimmel, The Ellen Show

**HONORS & EDUCATION:** BACHELOR OF MUSIC, HOWARD UNIVERSITY

# FACULTY BIOS

## CARSON, ROBERT

**COURSES:** Hand Technique, Chop Busters, Open Counseling

**SPECIALTIES:** Drummer, Instructor

**CREDITS:** Product development for REMO drumheads. Featured in International Drum Rudiments DVD by PAS.

**HONORS & EDUCATION:** 3-Time National Snare Drum Champion (All American & DCI)

## 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

## ETOROMA, EFA

**COURSES:** E-Drumming, Drum Performance, Project Recording, Private Lessons

**SPECIALTIES:** Touring Musician (Drummer), Producer

**CREDITS:** Tuque, Ellen Doty, Bo Aganaba

**HONORS & EDUCATION:** Masters Degree, CalArts

## HARNELL, JASON

**COURSES:** Jazz, Private Lessons, Open Counseling

**SPECIALTIES:** Drummer, Instructor

**CREDITS:** Maynard Ferguson, Larry Goldings, Larry Koonse, Joe Bagg, Kei Akagi, and Darek Oles. Endorsed by Yamaha Drums, Istanbul Cymbals, Remo Drumheads and Vic Firth Drumsticks.

**HONORS & EDUCATION:** University of South Florida

## HESS, GARY

**COURSES:** Reading, Developing Your Groove, Music Minus One, Private Lessons, LPW and Open Counseling

**SPECIALTIES:** Drummer, Instructor

**CREDITS:** Author of "Encyclopedia of Reading Rhythms" (MI Press/Hal Leonard)

**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

## 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

## MEGNA, ANDREW

**COURSES:** Performance, Project Recording, LPW, Private Lessons and Open Counseling

**SPECIALTIES:** Drummer, Instructor

**CREDITS:** Endorsed by Lueken Innovations (Pocket Percussion, Rock University), Spaun drums and Truline drumsticks.

**HONORS & EDUCATION:** Graduate of Musicians Institute

## 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

## ROSCETTI, ED

**COURSES:** Odd Meter, Open Counseling and Private Lessons

**SPECIALTIES:** Drummer, Instructor

**CREDITS:** Herbie Hancock, The Crusaders, Joe Sample. Authored books for Hal Leonard. Endorsed by Regal, Remo, DW, PDP and Paiste.

**HONORS & EDUCATION:** Clinician for PASIC

## 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

## STEVENS, KEVIN

**COURSES:** Performance, New Orleans, LPW, Private Lessons and Open Counseling

**SPECIALTIES:** Drummer, Instructor

**CREDITS:** Bobby McFerrin, Minnie Driver, Natasha Bedingfield and Duane Eddy. Endorsed by Sabian, Remo and Vic Firth

**HONORS & EDUCATION:** Bachelor of Music, University of Miami

## TERRY, ROBERT

**COURSES:** Electronic Drum, Open Counseling

**SPECIALTIES:** Drummer, Instructor, Digital Drumming Curricular Development

**CREDITS:** Wang Chung, Artist and product consultant for YAMAHA/DTX

## WATSON, SAMMY

**COURSES:** LPW, Bridging the Gaps, Private Lessons and Open Counseling

**SPECIALTIES:** Drummer, Instructor

**CREDITS:** Drummer for Mt. Helium. Endorsed by Sabian, Gretsch and Vater.

**HONORS & EDUCATION:** Graduate of Musicians Institute

## WAYMIRE, CHARLIE

**COURSES:** Project Recording, Performance, Private Lessons and Open Counseling

**SPECIALTIES:** Drummer, Instructor

**CREDITS:** Ultimate Studios, INC., "Malcolm in the Middle" (FOX), "Help You Help Me" (ABC), "The Drinky Crow Show" (Cartoon Network) and "Zeke and Luther" (Disney). Endorsed by Pearl Drums, Paiste Cymbals, Evans Drumheads and MXL microphones.

**HONORS & EDUCATION:** Graduate of Musicians Institute

## WITTENBERG, SCOTT

**COURSES:** Performance, LPW, Private Lessons and Open Counseling

**SPECIALTIES:** Drummer, Instructor

**CREDITS:** Zen Robbi

**HONORS & EDUCATION:** Graduate of Musicians Institute

## GUITAR

### MATHISEN, STIG

#### GUITAR PROGRAM CHAIR

**SPECIALTIES:** Guitarist, Composer, Educator, Curricular Development

**CREDITS:** Alcatrazz, Peter Erskine, Lamont Dozier, Brandon Fields, Stu Hamm, Robben Ford, Jorn Lande, Patrice Rushen. Lecturer/Teaching Professor at University of Tromso and Kongsbakken College

**HONORS & EDUCATION:** Doctor of Musical Arts and Master of Music, USC (University of Southern California), 6 years of classical training from University of Tromso (Major: Classical Guitar). Awards: Fulbright Scholarship, The Norway-America Associations Graduate Study & Research Scholarship (received twice), USC Studio Guitar Departmental Award (received three times), Outstanding Academic Achievement Award by OIS/USC, Pi Kappa Lambda Award, plus Outstanding Talent Award by the Norwegian Jazz Association.

