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/, by request to MI Admissions (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. 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

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
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.

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

CONTACT MUSICIANS INSTITUTE

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

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 for updates and announcements.
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# Academic Calendar

## Fall Quarter 2016
- Re-Registration: August 15 - September 23
- New Student Registration: September 19 - 30
- New Student Orientation: September 29
- Financial Aid Application Deadline: 1 week prior to registration
- Quarter Begins: October 3
- Thanksgiving Break: November 24 - 25
- Final Exams: December 12 - 16
- Graduation: December 17
- Quarter Break: December 17 - January 8

## Fall Quarter 2017
- Re-Registration: August 21 - September 28
- New Student Registration: September 25 - October 5
- New Student Orientation: October 5
- Financial Aid Application Deadline: 1 week prior to registration
- Quarter Begins: October 9
- Thanksgiving Break: November 23 - 24
- Final Exams: December 18 - 22
- Graduation: December 23
- Quarter Break: December 23 - January 7

## Fall Quarter 2018
- Re-Registration: August 20 - September 28
- New Student Registration: September 24 - October 4
- New Student Orientation: October 4
- Financial Aid Application Deadline: 1 week prior to registration
- Quarter Begins: October 8
- Thanksgiving Break: November 22 - 23
- Final Exams: December 17 - 21
- Graduation: December 22
- Quarter Break: December 22 - January 6

## Spring Quarter 2017
- Re-Registration: February 20 - March 31
- New Student Registration: March 27 - April 6
- New Student Orientation: April 6
- Financial Aid Application Deadline: 1 week prior to registration
- Quarter Begins: April 10
- *Memorial Day*: May 29
- Final Exams: June 19 - 23
- Graduation: June 24
- Quarter Break: June 24 - July 9

## Spring Quarter 2018
- Re-Registration: February 19 - March 30
- New Student Registration: March 26 - April 5
- New Student Orientation: April 5
- Financial Aid Application Deadline: 1 week prior to registration
- Quarter Begins: April 9
- *Memorial Day*: May 28
- Final Exams: June 18 - June 22
- Graduation: June 23
- Quarter Break: June 23 - July 8

## Winter Quarter 2017
- Re-Registration: November 13 - December 22
- New Student Registration: December 19 - January 5
- New Student Orientation: January 5
- Financial Aid Application Deadline: 1 week prior to registration
- *New Year's Day*: January 1
- Quarter Begins: January 9
- *Martin Luther King Day*: January 16
- Final Exams: March 20 - 24
- Graduation: March 25
- Quarter Break: March 25 - April 9

## Winter Quarter 2018
- Re-Registration: November 20 - December 28
- New Student Registration: December 27 - January 4
- New Student Orientation: January 4
- Financial Aid Application Deadline: 1 week prior to registration
- *New Year's Day*: January 1
- Quarter Begins: January 8
- *Martin Luther King Day*: January 15
- Final Exams: March 19 - 23
- Graduation: March 24
- Quarter Break: March 24 - April 8

## Summer Quarter 2017
- Re-Registration: May 22 - June 30
- New Student Registration: June 26 - July 6
- New Student Orientation: July 6
- Financial Aid Application Deadline: 1 week prior to registration
- *Independence Day*: July 4
- Quarter Begins: July 10
- *Labor Day*: September 4
- Final Exams: September 18 - 22
- Graduation: September 23
- Quarter Break: September 23 - October 8

## Summer Quarter 2018
- Re-Registration: May 21 - June 29
- New Student Registration: June 25 - July 5
- New Student Orientation: July 5
- Financial Aid Application Deadline: 1 week prior to registration
- *Independence Day*: July 4
- Quarter Begins: July 9
- *Labor Day*: September 3
- Final Exams: September 17 - 21
- Graduation: September 22
- Quarter Break: September 22 - October 7

*School Closed*
CERTIFICATE & DEGREE OVERVIEW

**CERTIFICATE**

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

**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)
  - Bass, Drum, Guitar, Keyboard, or Vocal

- 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

1  2  3  4  5  6  7  8  9  10  11  12

CERTIFICATE

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

School of Industry Studies
Audio Engineering // Post Production Audio
Audio Engineering // Live Sound Production
Guitar Craft // Acoustic Guitar Design
Music Business // Entrepreneur
45 CREDITS

Performance Studies
Bass, Drum, Guitar, Keyboard Technology or Vocal
60 CREDITS

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
60 CREDITS

Associate of Science in Music Business
60 CREDITS

BACHELOR OF MUSIC DEGREES

Bachelor of Music in Performance (Contemporary Styles)
Bass, Drum, Guitar, Keyboard or Vocal
(When in Audio Production or Music Industry Studies**)
90 CREDITS

Bachelor of Music in Composition (Scoring for Visual Media)
180 CREDITS

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

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

WEEKS
1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10

WEEKENDS ONLY

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 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*

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

**Major Area = 28 Credits**

**Electives = 2 Credits**

<table>
<thead>
<tr>
<th>COURSE</th>
<th>CREDIT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Various</td>
<td>2</td>
</tr>
</tbody>
</table>

*Based on optimal course load of 15 credits per quarter*
### AUDIO ENGINEERING

**60 CREDITS // 4 QUARTERS**

**Q1**

<table>
<thead>
<tr>
<th>Code</th>
<th>Course</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>AUDIO-103</td>
<td>Pro Tools 101 &amp; 110</td>
<td>4</td>
</tr>
<tr>
<td>AUDIO-105</td>
<td>Critical Listening</td>
<td>2</td>
</tr>
<tr>
<td>AUDIO-107</td>
<td>Mac Basics and Gear Set-Up</td>
<td>1</td>
</tr>
</tbody>
</table>

**Q2**

<table>
<thead>
<tr>
<th>Code</th>
<th>Course</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>AUDIO-103</td>
<td>Pro Tools 201 &amp; 210M</td>
<td>4</td>
</tr>
<tr>
<td>AUDIO-105</td>
<td>Critical Listening</td>
<td>2</td>
</tr>
<tr>
<td>AUDIO-107</td>
<td>Mac Basics and Gear Set-Up</td>
<td>1</td>
</tr>
</tbody>
</table>

**Q3**

<table>
<thead>
<tr>
<th>Code</th>
<th>Course</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>AUDIO-103</td>
<td>Pro Tools 201 &amp; 210M</td>
<td>4</td>
</tr>
</tbody>
</table>

**Q4**

<table>
<thead>
<tr>
<th>Code</th>
<th>Course</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>AUDIO-103</td>
<td>Pro Tools 201 &amp; 210M</td>
<td>4</td>
</tr>
</tbody>
</table>

### AUDIO ENGINEERING

**// POST-PRODUCTION AUDIO**

**45 CREDITS // 3 QUARTERS**

**Q3**

<table>
<thead>
<tr>
<th>Code</th>
<th>Course</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>AUDIO-301</td>
<td>ADR, Voice Over, and Dialogue Forensics</td>
<td>2</td>
</tr>
<tr>
<td>AUDIO-302</td>
<td>Video Game Audio</td>
<td>1</td>
</tr>
<tr>
<td>AUDIO-303</td>
<td>Foley Editing</td>
<td>1</td>
</tr>
<tr>
<td>AUDIO-304</td>
<td>Field Recording</td>
<td>2</td>
</tr>
<tr>
<td>AUDIO-305</td>
<td>Mixing for Film and Television</td>
<td>2</td>
</tr>
<tr>
<td>AUDIO-306</td>
<td>Music Editing</td>
<td>2</td>
</tr>
<tr>
<td>AUDIO-307</td>
<td>Post Essentials</td>
<td>2</td>
</tr>
<tr>
<td>AUDIO-308</td>
<td>Dialogue Editing</td>
<td>1</td>
</tr>
<tr>
<td>AUDIO-309</td>
<td>Background &amp; Sound FX Editing</td>
<td>1</td>
</tr>
<tr>
<td>AUDIO-310</td>
<td>Console Op: Euphonix 4 Icon</td>
<td>1</td>
</tr>
</tbody>
</table>

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

**Q3**

<table>
<thead>
<tr>
<th>Code</th>
<th>Course</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>AUDIO-301</td>
<td>ADR, Voice Over, and Dialogue Forensics</td>
<td>2</td>
</tr>
<tr>
<td>AUDIO-302</td>
<td>Video Game Audio</td>
<td>1</td>
</tr>
<tr>
<td>AUDIO-303</td>
<td>Foley Editing</td>
<td>1</td>
</tr>
<tr>
<td>AUDIO-304</td>
<td>Field Recording</td>
<td>2</td>
</tr>
<tr>
<td>AUDIO-305</td>
<td>Mixing for Film and Television</td>
<td>2</td>
</tr>
<tr>
<td>AUDIO-306</td>
<td>Music Editing</td>
<td>2</td>
</tr>
<tr>
<td>AUDIO-307</td>
<td>Post Essentials</td>
<td>2</td>
</tr>
<tr>
<td>AUDIO-308</td>
<td>Dialogue Editing</td>
<td>1</td>
</tr>
<tr>
<td>AUDIO-309</td>
<td>Background &amp; Sound FX Editing</td>
<td>1</td>
</tr>
<tr>
<td>AUDIO-310</td>
<td>Console Op: Euphonix 4 Icon</td>
<td>1</td>
</tr>
</tbody>
</table>

### AUDIO ENGINEERING

**// POST-PRODUCTION AUDIO**

**45 CREDITS // 3 QUARTERS**

**Q3**

<table>
<thead>
<tr>
<th>Code</th>
<th>Course</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>AUDIO-301</td>
<td>ADR, Voice Over, and Dialogue Forensics</td>
<td>2</td>
</tr>
<tr>
<td>AUDIO-302</td>
<td>Video Game Audio</td>
<td>1</td>
</tr>
<tr>
<td>AUDIO-303</td>
<td>Foley Editing</td>
<td>1</td>
</tr>
<tr>
<td>AUDIO-304</td>
<td>Field Recording</td>
<td>2</td>
</tr>
<tr>
<td>AUDIO-305</td>
<td>Mixing for Film and Television</td>
<td>2</td>
</tr>
<tr>
<td>AUDIO-306</td>
<td>Music Editing</td>
<td>2</td>
</tr>
<tr>
<td>AUDIO-307</td>
<td>Post Essentials</td>
<td>2</td>
</tr>
<tr>
<td>AUDIO-308</td>
<td>Dialogue Editing</td>
<td>1</td>
</tr>
<tr>
<td>AUDIO-309</td>
<td>Background &amp; Sound FX Editing</td>
<td>1</td>
</tr>
<tr>
<td>AUDIO-310</td>
<td>Console Op: Euphonix 4 Icon</td>
<td>1</td>
</tr>
</tbody>
</table>

**TOTAL 15**

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**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.**

---

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

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**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 for updates and announcements.**
# AUDIO ENGINEERING

## 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).

<table>
<thead>
<tr>
<th>Q5</th>
<th>CODE</th>
<th>COURSE</th>
<th>CREDIT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>AUDIO-301</td>
<td>Audio, Voice, and Dialogue Formulas</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>AUDIO-302</td>
<td>Foley Editing</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>AUDIO-305</td>
<td>Mixing for Film and Television</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>AUDIO-308</td>
<td>Dialogue Editing</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>AUDIO-309</td>
<td>Background &amp; Sound FX Editing</td>
<td>1</td>
</tr>
</tbody>
</table>

TOTAL 7

Q6

<table>
<thead>
<tr>
<th>Q6</th>
<th>CODE</th>
<th>COURSE</th>
<th>CREDIT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>AUDIO-401</td>
<td>Monitor Setup and Operations</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>AUDIO-402</td>
<td>Console Op 3: Venue and Yamaha</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>AUDIO-403</td>
<td>Sound Reinforcement Essentials</td>
<td>2</td>
</tr>
</tbody>
</table>

TOTAL 7

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 // LIVE SOUND PRODUCTION // PART-TIME

45 CREDITS / 3 QUARTERS*

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

<table>
<thead>
<tr>
<th>Q3</th>
<th>CODE</th>
<th>COURSE</th>
<th>CREDIT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>AUDIO-304</td>
<td>Field Recording</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>AUDIO-306</td>
<td>Music Editing</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>AUDIO-307</td>
<td>Post Essentials</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>AUDIO-310</td>
<td>Console Op 3: Euphonix &amp; Icon</td>
<td>1</td>
</tr>
</tbody>
</table>

TOTAL 7

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 // POST PRODUCTION // PART-TIME

45 CREDITS / 6 QUARTERS*

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

<table>
<thead>
<tr>
<th>Q4</th>
<th>CODE</th>
<th>COURSE</th>
<th>CREDIT</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>AUDIO-301</td>
<td>Audio, Voice, and Dialogue Formulas</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>AUDIO-302</td>
<td>Foley Editing</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>AUDIO-305</td>
<td>Mixing for Film and Television</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>AUDIO-308</td>
<td>Dialogue Editing</td>
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<tr>
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<td>AUDIO-309</td>
<td>Background &amp; Sound FX Editing</td>
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TOTAL 7

Q5

<table>
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<tr>
<td></td>
<td>AUDIO-401</td>
<td>Monitor Setup and Operations</td>
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<td>AUDIO-402</td>
<td>Console Op 3: Venue and Yamaha</td>
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<td>AUDIO-403</td>
<td>Sound Reinforcement Essentials</td>
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TOTAL 7

Q6

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<td>AUDIO-406</td>
<td>Stage &amp; Tour Management</td>
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<td>AUDIO-407</td>
<td>Live Sound Applications</td>
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<td>AUDIO-408</td>
<td>Event Production Contracts</td>
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</table>

TOTAL 7

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.

---

*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
DJ PERFORMANCE & PRODUCTION

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

MAJOR AREA = 14 CREDITS

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

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.

Q1

CODE
MAJOR AREA
DJ-PL
Dj-058
DJ-101
DJ-102
DJ-103
DJ-104
DJ-105
DJ-106
DJ-107

COURSE
Private Lesson 1
DAW 1: Ableton Live© for DJs 1
DJ Set Building 1
Beat Matching 1
DJ Software 1: Serato©
DJ Software 2: Traktor©
History & Analysis of Recorded Popular Music 1
Musicianship 1
Song Building 1

CREDIT
2
1
1
1.5
1
1
1
1.5
2

TOTAL 15

Q2

CODE
MAJOR AREA
Dj-PL
Dj-158
Dj-301
Dj-202
Dj-204
Dj-205
Dj-206
Dj-207
Dj-3007

COURSE
Private Lesson 2
DAW 2: Ableton Live© for DJs 2
DJ Set Building 2
Beat Matching 2
Remixing
History & Analysis of Recorded Popular Music 2
Musicianship 2
Song Building 2

CREDIT
2
1
1
1.5
1
1
1

TOTAL 15

This 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.
CERTIFICATE
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.

Q1
CODE | COURSE | CREDIT
--- | --- | ---
MAJOR AREA | DJ-PL | 2
DJ-008 | Private Lesson 1 | 2
DJ-102 | Beat Matching 1 | 1.5
DJ-103 | DJ Software 1: Serato | 1
ELECTIVES | Various | 2
TOTAL | 7.5

Q2
CODE | COURSE | CREDIT
--- | --- | ---
MAJOR AREA | DJ-101 | 1
DJ-105 | History & Analysis of Recorded Popular Music 1 | 1
DJ-108 | The Business of DJ’ing | 1
MUSICIANSHIP | DJ-108 | 1.5
DJ-107 | Song Building 1 | 2
ELECTIVES | Various | 1
TOTAL | 7.5

Q3
CODE | COURSE | CREDIT
--- | --- | ---
MAJOR AREA | DJ-091 | 1
PROF. DEV. | DJ-109 | 1
DJ-105 | History & Analysis of Recorded Popular Music 1 | 1
MUSICIANSHIP | DJ-108 | 1.5
DJ-107 | Song Building 1 | 2
ELECTIVES | Various | 1
TOTAL | 7.5

Q4
CODE | COURSE | CREDIT
--- | --- | ---
MAJOR AREA | DJ-201 | 1
DJ-209 | Remaking | 1
PROF. DEV. | DJ-207 | 1
DJ-209 | History & Analysis of Recorded Popular Music 2 | 1
MURUS-0307 | DJ-208 | 2
MUSICIANSHIP | DJ-208 | 1.5
ELECTIVES | Various | 1
TOTAL | 7.5

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*

Q1
CODE | COURSE | CREDIT
--- | --- | ---
MAJOR AREA | DJ-PL | 2
DJ-158 | Private Lesson 2 | 2
DJ-202 | Beat Matching 2 | 1.5
DJ-104 | DJ Software 2: Traktor | 1
MUSICIANSHIP | DJ-207 | 2
TOTAL | 7.5

Q2
CODE | COURSE | CREDIT
--- | --- | ---
MAJOR AREA | DJ-201 | 1
DJ-209 | Remaking | 1
PROF. DEV. | DJ-207 | 1
DJ-209 | History & Analysis of Recorded Popular Music 2 | 1
MUSICIANSHIP | DJ-208 | 2
MUSICIANSHIP | DJ-208 | 1.5
ELECTIVES | Various | 1
TOTAL | 7.5

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

TOTAL | 26 CREDITS

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

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

*Begining 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 Craft Certificate

**Guitar Craft**

### Course Table

<table>
<thead>
<tr>
<th>Quarter</th>
<th>Course</th>
<th>Credit</th>
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<td><strong>Q1</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MAJOR AREA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GCRFT-103</td>
<td>Instrument Design 1</td>
<td>2</td>
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<tr>
<td>GCRFT-104</td>
<td>Instrument Fabrication 1</td>
<td>6</td>
</tr>
<tr>
<td>GCRFT-102</td>
<td>Fretwork &amp; Setup 1</td>
<td>2</td>
</tr>
<tr>
<td>GCRFT-101</td>
<td>Electronics 1</td>
<td>1</td>
</tr>
<tr>
<td>GCRFT-105</td>
<td>Instrument Repair</td>
<td>2</td>
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<tr>
<td>PERFORMANCE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GCRFT-107</td>
<td>Instrument Performance 1</td>
<td>2</td>
</tr>
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<td><strong>TOTAL</strong></td>
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</tbody>
</table>

| **Q2**  |        |        |
| MAJOR AREA |        |        |
| 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 |
| PERFORMANCE |        |        |
| GCRFT-207 | Instrument Performance 3 | 3 |
| **TOTAL** |        | **15** |

### Course Details

- **Q1 + Q2 are the same as above**
- **Q3 (Q1 + Q2 are the same as above)**
  - **Q3**
  - **Emphasis**
    - GCRFT-303: Acoustic Guitar Design | 3
    - GCRFT-304: Acoustic Guitar Fabrication | 5
    - GCRFT-305: Acoustic Guitar Fretting | 4
    - GCRFT-306: Acoustic Guitar Finishing | 2
    - GCRFT-307: Instrument Performance 3 | 3
  - **Total** | **15**

### General Requirements

- **Major Area = 11 or 13 Credits Depending on Track**
- **Prof. Development = 9 Credits**
- **Musicianship = 6 Credits**
- **Electives = 2 or 4 Credits Depending on Track**

---

## Independent Artist Development Certificate

**Independent Artist Development**

- **30 Credits / 2 Quarters Required to Complete This Certificate Program**

### Course Table

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recording Project 1 &amp; 2</td>
<td>4</td>
</tr>
<tr>
<td>Project Advising 1 &amp; 2</td>
<td>2</td>
</tr>
</tbody>
</table>
| DAW 1 & 2 (choose from one platform below) | 2
| - 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 |
| Musicanship 1 & 2 | 3 |
| Songwriting 1 & 2 | 3 |
| Various | 2

### General Requirements

- **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.**
CERTIFICATE

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
<table>
<thead>
<tr>
<th>CODE</th>
<th>COURSE</th>
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<tbody>
<tr>
<td>MAJOR AREA</td>
<td><strong>ARTST-101</strong></td>
<td>Recording Project 1</td>
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<tr>
<td>PROF. DEV.</td>
<td><strong>MUBUS-0460</strong></td>
<td>Applied Entertainment Business 1</td>
</tr>
<tr>
<td>MUSCIANSHIP</td>
<td><strong>ARTST-206</strong></td>
<td>Musicanship 2</td>
</tr>
<tr>
<td>ELECTIVES</td>
<td><strong>ARTST-106</strong></td>
<td>Songwriting 2</td>
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**TOTAL:** 7.5

### Q2
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<td>MAJOR AREA</td>
<td><strong>ARTST-101</strong></td>
<td>Recording Project 1</td>
</tr>
<tr>
<td>PROF. DEV.</td>
<td><strong>MUBUS-0460</strong></td>
<td>Applied Entertainment Business 1</td>
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<tr>
<td>MUSCIANSHIP</td>
<td><strong>ARTST-206</strong></td>
<td>Musicanship 2</td>
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<tr>
<td>ELECTIVES</td>
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<td>Songwriting 2</td>
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**TOTAL:** 7.5

### Q3
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<tr>
<td>ELECTIVES</td>
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<td>ELECTIVES</td>
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</table>

**TOTAL:** 7.5

---

*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 PRO TOOLS CERTIFICATION
60 CREDITS / 4 QUARTERS*/PART-TIME

### Q1
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<tr>
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<td>ELECTIVES</td>
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### Q3
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<tbody>
<tr>
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<tr>
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<td><strong>MUBUS-0360</strong></td>
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<tr>
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<td><strong>ARTST-206</strong></td>
<td>Musicanship 1</td>
</tr>
<tr>
<td>ELECTIVES</td>
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### Q4
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<td>Musicanship 1</td>
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<tr>
<td>ELECTIVES</td>
<td><strong>ARTST-106</strong></td>
<td>Songwriting 1</td>
</tr>
</tbody>
</table>

**TOTAL:** 7.5

---

*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.

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Additions and Changes to the Catalog Occur Frequenty. Please visit www.mi.edu/catalog for Updates and Announcements.
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*

<table>
<thead>
<tr>
<th>COURSE</th>
<th>CREDIT</th>
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<td>Music Law 1 &amp; 2</td>
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<td>Computers in Business</td>
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<tr>
<td>Record Labels</td>
<td>2</td>
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<tr>
<td>Your Music Business Career</td>
<td>2</td>
</tr>
<tr>
<td>Agents &amp; Bookings</td>
<td>1</td>
</tr>
<tr>
<td>Digital Marketing</td>
<td>2</td>
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<tr>
<td>Music Publishing</td>
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<tr>
<td>Personal Management</td>
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<td>Media Relations</td>
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<td>Music Distribution</td>
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<tr>
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<tr>
<td>Networking Strategies</td>
<td>1</td>
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<tr>
<td>Music Licensing &amp; Supervision</td>
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**MAJOR AREA = 28 CREDITS**

<table>
<thead>
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<tbody>
<tr>
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<tr>
<td>Computers in Business</td>
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</tr>
<tr>
<td>Record Labels</td>
<td>2</td>
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<tr>
<td>Your Music Business Career</td>
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</tr>
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<td>Agents &amp; Bookings</td>
<td>1</td>
</tr>
<tr>
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</tr>
<tr>
<td>Personal Management</td>
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</tr>
<tr>
<td>Music Distribution</td>
<td>1</td>
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<tr>
<td>Concert &amp; Tour Production</td>
<td>2</td>
</tr>
<tr>
<td>Music Industry Internship</td>
<td>4</td>
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<td>Music Licensing &amp; Supervision</td>
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**ELECTIVES = 2 CREDITS**

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<td><strong>TOTAL</strong></td>
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</tbody>
</table>

**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.

<table>
<thead>
<tr>
<th>COURSE</th>
<th>CREDIT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Law 1</td>
<td>2</td>
</tr>
<tr>
<td>Computers in Business</td>
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<tr>
<td>Record Labels</td>
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<td>Your Music Business Career</td>
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<tr>
<td>Music Licensing &amp; Supervision</td>
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<tr>
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**Q1**

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| MAJOR AREA
| 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      |
| ELECTIONS Various                           | 1      |
| **TOTAL**                                   | 15     |

**Q2**

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| MAJOR AREA
| 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      |
| ELECTIONS Various                           | 1      |
| **TOTAL**                                   | 15     |

**Q3**

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| MAJOR AREA
| MUBUS-103 Record Labels                     | 2      |
| MUBUS-104 Your Music Business Career        | 2      |
| MUBUS-105 Digital Marketing                 | 2      |
| ELECTIONS Various                           | 1      |
| **TOTAL**                                   | 7      |

**Q4**

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| MAJOR AREA
| MUBUS-203 Media Relations                   | 2      |
| MUBUS-205 Music Industry Internship         | 4      |
| ELECTIONS Various                           | 1      |
| **TOTAL**                                   | 7      |

*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

// 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.

Q5

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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.

Q3 (Q1 - Q2 MUSIC BUSINESS see p. 29)

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MUSIC BUSINESS - ENTREPRENEUR
45 CREDITS / 6 QUARTERS*/ PART-TIME

Q1-04 of this program are identical to the Certificate in Music Business (see p. 29).

Q5

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MUSIC BUSINESS

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

Q3 (Q1 - Q2 MUSIC BUSINESS see p. 29)

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MUSIC BUSINESS - ENTREPRENEUR
45 CREDITS / 6 QUARTERS*/ PART-TIME

Q1-04 of this program are identical to the Certificate in Music Business (see p. 29).

Q5

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CERTIFICATE
BASS

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

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                                     2

MUSICIANSHIP = 16 CREDITS

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

ELECTIVES = 4 CREDITS

Various                                      4

*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 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.

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

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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*

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MAJOR AREA = 42 CREDITS

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MUSICIANSHIP = 14 CREDITS

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ELECTIVES = 4 CREDITS

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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.

### Part Time Drum Program

**60 CREDITS / 8 QUARTERS**

**Part-Time Program**

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.

#### Major Area = 40 Credits

**Guitar Performance**
- Guitar LPW 013-203
- Guitar LPW 012-202
- Guitar Reading 012-220
- Guitar Performance 013-230
- Guitar Performance 011-210

**Guitar Gear Maintenance**
-private lesson 1-4
- Private Lesson 1-4
- Guitar Gear Mastery

**DAW**
- DAW 1-2

**Keyboard Proficiency**
- Keyboard Proficiency 1-2

**E-Drumming Essentials**

**Drum Performance**
- Drum Performance 013-230
- Drum Performance 012-220
- Drum Performance 011-210
- Drum Performance 010-209

**Guitar Reading**
- Guitar Reading 012-220
- Guitar Reading 011-210

**Rhythm Reading Workout**
- Rhythm Reading Workout 1-2

**Ear Training**
- Ear Training 012-202
- Ear Training 011-201

**Harmony & Theory**
- Harmony & Theory 013-230
- Harmony & Theory 012-220
- Harmony & Theory 011-210

**Guitar Technique**
- Guitar Technique 013-230
- Guitar Technique 012-220
- Guitar Technique 011-210

** private lesson 1-4**

#### Electives = 4 Credits

**Various**

**Musicianship**

**Musicianship**
- Musicianship 013-230
- Musicianship 012-220
- Musicianship 011-210
- Musicianship 010-209

---

**Required to Complete this Certificate Program**

**Total**

**8**

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**360 Degrade 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.**
CERTIFICATE

**GUITAR**

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

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**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.
**CERTIFICATE**

**KEYBOARD TECHNOLOGY // PERFORMANCE TRACK**

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.