### AKIMOTO, TAKESHI

**COURSES:** Private Lessons & Open Counseling

**SPECIALTIES:** Rock, Blues, Funk, R&B, Reggae

**CREDITS:** Ziggy Marley, "Jimmy Kimmel Live " House Band, George Duke, Raya Yarbrough, Bear McCreary

**HONORS & EDUCATION:** MI graduate with Vocational Honor

### 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.

### BUCKINGHAM, BRUCE

**COURSES:** Core Classes, Chord Melody, Afro-Cuban Guitar, Brazilian Guitar, Latin LPW, Traditional Jazz Ensemble LPW, Private Lessons, Open Counseling

**SPECIALTIES:** Jazz and Latin Styles

**CREDITS:** Helen Reddy, John Pattitucci, and Michael Jackson's live production of "Sisterella." Released three books for MI Press, and one video for Hal Leonard Publishing

**HONORS & EDUCATION:** Musicians Institute Alumni

### 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."

### FINN, ED

**COURSES:** Reading, Harmony & Theory , Ear Training, Private Lessons

**SPECIALTIES:** Instructor

**CREDITS:** Roger Williams, Nell Carter, Buena Vista Video, RSO, PBS, HBO

**HONORS & EDUCATION:** GIT, Florida Atlantic University, Jefferson State College, Black Hawk College

### 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

# FACULTY BIOS

## 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 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

## HOFFMEYER, FRANK

**COURSES:** Reading, Classical Guitar, Playing Techniques for Guitar, Private Lessons & Open Counseling

**SPECIALTIES:** All Styles, Classical Guitar

**HONORS & EDUCATION:** Masters of Music, University of Southern California (USC), University of Muenster (Germany)

## HOLDER, MITCHELL

**COURSES:** Private Lessons & Open Counseling

**SPECIALTIES:** Jazz Styles and Studio Work

**CREDITS:** Barbra Streisand, Neil Young, Frank Sinatra, Joe Cocker, Diana Ross, Brian Wilson, John Williams, Lalo Schiffrin, Michel Legrand, Hans Zimmer, and Herbie Hancock; film soundtracks for Catch Me If You Can, Saturday Night Fever, E.T., Indiana Jones & The Temple of Doom, and Terms of Endearment; and TV work for the The Tonight Show with Johnny Carson, The Simpsons, King of the Hill, Family Guy, The Academy Awards, Grammy Awards, Country Music Awards, American Music Awards, and the Emmy Awards.

**HONORS & EDUCATION:** Adjunct Professor, Music Department at Cal Lutheran University

## 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

## JACOBS, SID

**COURSES:** Reading, Jazz Guitar Improvisation, Modern Jazz Concepts, The Art of Two-Line Improv, Jazz Guitar Reading Ensemble, Jazz Listening,

American Songbook LPW, Private Lessons, Open Counseling

**SPECIALTIES:** Jazz and Classical

**CREDITS:** Steve Lawrence and Eydie Gorme, Diahann Carroll, Ike and Tina Turner, Luciano Pavarotti, and Frank Sinatra Jr. Author of "The Complete Book of Jazz Guitar Lines and Phrases" and "Jazz Guitar I and II"

## KIME, JAMES

**COURSES:** Private Lessons & Open Counseling

**SPECIALTIES:** Jazz, Rock, Fusion Improv

**CREDITS:** Zappa Plays Zappa, Banned From Utopia, Mike Keneally, Gryphon Labs, Baked Potato house band.

**HONORS & EDUCATION:** Musicians Institute Graduate, Grammy Award (2009) for Best Rock Instrumental Performance (ZPZ)

## 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

## NEWLON, TRAVIS

**COURSES:** Harmony Theory and Ear Training 012-202; Hot 100 LPW, Private Lessons (Guitar)

**SPECIALTIES:** Harmony Theory and Ear Training, Guitar

**CREDITS:** Performed and/or recorded with: Latin Grammy Winner Gaby Moreno, Allison Self, The Hot Club of North Hollywood

**HONORS & EDUCATION:** Bachelor of Music from Musicians Institute

## 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.

## PARKER, SCOTT

**COURSES:** Core Classes, Music Theory, Ear Training, Private Lessons, Open Counseling, R&B Live Performance Workshop, Reggae Live Performance Workshop

**SPECIALTIES:** Guitar Instructor, Common Course Instructor

**CREDITS:** Jose Luis Rodriguez, El Puma, Chayanne, Deniece Williams, Annie Lennox of Eurythmics, numerous multimedia projects and TV shows.

**HONORS & EDUCATION:** Associate of Arts Degree, Miami Dade South. Attended Florida State University and the University of Miami.

## 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

# FACULTY BIOS

## ROSSER, KEN

**COURSES:** Core Classes, AA and BA Private Lessons, Guitar Reading, BA Degree Ensemble, BA World Music, Guitar Effects

**SPECIALTIES:** Freelance guitarist

**CREDITS:** Smokey Robinson, John Cage, Sussan Deyhim, Andrea Morricone, The Grand Mothers Of Invention, Glenn Branca, Bobby Bradford, Peter Erskine, Nels Cline, David Torn, Prince Diabate, Mike Einziger (Incubus), Todd Rundgren

**HONORS & EDUCATION:** Associate of Arts, Humanities

## 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

## WENGER, PETER YUSSI

**COURSES:** Rumba Workout, Private Lessons & Open Counseling

**SPECIALTIES:** Latin, Rock, Jazz

**CREDITS:** Played on 150 albums, film scores, TV show soundtracks, and commercials. Artists including Ricky Martin, Rick Springfield, Paul Anka, Darius Rucker, Paulina Rubio. TV Credits: include The Bachelor, The Bachelorette, TMZ, Extra, The Tyra Banks Show, National Geographic and PBS.

**HONORS & EDUCATION:** MI Graduate

## 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.

## ZILBERSHTEIN, VADIM

**COURSES:** Private Lessons & Open Counseling

**SPECIALTIES:** Jazz, Funk, R'n'B, Studio Work

**CREDITS:** Earth, Wind & Fire, Marcus Miller, Chaka Khan, Chick Corea, Lenny Kravitz, James Brown and Mary J. Blige. Appeared on Grammy and Emmy Award shows.