*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 for updates and announcements.*

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60 CREDITS / 4 QUARTERS

**REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM**

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**MAJOR AREA = 39 CREDITS**

**MUSICIANSHIP = 14 CREDITS**

**ELECTIVES = 7 CREDITS**

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**TOTAL** 15

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**Q3**

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**TOTAL** 15

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**TOTAL** 15

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**KEYBOARD TECHNOLOGY // PERFORMANCE TRACK**

 advers and changes to the catalog occur frequently. Please visit www.mi.edu/catalog for updates and announcements. **Student’s choice of various DAWs**
**CERTIFICATE**

**KEYBOARD TECHNOLOGY // PERFORMANCE TRACK**

60 CREDITS / 6 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.

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| MAJOR AREA
| KEYBD-PL | Private Lesson 1 | 2      |
| CC-013K | Keyboard LPW 013 | 1      |
| KEYBD-011 | Keyboard Technique 011 | 3      |
| MUSCIANSHIP
| CCC-015 | Rhythm Reading Workout 1 | 1      |
| CCC-011 | Harmony & Theory 011 | 1.5    |
| TOTAL | | 7.5    |
```

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Q2
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| MAJOR AREA
| KEYBD-013 | Keyboard Performance 013 | 2      |
| KEYBD-012 | Keyboard Reading 012 | 2      |
| KEYBD-024 | Keyboard Gear Mastery | 2      |
| MUSCIANSHIP
| CCC-015 | Rhythm Reading Workout 1 | 1      |
| CCC-012 | Ear Training 012 | 1.5    |
| TOTAL | | 7.5    |
```

**CERTIFICATE**

**KEYBOARD TECHNOLOGY // PRODUCTION TRACK**

60 CREDITS / 4 QUARTERS

Required to complete this certificate program

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| MAJOR AREA
| KEYBD-PL | Private Lesson 2 | 2      |
| CC-023K | Keyboard LPW 023 | 1      |
| KEYBD-021 | Keyboard Technique 021 | 3      |
| MUSCIANSHIP
| CCC-031 | Harmony & Theory 031 | 1.5    |
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| Various | Various | 1      |
| TOTAL | | 7.5    |
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| KEYBD-022 | Keyboard Reading 022 | 2      |
| AUDIO-056 | DAW 1 | 1      |
| MUSCIANSHIP
| CCC-002 | Ear Training 002 | 1.5    |
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| CC-103K | Keyboard LPW 103 | 2      |
| KEYBD-110 | Keyboard Technique 110 | 3      |
| AUDIO-105 | DAW 2 | 1      |
| MUSCIANSHIP
| CCC-101 | Harmony & Theory 101 | 1.5    |
| TOTAL | | 7.5    |
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| KEYBD-130 | Keyboard Performance 130 | 2      |
| KEYBD-130 | Keyboard Reading 130 | 2      |
| MUSCIANSHIP
| CCC-102 | Ear Training 102 | 1.5    |
| ELECTIVES
| Various | Various | 2      |
| TOTAL | | 7.5    |
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| KEYBD-PL | Private Lesson 4 | 2      |
| CC-203K | Keyboard LPW 203 | 1      |
| KEYBD-210 | Keyboard Technique 210 | 2      |
| MUSCIANSHIP
| CCC-001 | Harmony & Theory 001 | 1.5    |
| ELECTIVES
| Various | Various | 1      |
| TOTAL | | 7.5    |
```

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Q8
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| KEYBD-210 | Keyboard Reading 210 | 2      |
| MUSCIANSHIP
| CCC-003 | Ear Training 003 | 1.5    |
| ELECTIVES
| Various | Various | 2      |
| TOTAL | | 7.5    |
```

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

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**MAJOR AREA = 36 CREDITS**

**MUSCIANSHIP = 14 CREDITS**

**ELECTIVES = 10 CREDITS**

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**Various**

**Students’ 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 // PRODUCER TRACK**

*Based on optimal course load of 15 credits per quarter

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**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 FOR UPDATES AND ANNOUNCEMENTS**

### KEYBOARD TECHNOLOGY // PRODUCER TRACK

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**TOTAL** 15

### VOCAL

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

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**MAJOR AREA = 40 CREDITS**

**MUSICIANSHIP = 16 CREDITS**

**ELECTIVES = 4 CREDITS**

*Based on optimal course load of 15 credits per quarter

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**MAJOR AREA = 40 CREDITS**

**MUSICIANSHIP = 16 CREDITS**

**ELECTIVES = 4 CREDITS**

*Based on optimal course load of 15 credits per quarter

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

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**MAJOR AREA = 40 CREDITS**

**MUSICIANSHIP = 16 CREDITS**

**ELECTIVES = 4 CREDITS**

*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.

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.
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.

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

*Based on optimal course load of 15 credits per quarter

** Student's choice of various DAWs
ASSOCIATE DEGREES

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***

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**MAJOR AREA = 53 CREDITS**

**PROF. DEVELOPMENT = 11 CREDITS**

**MUSICIANSHIP = 19 CREDITS**

**ELECTIVES = 7 CREDITS**

Various 7

*Based on optimal course load of 15 credits per quarter
## ASSOCIATE OF ARTS

### BASS

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**Student’s choice of various DAWs**
ASSOCIATE OF ARTS
DRUM

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

MAJOR AREA = 56 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

PROF. DEVELOPMENT = 11 CREDITS

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

MUSICIANSHIP = 17 CREDITS

COURSE CREDIT
Harmony & Theory 011-201 6
Ear Training 012-202 6
Keyboard Proficiency 1-2 2
Songwriting 1-2 3

ELECTIVES = 6 CREDITS

COURSE CREDIT
Various 6

*Based on optimal course load of 15 credits per quarter
# Associate of Arts

## DRUM

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*Student’s choice of various DAWs*
 ASSOCIATE OF ARTS

GUITAR

90 CREDITS / 6 QUARTERS

REQUIRED TO COMPLETE THIS ASSOCIATE OF ARTS DEGREE*

MAJOR AREA = 54 CREDITS

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PROF. DEVELOPMENT = 11 CREDITS

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MUSICIANSHIP = 19 CREDITS

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ELECTIVES = 6 CREDITS

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*Based on optimal course load of 15 credits per quarter
### Q1
**MAJOR AREA**
- GUIT-PL
- CC-013G
- GUIT-013
- GUIT-011
- GUIT-012
- GUIT-014

**MUSICIANSHIP**
- CC-315 Rhythm Reading Workout 1
- CC-011 Harmony & Theory 011
- CC-012 Ear Training 012

**ELECTIVES**
- Various

### Q2
**MAJOR AREA**
- GUIT-PL
- CC-023G
- GUIT-023
- GUIT-021
- GUIT-022
- GUIT-024

**MUSICIANSHIP**
- CC-025 Rhythm Reading Workout 2
- CC-021 Harmony & Theory 021
- CC-022 Ear Training 022

**ELECTIVES**
- Various

### Q3
**MAJOR AREA**
- GUIT-PL
- CC-103G
- GUIT-130
- GUIT-110
- GUIT-120
- AUDIO-056

**MUSICIANSHIP**
- CC-101 Harmony & Theory 101
- CC-102 Ear Training 102
- CC-108 Keyboard Proficiency 1

**ELECTIVES**
- Various

### Q4
**MAJOR AREA**
- GUIT-PL
- CC-033G
- GUIT-033
- GUIT-031
- GUIT-032
- GUIT-034

**MUSICIANSHIP**
- CC-301 Harmony & Theory 201
- CC-302 Ear Training 202
- CC-308 Keyboard Proficiency 2

**ELECTIVES**
- Various

### Q5
**MAJOR AREA**
- GUIT-PL
- CC-043G
- GUIT-043
- GUIT-041
- GUIT-042
- GUIT-044

**MUSICIANSHIP**
- CC-401 Harmony & Theory 401
- CC-402 Ear Training 402
- CC-409 Keyboard Proficiency 4

**ELECTIVES**
- Various

### Q6
**MAJOR AREA**
- GUIT-PL
- CC-053G
- GUIT-053
- GUIT-051
- GUIT-052
- GUIT-054

**MUSICIANSHIP**
- CC-501 Harmony & Theory 501
- CC-502 Ear Training 502
- CC-509 Keyboard Proficiency 5

**ELECTIVES**
- Various

---

**Student's choice of various DAWs**
ASSOCIATE OF ARTS
KEYBOARD TECHNOLOGY // PERFORMANCE TRACK

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

COURSE CREDIT

MAJOR AREA = 53 CREDITS

Private Lesson 1-6 12
Keyboard LPW 013-403 6
Keyboard Performance 013-230 8
Keyboard Technique 011-210 8
Keyboard Reading 012-420 8
Keyboard Gear Mastery 1
DAW: Reason 1-2 2
Commercial Composition 1-2 4
Project Recording: Keyboard 1-2 4

PROF. DEVELOPMENT = 11 CREDITS

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

MUSICIANSHIP = 17 CREDITS

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

ELECTIVES = 9 CREDITS

Various 9

*Based on optimal course load of 15 credits per quarter

** Student’s choice of various DAWs
### OF ARTS

#### KEYBOARD TECHNOLOGY // PERFORMANCE TRACK

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**TOTAL** 15

**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*

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MAJOR AREA = 52 CREDITS

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MUSICIANSHP = 17 CREDITS

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ELECTIVES = 10 CREDITS

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*Based on optimal course load of 15 credits per quarter
### ASSOCIATE OF ARTS

**KEYBOARD TECHNOLOGY // PRODUCER TRACK**

#### Q1

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**TOTAL** 15
ASSOCIATE OF ARTS
VOCAL

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

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**MAJOR AREA = 54 CREDITS**

**PROF. DEVELOPMENT = 11 CREDITS**

**MUSICIANSHIP = 19 CREDITS**

**ELECTIVES = 6 CREDITS**

Various 6

*Based on optimal course load of 15 credits per quarter
## ASSOCIATE OF ARTS
### VOCAL

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| MAJOR AREA | Vocal-PL | Private Lesson 2 | 2 |
|          | CC-029V | Vocal LPW 029 | 1 |
|          | VOCAL-020 | Vocal Performance 020 | 2 |
|          | VOCAL-021 | Vocal Technique 021 | 2 |
|          | VOCAL-022 | Sightreading 022 | 1.5 |
| MUSICIANSHIP | CC-025 | Rhythm Reading Workout 2 | 1 |
|          | CC-021 | Harmony & Theory 021 | 1.5 |
|          | CC-022 | Ear Training 022 | 1.5 |
| ELECTIVES | Various | Various | Various |
| **TOTAL** |      |        | **15** |

| **Q3**  |      |        |        |
| MAJOR AREA | Vocal-PL | Private Lesson 3 | 2 |
|          | CC-103V | Vocal LPW 103 | 1 |
|          | VOCAL-100 | Vocal Performance 100 | 2 |
|          | VOCAL-101 | Vocal Technique 101 | 2 |
|          | VOCAL-102 | Sightreading 102 | 1.5 |
| MUSICIANSHIP | CC-101 | Harmony & Theory 101 | 1.5 |
|          | CC-102 | Ear Training 102 | 1.5 |
|          | AUDIO-058 | DAW 1 | 1 |
| ELECTIVES | Various | Various | Various |
| **TOTAL** |      |        | **15** |

| **Q4**  |      |        |        |
| MAJOR AREA | Vocal-PL | Private Lesson 4 | 2 |
|          | CC-209V | Vocal LPW 209 | 1 |
|          | VOCAL-200 | Vocal Performance 200 | 2 |
|          | VOCAL-201 | Vocal Technique 201 | 2 |
|          | VOCAL-202 | Sightreading 202 | 1.5 |
|          | AUDV-100 | DAW 2 | 1 |
| MUSICIANSHIP | CC-207 | Harmony & Theory 207 | 1.5 |
|          | CC-208 | Ear Training 208 | 1.5 |
| ELECTIVES | Various | Various | Various |
| **TOTAL** |      |        | **15** |

| **Q5**  |      |        |        |
| MAJOR AREA | Vocal-PL | Private Lesson 5 | 2 |
|          | CC-303V | Vocal LPW 303 | 1 |
|          | VOCAL-300 | Vocal Performance 300 | 2 |
|          | VOCAL-301 | Vocal Technique 301 | 2 |
|          | PROF. DEV. | Applied Entertainment Business 1 | 1.5 |
| MUBUS-0300 | Media Relations | 2 |
|          | CC-307 | Vocal Media 1 | 2 |
| MUSICIANSHIP | CC-308 | Songwriting 1 | 1.5 |
| ELECTIVES | Various | Various | Various |
| **TOTAL** |      |        | **15** |

| **Q6**  |      |        |        |
| MAJOR AREA | Vocal-PL | Private Lesson 6 | 2 |
|          | CC-403V | Vocal LPW 403 | 1 |
|          | VOCAL-400 | Vocal Performance 400 | 2 |
|          | PROF. DEV. | Advanced Contemporary Vocal Ensemble | 2 |
|          | MUBUS-0460 | Project Recording Vocal 2 | 2 |
| MUSICIANSHIP | CC-407 | Applied Entertainment Business 2 | 1.5 |
|          | MUBUS-0307 | Visual Media 2 | 2 |
|          | MUBUS-0460 | Independent Artist Marketing | 2 |
| MUSICIANSHIP | CC-408 | Songwriting 2 | 1.5 |
| ELECTIVES | Various | Various | Various |
| **TOTAL** |      |        | **15** |

**Student's choice of various DAWs**
ASSOCIATE OF SCIENCE
MUSIC BUSINESS

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

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MAJOR AREA = 64.5 CREDITS

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.

PROF. DEVELOPMENT = 10.5 CREDITS

SUPPORTIVE MUSIC = 9 CREDITS

ELECTIVES = 6 CREDITS

*Based on optimal course load of 15 credits per quarter
### Associate of Science: Music Business

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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*

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*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.

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**Quarter/Credit Breakdown**

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# Bachelor of Music in Performance (Contemporary Styles)

## Bass

### 180 Credits / 12 Quarters

Required to complete this Bachelor of Music Degree*

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<td>Bass Performance 130-230</td>
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<td>Bachelor Performance 1-4</td>
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<td>Bass Technique 110-410</td>
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<tr>
<td>Bass Reading 120-420</td>
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</table>

**Major Area = 48 Credits**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit</th>
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<tbody>
<tr>
<td>DAW 1 &amp; 2</td>
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<tr>
<td>Sibelius Notation</td>
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<tr>
<td>Style Survey</td>
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<tr>
<td>BACH Ensemble 1-12</td>
<td>12</td>
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<tr>
<td>Music History 1-4</td>
<td>8</td>
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<tr>
<td>Contemporary Arranging 1-5</td>
<td>10</td>
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<tr>
<td>Directing and Conducting</td>
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<tr>
<td>Contemporary Music Instruction</td>
<td>1</td>
</tr>
<tr>
<td>Logic 1 &amp; 2</td>
<td>2</td>
</tr>
<tr>
<td>Pro Tools 101 &amp; 110</td>
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<td>Sophomore Jury Prep / Sophomore Jury</td>
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<td>Senior Jury Prep / Senior Jury</td>
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</table>

**Supportive Music = 47 Credits**

<table>
<thead>
<tr>
<th>Course</th>
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<tbody>
<tr>
<td>Harmony &amp; Theory 101-801</td>
<td>15</td>
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<tr>
<td>Ear Training 102-602</td>
<td>11</td>
</tr>
<tr>
<td>Keyboard Proficiency 1-3</td>
<td>3</td>
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</tbody>
</table>

**Prof. Development = 3 Credits**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit</th>
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<tbody>
<tr>
<td>Applied Entertainment Business 1-2</td>
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</table>

**Musicianship = 29 Credits**

<table>
<thead>
<tr>
<th>Course</th>
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</tr>
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<tbody>
<tr>
<td>Various</td>
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**General Ed* = 45 Credits**

<table>
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<th>Credit</th>
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<tbody>
<tr>
<td>Various</td>
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</tbody>
</table>

**Electives = 8 Credits**

*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.

### Quarter/Credit Breakdown

<table>
<thead>
<tr>
<th>Q1</th>
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1 1 1 2.5 1.5 1
### Bachelor of Music in Performance (Contemporary Styles) - Drum

**180 Credits / 12 Quarters**  
Required to Complete This Bachelor of Music Degree*

<table>
<thead>
<tr>
<th>COURSE</th>
<th>CREDIT</th>
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<tbody>
<tr>
<td>Private Lesson 3-14</td>
<td>24</td>
</tr>
<tr>
<td>Drum Performance 130-230</td>
<td>4</td>
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<tr>
<td>Bachelor Performance 1-4</td>
<td>4</td>
</tr>
<tr>
<td>Drum Technique 110-410</td>
<td>8</td>
</tr>
<tr>
<td>Drum Reading 120-420</td>
<td>8</td>
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<tr>
<td>DAW 1 &amp; 2</td>
<td>2</td>
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<tr>
<td>Sibelius Notation</td>
<td>1</td>
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<td>Style Survey</td>
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<tr>
<td>BACH Ensemble 1-12</td>
<td>12</td>
</tr>
<tr>
<td>Music History 1-4</td>
<td>8</td>
</tr>
<tr>
<td>Contemporary Arranging 1-5</td>
<td>10</td>
</tr>
<tr>
<td>Directing and Conducting</td>
<td>2</td>
</tr>
<tr>
<td>Contemporary Music Instruction</td>
<td>1</td>
</tr>
<tr>
<td>Logic 1 &amp; 2</td>
<td>2</td>
</tr>
<tr>
<td>Pro Tools 101 &amp; 110</td>
<td>4</td>
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<tr>
<td>Sophomore Jury Prep / Sophomore Jury</td>
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</tr>
<tr>
<td>Senior Jury Prep / Senior Jury</td>
<td>2</td>
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<tr>
<td>Applied Entertainment Business 1-2</td>
<td>3</td>
</tr>
<tr>
<td>Harmony &amp; Theory 101-801</td>
<td>15</td>
</tr>
<tr>
<td>Ear Training 102-602</td>
<td>11</td>
</tr>
<tr>
<td>Keyboard Proficiency 1-3</td>
<td>3</td>
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<tr>
<td>Various</td>
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</tbody>
</table>

**Major Area = 48 Credits**

**Supportive Music = 47 Credits**

**Prof. Development = 3 Credits**

**Musicianship = 29 Credits**

**General Ed* = 45 Credits**

**Electives = 8 Credits**

*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

**Quarter/Credit Breakdown**

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<th>Quarter</th>
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<td>Q12</td>
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</table>

**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

#### 180 Credits / 12 Quarters

**Required to Complete This Bachelor of Music Degree**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit</th>
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</thead>
<tbody>
<tr>
<td>Private Lesson 3-14</td>
<td>24</td>
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<tr>
<td>Guitar Performance 130-230</td>
<td>4</td>
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<tr>
<td>Bachelor Performance 1-4</td>
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<tr>
<td>Guitar Technique 110-410</td>
<td>8</td>
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<tr>
<td>Guitar Reading 120-420</td>
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</table>

**Major Area = 48 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** 2
- **Sophomore Jury Prep / Sophomore Jury** 2
- **Senior Jury Prep / Senior Jury** 2

**Supportive Music = 47 Credits**

- **Harmony & Theory 101-801** 15
- **Ear Training 102-602** 11
- **Keyboard Proficiency 1-3** 3

**Prof. Development = 3 Credits**

- **Applied Entertainment Business 1-2** 3

**Musicianship = 29 Credits**

- **Various** 45

**General Ed* = 45 Credits**

- **Various** 8

**Electives = 8 Credits**

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**Quarter/Credit Breakdown**

<table>
<thead>
<tr>
<th>Q1</th>
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<th>Q3</th>
<th>Q4</th>
<th>Q5</th>
<th>Q6</th>
<th>Q7</th>
<th>Q8</th>
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</table>

*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.

*Admissions and Changes to the Catalog Occur Frequenty. Please visit www.mi.edu/catalog for Updates and Announcements.
# Bachelor of Music in Performance (Contemporary Styles) Keyboard

## 180 Credits / 12 Quarters

Required to Complete This Bachelor of Music Degree*

<table>
<thead>
<tr>
<th>COURSE</th>
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<tbody>
<tr>
<td>Private Lesson 3-14</td>
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<tr>
<td>Keyboard Performance 130-230</td>
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<tr>
<td>Bachelor Performance 1-4</td>
<td>4</td>
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<tr>
<td>Keyboard Technique 110-210</td>
<td>8</td>
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<tr>
<td>Keyboard Reading 120-420</td>
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</table>

**Major Area = 48 Credits**

<table>
<thead>
<tr>
<th>COURSE</th>
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<tr>
<td>DAW 1 &amp; 2</td>
<td>2</td>
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<tr>
<td>Sibelius Notation</td>
<td>1</td>
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<tr>
<td>Style Survey</td>
<td>1</td>
</tr>
<tr>
<td>BACH Ensemble 1-12</td>
<td>12</td>
</tr>
<tr>
<td>Music History 1-4</td>
<td>8</td>
</tr>
<tr>
<td>Contemporary Arranging 1-5</td>
<td>10</td>
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<tr>
<td>Directing and Conducting</td>
<td>2</td>
</tr>
<tr>
<td>Contemporary Music Instruction</td>
<td>1</td>
</tr>
<tr>
<td>Logic 1 &amp; 2</td>
<td>2</td>
</tr>
<tr>
<td>Pro Tools 101 &amp; 110</td>
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<tr>
<td>Sophomore Jury Prep / Sophomore Jury</td>
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<td>Senior Jury Prep / Senior Jury</td>
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**Supportive Music = 47 Credits**

<table>
<thead>
<tr>
<th>COURSE</th>
<th>CREDIT</th>
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<tbody>
<tr>
<td>Harmony &amp; Theory 101-801</td>
<td>15</td>
</tr>
<tr>
<td>Ear Training 102-602</td>
<td>11</td>
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<td>Various</td>
<td>45</td>
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</table>

**Prof. Development = 3 Credits**

<table>
<thead>
<tr>
<th>COURSE</th>
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<tbody>
<tr>
<td>Applied Entertainment Business 1-2</td>
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</tbody>
</table>

**Musicianship = 26 Credits**

**General ED* = 45 Credits**

**Electives = 11 Credits**

**Quarter/Credit Breakdown**

<table>
<thead>
<tr>
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**Note:**
- *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.

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*This Catalog Applies to Academic Year 2016/2017: October 1, 2016 - September 30, 2017. Additions and Changes to the Catalog Occur Frequentely. Please Visit www.mil.edu/catalog for Updates and Announcements.
**BACHELOR OF MUSIC IN PERFORMANCE (CONTEMPORARY STYLES) VOCAL**

### 180 CREDITS / 12 QUARTERS

**REQUIRED TO COMPLETE THIS BACHELOR OF MUSIC DEGREE**

<table>
<thead>
<tr>
<th>COURSE</th>
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<tr>
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<td>24</td>
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<td>Vocal Technique 011-210</td>
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<td>Sightsinging 120-220</td>
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<td>Vocal Creativity 320-420</td>
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<td>DAW 1 &amp; 2</td>
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<td>Sibelius Notation</td>
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<tr>
<td>Style Survey</td>
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<tr>
<td>BACH Ensemble</td>
<td>12</td>
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<tr>
<td>Music History 1-4</td>
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<td>Contemporary Music Instruction</td>
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<td>Logic 1 &amp; 2</td>
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<td>Pro Tools 101 &amp; 110</td>
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<td>Sophomore Jury Prep / Sophomore Jury</td>
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<tr>
<td><strong>SUPPORTIVE MUSIC = 51 CREDITS</strong></td>
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<td><strong>PROF. DEVELOPMENT = 3 CREDITS</strong></td>
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</tr>
<tr>
<td>Applied Entertainment Business 1-2</td>
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<tr>
<td><strong>MUSICIANSHIP = 29 CREDITS</strong></td>
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<tr>
<td>Harmony &amp; Theory 101-801</td>
<td>15</td>
</tr>
<tr>
<td>Ear Training 102-602</td>
<td>11</td>
</tr>
<tr>
<td>Keyboard Proficiency 1-3</td>
<td>3</td>
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<tr>
<td><em><em>GENERAL ED</em> = 45 CREDITS</em>*</td>
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<td><strong>ELECTIVES = 4 CREDITS</strong></td>
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<tr>
<td>Various</td>
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</tbody>
</table>

*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.

**QUARTER/CREDIT BREAKDOWN**

<table>
<thead>
<tr>
<th>Q1</th>
<th>Q2</th>
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**2**  **1**  **3**  **3**  **7.5**  **9.5**  **10**  **10**  **2**  **1**  **1**  **1**

**1.5**  **1.5**  **2**  **2**  **2**  **2**  **2**  **2**  **2**  **2**  **2**  **2**
**BACHELOR OF MUSIC IN PERFORMANCE**

**MINOR**

---

**Not ready to stop? Get a Minor!**

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

<table>
<thead>
<tr>
<th>Q15</th>
<th>CODE</th>
<th>COURSE</th>
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<tr>
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<td>AUDIO-101</td>
<td>Recording Techniques</td>
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<tr>
<td></td>
<td>AUDIO-102</td>
<td>Console Operation 1: Neve</td>
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</tr>
<tr>
<td></td>
<td>AUDIO-103</td>
<td>Console Operation 1: API</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>AUDIO-104</td>
<td>The Business of Audio</td>
<td>1</td>
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<tr>
<td></td>
<td>AUDIO-105</td>
<td>Critical Listening</td>
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<tr>
<td></td>
<td>AUDIO-106</td>
<td>Recording Theory</td>
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<tr>
<td></td>
<td>AUDIO-107</td>
<td>Mac Basics and Gear Set-Up</td>
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<td></td>
<td>AUDIO-108</td>
<td>Recording Theory</td>
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<tr>
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<tr>
<td></td>
<td>AUDIO-302</td>
<td>Console Operation 2: SSL Duality</td>
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<td>AUDIO-304</td>
<td>Mixing Essentials</td>
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<td>AUDIO-305</td>
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<td>AUDIO-307</td>
<td>Intro to Post Production</td>
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<td>AUDIO-308</td>
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**MUSIC INDUSTRY STUDIES [+30 CREDITS*]**

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<tr>
<td></td>
<td>MUBUS-101</td>
<td>Music Law 1</td>
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<td>MUBUS-102</td>
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<td>MUBUS-103</td>
<td>Record Labels</td>
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<td>MUBUS-104</td>
<td>Your Music Business Career</td>
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<td>MUBUS-105</td>
<td>Agents &amp; Bookings</td>
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<tr>
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<td>MUBUS-106</td>
<td>Digital Marketing</td>
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<td>MUBUS-107</td>
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<td>MUBUS-108</td>
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<tr>
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<td>MUBUS-204</td>
<td>Concert &amp; Tour Production</td>
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<td>MUBUS-205</td>
<td>Music Industry Internship</td>
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<td>MUBUS-206</td>
<td>Networking Strategies</td>
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<tr>
<td></td>
<td>MUBUS-207</td>
<td>Music Licensing &amp; Supervision</td>
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*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 of 12 units per quarter for Bachelor Programs.*
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.

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):
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.

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 courses and workshops, while enrolling 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 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.

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

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

*As a non-certificate program, MI Select and MI Select Express is not eligible for U.S. or State government financial aid.
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 direction of well-known instructors.

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.
CAMPUS

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

Changing Instructors or Class Times
Registrar Office
West side of The Passage, 1st Floor
registrar@mi.edu

Dropping Classes
Registrar Office
West side of The Passage, 1st Floor
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

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

Locating an Instructor
Registrar Office
West side of The Passage, 1st Floor
registrar@mi.edu

Locating an Instructor
Registrar Office
West side of The Passage, 1st Floor
registrar@mi.edu

Locating an Instructor
Registrar Office
West side of The Passage, 1st Floor
registrar@mi.edu

Locating an Instructor
Registrar Office
West side of The Passage, 1st Floor
registrar@mi.edu

Lockers Sign-Ups
Artist Support Center
West side of The Passage, 1st Floor
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

Paying Fees
Student Billing Office
West side of The Passage, 1st Floor
studentbilling@mi.edu

Posting Flyers
Student Affairs Office in Artist Support Center
West side of The Passage, 1st Floor
studentaffairs@mi.edu

Practice Room Reservations
Artist Support Center
West side of The Passage, 1st Floor
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
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 backdrop 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 S6 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, Eiosis Air EQ Premium, Native Instruments Komplete 10, Adobe Creative Cloud, 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, Eiosis Air EQ Premium, Native Instruments Komplete 10, Adobe Creative Cloud, Arturia C-Collection 4, Focusrite Scarlett 2i4’s and MIDI controllers.

Studio 03

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, Eiosis 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.

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

DJ PERFORMANCE AND PRODUCTION PROGRAM LABS AND PRACTICE ROOMS

Vinyl/CDJ/Turntablism Lab (MI-236)
This DJ Performance lab facility features standing workstations equipped with Technics SL-1200 (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.

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 models.

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 Mover and Pioneer Pro Audio BULLIT 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. 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.
CAMPUS

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.

ADDITIONAL FACILITY LOCATIONS

GUITAR CRAFT FACILITIES

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.
CAMPUS

CONCERT HALL

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

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

CONCERT HALL
MI’s extensive recording facilities range from top-of-the-line professional studios to project studios and recording classrooms.

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

AUDIO 101: RECORDING TECHNIQUES (1)
This course explores 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 mixing 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 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 use an Avid Pro Tools 101 session for recording, importing audio, editing, recording MIDI, backing-up data, working with FireWire drives, and more. Comprehensive of students' tasks 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 106: MUSICIANSHIP FOR AUDIO ENGINEERS (1)
Successful completion of this course or equivalency exam is a Prerequisite 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 creation and the Mac Operating System 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, studio monitors and effects processors will be covered. One lecture hour 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 110: 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 introduced to the fundamentals and concepts, 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 professional in-line processors (compressors, equalizers, reverb, chorus, pitch shift), and both Avid Pro Tools® and third party plug-ins. Two lecture hours per week for one quarter.

Audio: 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 106: Musicianship or equivalency exam is a Prerequisite for all electives.

AUDIO 056E REASON 1 (1)
Prerequisites: Successful completion of 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 057E REASON 2 (1)
Prerequisites: Successful completion of AUDIO 056E Reason 1 (Part 1 of 2). Two lab hours per week for one quarter.

AUDIENCE DESCRIPTIONS

AUDIO 101: RECORDING TECHNIQUES (1)
This course explores 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 mixing 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 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 use an Avid Pro Tools 101 session for recording, importing audio, editing, recording MIDI, backing-up data, working with FireWire drives, and more. Comprehensive of students' tasks 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.

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This course demonstrates how to set up and operate a basic project studio workstation. Vital file management techniques for content creation and the Mac Operating System 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.

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AUDIO 110: 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 introduced to the fundamentals and concepts, 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 professional in-line processors (compressors, equalizers, reverb, chorus, pitch shift), and both Avid Pro Tools® and third party plug-ins. Two lecture hours per week for one quarter.

Audio: 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 106: Musicianship or equivalency exam is a Prerequisite for all electives.

AUDIO 056E REASON 1 (1)
Prerequisites: AUDIO-106 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 (DAW’s). Two lab hours per week for one quarter.

AUDIO 150E AUDIO INTERNSHIP (1)
Prerequisites: AUDIO-106 Musicianship for Audio, 3.5 minimum GPA. Students gain practical professional experience in working recording studios, production houses, mastering labs, or live sound 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 studies. Upon completion, students will be able to 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 comprehensiveness 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-103 Critical Listening. This course focuses on creating an acoustically viable space in the home or project studio environment. Students will learn how to
COURSES

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ON THEIR OWN AND PRODUCE, RECORD, EDIT, AND MIX VOCALS. THIS COURSE FOCUSSES ON INDUSTRY-STD TECHNIQUES USED IN THE RECORDING, EDITING, AND MIXING OF ADR (AUTOMATED DIALOGUE REPLACEMENT) AND VOICE OVER FOR MULTIMEDIA (MEDIA, TELEVISION, VIDEO GAMES, COMMERCIALS, ETC.). ADR PROGRAMMING, ADR AND VOICE OVER PRODUCTION, ADVANCED AUDIO EDITING AND MIXING TECHNIQUES, AS WELL AS THE IMPLEMENTATION OF OTHER TECHNOLOGIES (REDRUM, DR. OCTO REX, THOR), ADVANCED AUDIO EDITING, AND MIXING. UPON COMPLETION, STUDENTS WILL BE ABLE TO EDIT, LAYER, AND SYNCHRONIZE AUDIO, AND WILL UNDERSTAND THE DIFFERENT ROLES WITHIN A Foley TEAM. TWO LAB HOURS PER WEEK FOR ONE QUARTER.

COURSES

VOCAL PRODUCTION (1)

Prerequisite: SUCCESSFUL COMPLETION OF ONE OF THE FOLLOWING COURSES: AUDIO-103 PROTOOLS 101 & 110, OR AUDIO-207 PROTOOLS 101 & 110, OR AUDIO-205 INTRO TO PRO TOOLS 1 & 2, OR ARTIST-211 VOCAL PRODUCTION. THIS COURSE INTRODUCES INDUSTRY-STD TECHNIQUES USED IN THE RECORDING, EDITING, AND MIXING OF ADR (AUTOMATED DIALOGUE REPLACEMENT) AND VOICE OVER FOR MULTIMEDIA (MEDIA, TELEVISION, VIDEO GAMES, COMMERCIALS, ETC.). ADR PROGRAMMING, ADR AND VOICE OVER PRODUCTION, ADVANCED AUDIO EDITING AND MIXING TECHNIQUES, AS WELL AS THE IMPLEMENTATION OF OTHER TECHNOLOGIES (REDRUM, DR. OCTO REX, THOR), ADVANCED AUDIO EDITING, AND MIXING. UPON COMPLETION, STUDENTS WILL BE ABLE TO EDIT, LAYER, AND SYNCHRONIZE AUDIO, AND WILL UNDERSTAND THE DIFFERENT ROLES WITHIN A Foley TEAM. TWO LAB HOURS PER WEEK FOR ONE QUARTER.

COURSES

FOLEY RECORDING AND EDITING (1)

Prerequisite:成功 Completion of one of the following courses: AUDIO-103 ProTools 101 & 110, or AUDIO-207 Pro Tools 101 & 110, or AUDIO-205 Intro to Pro Tools 1 & 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.

COURSES

FIELD RECORDING (2)

Prerequisites:成功 Completion of one of the following courses: AUDIO-103 ProTools 101 & 110, or AUDIO-207 Pro Tools 101 & 110, or AUDIO-205 Intro to Pro Tools 1 & 2, and 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.

COURSES

MIXING FOR FILM AND TELEVISION (2)

Prerequisites:成功 Completion of one of the following courses: AUDIO-103 ProTools 101 & 110, or AUDIO-207 Pro Tools 101 & 110, or AUDIO-205 Intro to Pro Tools 1 & 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 audio concepts, dialogue, ADR, and music mixing in a professional environment. Two lecture hours per week for one quarter.

COURSES

MIXING FOR FILM AND TELEVISION (2)

Prerequisites:成功 Completion of one of the following courses: AUDIO-103 ProTools 101 & 110, or AUDIO-207 Pro Tools 101 & 110, or AUDIO-205 Intro to Pro Tools 1 & 2, and AUDIO-207 Intro to Post. This course focuses on the fundamental 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.

COURSES

POST ESSENTIALS (2)

Prerequisites:成功 Completion of one of the following courses: AUDIO-103 ProTools 201 & 210M, or AUDIO-207 Intro to Post. This course covers the fundamentals 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.

COURSES

FOLEY RECORDING AND EDITING (1)

Prerequisites:成功 Completion of one of the following courses: AUDIO-103 ProTools 201 & 210M, or AUDIO-207 Intro to Post. This course focuses on hands-sync dialog, ADR, and auto-assembly production sounds daily 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 dialogue 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 and ADR and EDL edit decisions. This course prepares students for the official Avid 110 VENUE certification exam. Two lecture hours per week for one quarter.

COURSES

BACKGROUNDS & SOUND EFFECTS EDITING (1)

Prerequisites:成功 Completion of one of the following courses: AUDIO-103 ProTools 201 & 210M, or AUDIO-207 Intro to Post. Students are exposed to the practical skills needed to create 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.

COURSES

CONSOLE OP 3: EUPHONIX & ICON (1)

Prerequisite:成功 Completion of one of the following courses: AUDIO-007 Pro Tools 101, or AUDIO-052 Logic 1, or AUDIO-058 Ableton 1, or AUDIO-103 ProTools 101 & 110, or AUDIO-207 Pro Tools 101 & 110, or AUDIO-205 Intro to Pro Tools 1 & 2, and AUDIO-207 Intro to Post. This course covers the Avid Euphony System 5 Fusion console as well as the Avid Icon D-Console. Students will study Euphony specific hardware such as the M530 mic pre, the MC524 monitor 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.

COURSES

AUDIOPROD

ONSETUPANDOPERATIONS(2)

Prerequisites:成功 Completion of one of the following courses: AUDIO-007 Pro Tools 101, or AUDIO-052 Logic 1, or AUDIO-058 Ableton 1, or AUDIO-103 ProTools 101 & 110, or AUDIO-207 Pro Tools 101 & 110, or AUDIO-205 Intro to Pro Tools 1 & 2, and AUDIO-207 Intro to Post. This course covers live sound production, as well as the technical requirements for mastered products and the technical aspects of the recording and mixing done in that space. 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.

COURSES

ONSETUPANDOPERATIONS(2)

Prerequisites:成功 Completion of one of the following courses: AUDIO-007 Pro Tools 101, or AUDIO-052 Logic 1, or AUDIO-058 Ableton 1, or AUDIO-103 ProTools 101 & 110, or AUDIO-207 Pro Tools 101 & 110, or AUDIO-205 Intro to Pro Tools 1 & 2, and AUDIO-207 Intro to Post. This course covers live sound production, as well as the technical requirements for mastered products and the technical aspects of the recording and mixing done in that space. 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.

COURSES

ONSETUPANDOPERATIONS(2)

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COURSES

ONSETUPANDOPERATIONS(2)

Prerequisites:成功 Completion of one of the following courses: AUDIO-007 Pro Tools 101, or AUDIO-052 Logic 1, or AUDIO-058 Ableton 1, or AUDIO-103 ProTools 101 & 110, or AUDIO-207 Pro Tools 101 & 110, or AUDIO-205 Intro to Pro Tools 1 & 2, and AUDIO-207 Intro to Post. This course covers live sound production, as well as the technical requirements for mastered products and the technical aspects of the recording and mixing done in that space. 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.
The course DJ-058 ABLENTION LIVE® FOR DJIS 1 (1) introduces students to Ableton Live as a music production environment. The course covers the fundamentals of Ableton Live, including the use of its various features and tools. Students will learn to create and manipulate music in real-time, understanding the relationships between different elements of the software. The course also covers the creation of live performances, including the use of Ableton Live for DJ sets.

The course DJ-101 DJ SET BUILDING 1 (1) provides an introduction to the concepts and techniques of DJ Set Building 1. Students will learn about the composition of a set, including the selection of tracks, transitions, and the use of DJ equipment. The course also covers the role of the DJ in a live performance, including the use of lighting, sound, and visual effects.

The course DJ-102 BEAT MATCHING 1 (1.5) focuses on the importance of beat matching in DJing. Students will learn about the concept of beats per minute and how to match tracks to ensure a seamless mix. The course also covers the use of different beat matching techniques, including the use of CDJ and turntables.

The course DJ-103 DJ SOFTWARE 1: SERATO® (1) introduces students to the Serato DJ software. The course covers the use of Serato for DJing, including the use of scratching, slip-ups, and other techniques. Students will also learn about the use of Serato for live performances and the use of Serato for DJ sets.

The course DJ-104 DJ SOFTWARE 1: TRAKTOR© (1) covers the use of Traktor Pro software for DJing. The course covers the use of Traktor for creating and manipulating music, including the use of the Traktor Scratch system. Students will also learn about the use of Traktor for live performances and the use of Traktor for DJ sets.

The course DJ-105 HISTORY & ANALYSIS OF RECORDED POPULAR MUSIC 1 (1) covers the history and analysis of recorded popular music. The course covers the development of popular music from the 18th century to the present day. Students will learn about the use of different music styles and genres, and how they have evolved over time. The course also covers the role of popular music in society and culture.

The course DJ-106 MUSICIANSHIP 1 (1.5) covers the principles of music notation and composition. The course covers the use of music notation, including the use of staff and staff lines, and the use of music symbols. Students will also learn about the use of music composition techniques, including the use of musical forms and the use of musical structures.

The course DJ-107 SONG BUILDING 1 (2) covers the creation of music for songwriting. The course covers the use of music composition techniques, including the use of music notation, and the use of music composition software. Students will also learn about the use of music composition techniques, including the use of music notation, and the use of music composition software.

The course DJ-108 THE BUSINESS OF DJING (1) covers the business aspects of DJing. The course covers the use of music business strategies, including the use of music marketing, and the use of music distribution. Students will also learn about the use of music business strategies, including the use of music marketing, and the use of music distribution.

The course DJ-109 REMIXING (1) covers the use of music remixing. The course covers the use of music remixing techniques, including the use of music composition techniques, and the use of music composition software. Students will also learn about the use of music remixing techniques, including the use of music composition techniques, and the use of music composition software.

The course DJ-110 HISTORY & ANALYSIS OF RECORDED POPULAR MUSIC 2 (1) covers the history and analysis of recorded popular music. The course covers the development of popular music from the 18th century to the present day. Students will learn about the use of different music styles and genres, and how they have evolved over time. The course also covers the role of popular music in society and culture.

The course DJ-111 PROFESSIONAL DEVELOPMENT // DJ PERFORMANCE & PRODUCTION courses provide an introduction to the professional development aspects involved in recorded music for modern DJing. The course covers the use of music composition techniques, including the use of music notation, and the use of music composition software. Students will also learn about the use of music composition techniques, including the use of music notation, and the use of music composition software.

The course DJ-112 SONG BUILDING 2 (2) covers the creation of music for songwriting. The course covers the use of music composition techniques, including the use of music notation, and the use of music composition software. Students will also learn about the use of music composition techniques, including the use of music notation, and the use of music composition software.
ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS.

COURSES

COURSE DESCRIPTIONS

COURSES

ELECTIVES // DJ PERFORMANCE & PRODUCTION PROGRAM-SPECIFIC ELECTIVES

DJ-010E IOS DJ (1)
Prerequisites: DJ-058 Ableton Live 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 production elements and shapes 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-016E BEAT MAKING AND MASCHINE (1)
Prerequisites: DJ-058 Ableton Live 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 production elements and shapes 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-020E 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 is repeatable for credit. One lecture hour per week for one quarter.

DJ-116E SOUND DESIGN (1)
Prerequisites: DJ-058 Ableton Live 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-126E MAX FOR LIVE (1)
Prerequisites: DJ-058 Ableton Live for DJs. 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 successfully 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-122E SEQUENCING WITH PUSH2: (1)
Prerequisites: DJ-116E Sound Design for Traktor Pro. 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 T-unTABSIMUS (1)
Prerequisite: DJ-102 Beat Matching 1 and Program Chair approval. This course introduces the concept that vinyl turntables and/or CD players can be used at 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 T-unTABSIMUS (1)
Prerequisite: DJ-128E Turntablism. Building on the information and techniques of the Turntablism course, this course will explore advanced techniques such as: building the relationship as a 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 (3)
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 troubleshooting 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 instrument types and styles. 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 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 headstock, and body design, including the weight and musical properties of various types of tone woods as well as pickup installations and designer and builder, 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 out instruments starts with understanding the tonal properties of the materials you use and how to produce the most musical results. This course is an introduction to the use of woodworking tools and techniques, including routing, joining, 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: soldering techniques, understanding 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, 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. A 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 and fabricate a personal electric guitar or bass from raw materials, 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 of a luthier’s knowledge and skill lies 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 a body made of wood, 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-107 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.

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 GUITAR DESIGN (2)
Prerequisites: GCRFT-103 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.

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-303 Acoustic Guitar Design (2)
Prerequisites: GCRFT-103 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.

the academic year 2016/2017: October 1, 2016 - September 30, 2017.
COURSES

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 Finishing Workshop. 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 the development of the relationship between musical style, technique, sound and acoustic guitar design. One private lesson per week for one quarter.

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 branding. One lecture hour per week for one quarter.

ARTST-105 PROJECT ADVISED 1 (1.5)
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 for one quarter.

ARTST-106 PROJECT ADVISED 2 (1.5)
Prerequisite: Project Advising 1. Working in close consultation with various project advisors, including省教育厅音乐与艺术发展局, 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 for one quarter.

ARTST-108 STUDIO RECORDING 1: PRO Tools 1 (2)
Prerequisite: Audio-057 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, mixing, 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-109 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 studio's in-house 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-110 RECORDING PROJECT 2 (2)
Prerequisite: ARTST-109 Recording Project 1. Building on the foundation of Recording Project 1, 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-112 SOFT TOOL DEVELOPMENT 1 (1)
Prerequisite: Project Advising 1. Learning how to use software such as Adobe Photoshop, Propellerhead's Reason, and Ableton Live for music production. Two lab hours per week for one quarter.

ARTST-113 SOFT TOOL DEVELOPMENT 2 (1)
Prerequisite: Project Advising 1. Learning how to use software such as Adobe Photoshop, Propellerhead's Reason, and Ableton Live for music production. Two lab hours per week for one quarter.

ARTST-114 BUSINESS 1 (1.5)
Prerequisite: Applied Entertainment Business 2. 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 percentage. This course also explores how relationships and sponsors 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.

ARTST-115 BUSINESS 2 (1.5)
Prerequisite: Applied Entertainment Business 2. This course follows Applied Entertainment Business 1, and continues to explore the music business today. Income generation is the 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 sustainable. Areas this course covers include: record deals, funding projects, distribution deals, and performance deals and merchandising. Two lecture hours 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 images that support music marketing campaigns. Topics covered in this class include: typography, flyer design, album artwork design, image manipulation, layout, 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 and their music online. 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 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).

MUSBUS-0360 APPLIED ENTERTAINMENT BUSINESS 1 (1.5)
Prerequisite: 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 percentage. Overview of the music industry and the roles that relationships and sponsors 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.
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 full-service, 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 is greater need for practical, independent marketing advice. After identifying a business vision, students conduct research, set short-term goals, and create and present a mix of marketing strategies to achieve their objective, including defining an image, brand, position, and format, identifying the target audience, gaining access to radio and other media, the need to live shows, the Internet, press, video promotion, advertising and sponsorships, sales and licensing. Students create a complete marketing plan utilizing their hands-on and in-class experience in the course resource, and receive useful feedback during three in-class work hours. Two lecture hours per week for one quarter.

ARTST-106 MUSICIANSHIP 1 (1.5)
Designed for aspiring music professionals, this course is the study of popular music composition devices and their foundation in basic music theory. This course is accomplished through the analysis of popular harmonic structures, melodies and various common rhythmic patterns. Basic harmony and theory concepts, low-lighting 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 scales, modes, chord inversions, and sight-reading. Covered in this course is the focus on melody, harmony, and rhythm, basic theory concepts, 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.

CC-406 SONGWRITING 2 (1.5)
Prerequisites: CC-308 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 song programming, mixing, mastering, and mixing 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-012E INTRO TO MUSIC PUBLISHING (1)
An overview of music publishing from the artist's perspective. Topics include copyright basics, how co-writers divide royalties, publishing companies, music writers, songwriters, and songwriting songwriting. Three lecture hours per week for one quarter. 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: ALTU-101, ALTU-052 Logic 1, or AUDIO-058 Ableton Live 1, or AUDIO-056 Reason 1. An introduction to the use and usability 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 introduction to 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, and more. One lecture hour per week for one quarter.

ARTST-022E SOCIAL MEDIA MARKETING FOR THE INDEPENDENT ARTIST (1)
This course covers the fundamentals of social media marketing strategies and how to use social platforms such as YouTube, Facebook and Instagram to effectively promote your music. Students will learn how to utilize social media to grow their fan base, increase their online presence, and connect with their audience. One lecture hour per week for one quarter.

ARTST-026E AUDIO APPLICATIONS FOR THE INDEPENDENT ARTIST (1)
This course covers the basics of audio editing and mixing, including practical applications of audio software such as Audacity and Sound forge. Students will learn how to use audio editing and mixing software to create professional-quality audio files. One lecture hour per week for one quarter.

ARTST-027E camera+ 101: THE LOOKS OF YOUR MUSIC VIDEO (1)
This course covers the fundamentals of video production, including camera techniques, lighting, and post-production editing. Students will learn how to effectively use video production tools and techniques to create professional-quality music videos. One lecture hour 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
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 between personal managers and their artists. Topics include: developing the artist and preparing a career plan, contractual agreements between the artist and manager, the steps 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 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 the 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 organize and present musical events, festivals, or tours. Topics include: booking and sizing of venues, ticket sales, concert promotion, selling merchandise, all-ages 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 strategies you use for developing personal contact. You who 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 music to commercial 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.

MUBUS-210 MUSIC INDUSTRY HISTORY 2 (2)
An overview of the evolution of the industry through an era of increasingly rapid change beginning in the '80s and coming into the digital age. Includes listening and musical analysis as well as examination of sources and influences of music 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 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-110 MUSIC BUSINESS LAW AND CONTRACTS (1)
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 matters. The course will place a 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 basic principles of contract law (with introduction to common industry agreements, negotiation techniques, and specialized terminology). 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 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. Topics include: pressing online, outreach, online 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-102 COMPUTERS IN BUSINESS (1)
Prerequisite: Successful completion of one of the following courses: AUDIO-101 or AUDIO-202 Logic 1, or ARTST-101 Recording Project 1. Using industry standard programs ProTools and Logic, the course will explore tempo management, 2D compression, vocal FX, comping, bus ping, vocal aligning, printing stems, and remiking 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.

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 songwriters, engineers, producers, and managers whether in house or as independent labels. As a final project, students will understand how to use and implement these tools properly. 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 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 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-205 MUSIC BUSINESS LAW AND CONTRACTS (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 '80s and coming into the digital age. Includes listening and musical analysis as well as examination of sources and influences of music 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 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-107 COMPOSITION (2)
A practical, application-oriented course in writing, recording, and arranging music. Covers all aspects of how the Internet continues to impact the music industry, particularly in the areas of distribution, promotion, marketing, and retail. Topics include: pressing online, outreach, online 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-109 MUSIC BUSINESS LAW AND CONTRACTS (3)
Prerequisite: MUBUS-101 Music Law 1. 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 matters. The course will place a 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 basic principles of contract law (with introduction to common industry agreements, negotiation techniques, and specialized terminology). Two lecture hours per week for one quarter.

MUBUS-210 MUSIC BUSINESS LAW AND CONTRACTS (2)
Prerequisite: MUBUS-120 Music Business Law and Contracts 1. More advanced contract law covering all aspects of the music business, 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 forming contracts. During the course, students will actually negotiate and draft at least five complete contracts including: a mechanical licensing contract agreement; a general partnership agreement (band agreement); a “sync”
MUBUS-430 MUSIC PUBLISHING AND LICENSING 3 (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 placements including film and television. Students will include music libraries, configuration of music for film and how this affects royalty disbursement, along with a review of the numerous music supervisors involved in both film and television. Students also study to employ online resources to gather information on film and TV productions as well as methods for connecting with music supervisors to further their own careers. Two lecture hours per week for one quarter.

MUBUS-150 MUSIC PUBLISHING AND LICENSING 1 (2) Topics include the business and creative aspects of a publisher, how to copyright songs and record works, how royalties are paid to writers and publishers, an overview of various royalties, including mechanical, performance, and the functions of the Performing Rights Organizations (PRO) and emerging music rights organizations. Hand-on exercises include copyrighting music, configuration, completing cue sheets, using online forms, and performance, sync, and mechanical licenses. In addition, as the industry is firmly entrenched in digital platforms, understanding sample and mastering the world of music publishing will be discussed. Two lecture hours per week for one quarter.

MUBUS-240 MUSIC INDUSTRY 2 (2) Prerequisite: MUBUS-330 Music Publishing and Licensing 1. A study of the distribution, strategy, and business aspects of the music industry, 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 marketing music for advertising and promotion. Topics include 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 promoting music globally. Topics also include the strategy, growth and development of music libraries, configuration of music for them and royalty accounting. One lecture hour and one lab hour per week for one quarter.

MUBUS-230 COMPUTER TECH MUSIC BUSINESS APPLICATIONS 1 (1.5) Prerequisite: MUBUS-150 Computer Tech Music Business. An introduction to computer concepts and business office basics and develop projects using MS Office (Word, Excel and PowerPoint) as well as a survey of music software suites appropriate for the music industry ( produção, 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-342 MUSIC INDUSTRY 3C (1) (Touring & Promotion) 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, performances, transportation, set ups/takings downs, and travel. The course also includes the specifics of how to produce touring shows, coordinating itineraries to follow routing, dealing with stage managers, merchandising, budgets, per diems, and the use of a mobile production office. The course is designed in conjunction with a professional booking agency and tied into the practical aspects of touring. One lecture hour per week for one quarter.

MUBUS-340 MUSIC INDUSTRY 4A (2) (Entrepreneurship) Prerequisite: MUBUS-340 Music Industry 3A, MUBUS-341 Music Industry 3B, and MUBUS-342 Music Industry 3C. Co-requisites: MUBUS-343 Music Industry 4B. An overview of creative and business requirements for starting an independent record label and starting a music business. The course also includes an overview of the music industry, including the role of the music supervisor. Students also study to employ online resources to gather information on film and TV productions as well as methods for connecting with music supervisors to further their own careers. Two lecture hours per week for one quarter.

MUBUS-440 MUSIC INDUSTRY 4B (1) (Concert Promoters) Prerequisite: MUBUS-340 Music Industry 3A, MUBUS-341 Music Industry 3B, and MUBUS-342 Music Industry 3C. Co-requisite: MUBUS-440 Music Industry 4A. 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 role of the booking agent, strategies and 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. Promoters. Logical aspects and execution of contract requirements and riders along with the steps in advancing shows will be introduced. The specifics of college tours and booking conferences will be discussed. One lecture 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 personal and non-commercial media are explored, along with promo-tours and live music websites to support broadcasts. Two lecture hours per week for one quarter.