**HONORS & EDUCATION:** Bachelor Degree, Berklee College of Music

## KEYBOARD TECHNOLOGY

### YOON, RACHEL

**DEAN OF THE SCHOOL OF PERFORMANCE STUDIES**

**SPECIALTIES:** Administrator, Educator, Composer, Orchestrator, Arranger, Performer, Music Director

**CREDITS:** Executive Music Director of national project Stellar Whisper in Seoul, Korea. Performed with Yellowjackets and Shapes. Played Walt Disney Concert Hall and Hollywood Bowl

**HONORS & EDUCATION:** Ph.D. In Music Composition (U.C.L.A.), Master and Bachelor of Music in Music Composition (Seoul National University)

### BREWER, HENRY

**COURSES:** Blues Keyboards, Hip Hop Keyboards, Hip Hop LPW, Private Lessons

**SPECIALTIES:** Keyboardist, Music Director, Producer

**CREDITS:** B.B. King, Lou Rawls, Gladys Knight, The O'Jays, The Emotions, members of Earth, Wind & Fire, guitarist Paul Jackson, Jr. Soundtracks for the films Nemesis, Police Academy II, and Bob Roberts.

**HONORS & EDUCATION:** Webster College Music Conservatory

### BYRON, CARL

**COURSES:** Voicings 1-4, Groove 5

**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

### GENNET, ROBERT

**COURSES:** Classic Rock LPW

**SPECIALTIES:** Multi-Instrumentalist Musician, Singer, Songwriter, Educator

**CREDITS:** Nick Lachey, Everclear, Wayne Kramer, (MC5), Robby Krieger (The Doors), Phil Chen (Jeff Beck, Rod Stewart), Paul Barrere and Kenny Gradney (Little Feat), Alan Parsons, Harvey Mason (Fourplay, Headhunters)

### 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

# FACULTY BIOS

## 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.

## KRISHNAN, APPU

**COURSES:** Digital Music, Virtual Instruments, Synthesis and Sampling, Private Lessons

**SPECIALTIES:** Production, Sound Design, Song-writing, Mixing

**HONORS & EDUCATION:** Bachelor' Degree in Mechanical Engineering. Certificate in Audio Engineering and AA in Keyboard Technology from Musicians Institute

## LEE, EUN JUNG

**COURSES:** Private Lesson, 80's LPW, Assistant for Fusion Performance, Latin Workshop, 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

## 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

**VOCAL PROGRAM CHAIR**

**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

# FACULTY BIOS

## ARTADI, GENEVIEVE

**COURSES:** Bachelor Vocal Performance, Great American Songbook LPW, Private Lessons

**SPECIALTIES:** Vocalist, Songwriter, Arranger, Instructor in Pop, Electropop, Jazz and Contemporary Ensemble Singing, Recording Artist

**CREDITS:** Co-Leader of bands KNOWER, Pollynn, performed with Sal Principato (Liquid Liquid), Snarky Puppy, Tim Lefebvre, David Binney, Sammy Stephens, John Escreet and Kneebody, Played Bonnaroo Festival and Pukkelpop Festival, Released her solo CD, genevieve lalala in March 2015

**HONORS & EDUCATION:** Bachelor of Music in Jazz Studies, Cal State University Northridge

## BASICK, SHAWNA

**COURSES:** Vocal Performance, Harmony & Theory, Sight-singing, Modern Rock LPW, Pro Performance LPW, Private Lessons and Open Counseling

**SPECIALTIES:** Lead and background vocalist, Specializes in voice technique and placement

**CREDITS:** Performer in musical theatre and sports events

**HONORS & EDUCATION:** Musicians Institute graduate

## BISHOP, DAWN

**COURSES:** Bachelor Ear Training & Theory, Gospel Performance, World Beat Performance, Vocal Performance, Creativity Workshop, Blues Vocals, Gospel Choir, Songwriters Lab, Hip-Hop LPW, Contemporary R&B LPW, Latin LPW, Brazilian LPW, Private Lessons

**SPECIALTIES:** Lead and Background Vocals, Arranging, Songwriting, Keyboards

**CREDITS:** Black Eyed Peas, Justin Timberlake, John Legend, Ledisi, Erykah Badu, India Arie, Brian McKnight, The Hollywood Film Chorale, Sergio Mendes, Bill Cunliffe, Dale Bozzio, Foreigner

**HONORS & EDUCATION:** Bachelor of Music Degree in Commercial Arranging, Contemporary Writing and Production with Outstanding Musicianship Award, Berklee College of Music

## CASTANEDA, JUAN

**COURSES:** Vocal Technique, Accent Reduction, Diction for Vocalists, Vocal Teacher Training, Intro To Voice, Vocal Performance, Private Lessons

**SPECIALTIES:** Contemporary and Classical styles, Coach and Conductor

**CREDITS:** Ben Folds, Airbourne Toxic Event, Anna and the Bulls, The Bravery, Mercy Beat, Taylor Rae

**HONORS & EDUCATION:** Bachelor of Music, Bob Cole Conservatory of Music at Cal State University Long Beach. Pritchard Opera Scholarship

## 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")

## COHEN, BARBARA

**COURSES:** Studio Recording, Scoring for Film & TV, Artist Development-The Songs, Private Lessons

**SPECIALTIES:** Educator, Film & Television Composer, Recording Artist/Singer-Songwriter, Session Singer, Producer, Recording Engineer, Curriculum Developer

**CREDITS:** BMI Conducting Workshop; Sundance Film Composer Lab; Minnesota Music Award - Artist and Vocalist of the Year. Co-founder of Brother Sun Sister Moon (Virgin Records). Collaborator with Orbital & Air. Released albums as a solo artist and with Farm Accident. Songs and vocals featured on shows "Red Riding Hood," "Broke Down Palace," "Lipstick Jungle," "Third Watch" & more

**HONORS & EDUCATION:** University of North Carolina School for the Performing Arts and the University of Minnesota. Minnesota State Arts Board Grant for Artistry and Composition

## COLEMAN, JAMAL

**COURSES:** Rap Vocal Techniques, Hip Hop LPW, DJ Driven LPW

**SPECIALTIES:** Recording Artist, Radio and Comedy Show Producer, Writer

**CREDITS:** Rap Artist and creator of "Chuckle 'n Flow" at Jon Lovitz' Comedy Club; A&R for Kevin Black's So U Can Fly Holding/Beatology

**HONORS & EDUCATION:** Associate of Science Degree in Business Administration, San Joaquin Valley College. Hip Hop Artist of the Year at Los Angeles Music Awards. Anger Management Tour Battle Champion



# FACULTY BIOS

## 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 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, Songwriter, Recording Artist

**CREDITS:** Mary J. Blige Holiday Concert with David Foster, Clearwater Jazz Holiday, Recorded with Nate Najjar, 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 Jennings, 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. Platinum 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

## SAPUTO, 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

## SEZAKI, KATSUYA

**COURSES:** Digital Notation & Arranging, Sight Singing, Harmony & Theory, Ear Training, Apple Logic, Computer Notation, Artist Development, Private Lessons

**SPECIALTIES:** Educator, Arranging, Copyist, Music Transcription, Producing Music Theory, Sight Singing, Vocal Coaching

**CREDITS:** Transcribing for Award winning musical "American Heartbeat" written & composed by Martha Velez, "Temple of the Souls" composed by award nominees Dean Landon and Anika Paris. Faye Wong (China)

**HONORS & EDUCATION:** Bachelor of Music in Performance from Musicians Institute, Hiwassee College, Instructor of the Year Award, Outstanding Choir Member Award, National Orchestra Award

## 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

## SHEEHAN, COREEN

**COURSES:** Vocal Technique, Vocal Performance, Rock Vocal Styles and Private Lessons

**SPECIALTIES:** Vocal Technique Educator, Vocalist

**CREDITS:** Opener for Foo Fighters and David Lee Roth. Performed with Whole Lotta Rosies, Richie Kotzen, Richie Zito. Winner of LA's Best Rock Vocalist Award. Wrote Vocal Technique Curricula for MI and "Rock Vocals" instructional book (Hal Leonard). Music consultant for VH1 series "You Rock" Conducted workshops at the Grammy Museum and UCLA

**HONORS & EDUCATION:** Musicians Institute graduate; Nominated for the Grammy's Music Educator Award. Vocal Instructor of the Year Award at MI

# FACULTY BIOS

## 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

## STERN, JESSE

**COURSES:** Studio Recording

**SPECIALTIES:** Producer, Multi-Instrumentalist, Vocalist, Recording & Mixing Engineer, Songwriter

**CREDITS:** Jordin Sparks, Sly Stone, George Clinton, Hanson, Chad Smith (Red Hot Chili Peppers), Weezer, Guy Sebastian (Australian Idol winner)

**HONORS & EDUCATION:** Bachelor of Arts in Ethnomusicology, University of Washington Seattle

## 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

## COMMON COURSE

### DZIUBLA, RON

**PROGRAM CHAIR, COMMON COURSE DEPARTMENT**

**COURSES:** Harmony Theory 011, 021, 101, and 201; Ear Training 012, 022, 102, and 202; Sax Centric LPW

**SPECIALTIES:** Harmony Theory and Ear Training, Live Performance Workshops, Common Course Electives

**CREDITS:** Duane Eddy, Joe Bonamassa, Ricky Martin, Los Straitjackets, Robert Cray, John Hiatt, Royal Crown Revue

**HONORS & EDUCATION:** Bachelor of Music, University of Miami, FL. National Academy of Recording Arts and Sciences, Master of Arts in Education, California State University Los Angeles

### ANDERSON, MICHAEL

**COURSES:** Songwriting 1, Artist Development: The Songs, IAP Project Advising

**SPECIALTIES:** Songwriting, Production, Live Performance, Video

**CREDITS:** Publishing catalogs with Universal, EMI, MCA, etc. Released solo records on A&M Records and EMI

**HONORS & EDUCATION:** Wrote the #1 country single, "Maybe It Was Memphis," also heard on American Idol and the Voice

### CALLY, MARK

**COURSES:** Intro to Guitar, Artist Development: The Songs

**SPECIALTIES:** Harmony Theory and Ear Training

**CREDITS:** Royal Crown Revue; Music Copyist for TV (Battlestar Galactica), Movies (DeathRace), and Video games (Batman)

**HONORS & EDUCATION:** Guitar study with Jim Hall and Bucky Pizzarelli. Wrote the song "Mr. Zoot Suit" (Blast From The Past)

# FACULTY BIOS

## 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

## DESANTIS, MARKO

**COURSES:** Artist Development: The Songs, Artist Development: The Show

**SPECIALTIES:** Instructor, Artist Development

**CREDITS:** Sugarcult (V2/Fearless Records). Bad Astronaut (Fat Wreck Chords). Composer for Nickelodeon, MTV Networks

**HONORS & EDUCATION:** Bachelor of Arts, University of California at Santa Barbara

## CASALE, NICK

**COURSES:** Visual Media 1 & 2, Promotional Media

**SPECIALTIES:** Graphic Design, Album Art, Promotional Materials, Web Graphics, Logo Creation & Branding, Photo Editing

**CREDITS:** ShirtWoot, Black Arts Toneworks, Mojo Hand Effects, Hal Leonard Publishing

**HONORS & EDUCATION:** Bachelor of Fine Arts in Graphic Design

## FORBES, KATERI

**COURSES:** Visual Media 1 and Visual Media 2

**SPECIALTIES:** Graphic Design and Web Site Design

**CREDITS:** The Smashing Pumpkins, Billy Corgan, Don Bolles, The Strawberry Alarm Clock, Steven Antin, Jesse Dylan, Phillip Atwell, Diane Keaton, Mod/Op Films, Bonch, Form, Tate USA, Geronimo Films, Maverick Records, Staretone Records, Milan Records