MUBUS-341 MUSIC INDUSTRY 3B (1) (Agents & Booking) Prerequisite: MUBUS-240 Music Industry 2. Co-requisites: MUBUS-340 Music Industry 3A, and MUBUS-341 Music Industry 3C. The Booking Agent has emerged as a vital team member for the artist. Critical role and its corresponding responsibilities in the live concert industry are explored. Topics include the role of the booking agent, strategies and 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. boxed music packages and promotional materials for independent artists and others for the product or service. 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 record contracts entered when they were minors, co-authors’ disputes, fraud cases, publishing disputes, licensing disputes, and copyright law cases balancing the interactions between the laws of different countries in the same case. One lecture hour per week for one quarter.

MUBUS-341 MUSIC INDUSTRY 3B (1) (Agents & Booking) Prerequisite: MUBUS-240 Music Industry 2. Co-requisites: MUBUS-340 Music Industry 3A, and MUBUS-341 Music Industry 3C. The Booking Agent has emerged as a vital team member for the artist. Critical role and its corresponding responsibilities in the live concert industry are explored. Topics include the role of the booking agent, strategies and 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. Promoters. Logical aspects and execution of contract requirements and riders along with the steps in advancing shows will be introduced. One lecture hour per week for one quarter.

MUBUS-341 MUSIC INDUSTRY 3B (1) (Agents & Booking) Prerequisite: MUBUS-240 Music Industry 2. Co-requisites: MUBUS-340 Music Industry 3A, and MUBUS-341 Music Industry 3C. The Booking Agent has emerged as a vital team member for the artist. Critical role and its corresponding responsibilities in the live concert industry are explored. Topics include the role of the booking agent, strategies and 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. Logical 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) (Touring & Promotion) 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, performances, transportation, set ups/takings downs, and travel. The course also includes the specifics of how to produce touring shows, coordinating itineraries to follow routing, dealing with stage managers, merchandising, budgets, per diems, and the use of a mobile production office. The course is designed in conjunction with a professional booking agency and tied into the practical aspects of touring. One lecture hour per week for one quarter.

MUBUS-340 MUSIC INDUSTRY 4A (2) (Entrepreneurship) Prerequisite: MUBUS-340 Music Industry 3A, MUBUS-341 Music Industry 3B, and MUBUS-342 Music Industry 3C. Co-requisites: MUBUS-343 Music Industry 4B. An overview of creative and business requirements for starting an independent record label and starting a music business. The course also includes an overview of the music industry, including the role of the music supervisor. Students also study to employ online resources to gather information on film and TV productions as well as methods for connecting with music supervisors to further their own careers. Two lecture hours per week for one quarter.

MUBUS-340 MUSIC INDUSTRY 4A (2) (Entrepreneurship) Prerequisite: MUBUS-340 Music Industry 3A, MUBUS-341 Music Industry 3B, and MUBUS-342 Music Industry 3C. Co-requisites: MUBUS-343 Music Industry 4B. An overview of creative and business requirements for starting an independent record label and starting a music business. The course also includes an overview of the music industry, including the role of the music supervisor. Students also study to employ online resources to gather information on film and TV productions as well as methods for connecting with music supervisors to further their own careers. Two lecture hours per week for one quarter.

MUBUS-340 MUSIC INDUSTRY 4A (2) (Entrepreneurship) Prerequisite: MUBUS-340 Music Industry 3A, MUBUS-341 Music Industry 3B, and MUBUS-342 Music Industry 3C. Co-requisites: MUBUS-343 Music Industry 4B. An overview of creative and business requirements for starting an independent record label and starting a music business. The course also includes an overview of the music industry, including the role of the music supervisor. Students also study to employ online resources to gather information on film and TV productions as well as methods for connecting with music supervisors to further their own careers. Two lecture hours 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-340 Music Publishing and Licensing 1. 3. More advanced study of accounting principles and techniques as applied to the music industry, including digital rights management, internet marketing and revenue modeling (subscription, pay-per-click, pay-per-song, pay-per-play), contract analysis to quantify financial elements, royalty collections, royalty accounting, international currency considerations, evaluating royalty statements, management and distribution of licensing revenues, considerations arising under multiple-rights (“360”) recording contracts (live performance revenue, endorsement revenue, 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 the 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 agent, the 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-360 Songs, Recordings and Production: A&R Analysis. This class explores the roles of the arranger, producer, engineer, road technicians, sidemen musicians, backgrounds, personal support personnel employed on a tour or session. Students study musical terminology required for effective communication in rehearsal, stage and studio situations. Additional work required for carrying out constructive critique and musical decision-making with artistic/creative personalities. Students apply relationship skills, 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 the target audience 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 the current digital age. Topics include analyzing media relationships, implementing a press plan, creating PR materials, promotional writing and image development; online video platforms and strategies, such as YouTube and Facebook; 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-380 MUSIC BUSINESS MARKETING AND SOCIAL MEDIA 4 (2) Prerequisite: MUBUS-380 Music Business Marketing and Social Media 2. Continued study of marketing strategies focusing on the areas of advertising, promotions, and public relations (PR) and expanded social media techniques. Topics include an overview of airplay platforms (terrestrial, internet and satellite radio, streaming, mobile and social media outlets), how to position artists and their music. Strategies in retaining 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 marketing products and services to relevant demographics, 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 2. Continued study of marketing strategies focusing on the areas of advertising, promotions, and public relations (PR) and expanded social media techniques. Topics include an overview of airplay platforms (terrestrial, internet and satellite radio, streaming, mobile and social media outlets), how to position artists and their music. Strategies in retaining 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 marketing products and services to relevant demographics, 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-490 MUSIC BUSINESS MARKETING AND SOCIAL MEDIA 5 (2) Prerequisites: MUBUS-480 Music Business Marketing and Social Media 4. Topics include analyzing consumer behavior, influence and persuasion, principles and ethics of successful content marketing and core business concepts. Students examine various techniques for conducting consumer-based market research, including identification of the product, idea, or project; 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 imagery, social media, and more. Students incorporate 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 2 (4) Prerequisite: MUBUS-110 Music Industry History 1, MUBUS-120 Music Business Law and Contracts 1, 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. Students obtain Library of Congress copyright forms, meet with Performing Rights Organizations and Copyright Collections, obtain mechanical and digital license information from appropriate industry companies via membership information from the NMPA. Working with songwriters, business students determine their musical niche and provide advice and assistance on songwriting, co-writing agreements, publishing agreements, and joining the appropriate Performing Rights Organizations as well as polishing material and assessment of song packages. Acting in the role of publishers, students determine “casting” (pitching for a self-contained singer/songwriter vs. promoting the singer/ songwriter as an artist to record labels) and role record label activities and record label reps as well as music supervisors for film/TV/media placement. The process culminates in the basics of deal signing. Four group project advisory hours per week for one quarter plus independent 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, obtaining business loans, and maintaining compliance with federal, state, and local laws and regulations that govern business ventures. Students determine if a proposed business is financially viable and study day 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-150 Personal Entrepreneurship 1, MUBUS-220 Music Business Law and Contracts 2, MUBUS-440 Music Industry 4B, 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 development skills, students write a formal business plan, including projections, strategies, and resources, 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, finding financing, and creating marketing materials/ clients. Two lecture hours per week for one quarter.

MUBUS-570 PUBLISHING/A&R PRACTICUM (A) 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 Music Business Marketing and Social Media 5. Prerequisite: MUBUS-560 Production Music For Visual Media 1 (Critical Listening). Under the guidance of Project Advisors, business students will be working in the manner of a functioning music publishing office. Students obtain Library of Congress copyright forms, meet with Performing Rights Organizations, and Copyright Collections, obtain mechanical and digital license information from appropriate industry companies via membership information from the NMPA. Working with songwriters, business students determine their musical niche and provide advice and assistance on songwriting, co-writing agreements, publishing agreements, and joining the appropriate Performing Rights Organizations as well as polishing material and assessment of song packages. Acting in the role of publishers, students determine “casting” (pitching for a self-contained singer/songwriter vs. promoting the singer/ songwriter as an artist to record labels) and role record label activities and record label reps as well as music supervisors for film/TV/media placement. The process culminates in the basics of deal signing. Four group project advisory hours per week for one quarter plus independent personal 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 advisory hours per week for one quarter plus independent
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COURSES

MUBUS-670 BOOKING & MANAGEMENT PRACTICUM (4)
The focus is on advising artists on all aspects of their lives and creative development, and the creative and image development (set lists, band members, stage attire and performance proposals), booking and management (sourcing appropriate venues, performing full-length headlining shows), and record label distribution. Experiences in the industry are gained working with professionals, and attracting the right people and identifying their needs. As the culmination, students plan a ten-day tour. One lecture hour and one lab hour per week for one quarter.
MUBUS-190 MANAGEMENT AND BUSINESS SKILLS 1 (1.5)
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 impress and motivate your employees, clients, or customers. 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 discussing. 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 efficiently and tactfully, set an example for employees, and manage the workplace. Topics include how to be an effective leader, how to hire/ recruit employees, recruiting your workers, leadership traits, delegating, becoming a better communicator. Additional focus will be on building leadership in your field of specialty by staying ahead of the curve, setting trends, and holding membership in professional organizations. As a final project class, students will assume a leadership role in specific working situations such as studio, corporate or entrepreneurship enterprises. Two lecture hours per week for one quarter.
MUBUS-260 MUSICIANSHIP FOR BUSINESS
Prerequisite: MUBUS-260 Musicianship For Business Professionals. A study of the basic elements of popular song structure, including melody, harmony, form, and arrangement. Also focuses on the technical skills needed to promote music online. Topics include: building a strong online presence, creating content-rich websites, using search-engine optimization and social media, and developing an effective musical support network. Two lecture hours per week for one quarter.
MUBUS-212E THE TOURING MUSICIAN (1)
Students learn the most efficient ways for artists and bands to book live shows and tours. Subjects include: where to book shows, looking at 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 effectively in writing 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. The focus is on how to make the most of your sales, concessions, and press. As the culmination, students plan a ten-day tour. One lecture hour per week for one quarter.
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 MEDIA STRATEGIES AND MARKETING 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 the techniques to promote independent music. Topics include: techniques for securing radio airplay from college and commercial radio, approaching music and product/oriented 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 covers 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 promote 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 creating an effective 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 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 using their own experiences from 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 prepares a complete plan for his or her own music-related business. Two lecture hours per week for one quarter.

MUBUS-307E INDEPENDENT ARTIST MARKETING (2)
This course covers 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 promote 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 creating an effective 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.

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 abilities that can be applied to a variety of popular styles through weekly live performance. Concentration is placed on playing, 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 applied techniques and advanced concepts, such as odd meters and metric modulation. 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 021 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 placed on handling variations in typical song form, improving 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 hand positioning, finger independence, picking (use of spectrum) and muting. All techniques are mastered through extensive exercises.

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, rhythm 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 011. Continued study of techniques, with a concentration on various styles of music reading. Introduces new melodic, harmonic and arpeggio exercises. Students perform in two- and three-person ensembles, 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 advanced slap techniques and techniques for playing various styles of music reading. Students perform in two- and three-person ensembles. 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 string scales and 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 triple subdivisons, time signature studies (2/4 & 3/4), dotted notes, ties, dynamic markings, rests, Minor 2nd and Major 3rd melodies, diatonic and chromatic scales, half-step and whole-step melodic and harmonic modes, and triad types, with continued emphasis on reading and playing on all four string scales and forms. Students perform in solo and ensemble settings. 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 musical styles is presented in detail. Position playing has the student revisiting the lower register but with concentrated focus on the middle register.
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ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS

BASS-220 BASS READING 220 (2)
Prerequisites: Placed beyond Bass Reading 120. The Bass Reading 220 curriculum continues with position and specific key(s) reading in the upper register of the neck. Continuation with Bass Reading 230. 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-025 BASS & DRUM CONCEPTS (1)
Prerequisite: BASS-011 Bass Technique 011, BASS-012 Bass Technique 012, and BASS-013 Bass Performance 013. Performance work that takes an in-depth look at the musical dependence 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.

BASS-361 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 performances. One private recording session hour per week for one quarter.

PROFESSIONAL DEVELOPMENT / BASS

MUBUS-0260 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 successful career in the industry. 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-0260 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, including record labels, music marketing, artist management, personal brand development, creation of a personal artist website, online marketing tools and strategies, video editing basics, and social media. Two lecture hours per week for one quarter.

MUBUS-0700 INDEPENDENT ARTIST MARKETING (2)
This course prepares students for careers in any professional business venture and focuses on the creation of a fully customized, low-budget marketing plan of attack. Further, technology 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 how to build 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.

CC-002 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-001 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 beyond as a mixing as 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, harmonic rhythms are also studied. One lecture hour and one lab hour per week for one quarter.

CC-003 HARMONY & THEORY 012 (1.5)
Prerequisites: CC-001 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), altered and symmetrical 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.

ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS
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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-02 Ear Training 02. This course is an application-based continuation of Ear Training 02 that focuses on the transcription of contemporary pentatonic scales, simple major and minor pentatonic melodies, triple 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 transcription and recognition 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 piano finger technique, keyboard 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. It provides a comprehensive study of the development of popular music and classical repertoire performance. 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-212. Two lecture/lab hours per week for one quarter.

BASS-SPECIFIC ELECTIVES AVAILABLE ONLY TO BASS MAJORS

BASS-048E BAS & VOCALS 1
Prerequisites: BASS-012 Bass Reading 012. This course will provide bass players with the vital 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 BAS & 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 it has on the groove. Particular attention is given to the interwining 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-056-202 AF-CUBAN BASS 1
This course explores different styles of Afro-Cuban 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-056-202 BASS READING 2
Students will be trained in the ability 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-056E ODDE 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-072E 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 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 an advanced study of electric bass 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 student. One performance hour per week for one quarter. May be repeated for credit.

ELECTIVES // BAS
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-056E 20TH CENTURY JAZZ BASS 1
This listening/lecture course traces the evolution of the jazz rhythm section, in particular the evolution of basslines, from the work of Louis Armstrong through Bill Evans and Brad Mehldau. One lecture hour per week for one quarter.

BASS-056-202 BAS & FUNK BASS 1
This course is designed to expose bassists to classic and funk styles through the extensive use of detailed transcriptions, including Stax, Motown, Earth, Wind & Fire, Tower of Power and other influential sounds, players, and styles. One lecture hour per week for one quarter.

BASS-056E JACO PASTORIUS BASSLINES 1
An 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-056-202 BASS AND DRUM WORKSHOPS 1
This course focuses on the rhythmic, theoretical, technical and harmonic aspects of classic recordings including 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-056E MOTOWN BASS 1 1
Prerequisites: BASS-022 Bass 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-056E MOTOWN BASS 2 1
Prerequisites: BASS-022 Bass Reading 022, Additional studies in Motown bass style (BASS-056E and BASS-156E may be taken in any order). One lecture hour per week for one quarter.

BASS-156E ADVANCED BASS RSW 1 1
Prerequisites: BASS-022 Bass Reading 022, BASS-021 Bass Technique 021. The course focuses on the structural, theoretical, and technical aspects of bass guitar technique. One lecture hour per week for one quarter.

BASS-156-202 BASS READING 2
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-156-202 BASS MAJOR 1
Students apply rhythms to standard Latin tunes during class performances. One lecture hour per week for one quarter.

BASS-048E TOWER OF POWER BASLINES 1
Prerequisites: BASS-022 Bass Reading 022, BASS-021 Bass Technique 021. 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 elected interest.

BASS-045E TOWER OF POWER BASLINES 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-045E ADVANCED BASS RSW 1 1
Prerequisites: BASS-022 Bass Reading 022, BASS-021 Bass Technique 021. 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 Bass Reading 022, BASS-021 Bass Technique 021. 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-055E ADVANCED BASS RSW 3 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-055E ADVANCED BASS RSW 4 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.
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course covers ensemble performance emphasizing stylistic range. This course presents drum set application of fundamental rhythms. Topics include: time signature studies, note-value relationships, false counts, and advanced concepts, such as odd meters and metric modulations. Emphasis is also placed on handling variations in typical song form, including rudimental drum set 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-012 DRUM READING 012 (2)
Prerequisites: DRUM-011 Drum Technique 011. This course presents intermediate hand technique as applied to the drum set. The transition 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 the reading and set-up of the drum set. 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 1010 (2)
Prerequisites: DRUM-110 Drum Technique 10. 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-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-212 DRUM READING 212 (2)
Prerequisites: DRUM-210 Drum Technique 210. This course presents advanced drum set application of fundamental rhythms. Topics include: time signature studies, note-value relationships, false counts, and advanced concepts, such as odd meters and metric modulations. Emphasis is also placed on handling variations in typical song form, including rudimental drum set 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-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 I (1)
This course helps drummers to apply fundamental rhythms to the drum section, to drum dances, and sound. Coordination drills are introduced and performed in class with rock and jazz styles. One lecture/ensemble hour per week for one quarter.

DRUM-014 DRUM GEAR MAINTENANCE & MASTERY I (1)
This is an introductory course presenting hands-on lessons on the fundamentals of drum set orchestration and the basic elements of drum set specifications, inspection, maintenance, repair, cleaning, mounting, repair, restoration, storage and gear selection and options. Additionally, this course offers an in-depth sound design workshop 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 I (1)
Prerequisite: Successful completion of either AUDIO-155D (Logic), or AUDIO-157D (ProTools 110), or AUDIO-156D (Logic 2). This course focuses on developing a basic understanding of programming and performing with electronic drum instruments. Concepts such as sampling, looping and triggering will be covered during class and explored with weekly assignments. Upon successful completion of the course, the student will be comfortable with using electronic percussion for both performance and practice settings. In addition, the student will have a basic understanding of programming electronic percussion instruments in their respective modules and with computer programs such as Ableton Live. One lecture/lab hour per week for one quarter.

DRUM-235 ADVANCED DRUMMING STYLES: JAZZ I (2)
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 are reviewed: off-beat 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-210 Drum Technique 210 and 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 II (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 drumset through 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 the text cover the basics and a set of detailed charts; but each composition also focuses on a particular musical form, drum set sound, solo concept, and comping approach.
COURSES

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 the most important and areas 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-0460 APPLIED ENTERTAINMENT BUSINESS 2 (1.5)
Prerequisites: MUBUS-0360 Applied Entertainment Business 1; 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)
Prerequisites: DRUM-220 DRUM Reading 220, 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 most important and areas 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.
CC-0307 VISUAL MEDIA 1 (2)
Prerequisites: CC-306 SONGWRITING 1. Continued focus 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. One lecture hour per week for one quarter.
CC-0212 EAR TRAINING 102 (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 and form are also studied. One lecture hour and one lab hour per week for one quarter.
CC-0222 EAR TRAINING 022 (1.5)
Prerequisites: CC-02 Ear Training 022. This course is an introduction to 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, diatonic minor key chord progressions, chord progressions in Roman numerals, seventh chords. One lecture hour and one lab hour per week for one quarter.
MUBUS-0360 APPLIED ENTERTAINMENT BUSINESS 1 (1.5)
The first in a two-quarter course sequence, designed to provide students with understanding of the entertainment industry, as it exists today, and essential knowledge for sustaining a career in the digital era. In Applied Entertainment Business, the topics covered include the following: 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.
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-012 HARMONY & THEORY 012 (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, melody, meters, harmonic forms, triads, seventh chords, altered and symmetrical 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-0201 HARMONY & THEORY 020 (1.5)
Prerequisites: CC-011 Harmony & Theory 011. This course presents non-diatonic melodic and harmonic contexts. Highlights include: minor key harmony and melody, modal interchange, secondary dominants, diatonic substitution and modulation, diminished, augmented, Roman numeral analysis, interchange, secondary dominants, diatonic 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-0101 HARMONY & THEORY 010 (1.5)
Prerequisites: CC-306 SONGWRITING 1. Continued study of meter and rhythm, eighth-note 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-0102 HARMONY & THEORY 021 (1.5)
Prerequisites: CC-01 Ear Training 02. This is an application-based continuation of Ear Training 02 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, 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-0202 EAR TRAINING 021 (1.5)
Prerequisites: CC-02 Ear Training 02. This course is an application-based continuation of Ear Training 02 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, 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-0101 HARMONY & THEORY 010 (1.5)
Prerequisites: CC-306 SONGWRITING 1. Continued study of meter and rhythm, eighth-note 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-0102 HARMONY & THEORY 021 (1.5)
Prerequisites: CC-01 Ear Training 02. This is an application-based continuation of Ear Training 02 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, 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-108 KEYBOARD PROFICIENCY 1 (1)
This course is designed to mimic the “real world” scenario of a particular R&B/Gospel form; drum set 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 quarter.
CC-109 KEYBOARD PROFICIENCY 2 (1)
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-306 SONGWRITING 1 (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 and form are also studied. One lecture hour and one lab hour 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-1505 INTRODUCTION TO DRUM RECORDING (1)
This 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 recording 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
DRUM-056E HYBRID CAJON TECHNIQUES (1) This is an introductory course in 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, 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 perform Latin-based music in a 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 drumset. 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 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 (rehearsing and timekeeping) and the cultural influence of contemporary musical theater. 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 style and techniques of early brass bands and through the invention of the "backbeat" and the irresistible funk that forces people to "take it to the streets" in a Mardi Gras style. The individuality, 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.

DRUM-252E FUNK DRUMS - MODERN (1) Prerequisites: DRUM-222 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 other funk music. One lecture hour per week for one quarter.

DRUM-144E Progressive Drumming (1) Prerequisites: DRUM-222 Drum Reading 022. This pre-intermediate course examines various concepts from some of the 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 odd time 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-165E BEBOP AND BEYOND (1) Prerequisites: DRUM-015 Developing Your Groove. This course focuses on the history of modern jazz drumming. This course covers 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 other funk music. One lecture hour per week for one quarter.

DRUM-162E ANALYSIS OF GREAT GROOVES (1) Prerequisites: DRUM-222 Drum Reading 022. Through analysis of influential recordings, students will learn the techniques used by innovative drummers including John Bonham, Vinnie Colaiuta, Tony Williams, and others to create interesting and exciting grooves. One lecture hour per week for one quarter.

DRUM-253E DRUM SET SOLOING (1) Prerequisites: DRUM-222 Drum Reading 022. This course covers advanced techniques for playing beats. One lecture/lab hour per week for one quarter.

DRUM-170E BRIDGING THE GAPS (1) Prerequisites: DRUM-222 Drum Reading 022. This course covers the application of rudimental drumming, including single strokes, double strokes, triplets, flams, ruffs, 5-strokes, 6-strokes, Triplets, Double Paradiddles, single strokes, double strokes, triplets, flams, and paradiddles to grooves and fills utilizing the entire drum set. One lecture hour per week for one quarter.

DRUM-174E GROOVIN’ IN ODD TIMES (1) Prerequisites: DRUM-222 Drum Reading 022. This advanced elective incorporates the development of technique, time, time feel, phrasing, and song form in odd time signatures and common time utilizing the Rhythm Guide alongside the Five Steps to Musically (this practical aid will keep the students on track and organized in their practice routine. When this process is complete, the student 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 in odd time and apply these rhythms to the drum set. One lecture/lab hour per week for one quarter.

DRUM-223 GUITAR PERFORMANCE 230 (2) Prerequisites: GUIT-023 Guitar Performance 023. This course covers fundamental technical approaches to a variety of popular styles and presents students with the opportunity to develop skills and techniques necessary for performing live in a variety of settings. Students must be proficient on the electric guitar. One lecture/ensemble hour per week for one quarter.

GUIT-PL PRIVATE LESSON (2) A weekly individual lesson that supports core curriculum goals and time permitting, 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-013C-CC-403G LIVE PERFORMANCE WORKSHOPS 013-043 (1) Students perform in a variety of styles and settings (see section on Live Playing Workshops for 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 and present students with the opportunity to develop skills and techniques necessary for performing live in a variety of settings. Students must be proficient on the electric guitar. One lecture/ensemble hour per week for one quarter.

GUIT-023 GUITAR PERFORMANCE 023(2) Prerequisites: GUIT-013 Guitar Performance 013. This course covers fundamental technical approaches to a variety of popular styles and presents students with the opportunity to develop skills and techniques necessary for performing live in a variety of settings. Students must be proficient on the electric guitar. One lecture/ensemble hour per week for one quarter.

GUIT-120 GUITAR PERFORMANCE 120(2) Prerequisites: GUIT-023 Guitar Performance 023. This course covers fundamental technical approaches to a variety of popular styles and presents students with the opportunity to develop skills and techniques necessary for performing live in a variety of settings. Students must be proficient on the electric guitar. One lecture/ensemble hour 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 and presents students with the opportunity to develop skills and techniques necessary for performing live in a variety of settings. Students must be proficient on the electric guitar. One lecture/ensemble hour 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 and presents students with the opportunity to develop skills and techniques necessary for performing live in a variety of settings. Students must be proficient on the electric guitar. One lecture/ensemble hour per week for one quarter.
ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS.

COURSES

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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-011 GUITAR TECHNIQUE 110 (2)
Prerequisites: GUIT-010 Guitar Technique 100. General musicianship is developed through learning the five-patterns of the minor scales, applying rhythms to scales, how to structure a solo, and stylistic 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-012 GUITAR TECHNIQUE 210 (2)
Prerequisites: GUIT-010 Guitar Technique 100. Emphasis in this course will be on advanced concepts such as Major and Minor Pentatonic, Blues, Dorian, Mixolydian, and Lydian, plus introduction to 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-014 GUITAR GEAR MAINTENANCE I (1)
Prerequisites: GUIT-010 Guitar Technique 100. 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 preamp board, understand and troubleshoot signal flow, etc. This process will teach you how to become a professional guitar tech. This course will also be one lecture hour per week for one quarter.

GUIT-025 GUITAR TECHNIQUE 111 (2)
Prerequisites: GUIT-110 Guitar Technique 110. Emphasis in this course is placed on advanced concepts such as 16th notes, trills, arpeggios and other elements as they apply to the classical and contemporary guitar. One lecture hour and two lab hours per week for one quarter.

AUDIO-056 DAW 1: REASON (1)
Prerequisites: AUDIO-055 DAW 1. This course is designed to give Performance Program students a solid foundation in reading rhythms. Students will be exposed to rhythm icons and symbols, as well as conducting concepts. One lecture hour and two lab hours per week for one quarter.

AUDIO-156 DAW 2: REASON 1 (1.5)
Prerequisites: AUDIO-056 DAW 1. This course is designed to give Performance Program students a solid foundation in reading rhythms. Students will be exposed to rhythm icons and symbols, as well as conducting concepts. One lecture hour and two lab hours per week for one quarter.

MUBUS-0202 VISUAL MEDIA 2 (2)
Prerequisites: MUBUS-0201 Visual Media 1. 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 and as those aspiring to work in the industry. Two lecture hours per week for one quarter.

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: record labels (major and indie), types of deals, the DIY circuit, record promotion, touring, merchandising, and a general introduction to the most important areas and aspects of the entertainment industry. Topics include: record labels (major and indie), types of deals, the DIY circuit, record promotion, touring, merchandising, S.M.A.R.T. goal setting and well as those aspiring to work in the industry. Two lecture hours per week for one quarter.