**HONORS & EDUCATION:** Bachelor of Fine Arts in Art Education and Painting with a Minor in Art History, Michigan State University, Kresge Art Center; Compumatics Computer Training Certificate

## KAMP, TED

**COURSES:** Artist Development: The Songs; Artist Development: The Show; Fundamentals of Lyric Writing

**SPECIALTIES:** Songwriter, Producer, Bass Player.

**CREDITS:** Solo Artist with records charting in the U.S. & Europe. Sideman to artists Shooter Jennings and Wilson Phillips

**HONORS & EDUCATION:** Bachelor of Arts, State University of New York in Binghamton

## MARGO, KIRK

**COURSES:** Harmony Theory 1-5 and Ear Training 012-6; Reggae LPW

**SPECIALTIES:** Harmony Theory and Ear Training, LPW

**CREDITS:** Guitarist with Mexican pop-rock singer-songwriter, Gloria Trevi, for five years.

**HONORS & EDUCATION:** Studied composition and music theory at Cal State Northridge. Studied guitar with Ted Greene, Jimmy Wyble

## RANDALL, ROBIN

**COURSES:** Artist Development: The Songs, IAP Project Advising; Private Keyboard Lessons

**SPECIALTIES:** Songwriting, Keyboard Performance, Harmony & Theory and Ear Training

**CREDITS:** Wrote hits for Starship, Agnetha Faltskog of ABBA, Roxus. Songs written for TV show Baywatch

**HONORS & EDUCATION:** Emmy Judge for the Academy of Television Arts & Sciences, Finalist in the American Idol Songwriting Competition

# FACULTY BIOS

## RICH, ALLAN

**COURSES:** Career Development Counselor

**SPECIALTIES:** Advice on songwriting and the business of songwriting

**CREDITS:** Barbara Streisand, Tina Turner, Rod Stewart, Luther Vandross, Dolly Parton, Patti LaBelle.

**HONORS & EDUCATION:** Two time Academy Award, Grammy, and Golden Globe nominated songwriter. Written songs for Natalie Cole, Whitney Houston

## SCHIFF, RONNY

**COURSES:** Global Music Marketplace; Career Development Counselor

**SPECIALTIES:** Produces & licenses music books; music programming for airlines

**CREDITS:** Produced books and/or interviewed with Quincy Jones, Herbie Hancock, Pat Metheny, Stevie Ray Vaughan.

**HONORS & EDUCATION:** Avion Awards: Best Airline Music 2001; President, California Copyright Conference

## SIMONS, BRETT

**COURSES:** LPWs, Private Lessons

**SPECIALTIES:** Bassist-Upright and Electric

**CREDITS:** The Beach Boys/Brian Wilson, Melissa Etheridge, Fiona Apple, Liz Phair, Anastacia

**HONORS & EDUCATION:** Bachelor of Music, University of Miami

## SQUIRE, BARRY

**COURSES:** Starting Your Music Career, Hiring Hall, and Audition Workshops

**SPECIALTIES:** A&R specialist, advising young musicians on getting gigs

**CREDITS:** Client list includes John Mayer, Weezer, Guns N' Roses, Kelly Clarkson, Smashing Pumpkins, Justin Timberlake.

**HONORS & EDUCATION:** Teaches Music Business at UCLA Extension. Worked as an A&R exec for Warner Bros., Geffen, and Columbia Records.

## TORRES, JR., RICARDO

**COURSES:** Artist Development: The Songs; Artist Development: The Show; Rock Repertoire LPW, Coffee House LPW

**SPECIALTIES:** Songwriting, Musical Direction, Guitar, Composition

**CREDITS:** The Smart Set, Supreme Beings of Leisure. Guitarist for the English Beat. Written music for J.C. Penney, MTV

**HONORS & EDUCATION:** Voting member of the National Academy of Recording Arts and Sciences.

## INDEPENDENT ARTIST DEVELOPMENT

### CHEMERY, CHARLES

**INDEPENDENT ARTIST PROGRAM CHAIR**

**COURSE:** Artist Identity

**SPECIALTIES:** Vocalist, DJ, Guitarist, Writing, Production

**CREDITS:** Chaka Khan, DJ Sneak, Groove Armada, Joachim Garraud, Manuel Tur, Jesse Rose, Larse, Art Bleek, Zoowax

**HONORS & EDUCATION:** Bachelor of Arts, Berklee College of Music, Dean's List

### 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, Lucinda Williams, Joe Bonamassa, Nancy Wilson, True Blood, Underworld 2

**HONORS & EDUCATION:** Bachelor of Arts in Political Science, NPR Album of the Year Nominee, 2012 iTunes Blues Song of the Year (Walter Trout)

## DAYE-ALBERSON, ALEX

**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

**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

## NALLEY, JORDAN

**COURSES:** Lab Tech in Studio 1, Metal LPW, Rock Repertoire LPW, Private Lessons (Vocals)

**SPECIALTIES:** Vocal Instructor, Audio Engineer

**CREDITS:** Vocalist of Fractalline & Behold! the Monolith, Owner/founder of Bodhi Sphere Records

**HONORS & EDUCATION:** Graduate of MI's Vocal, Audio Engineering and Music Business Programs.

## 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

## 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

## 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

**HONORS & EDUCATION:** MI Guitar Program Graduate with Honors

## VATCKY, GISA

**COURSES:** Vocal Instructor, Project Advising

**SPECIALTIES:** Vocals, Background Vocals

**CREDITS:** David Foster, Enrique Iglesias, Santana, Andrea Bocelli, Luis Miguel, Juan Gabriel

**HONORS & EDUCATION:** Bachelor of Music, Metropolitan University of Educational Sciences & ProJazz Music Academy (Santiago, Chile)