MUBUS-0365 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: studio etiquette, signal path, creating guitar parts and tracking tactics. The student will finish 3-5 songs/pieces for the purposes of a “demo reel” for his/her website. Two lecture hours per week for one quarter.

GUIT-450 ADVANCED MUSICIANSHIP CONCEPTS (FOR THE GUITARIST) 1 (2)
Prerequisites: GUIT-350 Advanced Musicianship Concepts. Concepts (For The Guitarist). 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.

MUBUS-307 INDEPENDENT ARTIST MARKETING 2 (2)
This course covers basic marketing concepts applicable to any professional business venture and focuses on the creation of a fully customized, low-cost 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, actionable strategy. After identifying a business vision, students conduct research, set short-term goals, and create an integrated mix of marketing strategies to achieve their objectives. 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.

MUBUS-0460 APPLIED ENTERTAINMENT BUSINESS 2 (1.5)
This course is a continuation of Applied Entertainment Business 1. This course is designed to give Performance Program students an understanding of intermediate rhythm concepts. Topics covered include: notation basics (minor, major, whole note to sixteenth note values), note value relationships, counting, triplets and syncopation. One lecture/lab hour per week for one quarter.

CC-007 VISUAL MEDIA 1 (2)
Prerequisites: CC-006 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-0365 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: studio etiquette, signal path, creating guitar parts and tracking tactics. The student will finish 3-5 songs/pieces for the purposes of a “demo reel” for his/her website. Two lecture hours per week for one quarter.

GUIT-450 ADVANCED MUSICIANSHIP CONCEPTS (FOR THE GUITARIST) 1 (2)
Prerequisites: GUIT-350 Advanced Musicianship Concepts. Concepts (For The Guitarist). 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.

MUBUS-307 INDEPENDENT ARTIST MARKETING 2 (2)
This course covers basic marketing concepts applicable to any professional business venture and focuses on the creation of a fully customized, low-cost 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, actionable strategy. After identifying a business vision, students conduct research, set short-term goals, and create an integrated mix of marketing strategies to achieve their objectives. 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.

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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: studio etiquette, signal path, creating guitar parts and tracking tactics. The student will finish 3-5 songs/pieces for the purposes of a “demo reel” for his/her website. Two lecture hours per week for one quarter.

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Prerequisites: GUIT-350 Advanced Musicianship Concepts. Concepts (For The Guitarist). 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.

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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 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-108 KEYBOARD PROFICIENCY 1 (1.5)
Course Description: 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 (1.5)
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 three ticus 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.

LECTIVES // 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.

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, chordatic, triads, diatonic harmony, rhythm are also studied. One lecture hour and one lab hour per week for one quarter.

CC-102 EAR TRAINING 102 (1.5)
Prerequisites: CC-101 Ear Training 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.

LECTIVES // GUITAR
Students learn to accompany their own vocals on guitar with practical techniques, rhythm patterns, and exercises based on the blues tradition and related technical skills. One lecture hour and one lab hour per week for one quarter.

LECTIVES // GUITAR
This course offers a one-hour weekly “training session” that exposes guitarist to exercises, licks, and concepts that can be adapted and added to their personal practice routines.

CC-047E GYPSY JAZZ WORKSHOP (1)
An introduction to the basic vocabulary 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.

LECTIVES // GUITAR
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 during the quarter. One lecture hour and one lab hour per week for one quarter.

LECTIVES // GUITAR
This course offers a one-hour weekly “training session” that exposes guitarist to exercises, licks, and concepts that can be adapted and added to their personal practice routines.

LECTIVES // GUITAR
This course analyzes and examines the role of the guitar in later generations of players. One lecture hour per week for one quarter.

LECTIVES // GUITAR
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 during the quarter. One lecture hour and one lab hour per week for one quarter.

LECTIVES // GUITAR
This course analyzes and examines the role of the guitar in the music of leading jazz artists throughout the '80s and '90s, including Metallica, Slayer, Pantera, and Megadeth. The curriculum will be divided into 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.

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LECTIVES // GUITAR
This course analyzes and examines the role of the guitar in the music of leading jazz artists throughout the '80s and '99s, including Metallica, Slayer, Pantera, and Megadeth. The curriculum will be divided into 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.

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

GUIT-051E CHORD MELODY 1 (1)
Prerequisites: GUIT-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.

GUIT-052E CHORD MELODY 2 (1)
Prerequisites GUIT-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.

GUIT-065E JAZZ GUITAR IMPROVISATION (1.5)
Prerequisites: GUIT-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, and chord voicings. One lecture hour and one lab hour per week for one quarter.

GUIT-067E MODERN JAZZ CONCEPTS (1.5)
Prerequisites: GUIT-210 Guitar Technique 210. This course explores inside and outside playing, symmetrical scales, modes, and pentatonics as tools for jazz guitar improvisation. One lecture hour and one lab hour per week for one quarter.

GUIT-153E JIMI HENDRIX RHYTHM GUITAR (1)
Prerequisites: GUIT-021 Guitar Technique 021. This course covers Hendrix’s unique playing style. The focus will be on creating and recording rhythm patterns,fills, melodies, and solos over pre-recorded rhythm tracks. One private session hour per week for one quarter.

GUIT-154E BEATLES FOR SOLO GUITAR (1)
Prerequisites: GUIT-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 romantic melodic concept. One lecture hour per week for one quarter.

GUIT-155E THE ART OF TWO-LINE IMPROVISATION PART 1 (1)
Prerequisites: GUIT-210 Guitar Technique 210. This course develops the arts of two-line and four-line improvisation. Emphasis is placed on developing lines for standard jazz progressions. This course also covers duet accompaniment techniques, such as walking bass lines with chords and basses nova bass/chord comping styles. One lecture hour per week for one quarter.

GUIT-155E THE ART OF TWO-LINE IMPROVISATION PART 2 (1)
Prerequisites: GUIT-210 Guitar Technique 210. This course will develop ideas for the improvisation of the melodic awareness, right- and left-hand techniques 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.

GUIT-156E MELODIC SOLOING (1)
Prerequisites: GUIT-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.

GUIT-157E FUSION MASTERS (1.5)
Prerequisites: GUIT-110 Guitar Technique 110, GUIT-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.

GUIT-158E ADVANCED ELECTRIC GUITAR STYLES (1.5)
Prerequisites: GUIT-120 Guitar Technique 120. 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, stinging melodic, execution, accurate string muting, and punchy rhythm playing. Additional topics include: three-octave arpeggios and approach-approach-note improvisation, use of pentatonic, “synthetic,” and other scales. Practical ear training is also explored. Students will perform with a rhythm section every week. One lecture hour and one lab hour per week for one quarter.

GUIT-159E ADVANCED GROOVE CONCEPTS (1.5)
Prerequisites: GUIT-158E Advanced Electric Guitar styles. 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.

GUIT-160E AFRO-CUBAN GUITAR (1)
Prerequisites: GUIT-210 Guitar Technique 210. 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.

GUIT-161E BRAZILIAN GUITAR (1)
Prerequisites: GUIT-210 Guitar Technique 210. 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 week for one quarter.

GUIT-162E COUNTRY GUITAR (1.5)
Prerequisites: GUIT-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 picks, and pedal steel effects. One lecture hour and one lab hour per week for one quarter.

GUIT-163E ELECTRIC GUITAR (1.5)
Prerequisites: GUIT-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.

GUIT-164E FUNK GUITAR (1.5)
Prerequisites: GUIT-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.

GUIT-165E SHRED GUITAR (1)
Prerequisites: GUIT-210 Guitar Technique 210. This course focuses on improvisation with advanced shred concepts and techniques, including speed picking, sweep picking, tapping, string skipping, and applying three- and four-note-per-string scale patterns. One lecture hour per week for one quarter.

GUIT-166E ROCK RHYTHM GUITAR (1.5)
Prerequisites: GUIT-210 Guitar Technique 210. This course covers the application of chord and riff techniques integral to contemporary rock styles. This course deals with specific examples from various rock subgenres. One lecture hour and one lab hour per week for one quarter.

GUIT-167E ROCK LEAD GUITAR (1)
Prerequisites: GUIT-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 rhythm and lead parts of rock solos. One lecture hour per week for one quarter.

GUIT-172E APPLIED TECHNIQUE (1)
Prerequisites: GUIT-021 Guitar Technique 021. This course is designed to increase playing speed through chord changes over the entire fretboard, and to learn the practical aspects of rock solos. One lecture hour per week for one quarter.

GUIT-180E CLASSIC ROCK READING ENSEMBLE (1)
Prerequisites: GUIT-022 Guitar Reading 022. This course covers an in-depth analysis and transcriptions of 5-part electric guitar ensemble reading skills based on pop music repertoire. Students refine and enhance all aspects of their
musicanship in the context of rehearsal and performance. Some sight-reading involved. One ensemble hour per week for one quarter.

GU1T-18E CLASSICAL GUITAR READING ENSEMBLE (1)
Prerequisites: GU1T-022 Guitar Reading 022. This course covers an in-depth development of small (four- and five-part) guitar ensembles focusing on different aspects of performance, including interpretation, knowledge of music theory, and historical aspects of the development of the repertoire. Minimum requirement of ten performances per quarter. One ensemble hour per week for one 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 structure, and chart reading. This course coordinates with Keyboard Technique 011 and Keyboard Reading 012 topics. Two lectures/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 lectures/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 classical song forms, stylistic embellishments, volume usage, the modulation wheel, keyboard splits and soloing. Each topic is applied to a particular groove, rocking pattern and musical form. Leadership within a group is also discussed. This course coordinates with Keyboard Technique 110 and Keyboard Reading 120 topics. Two lectures/ensemble hours per week for one quarter.

KEYBD-230 KEYBOARD PERFORMANCE 230 (2)
Prerequisites: KEYBD-130 Keyboard Performance 130. A performance-based approach to the advanced techniques and 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 lectures/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, chord construction based on minor scales (major, minor, diminished & augmented), first & second inversion triads, root-position seventh chords, tied 7th chords &-modal interchange using the I-V-I, I-V-I-V-I, iv-v-i, & vi-dim-v-vi-dim-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, i7-V-V7 or I7-7, &-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: modal to pentatonic scale conversion, chromatic extensions & ii-tones substitutions and lead-sheet introduction. Leadership within a group is also discussed. Two lecture hours per week for one quarter.

KEYBD-012 KEYBOARD READING 012 (1)
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 Reading 021 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, count and subdivisions as applied to particular grooves, articulations and ornaments, syncopated rhythms, chart reading, part independence, composing patterns and musical form. The course coordinates with Keyboard Technique 021 and Keyboard Performance 023 topics. Two lecture hours per week for one quarter.

KEYBD-120 KEYBOARD READING 120 (2)
Prerequisites: KEYBD-022 Keyboard Reading 022. Topics include: notating common time, time signatures and metric modulations, time signatures and metric modulations. 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. This course covers reading curriculum. 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.

GU1T-18E ODD-METER WORKOUT (1)
Prerequisites: GU1T-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, prog, or shred. One lecture hour per week for one quarter.

GU1T-187E JAZZ GUITAR READING ENSEMBLE (1)
Prerequisites: GU1T-022 Guitar Reading 022. This course covers an in-depth development of small (4- and 5-part) electric guitar ensembles with an emphasis on electric guitar technique and jazz harmony. This course intends to examine the harmonic material found in several jazz classics and to develop the 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.

GU1T-188E ACID JAZZ GUITAR 2 (1)
Prerequisites: GU1T-088E Acid Jazz Guitar 1. This weekly prosecutor’s work is required. Students will be given charts and a CDD to prepare for the course. Two workshop hours per week for one quarter.

GU1T-255E THE ART OF TWO-LINE (1.5)
Prerequisites: GU1T-055E The Art of Two-Line Improvisation Part 1. The studies from Jimmy Wyble’s seminal books are vehicles for solo guitar pieces as well as lessons in contextual 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 studies and begin to explore some of the more advanced aspects of the music 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.

KEYBOARDS (2)
Prerequisites: DAW 2. This course is an introduction to the basic functions and controls of popular hardware and software audio editors. This course 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, mixing, recording, timing, 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 the Reason Channel Strip. Upon successful completion, students should be able to create, 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, TV, 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 hardware, dealing with 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: KEYS (2)
Prerequisites: KEYBD-220 Keyboard Reading 220.
MUS-0360 APPLIED ENTERTAINMENT BUSINESS 1 (1.5)
Prerequisites: MUSBUS-360 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. goalsetting is also covered to support students in creating a path to career success. One lecture hour per week for one quarter.

MUS-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.

MUS-0207 VISUAL MEDIA 1 (1.5)
Students learn to use Adobe Photoshop to design original CD covers, flyers, posters, and other visual materials. Topics focus on the recognition and transcription of sixteenth-note rhythms, standard variations in minor-key melody and 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.

MUBUS-0560 APPLIED ENTERTAINMENT BUSINESS 1 (1.5)
Prerequisites: MUSBUS-0360 Applied Entertainment Business 1. 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.

MUBUS-0707 VISUAL MEDIA 2 (1.5)
Prerequisites: MUBUS-0707 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 tools needed to produce a web presence. 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-0707 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 S.M.A.R.T. goals, and create an integrated mix of marketing strategies to achieve their objectives. Students create a comprehensive marketing plan using handy templates included in the course resource, and receive useful feedback during three one-hour lab. Two lecture hours per week for one quarter.

MUBUS-0707 MUSICALITY Ships: 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 rhythm notation and subdividing basics. Topics covered include: notation basics (bar lines, time signatures) 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, swing and sixteenth triplets, eighth note triplets, and mixed meters. One lecture/lab hour per week for one quarter.

CC-101 HARMONY & THEORY 011 (1.5)
This course is an introduction to the harmony and theory used within popular music. This is accomplished through the further study of musical notation, diatonic structures, rhythmic values, and mixed meters. 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 study of chromatic and diatonic harmonies; chord progressions, chord progressions in Roman numerals, seventh chords. 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 diagrams, 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.

CC-022 EAR TRAINING 022 (1.5)
Prerequisites: CC-102 Ear Training 021. This course is an application-based continuation of Ear Training 021 that focuses on the recognition and transcription of pentatonic scales, 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-102 EAR TRAINING 102 (1.5)
Prerequisites: CC-022 Ear Training 022. This course is an application-based continuation of Ear Training 021. This focuses on the recognition and transcription of sixteenth-note rhythmic phrases, standard variations in minor-key melody and harmony, and seventh chord major and diatonic harmonies. 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 021 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 diatonic harmonies. 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, song form, lyric writing, harmonic 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-212. Two lecture/lab hours per week for one quarter.

This course covers the history of synthesizers, fundamentals of subtractive synthesis, sampling techniques and their application using Ableton Live Suite. Includes practical application of theory using the ES-1, ES-2 and Sculpture synthesizers as well as the EX-24 sampler and Apple Loops utility. One lecture hour per week for one quarter.

This course is an introduction to digital audio technology as an essential tool for the creation of computer-based recordings. Students learn to use basic techniques and procedures used in the creation of computer-based recordings.

This course is the study and application of ear-training techniques with emphasis on audio processing using effects plug-ins. Prerequisite: KEYBD-240 Digital Music 2.

This course is an introduction to the harmony and theory used within popular music. This is accomplished through the study of musical notation, diatonic structures, rhythmic values, and mixed meters. One lecture hour and one lab hour per week for one quarter.

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.

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.
COURSES

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-210 Keyboard Technique 210.
One lecture hour per week for one quarter.

KEYBD-156E BRAZILIAN KEYBOARDS 1 (1)

Prerequisites: KEYBD-021 Keyboard Technique 021. Students will learn the techniques and repertoire used in Brazilian music with an emphasis on stylistic, melodic patterns and melodic patterns. One lecture hour per week for one quarter.

KEYBD-074E HIP-HOP KEYBOARDS 1 (1)

This course covers the techniques and styles of hip-hop music, including melodic and rhythmic patterns. One lecture hour per week for one quarter.

KEYBD-151E AFRO-CUBAN KEYBOARDS 1 (1)

Prerequisites: KEYBD-210 Keyboard Technique 210. Students will learn the techniques and repertoire used in Afro-Cuban music with an emphasis on rhythmic and melodic patterns. One lecture hour per week for one quarter.

COURSE DESCRIPTIONS

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

KEYBD-054E JAZZ KEYBOARDS 1 (1)

Prerequisites: KEYBD-210 Keyboard Technique 210. This course covers the development of professional concepts and techniques for jazz improvisation, including handling of complex chord progressions and hybrid 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-154E JAZZ KEYBOARDS 2 (1)

Prerequisites: KEYBD-054E Jazz Keyboards 1. This course covers the advanced study of jazz improvisation, chord and chord progression analysis, chord scale relationships, and phrasing. One lecture hour per week for one quarter.

KEYBD-156E COMPOSITION FOR KEYBOARDS 1 (1)

Prerequisites: KEYBD-210 Keyboard Technique 210. 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 (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. One lecture hours per quarter for one quarter. This course may be repeated for credit.

ENTRY-LEVEL ELECTIVES

AVAILABLE ONLY TO KEYBOARD MAJORS

KEYBD-061E ROLAND GAIA SYNTH PROGRAMMING 1 (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 YOURSELF 1 (1)

This course is designed for singer/keyboards players who want to learn to accompany themselves on a variety of music. Students will focus on gaining a deeper understanding of Ableton Live's software synths, controller mapping, MIDI implementation, mix setup, and audio warping. Students will also learn the technical skills necessary to create live music performances and touring setups using Ableton. One lecture hour per week for one quarter.

KEYBD-251E KEYBOARD DUET ENSEMBLE 1 (1)

Prerequisites: CC-101 Harmony & Theory 101 and KEYBD-110 Keyboard Harmony 110. This course focuses on world music, harmony, and rhythm, topics include, rhythm, music, and harmony in music. One lecture hour per week for one quarter.

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 techniques and styles of 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 (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, and sounds associated with the styles of masters such as Richard Tee, Billy Preston, Earl Klugh, 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 ABLONET LIVE WORKSHOP 1 (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 soft synths 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-023 VOCAL PERFORMANCE 023 (2)

Prerequisites: VOCAL-013 Vocal Performance 013. Continued live-ensemble performance 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 performance 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 performance 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 (1)

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 efficiency of production techniques. Two lecture/ lab hours per week for one quarter.

VOCAL-021 VOCAL TECHNIQUE 021 (1)

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, and Pronunciation will be discussed, addresses the formation and placement of vowels and consonants, diphthongs and trillphonics with exercises and resources to improve dictionary pronunciation. 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 sight-singing for the vocalist. Topics include: an overview of music notation, the basic elements of written music, major
COURSES

S.M.A.R.T. goal setting is also covered to support students in understanding studio vocal performances. Two lecture/lab ensemble hours per week for one quarter.

VOCAL-022 SIGHTSINGING 022 (2)
Prerequisites: VOCAL-022 Sighting 022. This course expands sight-singing skills to include the production of major and minor diatonic melodies, mixed rhythms and complex harmonies. Students will expand on their analytical skills, working with loops, and working with backing tracks, as well as introducing new recording techniques to enhance their singing. Two lecture/lab hours per week for one quarter.

VOCAL-030 PROJECT RECORING 030: VOCAL 030 (2)
Prerequisites: VOCAL-030 Studio Recording 030. This course further explores recording with Reason, focusing on the creative process of the recording artist. Students learn to record and mix vocals, including monitoring and troubleshooting techniques. Two lecture/lab hours per week for one quarter.

VOCAL-040 APPLIED ENTERTAINMENT BUSINESS 040 (1.5)
Prerequisites: MUSBUS-0360 Applied Entertainment Business 0360. This course provides an overview of the entertainment industry, focusing on the skills needed to succeed in the industry. Topics include: industry structures, career opportunities, and business practices. Two lecture/lab hours per week for one quarter.

MUSBUS-0209 MUSICAL THEATRE (1.5)
Prerequisites: MUSBUS-0209 Musical Theatre 0209. This course introduces students to the art of musical theatre, focusing on vocal technique, stage presence, and performance. Two lecture/lab hours per week for one quarter.

MUSBUS-1500 RECORDING ARTS 001 (2)
Prerequisites: MUSBUS-1500 Recording Arts 1500. This course provides an introduction to the recording arts, focusing on the recording process and the tools used in the recording studio. Two lecture/lab hours per week for one quarter.

CC-011 HARMONY & THEORY 011 (1.5)
Prerequisites: CC-011 Harmony & Theory 011. This course covers the basics of music theory, focusing on the development of sightreading skills. Two lecture/lab hours per week for one quarter.

CC-021 HARMONY & THEORY 021 (1.5)
Prerequisites: CC-021 Harmony & Theory 021. This course covers advanced topics in music theory, including the development of critical listening skills. Two lecture/lab hours per week for one quarter.

CC-080 ADVANCED VOCAL ENSEMBLE 080 (2)
Prerequisites: CC-080 Advanced Vocal Ensemble 080. This course provides an advanced level of study in vocal performance, focusing on the development of musicality and stage presence. Two lecture/lab hours per week for one quarter.

CC-100 HARMONY & THEORY 100 (1.5)
Prerequisites: CC-100 Harmony & Theory 100. This course covers advanced topics in music theory, focusing on the development of critical listening skills. Two lecture/lab hours per week for one quarter.

CC-307 VISUAL MEDIA 1 (2)
Prerequisites: CC-307 Visual Media 1. This course introduces students to the basics of visual media, focusing on the development of critical thinking skills. Two lecture/lab hours per week for one quarter.

MUBUS-0101 INDEPENDENT ARTIST MARKETING 0101 (1.5)
Prerequisites: MUBUS-0101 Independent Artist Marketing 0101. This course provides an overview of the strategies and tools used by independent artists to promote their music. Two lecture/lab hours per week for one quarter.

MUBUS-0102 MUSICAL THEATRE 0102 (1.5)
Prerequisites: MUBUS-0102 Musical Theatre 0102. This course provides an in-depth study of the techniques and skills used in musical theatre. Two lecture/lab hours per week for one quarter.

CC-015 RHYTHM READING WORKOUT 015 (1.5)
Prerequisites: CC-015 Rhythm Reading Workout 015. This course provides an in-depth study of rhythm reading, focusing on the development of critical listening skills. Two lecture/lab hours per week for one quarter.

CC-022 EAR TRAINING 022 (1.5)
Prerequisites: CC-022 Ear Training 022. This course provides an in-depth study of ear training techniques, focusing on the development of critical listening skills. Two lecture/lab hours per week for one quarter.

MUSBUS-0202 MUSICAL THEATRE 0202 (1.5)
Prerequisites: MUSBUS-0202 Musical Theatre 0202. This course provides an advanced level of study in musical theatre, focusing on the development of critical listening skills. Two lecture/lab hours per week for one quarter.

MUSBUS-0203 MUSICAL THEATRE 0203 (1.5)
Prerequisites: MUSBUS-0203 Musical Theatre 0203. This course provides an advanced level of study in musical theatre, focusing on the development of critical listening skills. Two lecture/lab hours per week for one quarter.

MUSBUS-0204 MUSICAL THEATRE 0204 (1.5)
Prerequisites: MUSBUS-0204 Musical Theatre 0204. This course provides an advanced level of study in musical theatre, focusing on the development of critical listening skills. Two lecture/lab hours per week for one quarter.

MUSBUS-0205 MUSICAL THEATRE 0205 (1.5)
Prerequisites: MUSBUS-0205 Musical Theatre 0205. This course provides an advanced level of study in musical theatre, focusing on the development of critical listening skills. Two lecture/lab hours per week for one quarter.
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 Brazilian 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 Bipolar” (Phil Anselmo/Slayer), “The Grill Sergeant” (Slayer, Godsmack), and “The White Scream” (Rover 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 R&B VOCAL TECHNIQUES (1.5)
This course prepares the student to become a versatile rap singer as well as a background rap singer (a.k.a. “hookman”) 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-114E JAZZ VOCALS 2 (1.5)
Prerequisites: VOCAL-012E Jazz Vocals 1. 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 interference; increasing range; applying scale exercises; and effective practice methods for vocal technique. One lecture hour per week for one quarter.

VOCAL-116E ADVANCED CONTEMPORARY VOCAL ENSEMBLE 1 (1)
Prerequisites: 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 vocal performances with the class acting as choir/background. Topics include: constructing lead vocals, learning and arranging harmonies by ear, arrangement 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-021E Vocal Lab 1. 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 interference; increasing range; applying scale exercises; and effective practice methods for vocal technique. One lecture hour per week for one quarter.

ENTRY-LEVEL ELECTIVES

VOCAL-031E DIGITAL NOTATION & ARRANGING 2 (1)
Prerequisites: VOCAL-210 Vocal Technique 210. This course introduces the student to 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-032E ENTRY-LEVEL VOCAL TECHNIQUES (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.

VOCAL-114E JAZZ VOCALS 2 (1.5)
Prerequisites: VOCAL-014E Jazz Vocals 1. 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 2 (1)
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-
BACH-P033 CONTINUING ARRANGING 3 (2) Prerequisites: BACH-P033 Continuing 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 trumpet and tenor saxophone in personnel. The objective is to study the brass and reed family with emphasis on two-part written and background lines. Students analyze and learn to build arranging concepts 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 drum. Required lab fee: $200.

BACH-P033 CONTINUING ARRANGING 4 (2) Prerequisites: BACH-P033 Continuing Arranging 3 and 2. This course is a continuation of Contemporary Arranging 4, with an emphasis on orchestration and scoring for large ensembles. Students will learn arranging techniques for standard 4-horn ensembles with “doubling” instruments. The objective is to study the brass and woodwind section sound as related to chart writing and scoring for strings. As a final project, each student completes a studio recording of an arrangement for varying instruments. Required lab fee: $200.00.

BACH-P033 CONTINUING ARRANGING 5 (2) Prerequisites: BACH-P033 Continuing Arranging 4. This course covers the process of scoring with or against picture. Two lecture hours per week for one quarter. Required lab fee: $200.00.

BACH-M063 CONTINUING SCORING 6 (2) Prerequisites: BACH-M063 Continuing Scoring 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 instrumental music. Students will also study the process of scoring with or against picture. Two lecture hours per week for one quarter.

BACH-M335 SCORING 3 (2) Prerequisites: BACH-M335 Scoring 2. This course features in-depth melodic and harmonic analysis, along with instruction in applied sequence 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.

BACH-P034 CONTINUING SCORING 1 (2) Prerequisites: BACH-P033 Continuing Arranging 3. This course focuses on chord progressions and reharmonization, and scoring for strings. Topics include harmonic rhythm, chord substitution, dominant and subordinate modal resolution, modal interchange, basic chordal and contrapuntal arrangements and voicing lead. 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-P035 CONTINUING ARRANGING 5 (2) Prerequisites: BACH-P043 Continuing 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-P035 CONTINUING ARRANGING 6 (2) Prerequisites: BACH-P050 Continuing 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-P103 CONTINUING ARRANGING 1 (2) Prerequisites: CC-301 Harmony & Theory 301 CC-301 Harmony Theory 301 and BACH-P172 Studio 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 CONTINUING ARRANGING 2 (2) Prerequisites: BACH-P203 Continuing 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 personnel. The objective is to study the brass and reed family with emphasis on two-part written and background lines. Students analyze and learn to build arranging concepts 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 drum. Required hours per week for one quarter. Required lab fee: $200.