## WALTER, KATHLEEN

**COURSES:** Vocal Private Lessons, IAP Project Advising, LPWs

**SPECIALTIES:** Vocals

**CREDITS:** Rob Hoffman, Griffin Boice, Dave Aude, Eddie Galan, Chase Foster

**HONORS & EDUCATION:** Bachelor of Music, Belmont University Lester Sill Songwriters Workshop

## 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

**HONORS & EDUCATION:** Bachelor of Arts, University of North; Ableton Certified Trainer

## DJ PERFORMANCE & PRODUCTION

### CHEMERY, CHARLES

**DJ PERFORMANCE & PRODUCTION PROGRAM CHAIR**

**SPECIALTIES:** Vocalist, DJ, Guitarist, Writing, Production

**CREDITS:** Chaka Khan, DJ Sneak, Groove Armada, Manuel Tur, Jesse Rose, Larse, Art Bleek, Zoowax

**HONORS & EDUCATION:** Bachelor of Arts, Berklee College of Music, Dean's List

### BELL, MARK

**COURSES:** Beat Matching, Traktor, Set Building, Project Advising

**SPECIALTIES:** Production, Arranging, Composition, Mixing, DJing, Logic

**CREDITS:** Chaka Khan, New Order, Paul Oakenfold, M-People, A Tribe Called Quest, Jamiroquai, Moloko, Manuel Tur, DJ Sneak, Doc Martin

**HONORS & EDUCATION:** Mercury Award winner

## HARRIS, LACEY

**COURSES:** Beat Matching, Traktor, Serato, History of Recorded Popular Music, Project Advising, DJ Tech 1, DJ Tech 2

**SPECIALTIES:** DJing, Production

**CREDITS:** DJ Colette, Concurrent Recordings

**HONORS & EDUCATION:** UCLA, Musicians Institute

## 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, Diggable 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.

## 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

**HONORS & EDUCATION:** Bachelor of Arts, University of North Texas; Ableton Certified Trainer

## AUDIO ENGINEERING

### NEWKIRK, JONATHAN

**DEAN OF ENTERTAINMENT INDUSTRY STUDIES, PROGRAM CHAIR OF AUDIO ENGINEERING**

**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.

### ASTOR, ERIC

**COURSES:** Live Sound Applications, Intro To Live

**SPECIALTIES:** Live FOH Engineer, Recording/Mix Engineer, Guitarist

**CREDITS:** Temple Bar, BB Kings, Canyon Club, The Temptations, Mishka, Lorraine Feather, Manhattan Transfer

**HONORS & EDUCATION:** Bachelors of Music in Sound Recording Technology, Bachelors of Arts in Jazz Studies (Guitar)

### 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:** Associate of Arts Degrees, Avid Certified, Gold and Platinum Records, Grammy Nominated.

# FACULTY BIOS

## 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

## BLAISDELL, THEODORE

**COURSES:** Console Operation III – Venue and Yamaha, Live Recording and Mixing

**SPECIALTIES:** Large Ensemble Acoustic Recording/Mixing, Live Concert FOH Mixing

**CREDITS:** Alanis Morissette's "Jagged Little Pill," Quincy Jones and over 50 Feature Film Scores

**HONORS & EDUCATION:** Multiple Platinum Albums, Three Grammy Awards including "Best Engineered" and "Record of the Year"

## 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:** Associate of Arts Degree Music, Multiple Gold and Platinum records, Grammy Award for Best Engineering Quincy Jones "Q's Jook Joint".

## CROSS, MARK

**COURSES:** Intro to Post Production, Mixing for Film

**SPECIALTIES:** Producer, Composer, Mixer, Author, Educator

**CREDITS:** Randy Newman, James Newton Howard, Bill Bottrell, Shelby Lynne, Linda Perry, ER, Third Watch

**HONORS & EDUCATION:** Bachelor of Science in Music Production from Berklee, Gold and Platinum records, nominated for an Academy Award

## 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).

## DOLD, MARC

**COURSES:** Beat Making and Maschine Logic I, Music Composition

**SPECIALTIES:** Producer, Writer, Performer, Programmer

**CREDITS:** Swiss American Federation, Paul Van Dyke, Erasure, Enya, Nelly Furtado, Céline Dion, Alice Cooper

**HONORS & EDUCATION:** Electronics Degree, B.A. from the Conservatory of Zürich. Masters in Music, Berklee College of Music

## FIGURELLO, JOE

**COURSES:** Stage & Tour Management, Intro to Live, Event Productions, Cons Op

**SPECIALTIES:** Production Manager, Live Sound Mixer, Studio Engineer, Broadcast Engineer, Composer, Producer

**CREDITS:** House Of Blues/Live Nation, Etta James, Kool & The Gang, Public Enemy, XTC

**HONORS & EDUCATION:** Graduate of OMEGA Recording, IBEW, Certified Avid, Yamaha, Euphonix

## 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

# FACULTY BIOS

## 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

## HAWKINS, KRISTOPHER

**COURSES:** Logic, Business of Audio, Recording Theory

**SPECIALTIES:** Producer, Engineer, Songwriter, Guitarist

**CREDITS:** Greg Phillinganes (Michael Jackson), Kirk Covington (Tribal Tech), Alex Evans (Patti Labelle), Bow Wow Wow

**HONORS & EDUCATION:** Johannes School of Music

## 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

**COURSES:** Recording Theory, Sound Reinforcement, Recording Techniques

**SPECIALTIES:** Engineer, Mixer, Producer

**CREDITS:** Brian Wilson of the Beach Boys, Rod Stewart, Julie Andrews, Queen Latifah

**HONORS & EDUCATION:** Bachelor of Music Recording from USC. Grammy Nominated and awarded for Rod Stewart's American Songbook series of albums

## ISAAC, DAVID

**COURSES:** Music Production

**SPECIALTIES:** Music Producer, Mix Engineer, Musician, Composer

**CREDITS:** Marcus Miller, Prince, Michael Jackson, Eric Clapton, Whitney Houston

**HONORS & EDUCATION:** 3 Grammy awards, multiple Gold & Platinum records

## 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

## 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

## PEREZ, 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

# FACULTY BIOS

## 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

## RUDOLPH, BARRY

**COURSES:** Project Studio Design

**SPECIALTIES:** Engineer, Producer, Journalist

**CREDITS:** Lynyrd Skynyrd, Hall and Oates, Pat Benatar, Rod Stewart, The Corrs, Keith Moon

**HONORS & EDUCATION:** Associate of Arts and Bachelor of Science degrees, Avid Certified Instructor, Gold and Platinum records, Grammy Awards.