BACH-P203 CONTINUING ARRANGING 3 (2) Prerequisites: BACH-P203 Continuing 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 trumpet, trombone, and baritone saxophone. Two lecture hours per week for one quarter. Students will learn arranging techniques for standard 4-horn ensembles with “doubling” instruments. The objective is to study the brass and woodwind section’s role in four-part harmonization. As a final project, each student completes a studio recording of an arrangement for trumpet, alto saxophone, tenor saxophone and trombone. Two lecture hours per week for one quarter. Required lab fee: $200.00.

BACH-P203 CONTINUING ARRANGING 4 (2) Prerequisites: BACH-P203 Continuing Arranging 3. This course focuses on chord progressions and reharmonization, and scoring for strings. Topics include harmonic rhythm, chord substitution, dominant and subordinate modal resolution, modal interchange, basic chordal and contrapuntal arrangements and voicing lead. 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-P203 CONTINUING ARRANGING 5 (2) Prerequisites: BACH-P203 Continuing 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-P203 CONTINUING ARRANGING 6 (2) Prerequisites: BACH-P203 Continuing 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-P203 CONTINUING ARRANGING 7 (2) Prerequisites: BACH-P203 Continuing Arranging 6. 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-P203 CONTINUING ARRANGING 8 (2) Prerequisites: BACH-P203 Continuing Arranging 7. 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-P203 CONTINUING ARRANGING 9 (2) Prerequisites: BACH-P203 Continuing Arranging 8. 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-P203 CONTINUING ARRANGING 10 (2) Prerequisites: BACH-P203 Continuing Arranging 9. 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.
COURSES

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 takedown exercises with the instructor, emphasizing complex rhythm and melody, as well as addressing the unique challenges 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 an 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 the horror, thriller, and other film genres that involve suspense. There will be an in-depth analysis of a variety of compositional styles and techniques often used for these genres — including expressionism, set, thematic, aleatory, microphonophony, and minimalism. 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 to the rules and conventions of gaming. Project 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 subtlety and complexity 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 scoring for feature-length films. With a focus on the Western genre, the class will examine a variety of musical ideas and techniques for orchestrating 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 and non-fiction, this course features an analysis of documentaries about various subjects. Students will be required to compose music for library, trailers, reality TV challenges, and webisodes. 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-M344 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 supplemented by representative listening. Two lecture hours per week for one quarter. Additional lab fee required.

BACH-M345 ORCHESTRATION 2 (2)
Prerequisites: BACH-M344 Orchestration 1. 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 sync tracks. Projects will demonstrate orchestration skills. Two lecture hours per week for one quarter. Additional lab fee required.

BACH-M320 SOPHOMORE PROJECT (2)
Prerequisite: BACH-M337 Scoring 3. 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-M340 SENIOR PROJECT (2)
Prerequisites: BACH-M342 Scoring 9, BACH-M320 Sophomore Project 2. Each student will compose a complete musical score for a film short. 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, swing, and the 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 1600-1820 (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 with interpretative 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 1600-1820. 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 repertory are combined with the influences of music from other world cultures. Compositional techniques, style characteristics, and cultural influences 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, 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 is the ability to adapt music for all the new technologies. One lecture hour per week for four quarters.

BACH-M257 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-P155 DIRECTING AND CONDUCTING I (1)
Prerequisites: BACH-P123 Music History III. 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 and loops, how to use ReWire with other DAWs. The course 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.

BACH-M152 LOGIC 2 (1)
Prerequisites: AUDIO-052 Logic 1. This is a continuation of Logic. It covers working with FireWire drives and more. When taken with Logic 1, focusing on longer scores and various musical styles. Emphasis is placed on conducting for film/video soundtrack recording/editing, importing audio, editing, rendering MIDI, backing up data, working with FireWire drives and more. When taken with
Entrepreneurial attitude. One lecture hour per week for one quarter.

BACH-M309 MECHANICS OF SCORE PRODUCTION 1 (2) Prerequisites: BACH-M309 Mechanics of Score Production 1 is an application-based course on the analysis of late 19th and early 20th century music, including historical and technical aspects of music production. Two lecture hours per week for one quarter.

BACH-M401 HARMONY & THEORY 701 (2) Prerequisites: CC-501 Harmony & Theory 701. This course focuses on advanced music theory, including chord progressions, key modulations, harmonic analysis, and harmonic structure. Two lecture hours and one lab hour per week for one quarter.

BACH-M501 HARMONY & THEORY 501 (2) Prerequisites: CC-401 Harmony & Theory 501. This course is a continuation of Harmony & Theory 401, covering advanced theory topics such as diminished, augmented, and extended chords. Two lecture hours per week for one quarter.

BACH-M601 HARMONY & THEORY 601 (2) Prerequisites: CC-501 Harmony & Theory 601. This course focuses on advanced music theory, including chord progressions, key modulations, harmonic analysis, and harmonic structure. Two lecture hours and one lab hour per week for one quarter.

BACH-M701 HARMONY & THEORY 701 (2) Prerequisites: CC-601 Harmony & Theory 701. This course focuses on advanced music theory, including chord progressions, key modulations, harmonic analysis, and harmonic structure. Two lecture hours and one lab hour per week for one quarter.

BACH-M801 HARMONY & THEORY 801 (2) Prerequisites: CC-701 Harmony & Theory 801. This course focuses on advanced music theory, including chord progressions, key modulations, harmonic analysis, and harmonic structure. Two lecture hours and one lab hour per week for one quarter.

BACH-M901 HARMONY & THEORY 901 (2) Prerequisites: CC-801 Harmony & Theory 901. This course focuses on advanced music theory, including chord progressions, key modulations, harmonic analysis, and harmonic structure. Two lecture hours and one lab hour per week for one quarter.

Prerequisites: CC-901 Harmony & Theory 901. This course presents variations on diatonic structures from Harmony and Theory 2. Highlights include: mode, modal interchange, secondary dominant, 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.

Prerequisites: CC-201 Harmony & Theory 201. This course presents non-diatonic and harmonic concepts. Highlights include: minor key harmony and melody, modal interchange, secondary dominant, 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.

Prerequisites: CC-202 Ear Training 202 (1.5). This course serves as an introduction to contemporary keyboard and technique. Through this course, students will learn the important skills required for keyboarding and instrument construction. One lecture hour and one lab hour per week for one quarter.
COURSES

CC-308 KEYBOARD PROFICIENCY 3 (1)
Prerequisites: CC-308 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” staff reading, 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 professional development course for 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

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 for one quarter.

BACH-P101-P153 BACHELOR ENSEMBLES 1-12 (1)
Weekly performance workshops providing development of ensemble techniques, improvisational skills and building repertoire in various styles. One ensemble hour per week for one 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 judges 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: BACH-P108 Sophomore Jury Prep. 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. Performance must demonstrate basic preparation and graduation requirements. One lecture hour per week for one quarter.

BACH-P222 MUSIC HISTORY IV - WESTERN ART MUSIC I 600-1820 (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, students prepare and present a paper, report, workbook assignments, and participation. Two lecture hours per week for one quarter.

BACH-P223 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, students prepare and present a paper, report, workbook assignments, and participation. Two lecture hours per week for one quarter.

BACH-P107 STYLES SURVEY (1)
Prerequisites: Students with an analytic 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-P153 BACHELOR ENSEMBLES 1-12 (1)
Weekly performance workshops providing development of ensemble techniques, improvisational skills and building repertoire in various styles. One ensemble hour per week for one 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 its current and future 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 the representative listening. Two lecture hours per week for one quarter.

BACH-P124 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, students prepare and present a paper, report, workbook assignments, and participation. 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-127 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 week for one quarter.
COURSES

COURSES

COURSE DESCRIPTIONS COURSE DESCRIPTIONS

for 5 horns (trumpet, trombone, alto saxophone, tenor saxophone, piano, bass, and drums). Two lecture hours per week for one quarter. Required fee: $200.

BACH-P203 CONTEMPORARY ARRANGING 2 (2)
Prerequisites: BACH-P203 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 trombone in popular styles. The objective is to study the brass and reed family with emphasis on two-part tetrachord writing and background lines. Students will learn arranging techniques for rhythm section and two horns. As a final project, each student will complete a studio recording of an arrangement for trumpet, tenor sax, guitar, piano, bass, and drums. Two lecture hours per week for one quarter. Required 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, tenor saxophone, 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 will complete a studio recording of an arrangement for trumpet, alto saxophone, trombone, piano, bass, and drums. Two lecture hours per week for one quarter. Required fee: $200.00

BACH-P403 CONTEMPORARY ARRANGING 4 (2)
Prerequisites: BACH-P303 Contemporary Arranging 3. This course focuses on modern instrumentations and reharmonizations, and scoring for strings. Topics include harmonic rhythm, chord substitution, dominant and substitute dominant resolutions, modal writing, and a basic conceptual approach to reharmonization and scoring. Two lecture hours per week for one quarter. Required fee: $200.00

BACH-P503 CONTEMPORARY ARRANGING 5 (2)
Prerequisites: BACH-P403 Contemporary Arranging 4. This course combines all previous course materials. Introduces additional concepts of scoring and doubling for rhythm section and further explores techniques to build intermediate level arrangements. As a final project, each student will complete 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)
Prerequisites: BACH-P125 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 (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 quarter 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, tracking of instruments 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 and 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 a Pro Tools session for recording, importing audio, editing, recording MIDI, backing up data, working with Finale software and Plug-ins, producing a final mix. Upon completion, students will understand how to use Pro Tools’ comprehensive array of software instruments, arranging of MIDI sequences, as well as editing with Flex Time and 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 1 of 2). One lecture hour and two lab hours per week for one quarter.

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 ARTIST-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)
This course covers all aspects of how the Internet has impacted the music industry, including social networking, blogging, and online voice. Students will learn how to deal with the press and how to utilize social networking sites for marketing and promotion. Topics include: setting up a presskit, website, twitter, and c-mail online and on laptop. Students will engage in real-time research. Two lecture hours per week for one quarter.

MUSICSHIP // ALL INSTRUMENTS

CC-101 HARMONY & THEORY 101 (1.5)
Prerequisites: CC-022 Ear Training 022, or Bachelor Program Entrance Exam. This course presents an overview of harmonic structures and chord progressions on diatonic and non-diatonic scales, major and minor, augmented and diminished seventh chords. 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 102 that focuses on the recognition and transcription of melodic scales, major and minor and pentatonic melodies, triplet rhythms, blues scales, natural minor scales, augmented and diminished seventh chords, 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-103 HARMONY & THEORY 201 (1.5)
This course is a continuation of Harmony & Theory 101. This course focuses on the recognition of chord progressions on diatonic and non-diatonic scales, major and minor and pentatonic melodies, triplet rhythms, blues scales, natural minor scales, augmented and diminished seventh chords, 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-041 HARMONY & THEORY 401 (2)
Prerequisites: CC-041 Harmony & Theory 301. This course covers the analysis and application of chromatic altered chord progressions, including the +9 and +11, Neapolitan chords, augmented sixth chords and chords with lowered and raised fifths. 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 the incomplete major ninth chord, seventh chords in non-dominant harmonic function, neighbor chord harmony, eleventh, thirteenth and seventeenth chords. Two lecture hours per week for one quarter.

CC-061 HARMONY & THEORY 601 (2)
Prerequisites: CC-061 Harmony & Theory 601. This course covers the analysis and application of chromatic altered chords, including the +9 and +11, 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-701 HARMONY & THEORY 701 (2)
Prerequisites: CC-061 Harmony & Theory 601. This course covers the analysis and application of chromatic altered chords, including the +9 and +11, 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-601 HARMONY & THEORY 801 (2)
Prerequisites: CC-701 Harmony & Theory 701. This course covers the analysis and application of chromatic altered chords, including the +9 and +11, 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-120 EAR TRAINING 202 (1.5)
Prerequisites: CC-102 Ear Training 102. This course is an application-based continuation of Ear Training 202 that focuses on the recognition and transcription of pentatonic scales, major and minor and pentatonic melodies, triplet rhythms, blues scales, natural minor scales, augmented and diminished seventh chords, 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 202 that
Prerequisites: CC-108 Keyboard Proficiency 1. This course 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 and keyboard-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. CC-302, CC-502, and 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 figure. 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, diatonic versus non-diatonic music, and underscore. Research about functions of Media Music, the roles of Media Music professionals, and the scoring process for a feature film. Two lecture hours per week for one quarter.

BACH-M335 / CC-335E SCORING 2 (2) Prerequisites: BACH-M334 / CC-334E Scoring 1. Basic scoring information, including difference between score and source, diatonic versus non-diatonic music, and underscore. Research about functions of Media Music professionals, and the scoring process pipeline. Two lecture hours per week for one quarter.

BACH-M336 / CC-336E SCORING 3 (2) Prerequisites: BACH-M335 / CC-335E 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-337E SCORING 4 (2) Prerequisites: BACH-M336 / CC-336E 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 takeover of animation scenes, recreating the scoring virtually to match picture. Scoring projects are assigned in cartoon and science fiction formats and include 15-20 hours per week for one quarter. Additional lab fee required.

BACH-CPL / CC-CPL 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 for one 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 lesson that supports core curriculum goals. An instructor guides the student in developing techniques, musicianship and style.

BASS-110 BASS TECHNIQUE 110 (2) Prerequisites: Placement test. Continued study of bass techniques, with a concentration of versatile approaches to standard rhythms, grooves and feels, including eighth- and sixteenth-note beats, straight and swing. 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 fingerstyle and slap-style electric bass techniques to a variety of contemporary grooves, including Afghan, Cuban, jazz ballad, 4/4 swing, blues, cut-time Latin, and funk. One lecture hour and one lab hour 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.

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 a focus on playing over the extended neck. Sight-reading concepts will be introduced. This class coordinates with Bass Technique 110 and Bass Performance 230 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 students to extended keys, reading through bass clef notation as well as metric modulation, jazz chart reading, lead sheets and transcription. 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 charts, 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 lesson that supports core curriculum goals. An instructor guides the student in developing techniques, 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 in the group. This class coordinates with Drum Technique 110 and Drum Reading 120 topics. Two lecture/ensemble hours per week for one quarter.
COURSES

DRUM-320 DRUM READING 320 (2) Prerequisites: DRUM-310 Drum Reading 310. Fundamental technical approaches to a variety of popular styles are presented and students will perform live on a weekly basis. Emphasis will be on reading in multiple positions, reading polyphonic melodies, and seventh chord-based arpeggios. Two lecture hours per week for one quarter.

GUIT-230 GUITAR PERFORMANCE 230 (2) Prerequisites: GUIT-210 Guitar Technique 210. 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.

KEYBD-PL KEYBOARD-PL PRIVATE LESSON (2) Prerequisites: Bachelor placement test. A weekly individual 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-110 KEYBOARD TECHNIQUE 110 (2) Prerequisites: Bachelor placement test. A performance class that utilizes both the material and physical components that contribute to proper technique. Subsequent curricular topics include pentatonic, major and minor, Mixolydian, Dorian modes, chromatic interval-based extensions, first, second & third inversion seventh chords, i7-V7-I7m7, i7(b5)-V7-I7m7/I7 progressions, major & 7th chord, add9 & add6 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 centering 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, major and minor, Mixolydian, Dorian modes, chromatic interval-based extensions, first, second & third inversion seventh chords, i7-V7-I7m7, i7(b5)-V7-I7m7/I7 progressions, major & 7th chord, add9 & add6 chords and seventh chord-based arpeggios. Two lecture hours per week for one quarter.
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developing technique, musicianship and style. A weekly individual instrument lesson that supports core VOCAL-PL PRIVATE LESSON (2)
VOCAL-110 VOCAL TECHNIQUE 110 (2)
Prerequisites: Vocal-011 Vocal Technique 011. This course includes 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-202 VOCAL TECHNIQUE 202 (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. 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 for both local and travel engagements.

BACH-K463 BACH KEYBOARD READING 6 (2)
Prerequisites: BACH-K453 BACH Keyboard Reading 5. Continuation of advanced reading techniques. One lecture hour and one lab hour per week for one quarter.

VOCAL-330 VOCAL PERFORMANCE 330 (2)
Prerequisites: VOCAL-230 Vocal Performance 230. Emphasis is placed on the role of the voice within the group along with all aspects of being a polished professional performer, such as phrasing, stylistic interpretation, use of props, stage presence, in conjunction 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 character, polishing performance skills (including pre-production, rhythm section coordination, 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 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 quarter.

BACH-K453 BACH KEYBOARD READING 5 (2)
Prerequisites: BACH-K452 BACH Keyboard Reading 4. 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 instrumental lesson that supports core curriculum goals. An instructor guides the student in developing technique, musicianship and style. Twelve credit units (3 hours per quarter).

VOCAL-103 VOCAL PERFORMANCE 103 (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 performance 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-120 SIGHTSINGING 120 (2)
Prerequisites: Bachelor Placement test. This course expands sight-singing 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 involves 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-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 other performance bands 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 by taking one of the following 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-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. May be repeated for credit.

CC-043E INTO IMROV & CREATING SHOWREELRS (1.5)
An introduction to basic/intermediate view showreel editing techniques and grassroots marketing and self-promotion, utilizing Apple’s Life 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/phonos records and 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 support of a 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 TURNSTABIUNS 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 covers the art of turntablism using traditional vinyl as well as Serato Scratch. Strong focus is placed on the following types of scratching skills: “Baby,” “Rasta Turn,” “Tarantula Chimp,” and “One-Click Flara Orbit.” These techniques comprise the vocabulary of the modern turnstabilist. One

ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS
CC-168E ADVANCED SERATO WORKSHOP (1) 
Prerequisites: CC-061E DJ Technique 2. 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 internal sample player, DFX internal plug-ins, assigning software functions to MIDI controllers, and streaming/manipulating live audio using “LiveFeed.” Two workshop hours per week for one quarter.

CC-015E BUSINESS OF WORKING MUSICIANS (1) 
Students learn to manage a career as a working musician. Topics include: managing life on the road, negotiating employment contracts, song-plugging, publishing companies can do for your career, business entities, band names and trademarks, conducting business. Topics include: band membership agreements, administration, marketing funds), and more. 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 attraction, 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, bands, business ideas, brands and trademarks, the business of songs, labels, tips, tools, promoting music, booking and performing, and a survey of record deals. One lecture hour per week for one quarter.

CC-053E INTRO TO MUSIC PUBLISHING (1) 
An overview of music publishing from the artist’s perspective. Topics include: songwriting techniques. One lecture 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 employment contracts, song-plugging, publishing companies can do for your career, business entities, band names and trademarks, conducting business. Topics include: band membership agreements, administration, marketing funds), 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-056E MUSIC BUSINESS ELECTIVES 
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 practical core components of industry songwriting techniques. One lecture hour per week for one quarter.
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, public relations, promotion, 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 agreements, Joint 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 business practices 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 build their 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 promote your music, distribute your music, 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 expectations are communicated in both written form (the contract) and verbally (the verbal agreement). 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 as 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 guitar 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. This course will be able to set-up an Avia Pro Tools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with FinalWire drives, and more. When taken with CC-157E/158E, 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.

CC-042E INTRO TO IMOVIE & CREATING SHOWREELS (1.5)
An introduction to basic/intermediate view showreel editing techniques and grassroots marketing strategies for the promotion 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, mechanics, 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. At the end of the course, students will be able to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with FinalWire drives, and more. When taken with CC-062E-056E (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: A course designed to familiarize beginning to seasoned film editors on the variety of features available in Logic Pro X. Upon completion, students will understand the process of creating an actual song reproduction 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.

ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISITWWW.MILOGOU/CATALOGS FOR UPDATES AND ANNOUNCEMENTS
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);
- 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 learning.
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, 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 specific program to which you are applying (see AA Degree requirements) and the additional emphasis portion (see Combined Emphasis). All other application, registration, placement, and orientation requirements are identical to those described for the Associate of Arts Degrees 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 (where applicable)
- Evidence of desire for career advancement and commitment to an intensive educational program
- 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 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, common 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)

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). MI cannot guarantee the transferability of credit to other institutions.

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 OF ARTS IN PERFORMANCE // COMBINED EMPHASIS

Relevance to mi students new student orientation will be handled on the Thursday prior to the start of classes. During this time, you will learn about school policy and procedures, common affairs, LPW sign-ups and other school-related topics.

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 GED equivalent from an accredited institution (please provide an official English translation if the original is not in English).

TRANSFERING 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.

置回りの影響が示唆される

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.

General

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) Effect Emphasis Programs. The student’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).

ASSOCIATE DEGREES

ASSOCIATE OF ARTS IN PERFORMANCE

- Bass
- Drum
- Guitar
- Keyboard
- 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). MI cannot guarantee the transferability of credit to other institutions.
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 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).

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 certification 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) or 500 (paper-based) 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 American high school.
- Resident Foreign National applicants must either take the SAT or ACT tests for admission to the college.

For more information, see the International Student Information section.

ADMISSIONS DEADLINES AND NOTIFICATION...
ADMISSIONS

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
1. Complete the application form under the “Sign Up” tab.
2. $100.00 USD application fee is required.

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 registration 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.

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

ADMISSIONS OFFICE | MUSICIANS INSTITUTE | 9730 HOLLYWOOD BOULEVARD, HOLLYWOOD, CA 90038
PHONE: 1 (800) ALL-PLAY | EMAIL: ADMISSIONS@MI.EDU


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

ADMISSIONS
TUITION & FEES 2016-2017

TUITION

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<th>QUARTER</th>
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<th>TOTAL CREDITS</th>
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CERTIFICATE

- **PERFORMANCE**
  - 4
  - $7,995.00
  - 60
  - $133.25
  - $133,970.00

- **AUDIO ENGINEERING**
  - 2
  - $7,995.00
  - 30
  - $266.50
  - $159,900.00

- **AUDIO工程//POST PRODUCTION**
  - 3
  - $7,995.00
  - 45
  - $177.67
  - $358,865.00

- **DJ PERFORMANCE & PRODUCTION**
  - 2
  - $7,995.00
  - 30
  - $266.50
  - $159,900.00

- **INDEPENDENT ARTIST**
  - 2
  - $7,995.00
  - 30
  - $266.50
  - $159,900.00

- **MASTERS BUSINESS // ENTREPRENEUR**
  - 3
  - $7,995.00
  - 45
  - $177.67
  - $358,865.00

- **GUITAR CRAFT**
  - 2
  - $7,995.00
  - 30
  - $266.50
  - $159,900.00

- **GUITAR CRAFT //ACOUSTIC DESIGN**
  - 3
  - $7,995.00
  - 45
  - $177.67
  - $358,865.00

ASSOCIATE DEGREES

- **ASSOCIATE OF ARTS IN PERFORMANCE**
  - 6
  - $7,995.00
  - 90
  - $88.83
  - $709,770.00

- **ASSOCIATE DEGREE IN MUSIC BUSINESS**
  - 6
  - $7,995.00
  - 90
  - $88.83
  - $709,770.00

BACHELOR OF MUSIC

- **ALL STUDENTS**
  - 12
  - $8,868.00
  - 115
  - $78.00
  - $943,140.00

- **WITH MINOR**
  - 14
  - $5,740.00
  - 108
  - $52.00
  - $690,000.00

- **GENERAL EDUCATION CREDITS***
  - (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.

**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

<table>
<thead>
<tr>
<th>APPLICATION</th>
<th>EQUIPMENT</th>
<th>MATERIALS</th>
<th>OTHER FEES</th>
<th>PER QUARTER TECHNOLOGY FEE **</th>
</tr>
</thead>
</table>

CERTIFICATE

- **PERFORMANCE**
  - $10,000
  - $400.00
  - $245.00
  - $430.00

- **AUDIO ENGINEERING**
  - $10,000
  - $400.00
  - $245.00
  - $430.00

- **DJ PERFORMANCE & PRODUCTION**
  - $10,000
  - $400.00
  - $245.00
  - $430.00

- **INDEPENDENT ARTIST DEVELOPMENT**
  - $10,000
  - $400.00
  - $245.00
  - $430.00

- **MUSIC BUSINESS // ENTREPRENEUR**
  - $10,000
  - $400.00
  - $245.00
  - $430.00

- **GUITAR CRAFT //ACOUSTIC DESIGN**
  - $10,000
  - $400.00
  - $245.00
  - $430.00

ASSOCIATE DEGREES

- **ASSOCIATE OF ARTS IN PERFORMANCE**
  - $10,000
  - $108.00
  - $240.00
  - $428.00

- **ASSOCIATE OF SCIENCE IN MUSIC BUSINESS**
  - $10,000
  - $45.00
  - $370.00

NON-CERTIFICATE

- **MI SELECT / MI SELECT EXPRESS**
  - $10,000
  - $45.00
  - $370.00

BACHELOR OF MUSIC

- **PERFORMANCE MAJOR**
  - $10,000
  - $175.00
  - $370.00
  - $1,100.00

- **MINOR IN AUDIO PRODUCTION**
  - $10,000
  - $175.00
  - $370.00
  - $1,100.00

- **MINOR IN MUSIC BUSINESS / INDUSTRY STUDIES**
  - $10,000
  - $175.00
  - $370.00
  - $1,100.00

- **COMPOSITION MAJOR**
  - $10,000
  - $175.00
  - $370.00
  - $1,100.00

NON-CERTIFICATE

- **MI SELECT / MI SELECT EXPRESS**
  - $10,000
  - $45.00
  - $370.00

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 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.
†† Multiply technology fee by number of quarters referenced on the previous page.
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 party.

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 out website www.bppe.ca.gov/foms_pub/pdf/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

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)

Mac OS: X v10.7, v10.8, or v10.9

512MB of RAM (1GB recommended)

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

Mac OS

Intelli® 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. For all other inquiries, please contact your Program Chair or the Student Affairs Department at 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 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 $2,388
Transportation $138
Personal/Miscellaneous $1,234
Total (not including tuition): $2,049

Additions and Changes to the Catalog Occur Frequent. Please Visit www.mi.edu/catalog for Updates and Announcements.

This Catalog Applies to Academic Year 2016/2017: October 1, 2016 - September 30, 2017.
FINANCIAL AID

FEDERAL AND STATE FINANCIAL ASSISTANCE PROGRAMS

Student financial assistance is available to qualified U.S. citizens and/or permanent residents 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 MI 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 MI Financial Aid Office to provide additional documents, such as student and/or parent tax transcripts, verification of unearned income, or benefits or other documents required to determine eligibility. Failure to do so will result in loss of 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 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, food, personal expenses, transportation costs, and any other miscellaneous educational expenses a student may have. If a student’s EFC is greater than the cost of attendance, the student is considered to be need-based and may be eligible for need-based financial assistance.

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 awarded 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 do not need repayment. 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 award is determined 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, and $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 be eligible for an additional unsubsidized loan of up to $6,500. Occasionally, students with additional funds for college. All Federal Loans are need-based and require approval by the Department of Education. These loans must be repaid. Repayment on the PLUS loan begins six months after the last date of attendance or after a drop below halftime 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 legal binding 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 contact the Financial Aid Office to pay for all contacts with the organization that holds the loan(s). The organization that holds the loan(s) must be notified if the student changes their address, changes their employer, or transfers 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 PARENT LOAN FOR UNDERGRADUATE STUDENTS (PLUS)

PLUS loans are designed for qualified parents of dependent students who choose 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- and require approval by the Department of Education. These loans must be repaid. Repayment on the PLUS loan begins six months after the last date of attendance or after a drop below halftime 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.