## RYAN, MARK

**COURSES:** Music Editing, Intro to Post

**SPECIALTIES:** Engineer, Editor

**CREDITS:** Planet Hulk, Liar Liar, Matilda, Major League, Agents Of S.H.I.E.L.D., X-Men, Spiderman, Avengers

**HONORS & EDUCATION:** Two Golden Reel Awards, B.A. in Music

## SALTZMAN, STEVEN

**COURSES:** Music Editing

**SPECIALTIES:** Music Editor, Composer, Avid Expert, Certified Pro Tools Instructor, Author

**CREDITS:** Sony, MGM, Paramount, 20th Century Fox, Warner Bro., Klaus Badelt, Mark Mothersbaugh, Nathan Furst

**HONORS & EDUCATION:** Bachelor of Music in Composition and Film Scoring, Berklee College of Music. Golden Reel Awards.

## 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

**HONORS & EDUCATION:** Emmy Best Sound Editing for HBO's "John Adams," MPSE Golden Reel Award, 2 Emmy Nominations

## SILVA, RICK

**COURSES:** Practical Recording, Console Operation I

**SPECIALTIES:** Audio Source Separation, Spectral & Forensic Audio, ADX Technology, Owner of Mixed Emotions Productions

**CREDITS:** Warner Bros, UMG, Sony, Disney, NBC, CBS, Hans Zimmer, Rod Stewart, Natalie Cole, Dweezil Zappa

**HONORS & EDUCATION:** Berklee College, Best of Show NAMM 2014, Waves Certification Trainer, AES

## STAUB, NICHOLAS

**COURSES:** Field Recording

**SPECIALTIES:** Production and postproduction sound engineering, film scoring.

**CREDITS:** Nissan, Microsoft, Mattel, Disney, Universal Music, BBC, Direct TV.

# FACULTY BIOS

## 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

## TOWNER, EDWARD

**COURSES:** Console Operation I, Reason I & II, Critical Listening

**SPECIALTIES:** Mixing Engineer, Producer, Songwriter

**CREDITS:** HBO Documentary "Bastards Of The Party," Darius McCrary, Tank, Glasses Malone

**HONORS & EDUCATION:** Musician Institute Audio Engineering Instructor Of The Year

## WANG, JONATHAN

**COURSES:** Pro Tools 201 & 210, Electronics

**SPECIALTIES:** Mixer, Engineer, Programmer, Guitarist

**CREDITS:** Daryl Black (aka Dez Phoenix), Nikki Forova, Barrett Wilson (Fear and the Comedy)

**HONORS & EDUCATION:** Bachelor of Science in Computer Engineering, BS Electrical Engineering, BA Guitar Performance

## WAY, JASON

**COURSES:** Console Operation I: Neve, Recording Techniques

**SPECIALTIES:** Engineer, Guitarist

**CREDITS:** Gravity Guild

**HONORS & EDUCATION:** 15 years in the industry

## ZAWINUL, IVAN

**COURSES:** Intro to Live Sound, Business of Audio, Console Operations, Monitor Operations, Recording Theory / Techniques

**SPECIALTIES:** Live Sound Engineer (F.O.H, Monitors), Producer, Studio Engineer, Production Manager, Sound Consultant

**CREDITS:** The Zawinul Syndicate, Weather Report, Salif Keita, Stan Getz, Carlos Santana, Miles Davis, Joe Zawinul, Kenny Burrell

**HONORS & EDUCATION:** Recognized N.A.R.A.S Engineer, Avid Certified, Produced and Engineered 4 Grammy-nominated albums, Engineered Live shows in over 90 countries

## MUSIC BUSINESS

### TURNER, STACY

**MUSIC BUSINESS PROGRAM CHAIR**

**SPECIALTIES:** A&R/Independent Consultant, Management/Representation, Talent Development, Production Coordination

**CREDITS:** A&R Director, Quincy Jones/Qwest Records; Tamia, Tevin Campbell, Patti Austin, Andraé Crouch; Rex Rideout, Ledisi

**HONORS & EDUCATION:** Associate Member of the Recording Academy, 4 Grammy Certificates (nominated albums/artists), USC, California State Univ. at Long Beach and Northridge.

### AMICONE, MICHAEL

**COURSES:** Media Relations, News & Industry Trends

**SPECIALTIES:** Editor, Journalist, Media Personality, Reissue Producer, Teacher.

**CREDITS:** Billboard Bulletin, UMG's farmclub.com, Music Connection, Elton John liner notes, Nilsson track list

**HONORS & EDUCATION:** Littleford Award (Billboard Bulletin) and NARM Award (Billboard Bulletin)

# FACULTY BIOS

## BAUR, LES BERNARD

**COURSES:** Music Distribution, Broadcast Strategies, Sponsorships & Endorsements, Showcase Promotions, Start & Run Your Own Record Label, Music Business Basics, Music Industry 2, Music Industry 3A

**SPECIALTIES:** Consultant, Editor, Writer, Author, Artist Relations, Marketing & Media, Educator

**CREDITS:** Music Connection, Bill Graham, Warner Bros., Guns N' Roses, SOAD, No Doubt, Matchbox Twenty, Janis Joplin

**HONORS & EDUCATION:** Bachelor of Arts, San Francisco State University; J.D., Lincoln Law School; Journalism Awards (NARIP & LAMA)