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 loan 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.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

Musician 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. Musikschule Scholarships are available to both U.S. and non-U.S. citizens.

GENERAL

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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, 33, 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. Paper forms are available for download on this site as well. If needed.

The Veterans Benefits Coordinator at the campus to which you are applying (applications are available from MI's Admissions Office).

The school must return the lesser of the amount of SFA funds the student does not earn or the amount of institutional cost that the student incurred for the payment period (numerator) and the number of calendar days in the student’s program of study at MI (denominator). Days in which the student did not attend based on the payment period the student was in attendance. A payment period at this institution is the length of the program will be shortened proportionally. All institutions participating in the Student Financial Aid (SFA) program are subject to the laws and regulations from federal and state agencies. 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 after the 60% point of the quarter. The percentage is calculated by dividing the number of days completed in that period (denominator) by the total number of days in the quarter from the first day to and including the last day of quarter.* Students who withdraw before the 60% point of the quarter. The percentage is calculated by dividing the number of days completed in that period (denominator) by the total number of days in the quarter from the first day to and including the last day of quarter.* Students who withdraw before the 60% point of the quarter. The percentage is calculated by dividing the number of days completed in that period (denominator) by the total number of days in the quarter from the first day to and including the last day of quarter.* Number of days completed as of withdrawal date. One day is equal to one calendar day unless a full month is completed. Number of days completed as of withdrawal date. One day is equal to one calendar day unless a full month is completed.

• Students who withdraw prior to completing the 60% of a payment period (numerator) and the number of calendar days in that period (denominator). Funds 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.

• 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 the number of days completed in that period (denominator) by the total number of days in the quarter from the first day to and including the last day of quarter.*

Students who failed to meet SAP for three consecutive quarters are reviewed for SAP probation status. Students in SAP probation status will be required to meet the SAP standards for 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.

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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.
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.

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

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, Professional Internships, Auditions, 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

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.

ARTIST SUPPORT CENTER
We are committed to providing students with a supportive and caring environment for enhanced student well-being.

WHAT THE PURPOSE OF THE ARTIST SUPPORT CENTER?
MI’s ASC provides students with a supportive and caring environment for 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.
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.

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.

ARTIST SUPPORT CENTER

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.

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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 ABSENCE
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 of the application fee. Remember, an applicant must cancel in writing, not by telephoning or not by 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 91-120 credits
• Senior 120-180 credits

To complete the Bachelor of Music Degree within three calendar years or an Associate Degree within 18 months, students must successfully complete an average of 15 credits per quarter of continuous enrollment (including General Education credits).

MAJOR AREA/REQUIRED COURSES
Major Area courses are required for all students attending a given program. All Major Area courses must be passed in order to meet overall degree or certificate requirements.

COURSE REPETITION
A student receiving an overall course grade below C- (70) in a required course will be required to re-enroll in and pass the course in order to complete their degree requirement. Such re-enrollment requires 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."
ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS

PHOTOGRAPHIC, VISUAL MEDIA, AND DIGITAL CREATION PROGRAMS

BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES WITH A MINOR

• Bass, Drum, Guitar, Keyboard, Vocal (Minor in Entertainment Industry Studies or Minor in Audio Engineering)
  • 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 DEGREES IN ART 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.

MAXIMUM ALLOWABLE UNITS

Students who fail to complete a program before reaching 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.

GENERAL

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 91%) 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 must be translated into quarter units by the Registrar’s Office.

BACHELORS 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 Engineering)
• 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.

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 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’s Office.
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, an MI student must have passed two-thirds of the credits taken while in MI Select Programs with a Cumulative Grade Point Average of 2.0 or better to enroll in 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 the drop-add deadline. 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.

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 should 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 has a six-month grace period will enter the grace period and/or begin repayment on their loan because the six-month grace period is considered 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 a 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 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 the end of 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.

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 should 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 has a six-month grace period will enter the grace period and/or begin repayment on their loan because the six-month grace period is considered 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 a 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 "P", "WI", "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 3qtr 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:

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 quarter): 1 unit

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 units per quarter): 7 units • Half-time (6-8 units per quarter): 4 units • Less than half-time (less than 6 units per quarter): 1 unit

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:

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.

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 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 attempted 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.

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. Missing 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 established 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 letter “NR” on the transcript indicates 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 description/on syllabus (such as Challenging out “Pass/Fail” courses). The status of these course credits will be recorded 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 probationation 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 major may request 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 five 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 finals due to emergencies or other unforeseen/avoidable 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 testing within Week 1 of the following quarter.

Students who wish to request a retest for an exam missed due to a documentable emergency situation must apply in writing to the Registrar. Approval of such request will result in the student receiving their actual grade for the course (as opposed to the maximum of CR, 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 “W” will be 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 code of conduct. 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, 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 protect the rights of all community members.

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
Vioation 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.
• Levelling or harassment of a person or persons because of race, color, sex, sexual orientation, national origin, disability, age, or any other characteristics.
• Active membership in a gang.
• Disorderly acts.
• 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 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 for 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 or at functions organized by MI and/or at functions sponsored by or at facilities owned by or at functions sponsored by or at functions organized by MI. Only authorized personnel may record such events and post the material on the internet or in any public place, 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 for other laws that are committed under the influence of alcohol or any illegal drugs or controlled substances.
2. 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 been served with the data 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 facilities or functions, prevention of the student from registering and from obtaining transcripts, from registering and from obtaining transcripts, from registering and from obtaining transcripts, from registering and from obtaining transcripts, from registering and from obtaining transcripts, from registering and from obtaining transcripts, from registering and from obtaining transcripts, from registering and from obtaining transcripts, from registering and from obtaining transcripts, from registering and from obtaining transcripts, from registering and from obtaining transcripts, from registering and from obtaining transcripts, from registering and from obtaining transcripts, from registering and from obtaining transcripts, from registering and from obtaining transcripts, from registering and from obtaining transcripts, from registering and from obtaining transcripts, from registering and from obtaining 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POLICIES

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.

3. That the 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, which 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, at the student’s request.

4. Provide the student as completely as possible the nature of the conduct in question, and the MU policies or regulations, has been violated. If the student admits responsibility or is found in violation of any conditions of the probation may result in further disciplinary action. Misconduct during the probationary period or violation of any of the conditions of the probation will result in reinstatement, normally in the form of Disciplinary Probation, and/or Loss of Privileges and/or Exclusion from Activities, Suspension, or Dismissal.

• Hold on Musicians Institute Records - A hold may be placed on the student’s Musicians Institute records for either a stated period of time or until the student satisfies any conditions imposed as part of the 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, or a degree from Musicians Institute.

• Suspension - Suspension is the termination of the student’s status at Musicians Institute for specified periods of time, to take effect at such time as the School Designee or Musicians Institute decides. After the period of Suspension, the student will be reinstated if:

   (a) The student has complied with all conditions imposed as part of the Suspension;
   (b) The student is academically eligible;
   (c) The student meets all 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 Suspension 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 remedy the situation. Restitution may be imposed on any student who alone, or through group or concerted activities, participates in causing the damages or costs.

   • Warning/Censure - Notice or reprimand 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/or 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 of the 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 of time 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, or a degree from Musicians Institute.

   • Suspension - Suspension is the termination of the student’s status at Musicians Institute for specified periods of time, to take effect at such time as the School Designee or Musicians Institute decides. After the period of Suspension, the student will be reinstated if:

   (a) The student has complied with all conditions imposed as part of the Suspension;
   (b) The student is academically eligible;
   (c) The student meets all participation in designated privileges and extracurricular activities for a specified term or terms. Violation of any

   • Agreement of Resolution - When 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. Refer to the Student Conduct Committee - If the student does not 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.

   3. Agreement of Resolution - When the School Designee concludes that there is sufficient information to find the student responsible, the School Designee may impose or defer one or more of the sanctions listed herein.

   4. Insufficient Evidence - If the School Designee concludes that there is insufficient information to find the student responsible, the School Designee may refer the case to the Student Conduct Committee for a hearing.

   5. Agreement of Resolution - When the School Designee concludes that there is sufficient information to find the student responsible, the School Designee may impose or defer one or more of the sanctions listed herein.

   6. 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 may be engaged in conduct 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 herein.

   • Censure - A public reprimand may be imposed for any student who alone, or through group or concerted activities, participates in causing the damages or costs.

   • Loss of Access - The student may be prevented from attending official Musicians Institute functions, or other events on Musicians Institute property or at Musicians Institute facilities, or other locations located on Musicians Institute property or affiliated property, or from official Musicians Institute functions when there is reasonable cause to believe that the student’s presence there will lead to physical abuse, threats of violence, or conduct that may be considered inappropriate to the health or safety of any person on Musicians Institute property or at official Musicians Institute functions, or other disruptive activity not in compliance with the orderly operation of the campus.

   • Loss of Privileges and/or Exclusion from Activities - Exclusion from all participation in designated privileges and extracurricular activities for a specified term or terms. Violation of any
payment of restitution where payment is a requirement of restitution; and
» The student meets the deadlines for filing all necessary applications, including those for readmission, registration, and enrollment.
» Dismissal may include a prohibition against entering specified areas of the campus.

Violation of the conditions of Suspension or of Music 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 Music Institute campus, facilities, or properties after Dismissal may be granted only with the prior consent of the Music Institute. This decision will be based on the student’s conduct and the circumstances of the original dismissal.

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. The revocation is subject to review on appeal by Music Institute.

P. 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 notice of the School Designee 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 individual’s discipline records. Any sanction the School Designee assigned to the case. The School Designee may then impose or defer one or more of the sanctions herein. Any sanction may be effective retroactively. This disposition of the matter will bind all parties and terminate all 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:
» a written notice, including a brief statement of the factual basis of the charge, a description of the Music Institute policies or regulations allegedly violated, and the time and place of the hearing, within a reasonable time of the notification
» 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 Music Institute Student Conduct Code.

2. Composition — The Student Conduct Committee will consist of three individuals, appointed by the Dean of Students, but not limited to, a member of faculty, a member of Music Institute management, a member of Music Institute students, and a member of Music Institute student life. One member of the Committee will act as Hearing Recorder.

3. Scheduling of Hearing — It is the intention of the Music Institute Student Conduct Committee 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 Music 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 Music Institute.

5. Continuing Resolution between the Student and Music Institute — Until the Student Conduct Committee publishes its decision to Music 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 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 — When a Hearing is held, a decision will be made by 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 herein.

7. Appeals of Sanction — 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 individual’s discipline records. Any sanction the School Designee assigned to the case. The School Designee may then impose or defer one or more of the sanctions herein. Any sanction may be effective retroactively. This disposition of the matter will bind all parties and terminate all proceedings.
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 the amended code, 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 loss 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 policy.

NON-DISCRIMINATION POLICY

Musicians Institute is committed to creating and maintaining an environment respectful of all individuals who participate in MI programs and activities. Such individuals are afforded equal opportunity to work 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. MI’s Discrimination policy is intended to make it clear that any such action may be prevented by correct, and, if necessary, discipline behavior that violates this policy. MI prohibits discrimination on the basis of the U.S. Pay 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
tengerl@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 Hinkson
(mskah@mi.edu) (323) 860-1107

Student Affairs Supervisor: Elliot Mauze
(mauze@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 crime 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 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 request the amendment of 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 thereof.

2. The right to request the amendment of the student’s education records that the student believes are inaccurate, misleading, or otherwise in violation of the student’s privacy rights under FERPA. A student who wishes to ask Musicians Institute to amend a record should write the Registrar, clearly identify the part of the record the student wants changed, and specify why it should be changed. If Musicians Institute decides not to amend the record as requested, the student will be notified in writing of the decision as well as the student’s right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.

3. The right to request, in writing, that Musician’s Institute not disclose personally identifiable records, except to the extent that FERPA authorizes disclosure to school officials with legitimate educational interests. A school official is a person employed by Musicians Institute in an administrative, supervisory, academic or research, or support staff position (including law enforcement unit personnel and health staff); a parent or company with whom Musicians Institute has a service contract 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 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). No refunds will be issued after Week 6.

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

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Total amount retained by College $2,728.00
Tuition retained by College (3 weeks completed) $2,399.00
Application fee $100.00
STRF fee ($.00 per $1,000 tuition)(Non Refundable) $0.00

If a student withdraws after three weeks in the Audio Engineering Program, the refund calculation is shown below:

• Continuous absence from a program for three consecutive weeks.
• Violation of student conduct policies.
• Three consecutive quarters of non-satisfactory academic progress (see Satisfactory Academic Progress).

For more information, please see the website of the U.S. Copyright Office at www.copyright.gov, especially their FAQs at www.copyright.gov/help/faq5.

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.

UNAUTHORIZED DISTRIBUTION OF COPYRIGHTED MATERIAL

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 may take appropriate legal action to address copyright infringement, a court may award up to $150,000 per work infringed. For “willful” infringement, a court may award up to $750.00 per work infringed. A court, in its discretion, also assesses costs and attorney fees. For details, see Title 17, United States Code, Sections 504, 505.

Failure to adhere to these conditions/plans may result in termination from the College 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, in its discretion, also assesses costs and attorney fees. For details, see Title 17, United States Code, Sections 504, 505.

Musicians Institute cooperates 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. Infringement of 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, in its discretion, also assesses costs and attorney fees. For details, see Title 17, United States Code, Sections 504, 505.

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.

ARTIST SUPPORT CENTER

Interim Director of Career Development – Jonathan Newkirk Alumni Coordinator – Helga Dohney Manager of Artist Services – Jace McDonald Artist Services – Lena Tulekanian Internship Coordinator – Bolan Mota Student Affairs Supervisor – Elliott Maude Housing Coordinator – Rossana Brassea
BACHELOR

YOON, RACHEL
Dean of the School of Performance Studies Administrator
Specialties: Educator, Composer, Orchestrator, Arranger, Performer, Music Director
Honors & Education: Ph.D. in Music Composition (UCLA), Master of Music & Bachelor of Music - Music Composition (Seoul National University)

BAGG, JOSEPH
Courses: Ear Training, Computer Keyboard, Arranging, Keyboard Performance
Specialties: Jazz Mucchini, Educator, Recording Artist
Credits: Option 3, Bobby Hutcherson, Larry Coryell, Alphonse Mouzon, Jack Sheldon, Anthony Wilson, Madeleine Peyroux, Lee Oskar, 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 Counseling, Project Advising, Composition Lab, Project Recording, Producer Project
Specialties: Piano Instructor, Film Scoring, Songwriting Production, Touring, Music Business
Credits: Marc Jordan, Allison Krauss, Ron Sexsmith, Dan Hill, Timothy B. Schmidt, Johnny Reid, Dale, Alden, Jane Siberry, Zee Scott Jordan, Jim Brickman, Olivia Newton-John, Adam Crossley, Deutschland: The Next Generation (MTV), Last Girl (Showcase), Zappa’s Anatomy (ABC), The Adventures of Napkin Man (CBS), 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, ADAM
Courses: Private 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 Lessons, Independent Study
Specialties: Keyboardist, Educator, Arranger
Credits: Los Angeles Chamber Chor, 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 Berkeley 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: Putnam Smith, Judy Winter, Jake 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 Boulder 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/Scrapers College

GORDON, AMY
Courses: Theory, Arranging, Private Lessons (Composition)
Specialties: Composer, Singer-Songwriter, Educator
Credits: Self-Published Singer-Songwriter, CSULB Laptop Ensemble, LMU Gamelan Kambang Atang, Music Rhapody, The Hills Academy of Music & Art
Honors & Education: Master of Music, California State University, Long Beach; Bachelor of Arts, Loyola Marymount University, Finalist in Sing Over 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

KITAHARA, MAMI
Courses: Keyboard Technique, Accompaniment
Specialties: Jazz Pianist, Composer, Educator
Credits: Arturo Sanchez, Bob Sheppard, Dave Koz, Gorden Goodwin, Monica Marchi, 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 styms for the drum set, Salsa, Arabic styles, and North Indian Hindustani concepts applied to the drum set. In depth experiences 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, Abtars, Rapper’s Delight/Sugarhill Gang, David Elkanoff, Skip McGean, Paul Precos, Kaiaa, Ryan Cross, Coulon, Joel Hamilton (producer), and Cilla Kuasoff of Los Rubinos.
Honors & Education: Cal State Northern Utah University BS, Mason Corn floods Pace University MST. Experience teaching and studying globally.

LAU, LINUS
Courses: Ear Training, Keyboard Technique, Digital Music, Final Cut Pro X, Ableton, 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 rabbi, piano for jazz group The Glen Roxwell 4, Shamway Society Pianist, endorser with Focusrite/Novation, Artist Relations, Fender.
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. Certificates 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: Orchestration for Winnipeg Symphony, Santa Fe Symphony, Sarah McLaughlin, Hayley Westenra, and Andrea Corr
Honors & Education: Master and Bachelor of Music, Indiana University Jacobs School of Music; Awards from CUBS magazine, Turner Classic Movies Young Film Composers Competition, San Francisco Sound Festival

MENDES, MIKHAIL
Courses: Funk Performance, Prince Performance, upright Bass Workshop, R&B LPW, American Songbook LPW, Private Lessons
Specialties: Freestyle Bassist, Arranger, Producer, Educator
Credits: Michael Buble, Steve Tyler, Diane Schuur, Liss, Sirlof Gabriel Johnson
Honors & Education: Bachelor of Music, Ball State University, Master of Music, Western Michigan University. Endorsed by Dean Guitars & Lumur Music.
FRANK, DEREK
COURSES: LPWs, Technique, Reading, Performance
SPECIALTIES: Bassist - Electric
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, ELAM Artists, Bobby Rodriguez, Latin Jazz, MOYA
HONORS & EDUCATION: Bachelor of Music, Musicians Institute

HALL, ZACHARY
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 Coolige, Ello James, Darlene Love and the Platters, TV shows and movies including “Smallville,” “The Horse Whisperer” and “Tinkies.” 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

MEDERIOS, LYMAN
COURSES: Funk Performance, Prince Performance, Upright Bass Workshop, LPWs, Private Lessons
SPECIALTIES: Bassist-Upright and Electric
CREDITS: Michael Bublé, Steve Tyrell, Diane Schuur, Lou Sniff, Gabrelle Johnson
HONORS & EDUCATION: Masters of Music, Western Michigan University, Bachelor of Music, Ball State University

MENNELL, MICHAEL
COURSES: Style Electives (James Brown, Jaco Pastorius, Motown), Private Lessons
SPECIALTIES: Bassist- Electric
CREDITS: Jimmy Buffett, Mick Taylor, Chayanne, Bobby Keys, Son Tom Jones, American idol winner Taylor Hicks, Kenny Loggins
HONORS & EDUCATION: Bachelor of Music in Electric Bass, University of Miami

ROBBINS, IAN
COURSES: Bachelor Ensemble, Rhythm Guitar, Blues Based Rock Performance, Fusion Performance, Riff Based Speed Punk Performance, X POP LPW, Private Lessons
SPECIALTIES: Musician, Educator
HONORS & EDUCATION: Bachelor of Music in Studio-Jazz Guitar Performance, University of Southern California, 1997 NARAS Grammy All Star Jazz Combo, 1988-99 SCGBA Jazz All Star Band, Outstanding Musician award from Berkline College of Music.

ROSENN, JAMIE
COURSES: Single String, Harmony, Jazz bass Performance, Private Lessons
SPECIALTIES: Jazz Musician, Educator
CREDITS: Joe-LuScuille, option 3, Sigmond Fudge, Los Angeles Jazz Collective, U.S. Jazz Ambassadors

VILLANO, THOMAS
COURSES: Mechanics of Scene Production II
SPECIALTIES: Music Editor, Music Supervisor
CREDITS: David Newman, Basil Poledouris, Tyler Bates, Craig Richey, Michael Kamen, Joel McNeely, Dave Porter
HONORS & EDUCATION: Honors grad from MI, Instructor of the Year (twice) and Outstanding Student Awards.

VERLOOP, MAURICE
BASS PROGRAM CHAIR
SPECIALTIES: Bassist- Electric, Curriculum Development
CREDITS: Zakk Wykle, Alessandro Cortini, Ray Luzier, Shannon Larkin, Carl Anderson, Reba McIntyre. Endorsed by Ashdown Engineering (amps) and Moollon Basses.
HONORS & EDUCATION: Honors grad from NI, Instructor of the Year (twice) and Outstanding Student Awards.

APELLIS, 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: Nicktne Social with ESPN and appearances on “The Real Housewives of Orange County”

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GENERAL

FACULTY BIOS

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**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**
- SPECIALTIES: Bassist - Electric
- HONORS & EDUCATION: Musicians Institute "Outstanding Achievement" Graduate

**SMITH, PUTTER**
- SPECIALTIES: Bassist - Upright

**VERBATEN, MENNO**
- COURSES: Metal Bass, LPWs, Performance, Pts 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: Upright Bass Workshop, LPWs, Harmony Theory, Ear Training, Pts 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 - 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
- HONORS & EDUCATION: Berklee College of Music

**DRUM**

**JEAN, STEWART**
- DRUM PROGRAM CHAIR
- SPECIALTIES: Drummer, Keyboardist, Curriculum Development
- CREDITS: Raul Midón, Bruce Kulick, Bo Diddley, Preston Smith, Jimmy Buffett. Endorsed by Vic Firth drumsticks, Remo drumheads, Beato cases, Kickport and Patoa 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: Drummer, Instructor
- HONORS & EDUCATION: Endorsed by Pearl Drums.

**BONACCI, ALBE**
- COURSES: Upright bass, 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

**BOWDERS, JEFF**
- COURSES: Fill Fest, Private Lessons, Open Counseling
- SPECIALTIES: Drummer, Instructor
- HONORS & EDUCATION: Graduate of Musicians Institute and Drummers Collective.

**BROWN, RYAN**
- COURSES: Reading, Performance, Private Lessons, LPW and Open Counseling
- SPECIALTIES: Drummer, Instructor
- 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, Nappy, Jessica Simpson, Daughtry, Chris Brown, Award Shows (Billboard, MTV Video, BET, NAACP), Jimmy Kimmel, The Ellen Show
- HONORS & EDUCATION: BACHELOR OF MUSIC, HOWARD UNIVERSITY
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, Denise Williams, Hugh Masekela. Clinician at PASIC. Endorsed by PDP, Yater, REMO, Sabian and Kickport.
HONORS & EDUCATION: Graduate of Musicians Institute

ETINGA, EFA
COURSES: E-Drumming, Drum Performance, Project Recording, Private Lessons
SPECIALTIES: Drummer, Instructor
CREDITS: Toque, Ellen Doty, Bo Agranoff
HONORS & EDUCATION: Masters Degree, CalArts

HARDELL, JASON
COURSES: Jazz, Private Lessons, Open Counseling
SPECIALTIES: Drummer, Instructor
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: Laurin Hill, Bobby McFerrin, Darmon Meader, Stefan Harris, Elabor, Shawn “Thunder” Wallace, Charles Lastier, Liz Mikel, Mozilla
HONORS & EDUCATION: Graduate of Western Michigan University

MCINTYRE, TIM
COURSES: Reading, Jazz, Private Lessons and Open Counseling
SPECIALTIES: Drummer, Instructor
CREDITS: Endorsed by Campusus drums. Performs with the Dave Hill Group.
HONORS & EDUCATION: Bachelor of Music Degree, University of Calgary-Alberta

MEYER, ANDREW
COURSES: Performance, Project Recording, LPW, Private Lessons and Open Counseling
SPECIALTIES: Drummer, Instructor
HONORS & EDUCATION: Graduate of Musicians Institute

MURPHY, RYAN
COURSES: Performance, Project Recording, LPW, Private Lessons and Open Counseling
SPECIALTIES: Drummer, Instructor
CREDITS: Endorsed by Remo, Evans, and Governor.
HONORS & EDUCATION: Graduate of Musicians Institute

PALLMIER, GIANNI
COURSES: Performance, Latin, LPW, Private Lessons, Open Counseling
SPECIALTIES: Drummer, Instructor
CREDITS: Greg Howe, Mangold. MTV Total Request Live and SuperSix TV. Endorsments with Yamaha, Vic Firth, Paste, Evans
HONORS & EDUCATION: Graduate of Musicians Institute

ROSCETTI, ED
COURSES: Odd Meter, Open Counseling and Private Lessons
SPECIALTIES: Drummer, Instructor
HONORS & EDUCATION: Clinician for PASIC

SALINAS, DAVID
COURSES: Funk, LPW, Private Lessons and Open Counseling
SPECIALTIES: Drummer, Instructor
CREDITS: Paula Reub, Snopdragon, Jim Brickman, Jason Reeves and In The Red Ministries. Endorsed by Paste 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, Mike Diner, Natasha Bedingfield and Diane 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
HONORS & EDUCATION: Graduate of Musicians Institute

WITENBERG, SCOTT
COURSES: Performance, LPW, Private Lessons and Open Counseling
SPECIALTIES: Drummer, Instructor
CREDITS: Jon Robb
HONORS & EDUCATION: Graduate of Musicians Institute
FACULTY BIOS

FACULTY BIOS

GUITAR

MATHISEN, STIG
GUITAR PROGRAM CHAIR

SPECIALTIES: Guitarist, Composer, Educator, Curriculum Development

CREDITS: Acetanazz, Peter Erskine, Lamont Dozier, Brandon Fields, Shu Hamm, Robben Ford, Joan Landes, 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, TAKEISHI

COURSES: Private Lessons & Open Counseling

SPECIALTIES: Rock, Blues, Funk, R&B, Reggae

CREDITS: Zippy Marley, “Jimmy Kemmel Live” House Band, George Duke, Raya Yarborough, 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 Yoakam, Pete Anderson, the Bull Durham Band, Mark Collin, Tracy Lawrence and Danny Entertain. Performed at the Grand Old Opy and on TNN’s “Crock & Chaos.”