## 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

## DAHUD, HISHAM

**COURSES:** Digital Marketing, Business Writing

**SPECIALTIES:** Digital Strategy Director, Music x Tech Strategist, Drummer/Composer

**CREDITS:** Fame House, Richie Hawtin, DJ Shadow, Junkie XL, Pretty Lights, Loco Dice, Beatport, UMG

**HONORS & EDUCATION:** B.S. Marketing / Music Industry Studies, San Francisco State University

## 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

## KIMPEL, DAN

**COURSES:** Networking Strategies, Business Writing, Leadership, Management and Business Skills 1 - 4, Artist Identity

**SPECIALTIES:** Author of six books, Interviewer, Music Journalist, Editor

**CREDITS:** Lecturer at Liverpool Institute for Performing Arts (UK), ESP Musical Academy (Tokyo), ASCAP EXPO

**HONORS & EDUCATION:** Chairman of the Board: The Musicians Foundation, Special Friend, Society of Composers & Lyricists (SCL)

## 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 Synchron

**CREDITS:** Warren Entner Mgmt (Rage Against The Machine, Deftones, Faith No More), Flip Records (Limp Bizkit, Staind)

## MERRIFIELD, ROBERT

**COURSES:** Music Licensing and Supervision

**SPECIALTIES:** Digital Music/Media Consultant (Music Rights, Licensing and Distribution)

**CREDITS:** *Companies:* NBC Universal, the Orchard, eMusic *Artists:* Jackie Jackson (Jackson 5, the Jacksons)

**HONORS & EDUCATION:** Hunter College - CUNY (B.S. in Media Studies, Graduated Cum Laude)

## 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

## MORGAN, BURGUNDY

**COURSES:** Music Law 1, Owning and Operating A Music Business

**SPECIALTIES:** Music Law, Music Contracts, Music Business, Litigation. Former Professional Musician.

**CREDITS:** Grammy-winning artists, songwriters & producers. Performs with Riddle the Sphinx.

**HONORS & EDUCATION:** J.D., Pepperdine University. Member of State Bar of CA & U.S. District Court. B.A., William Paterson University.

# FACULTY BIOS

## NATHAN, ROBERT

**COURSES:** Music Law/Music Law and Contracts, 1, 2 and 3, Owning & Operating a Music Business, Preparing Your Professional Business Plan, Music Law Basics, Accounting and Finance 1

**SPECIALTIES:** Legal aspects of the music industry focusing on trademarks, copyrights, publicity rights, & contract law

**CREDITS:** Motley Crue, Cheap Trick, Temptations, Stray Cats, Kool & The Gang, Asia, SBK Records, Bud Grant Productions

**HONORS & EDUCATION:** Bachelor of Science, Columbia College. UCLA Research Fellowship.

## GUITAR CRAFT

### ROBERTS, PAUL

**GUITAR CRAFT PROGRAM CHAIR**

**SPECIALTIES:** Program Chair of Guitar Craft Program, Luthier, Guitar Technician

**CREDITS:** Joe Bonamassa, Ry Cooder, Fleetwood Mac, Ben Harper, Billy Gibbons, Andy Summers, Jackson Browne

**HONORS & EDUCATION:** Worked with master luthier John Carruthers & guitar builder James Tyler

### ALONZO, LANCE

**COURSES:** Instrument Design 1 & 2, Instrument Fabrication 1 & 2, Fretwork and Setup 1 & 2, Electronics 1 & 2, FinishWork

**SPECIALTIES:** Luthier, Guitar Technician

**HONORS & EDUCATION:** Certificate in Guitar Craft, Musicians Institute

### BARAJAS, RAFAEL

**COURSES:** Instrument Design 1 & 2, Instrument Fabrication 1 & 2, Fretwork and Setup 1 & 2, Electronics 1 & 2, Finish Work, Instrument Repair

**SPECIALTIES:** Guitar Painter, Luthier

**CREDITS:** Carruthers Guitars, James Tyler Guitars, Schecter USA Custom Shop, Yamaha

**HONORS & EDUCATION:** Certificate of Guitar Craft Musicians Institute, PPG solvent and water borne paint certified

### MADDUX, DAVID

**COURSES:** Instrument Design 1 & 2, Instrument Fabrication 1 & 2, Fretwork and Setup 1 & 2, Finishwork

**SPECIALTIES:** Fender American Design Specialist

**CREDITS:** Worked on "The Fender Bass, An Illustrated History"

**HONORS & EDUCATION:** Fender Custom Shop Supervisor, Fender Senior Quality Insurance Inspector

### SANDOVAL, JAIME

**COURSES:** Instrument Design 1 & 2, Instrument Fabrication 1 & 2, Fretwork and Setup 1 & 2, Electronics 1 & 2, Instrument Repair, Acoustic Guitar Design, Acoustic Guitar Fabrication, Acoustic Guitar Fixtures, Acoustic Guitar Finishing

**SPECIALTIES:** Luthier, Guitar Technician

**CREDITS:** Matchless Amplifiers

**HONORS & EDUCATION:** Certificate of Guitar Craft Musicians Institute, Machining Program L.A. Trade Tech

### JANG, ISAAC

**COURSES:** Acoustic Guitar Design, Acoustic Guitar Fabrication, Acoustic Guitar Fixtures, Acoustic Guitar Finishing

**SPECIALTIES:** Luthier, Guitar Technician

**CREDITS:** Tommy Emmanuel, David Crosby, The Doobie Brothers

**HONORS & EDUCATION:** Kathy Wingert Guitars, Bryan Galloup School of Lutherie





# COLLEGE of CONTEMPORARY MUSIC

mi.edu

*Study Something You Love!*



MUSICIANS INSTITUTE  
COLLEGE OF CONTEMPORARY MUSIC

MUSICIANS INSTITUTE  
OF CONTEMPORARY MUSIC  
mi.edu  
800.255.PLAY