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, Roberto 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, 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


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, Neil Carter, Buena Vista Video, RSD, PBS, HBO

HONORS & EDUCATION: GT, Florida Atlantic University, Jefferson State College, Black Hawk College

GILBERT, DANIEL

COURSES: Core Classes, Jazz Workshop, Guitar Workout, Electric Guitar, Applied Technique, Fusion LPW, Private Lessons, Open Counseling

SPECIALTIES: Jazz, Fusion, General Guitar Technique and Knowledge

CREDITS: Mr. Invisible (YR Records), performed with Core of Silence and Terri and the T-Bones. Co-author of “Guitar Siding” (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, JUDEH “JUDE”

COURSES: Step Pop and Beyond, Private Lessons, Open Counseling

SPECIALTIES: Former MI Guitar Program Chair, Guitarist, Instructor


HONORS & EDUCATION: K Parents Music, University of California at Berkeley

HARRISON, GREGORY

COURSES: Core Classes, Shred Guitar, Improvisation, Private Lessons, OC

SPECIALTIES: Progressive Metal, Solo, Shred, Rock, Gypsy Jazz


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, Robin 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 of Music and Bachelor Degree, University of Southern California (USC)

HENDERSON, SCOTT

COURSES: Private Lessons, Open Counseling

SPECIALTIES: Jazz Fusion and Blues

CREDITS: Released numerous critically acclaimed solo albums, instructional videos and books, Tribal Tech, Jon Zawilski, Vital Tech Times, Chick Corea, Jason Luke, Pono, 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


HONORS & EDUCATION: Musicians Institute Alumni

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 FOR UPDATES AND ANNOUNCEMENTS.
HINDS, ALLEN
COURSES: Private Lessons & Open Counseling
SPECIALTIES: Variety of guitar styles, teaching over chord changes, composing, mentoring in general
CREDITS: Gina Vannelli, Randy Crawford, Crusaders, Roberta Flack, Natalie Cole, Patti Austin. TV show appearances with Mickey Mouse Club/Disney Channel, The Voice, The Late Show with David Letterman, Jimmy Kimmel Live!, etc. An educator at the University of Southern California, Musicians Institute, Berklee College of Music, and the University of California, Irvine. His career includes sessions with The Temptations, Stevie Wonder, Lionel Richie, Michael Jackson, Prince, and many others. He has taught at various music schools and universities across the United States and internationally.

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 Study Work

HOMERSON, FRANK
COURSES: Private Lessons, Guitar Heroes Of The 80s, Recording Guitar, Studio Skills, Guitar Tracking Tactics
SPECIALTIES: Acid Jazz, Funk LPW, Private Lessons & Open Counseling

HOMEYER, ERNST
COURSES: Private Lessons, Guitar Heroes Of The 80s, Recording Guitar, Studio Skills, Guitar Tracking Tactics
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"

JACOBSS, 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: Lepa Plakanic, Zappa Plays Zappa, Baden Powell, Mike Keneally, Gryphon Labs, Baked Potato house band
HONORS & EDUCATION: Musicians Institute Graduate, Grammy Award (2005) for Best Rock Instrumental Performance (ZP2)

KOLB, THOMAS
COURSES: Core Courses, Melodic Subdivision, 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, Jon 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, Jethro, Brianne McGee, Barbara Morrison, Clive Davis, 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 Courses, Guitar Studio Skills, Private Lessons
SPECIALTIES: Blues, Classic Rock, Country, Fusion, Recording/Production/Songwriting
HONORS & EDUCATION: MI Graduate

NEWLON, TRAVIS
COURSES: Harmony Theory and Ear Training O12-202, 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 Selfe. The Hot Club of New York, 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, Bass Gallery, and Xray Dog music libraries & Guitar World Magazine.

OKAIBISHI, 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 Avila, 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: Jon Luu Rodriguez, El Puma, Chopera, Denzel 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
HONORS & EDUCATION: Pierce Junior College, private studies with Deryl Conrod, Ted Greene, and Joe Pass

RICHMAN, JEFFREY
COURSES: Fusion Ensemble, Private Lessons & Open Counseling
SPECIALTIES: Jazz and Fusion
HONORS & EDUCATION: Master’s Degree, Berklee College of Music
Faculty Bios

Ross, Ken
Courses: Core Classes, AA and BA Private Lessons, Guitar Reading, BA Degree Ensemble, BA World Music, Guitar Effects

Specialties: Folk music

Credits: Smokey Robinson, John Cage, Sussan Deyhim, Andrea Morricone, The Grand Mothers Of Invention, Glenn Branca, Bobby Bradford, Peter Erskine, Nile Cline, David Tom, 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: Re leased solo instrumental album “Project Steiger - Defiance” featuring Derek Sherinian, Tony Franklin, Virgil Donati and Gary Hoby. 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 Zipperrr, Severn Browne, Dave Morrison. Re leased three solo albums, author of instruction books and DVDs. Editor/ author for over 100 Hal Leonard projects

Honors & Education: MI Graduate

Turner, Dale
Courses: Jam 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. Re leased solo albums & Acoustic Rock DVDs. Author of 35+ 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 Rocky Martin, Rick Springfield, Paul Anka, Darius Rucker, Paula Rubio. TV Credits: include The Bachelor, The Bachelorette, 1PM, Extra, The Tyra Banks Show, National Geographical and PBS

Honors & Education: MI Graduate

Widgren, Lennart
Courses: Core Classes, Rock Lead guitar, Rock Rhythm Guitar, Alternative Guitar Heroes, Hard Rock LPW, private lessons

Specialties: Rock, Hard Rock, Funk, 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

Zilershtein, Vadim
Courses: Private Lessons & Open Counseling

Specialties: Jazz, Funk, R&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. Performed 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: Vocals 1-4, Group 5

Specialties: Instructor, Sideman, Recording Musician, Composer, Music Director, Independent A&R Consultant, Music Critic, Author

Credits: Michelle Shocked, Jim Lauderdale, Young Doctors, Miles Stoller, Bo Diddley, Spencer Davis Group, Warren Zevon, Interscope Records, Missanger Records, Tast Music

Honors & Education: Bachelor of Music Composition, Cal State University, Northridge

Genet, 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 Barrene and Kenny Gandrey (Little Feat), Alton Parsons, Harvey Mason (Fourplay, Headhunters)

Hammock, Karen
Courses: groove, Accompaniment, Private Lessons

Specialties: Keyboardist

Credits: Maurice Hines, Nikki Sixx, Puerl Butala, Tierney Sutton, Kate McGarry, Johnny "Guitar" Watson, Melissa Manchester
ARTADI, GENEVIEVE
COURSES: Bachelor Vocal Performance, Great American Songbook LPW, Private Lessons
SPECIALTIES: Vocalist, Songwriter, Arranger, Instructor in Pop, Electro-pop, Jazz and Contemporary Ensemble Singing, Recording Artist
CREDITS: Co-Leader of bands KNOWVER, Polyyn, performed with Sal Percuicato (Liquid Liquid). Snarky Puppy, Tim Lehrman, David Boney, Sammy Stehme, John Covert and Kineboby, played Busena Festival and Pukkelpop Festival. Released her solo CD, genewine Lalaba 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. Specialist 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 Conti, Sheila E., Foreigner
HONORS & EDUCATION: Bachelor of Music Degree in Commercial Arranging, Contemporary Writing and Production with Outstanding Musician 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 Fields, Arbourum Toxic Event, Arena and the Bulls, The Brawny, Mercy Beat, Taylor Rae
HONORS & EDUCATION: Bachelor of Music, Bob Cole Conservatory of Music at Cal State University Long Beach. Pitzerch 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, Drummond and Breney Loyori
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: Educate 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, R&B and Comedy Show Producer, Writer
CREDITS: Rap Artist and creator of “Chuckie ‘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
KLIKOVITS, CHRISTIAN

COURSES:
- Army Entertainment

SPECIALTIES:
- Vocal Performance
- Jazz Vocals
- R&B Vocals
- Image Development
- Vocal Performance, Private Lessons

SPECIALTIES:
- Keyboard instructor, Chart Writing, Sibelius, Arranger

CREDITS:
- Ellen Greene, Chaka Khan, Gloria Gaynor, Thelma Houston, Donna De Lory

HONORS & EDUCATION:
- Bachelor of Arts in Theatre and Media Arts/Film, University of Kansas. ASCAP Pop Plus Awards. Platinum Songwriting Award, CRIA Canada

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

GALLO, JOHN

COURSES:
- Apple Logic, Studio Recording and Vocal Mix

SPECIALTIES:
- Recording, Pro-Tools, Ableton and Nuendo, Mixing and Mastering, AGR, Foxy, Post Sound and Oiling

CREDITS:
- DJ/VJ with Spotlight LA. Worked on films The Barren Descent Chapter, The Flock, Print, Uncharted, Nightlights. Silent No More. Expecting Mary. Anything is Possible

HONORS & EDUCATION:
- Associate of Recording Arts, Academic Achievement Award, Full Sail University

HUTCHISON, TITA

COURSES:
- Vocal Performance, Sight Singing, Image Development, Classic Rock LPW, Billboard Hot 100 LPW, Private Lessons

SPECIALTIES:
- Recording Artist and Singer Singer

CREDITS:
- Shooter Jennings, P.J. Dixon, Rick Rubin, Herbie Hancock. Worked on commercials, TV, radio and film productions for Calvin Klein, Fox and ABC Family, Capitol, Columbus. Co-author of “Advanced Vocal Techniques: 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 Directing, Producing, Music Business

CREDITS:
- Kenny Loggins, 4110DSP, American Military Spouses Choir, Army Entertainment, Sony Music, Universal Music. BBC Worldwide, NBC Universal, ABC, David Foster, Frank Filipetti, 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, Arranger

CREDITS:
- Ellen Greene, Chaka Khan, Gloria Gaynor, Thelma Houston, Donna De Lory

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

SPECIALTIES:
- Played with no Megadeth Drummer Nick Menza in the band Deltaast, toured with Blacklist Union, released a full-length album as a solo artist, and was the former Music Director at Rock n Roll school in Aspen, 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

SHEEHAN, COREEN

COURSES:
- Vocal Technique, Vocal Performance, Rock Vocals and Private Lessons

SPECIALTIES:
- Vocal Technique Educator, Vocalist

CREDITS:

HONORS & EDUCATION:
- Musicians Institute graduate; Nominated for the Grammy’s Music Educator Award. Vocal Instructor of the Year Award at MI

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:

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 Vocals and Private Lessons

SPECIALTIES:
- Vocal Technique Educator, Vocalist

CREDITS:

HONORS & EDUCATION:
- Musicians Institute graduate; Nominated for the Grammy’s Music Educator Award. Vocal Instructor of the Year Award at MI

SHEEHAN, COREEN

COURSES:
- Vocal Technique, Vocal Performance, Rock Vocals and Private Lessons

SPECIALTIES:
- Vocal Technique Educator, Vocalist

CREDITS:

HONORS & EDUCATION:
- Musicians Institute graduate; Nominated for the Grammy’s Music Educator Award. Vocal Instructor of the Year Award at MI

SHEEHAN, COREEN

COURSES:
- Vocal Technique, Vocal Performance, Rock Vocals and Private Lessons

SPECIALTIES:
- Vocal Technique Educator, Vocalist

CREDITS:

HONORS & EDUCATION:
- Musicians Institute graduate; Nominated for the Grammy’s Music Educator Award. Vocal Instructor of the Year Award at MI

SHEEHAN, COREEN

COURSES:
- Vocal Technique, Vocal Performance, Rock Vocals and Private Lessons

SPECIALTIES:
- Vocal Technique Educator, Vocalist

CREDITS:

HONORS & EDUCATION:
- Musicians Institute graduate; Nominated for the Grammy’s Music Educator Award. Vocal Instructor of the Year Award at MI

SHEEHAN, COREEN

COURSES:
- Vocal Technique, Vocal Performance, Rock Vocals and Private Lessons

SPECIALTIES:
- Vocal Technique Educator, Vocalist

CREDITS:

HONORS & EDUCATION:
- Musicians Institute graduate; Nominated for the Grammy’s Music Educator Award. Vocal Instructor of the Year Award at MI

SHEEHAN, COREEN

COURSES:
- Vocal Technique, Vocal Performance, Rock Vocals and Private Lessons

SPECIALTIES:
- Vocal Technique Educator, Vocalist

CREDITS:

HONORS & EDUCATION:
- Musicians Institute graduate; Nominated for the Grammy’s Music Educator Award. Vocal Instructor of the Year Award at MI

SHEEHAN, COREEN

COURSES:
- Vocal Technique, Vocal Performance, Rock Vocals and Private Lessons

SPECIALTIES:
- Vocal Technique Educator, Vocalist

CREDITS:

HONORS & EDUCATION:
- Musicians Institute graduate; Nominated for the Grammy’s Music Educator Award. Vocal Instructor of the Year Award at MI

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SPECIALTIES:
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CREDITS:

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: Harmony Theory and Ear Training, 1-4; Intro to Guitar
CREDITS: Toured with Jeff Healey and the Heartbreakers. Montreal Jazz Festival appearance with For the Record: Tarantino in Concert
HONORS & EDUCATION: Bachelor of Music from Musicians Institute

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 Healey and the Heartbreakers. Montreal Jazz Festival appearance with For the Record: Tarantino in Concert
HONORS & EDUCATION: Bachelor of Music from Musicians Institute

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), Wexner, Guy Sebastian (Australian Idol winner)
HONORS & EDUCATION: Bachelor of Arts in Ethnomusicology, University of Washington Seattle

Desantis, Marko
COURSES: Artist Development: The Songs, Artist Development: The Show
SPECIALTIES: Instructor, Artist Development
CREDITS: Sugarcoated (V2/Fearless Records), Bad Astronaut (Fat Wreck Chords), Composer for Nickelodeon, MTV Networks
HONORS & EDUCATION: Bachelor of Arts, University of California at Santa Barbara

Williams, Brian
COURSES: Art of Success, Extreme Vocals, BACH Vocal Performance, Hard Rock LPW, Funk LPW, Private Lessons
SPECIALTIES: Rock Vocals, Extreme Vocals, Mimicking Stylo, Songwriting, Career Guidance, Performance, Goal Setting and Achievement
HONORS & EDUCATION: Bachelor of Arts, UCLA Musicians Institute Vocal Program

Casale, Nick
COURSES: Vocal Media 1 and Visual Media 2
SPECIALTIES: Graphic Design and Web Site Design
CREDITS: Threemost, Black Arts Fonworks; Mojo Hard Effects, Hal Leonard Publishing
HONORS & EDUCATION: Bachelor of Fine Arts in Graphic Design

Wilson, Christina
COURSES: BACH Vocal Performance, BACH Private Lessons
SPECIALTIES: Compose and Arranges Choral, Classical, Big Band, Traditional & Contemporary Folk and Americas, Jazz
CREDITS: Kenny Wilsbury Trio, Monterey Jazz Festival, James Moody, Dana DeRosa, Opened for Pablo Bryan and Aaron Neville
HONORS & EDUCATION: Bachelor’s Degree in Jazz Studies. Bob Cole Conservatory of Music at Cal State University Long Beach

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 Acrand, Diane Keaton, Mod/Op Films, Bearch Farm, Sata USA, Gramme Fina, Moerchke Records, Starnome Records, Main Records
HONORS & EDUCATION: Bachelor of Fine Arts in Art Education and Painting with a Minor in Art History, Michigan State University, Kresge Art Center; Compuers Graphics Computer Training Certificate

Common Course

DZUBLA, 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

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

Anderson, Michael
COURSES: Songwriting 1, Artist Development: The Songs, IAP Project Advising
SPECIALTIES: Songwriting, Production, Live Performance, Video
CREDITS: Publishing catalogues 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

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

Cally, Mark
COURSES: Intro to Guitar, Artist Development: The Songs
SPECIALTIES: Harmony Theory and Ear Training
CREDITS: Royal Crown Revue; Music Director for TV (Battlestar Galactica), Movies (DeathRace), and Video games (Batman)
HONORS & EDUCATION: Guitar study with Jim Hall and Rocky Pizzarel. Wrote the song “Mr. Zoot Suit” (Blitz From The Past)

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 Starslip; Agridha 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

This catalog applies to academic year 2016/2017. Please visit www.mil.edu/catalogs for updates and announcements.
FACULTY BIOS

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: Asian Awards: Best Artist Music 2001; President, California Copyright Conference

SIMONS, BRETT
COURSES: Project Advising; Music Production Workshop; Vocal Private Lessons
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: Berklee College of Music, Magna Cum Laude

CONRAD, ERIN
COURSES: Project Advising; Rock Repertoire LPW, Coffee House LPW
SPECIALTIES: Vocal Producer, Vocal Instructor, Songwriter, Singer, Keyboardist, DJ
CREDITS: Vocal Producer of Fractalline & Behold! the Monolith, Owner/founder of Bodhi Sphere Records
HONORS & EDUCATION: Berklee College of Music, Bachelor’s Vocal Performance

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: WPJ, USC

POUCHON, ARTHUR
COURSES: Project Advising
SPECIALTIES: Composition, Production, Arranging, Mixing, Performance (Piano and Saxophone), DJ
CREDITS: Art Blake, 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, Fugazi, Ameri, Lionel Loueke, TV Shows including ABC’s “Brothers and Sisters”
HONORS & EDUCATION: Berklee College of Music Graduate

BROWN, JONATHAN
COURSES: Project Advising and Music Production Workshop
SPECIALTIES: Music Producer, Engineer, Mix, Songwriter, and Musician
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/Soul/SoulTank/R&B/Pop/Rock)
CREDITS: Patti LaBelle, Red Hot Chili Peppers, Christina Aguilera, Ne-Yo, Englbert Humperdink

HARKNESS, ROBERT
COURSES: Music Analysis
SPECIALTIES: Producer, Arranger, Engineer, Mix, R&B and Hip-Hop
CREDITS: Adele, Music, Sony/ATV Music Publishing
HONORS & EDUCATION: Bachelor of Music, Music Production & Engineering, Berklee College of Music, Chicago Blue Laude

NALLEY, JORDAN
COURSES: Lab Tech in Studio 1, Metal LPW, Rock Repertoire LPW, Private Lessons (Vocals)
SPECIALTIES: Vocal Instructor, Audio Engineer
CREDITS: Vocal Producer of Fractalline & Behold! the Monolith, Owner/founder of Bodhi Sphere Records
HONORS & EDUCATION: Graduated of Mt’s Vocal, Audio Engineering, and Music Business Programs

INDEPENDENT ARTIST DEVELOPMENT

CHERYN, CHARLES
INDEPENDENT ARTIST PROGRAM CHAIR
COURSES: Artist Identity
SPECIALTIES: Vocalist, DJ, Guitarist, Writing, Production
CREDITS: Drake Kish, DJ Sneak, Groove Armada, Joaquin Garraud, Manuel Tur, Jesson Rose, Laron, Art Blake, 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 NME, Remixes: Daft Punk, Britney Spears, Moby
HONORS & EDUCATION: Humbolt Grove, Hall And Catch Fire, Six Feet Under, ALDO, Nissan, Project Runway, Bravo, FIFA

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 FOR UPDATES AND ANNOUNCEMENTS
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 Coillette, 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 Joth, has appeared in Russell Simmons’ Def Poetry Jam, Digable Planets, daAH 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 Blevin, 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, 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, Carnine 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,动机卡, Lorraine Feather, Manhattan Transfer
- Honors & Education: Bachelor’s of Music in Sound Recording Technology, Bachelor 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.
BINKOS, MICHAEL

COURSES: Console Operation I and II, Pro Tools
SPECIALTIES: Record Producer, Engineer, Writer and Arranger
CREDITS: LeAnn Rimes, Snap Dogg, Brian Larson, Kane West, The Grammys, Jon Secada, Tanya Tucker
HONORS & EDUCATION: Represented by the CAA agency

BLAISDELL, THEODORE

COURSES: Console Operation III – Versa and Yamaha, Live Recording and Mixing
SPECIALTIES: Large Ensemble Acoustic Recording/Mixing, Live Concert Fill Mixing
CREDITS: Anais 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, Anais 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, Mix, 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, Erausie, Enya, Nelly Furtado, Celine Dion, Alison Cooper
HONORS & EDUCATION: Electoraves Degner, B.A. from the Conservatory of Zürich. Masters in Music, Berklee College of Music

FIORELLO, JOE

COURSES: Stage & Tour Management, Intro to Live, Event Productions, Cans Op
SPECIALTIES: Production Manager, Live Sound Mixer, Stage Engineer, Broadcast Engineer, Composer, Producer
CREDITS: House Of Blues/Live Nation, Etta James, Koli & The Gang, Public Enemy, XTC
HONORS & EDUCATION: Graduates of ONEBA Recording, BEM, Certified Avid, Yamaha, Euphonix

HAIDER, 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, SIEA
HONORS & EDUCATION: Berklee College Of Music, MP&AE Academic Scholar, 5 Golden Reel Awards, TEC Nomination, BMA

HASSINE, MEHDI

COURSES: Pro Tools 2, Mixing 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 (Tribe Tech), Alex Evans (Patti Labelle), Bow Wow Wow
HONORS & EDUCATION: Johannes School of Music

HUMMERICH, 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, Mix, Producer
CREDITS: Brian Wilson of the Beach Boys, Rob 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: 5 Grammy awards, multiple Gold & Platinum records

KAGAN, ADAM

COURSES: Practical Recording, Console Op 2
SPECIALTIES: Engineer, Mix, Producer, 5.1 Mixing for Film, Studio Designer
CREDITS: Slash Wright, 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: Producer, Live Sound Mixer
CREDITS: Babyface, film Soundtrack “Have Plenty,” Basie
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: Producer, Engineer
CREDITS: Anthony Kibbeler (Kanye West, Eminem), Jamie Fox, Max Weinberg, Assemble the Skyline
HONORS & EDUCATION: Pro Tools 11 Certified Instructor, Apple Logic Certified Pro, Waves Gold certified
RASHID, ORLANDO
COURSES: Field Recording, Signal Processing, Console Operation, SSL, Intro to Post
SPECIALTIES: Field Recorder, engineer, songwriter
CREDITS: Warner Bros, UMG, Sony, Disney, NBC, CBS, Hans Zimmer, Rod Stewart, Natalie Cole, Dweezil Zappa
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 Shepherd, Dynamite Walls
HONORS & EDUCATION: Won a & produced for Dr Phil show, producer/engineer for Flock of Seagulls

SILVA, RICK
COURSES: Project Studios Design
SPECIALTIES: Engineer, Producer, Journalist
CREDITS: Lynyrd Skynyrd, Hall and Oates, Pat Benatar, Rod Stewart, The Corrs, Paul McCartney
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, Mulholland, 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 Bros., 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, Foxy 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,” NMSE Golden Reel Award, 2 Emmy Nominations

SILVA, RICK
COURSES: Practical Recording, Console Operation I
SPECIALTIES: Audio Source Separation, Spectral & Forensic Audio, A/V Technology, Owner of Mixed Emotions Productions
CREDITS: Warner Bros, UMG, Sony, Disney, HBO, 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: Noosa, Moonshott, Mattel, Disney, Universal Music, BBC, Direct TV

WAY, JASON
COURSES: Console Operation I, II, III, Production Techniques
SPECIALTIES: Engineer, Guitarist
CREDITS: Grammy Award
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
HONORS & EDUCATION: Recognized N.R.A.S. Engineer, Avid Certified, Produced and Engineered 4 Grammy-nominated albums, Engineered Live shows in over 50 countries

MUSIC BUSINESS
TUMER, STACY
MUSIC BUSINESS PROGRAM CHAIR
SPECIALTIES: A&R/Independent Consultant, Management/Representation, Talent Development, Production Coordination
CREDITS: Asst Director, Quincy Jones/Quest Records: Tamar, Gwen Campbell, Patti Austin, Andrali Crawford, Dweezel Zappa
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, Record Producer, Teacher
CREDITS: Billboard Bulletin, UMG’s farmclub.com, Music Connection, Elton John liner notes, Nikkson track list
HONORS & EDUCATION: Littlefield Award (Billboard Bulletin) and NARM Award (Billboard Bulletin)
BAUR, LES BERNARD

COURSES: Music Distribution, Broadcast Strategies, Sponsorships & Endorsements, Showcase Promotions, Start & Run Your Own Record Label, Music Business Basics, Music Industry 3, Music Industry 3A

SPECIALTIES: Consultant, Editor, Writer, Author, Artist Relations, Marketing & Media, Educator

CREDITS: Music Connection, BMI Graham, Warner Bros., Guns N' Roses, SIDAO, No Doubt, Matchbox Twenty, Janie Joplin

HONORS & EDUCATION: Bachelor of Arts, San Francisco State University; J.D., Lincoln Law School; Journalism Awards (NARP, LAMA)

BORG, BOBBY


CREDITS: Member (Warrant / Biggers & Thieves), Author (Musician's Handbook, Marketing For DIY Musicians), VP of AMA.

HONORS & EDUCATION: Berklee (Performance), UCLA (Marketing / Project Management / Instructor Development), and EBEST 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 Colle 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, Richelle Hawtin, DJ Shadow, Junkee XL, Pretty Lights, Loco Dico,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


FLETCHER, CHRIS

COURSES: Personal Management/Personal Management & The Artist's Team, Getting Gigs, The Publishing Business, Making Money in New Music Markets, Planning Your First Tour

SPECIALTIES: Management/Artist Development, Touring, Booking (colleges & festivals), Endorsements/Sponsorships

CREDITS: Harold Peirce, Faith Rivera (Emmy Winner), BB Chung King, Wondershow, The Rainays, Affinity Records

HONORS & EDUCATION: Bachelor of Arts in Business Administration, Temple University; Certificates; DA 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 Video, Advisory Board for MusicBePro

CREDITS: Capitol/EMI, Epic/Sony, Coline Don, Tera Turner, Cyndi Lauper, Donna Estefan, Joe Eckler, 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: J’ll Scott; Diana Ross, Mint Condition, Sounds of Blackness, R&B, 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 and Management, 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


CREDITS: Worked at Warner Chappell France, Hi & Run TV/ALA, BMI; Taxi Music, worked with songwriters Shelly Peiken (Grammy-Nominated), Wally Gagel, Andy Barry, Joan Baptiste, Dazee Gunnar (Grammy-Nominated)

HONORS & EDUCATION: Bachelor of Law, Universidad de Granada

LOUIS, KARL

COURSES: Personal Management/Personal Management & The Artist’s Team, Music Distribution, Social Media & Fan Management

SPECIALTIES: Personal Management, A&R, Artist Development, Marketing, Distribution, Promotions, TV/Film Synch

CREDITS: Warren Erisen Mgmt (Rage Against The Machine, Celldrones, Faith No More), Flip-Records (Limp-Bisikt, Sound)

MERRIFIELD, ROBERT

COURSES: Music Licensing and Supervision

SPECIALTIES: Digital Music/Media Consultant (Music Rights, Licensing and Distribution)

CREDITS: Company: NBC Universal, the Orchard; artists: Jackie Jackson, Jackson 5, the Jacksons

HONORS & EDUCATION: Hunter College – CDNY (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?”, Owner of Amazon Ear Productions, Meza Music Publishing (ASCAP), Voice Talent and Narrator

HONORS & EDUCATION: Bachelor of Arts, UCLA; Certificates; USC Law Center, UCLA Extension; Emmy, 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, CA; William Paterson University.

REVISED 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 FOR UPDATES AND ANNOUNCEMENTS.
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, Keel & The Gang, Asa, SBR Records, Bad 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, Luther, 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: Guitar Painter, Luther
CREDITS: Carruthers Guitars, James Tyler Guitars, Schecter USA Custom Shop, Yamaha
HONORS & EDUCATION: Certificate of Guitar Craft Musicians Institute. PPG solvent and water bourne paint certified

BARAJAS, RALPH
SPECIALTIES: Guitar Painter, Luther
CREDITS: Carruthers Guitars, James Tyler Guitars, Matchless Amplifiers
HONORS & EDUCATION: Certificate of Guitar Craft Musicians Institute, Machining Program L.A. Trade Tech

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
SPECIALTIES: Luther, 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: Luther, Guitar Technician
CREDITS: Sunny Emmanuel, David Crosby, The Doobie Brothers
HONORS & EDUCATION: Kathy Wingert Guitars, Bryan Galloup School of Lutherie