

Icon Collective 2021 Catalogs & Addenda

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Catalog for 2021 begins after page 30 of addenda

LOS ANGELES CAMPUS PROGRAMS
2021 ADDENDA AND CATALOG

Addenda Effective July 1, 2021

ADDENDA- this supersedes information contained in the 2021 catalog

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GI Bill® Benefits

ICON’s 12-month Music Business Program: Los Angeles is now approved for veteran benefits including GI Bill®, by the California State Approving Agency for Veterans (CSAAVE).

GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA).

International Students- page 11 in catalog

At this time Icon Collective is authorized under federal law to enroll non-immigrant students in our Los Angeles Music Production Program, Advanced Music Production Program, Vocal Artist Program and the Music Business Program: Los Angeles. Our Online programs are not eligible.

Additional Fee- Student Tuition Recovery Fund

As of February 8, 2021, the State of California has mandated the collection of \$0.50 per \$1000 of tuition. This fee is added to all programs for anyone residing in the State of California (including those staying in the state during the program). Please see an explanation of the purpose for the fund on catalog page 22.

Advanced Music Production Program: Los Angeles

Application Fee	\$80.00
Tuition	\$38,992.50
California Student Recovery Fund (STRF) Assessment	\$19.50
Total Charges for the Period of Attendance	\$39,092.00

Los Angeles Music Production Program

Application Fee	\$75.00
Tuition	\$25,995.00
California Student Recovery Fund (STRF) Assessment	\$13.00
Total Charges for the Period of Attendance	\$26,083.00

Vocal Artist Program: Los Angeles

Application Fee	\$75.00
Tuition	\$25,995.00
California Student Recovery Fund (STRF) Assessment	\$13.00
Total Charges for the Period of Attendance	\$26,083.00

Music Business Program: Los Angeles

Application Fee	\$75.00
Tuition	\$25,995.00
California Student Recovery Fund (STRF) Assessment	\$13.00
Total Charges for the Period of Attendance	\$26,083.00

Advanced Music Production Equipment Requirements

Required Item	Minimum Estimated Cost	Maximum Estimated Cost
MacBook Pro Computer no more than 4 years old	\$1,299.00	\$3,500.00
Pro Tools Education Subscription (\$10.00/mo for 18 months)	\$180.00	\$180.00
Ableton Live 11 Suite	\$449.00	\$799.00
Melodyne Assistant	\$99.00	\$199.00
Xfer Serum virtual synthesizer	\$132.00	\$189.00
25 key mini USB keyboard for use in classes	\$50.00	\$200.00
Condenser Microphone (with XLR connector & cable)	\$100.00	\$800.00
USB Audio Interface w/2 inputs (at least 1 input with XLR)	\$100.00	\$800.00
Professional Quality Headphones	\$99.00	\$1799.00
Estimated Total	\$2,508.00	\$8,466.00

Additional Recommended Items- not required

- Order your laptop with 16 Gigabytes of memory (highly recommended).
- Apple Care warranty for any new MacBook Pro laptop (highly recommended).
- An external 7200 RPM hard drive or Solid State Drive of at least 1TB.
- 49 key (minimum) USB MIDI Keyboard Controller for practice at home (starting at \$80).
- An iLok (about \$40) is recommended but students can use a free iLok Cloud account.
- Cables and/or adapters for keyboards and external drives may be needed.

Music Production Equipment Requirements

Required Item	Minimum Estimated Cost	Maximum Estimated Cost
MacBook Pro Computer no more than 4 years old	\$1,299.00	\$3,500.00
Pro Tools Education Subscription (\$10.00/mo for one year)	\$120.00	\$120.00
Ableton Live 11 Suite	\$449.00	\$799.00
Melodyne Essentials	\$99.00	\$99.00
Condenser Microphone (with XLR connector & cable)	\$100.00	\$800.00
USB Audio Interface w/2 inputs (at least 1 input with XLR)	\$100.00	\$800.00
25 key mini USB keyboard for use in classes	\$50.00	\$200.00
Professional Quality Headphones	\$99.00	\$1799.00
Estimated Total	\$2,316.00	\$8,117.00

Additional Recommended Items- not required

- Order your laptop with 16 Gigabytes of memory (highly recommended).
- Apple Care warranty for any new MacBook Pro laptop (highly recommended).
- An external 7200 RPM hard drive or Solid State Drive of at least 1TB.
- 49 key (minimum) USB MIDI Keyboard Controller for practice at home (starting at \$80).
- An iLok (about \$40) is recommended but students can use a free iLok Cloud account.
- Cables and/or adapters for keyboards and external drives may be needed.

Vocal Artist Equipment Requirements

Required Item	Minimum Estimated Cost	Maximum Estimated Cost
MacBook Pro Computer no more than 4 years old	\$1,299.00	\$3,500.00
Ableton Live 11 Suite	\$449.00	\$799.00
Melodyne Essentials	\$99.00	\$149.00
25 key mini USB keyboard for use in classes	\$50.00	\$200.00
Condenser Microphone (with XLR type connector & cable)	\$100.00	\$800.00
Live Handheld Mic (Shure SM-58 or equivalent)	\$40.00	\$300.00
USB Audio Interface w/2 inputs (at least 1 input with XLR)	\$100.00	\$800.00
Professional Quality Headphones	\$99.00	\$1799.00
Estimated Total	\$2,236.00	\$8,347.00

Additional Recommended Items- not required

- Order your laptop with 16 Gigabytes of memory (highly recommended).
- Apple Care warranty for any new MacBook Pro laptop (highly recommended).
- An external 7200 RPM hard drive or Solid State Drive of at least 1TB.
- 49 key (minimum) USB MIDI Keyboard Controller for practice at home (starting at \$80).
- Cables and/or adapters for keyboards and external drives may be needed.

Music Business Equipment Requirements

Required Item	Minimum Estimated Cost	Maximum Estimated Cost
MacBook Pro Computer no more than 4 years old	\$1,299.00	\$3,500.00
Ableton Live Standard	\$269.00	\$269.00
Adobe Creative Cloud Subscription (\$19.99/month for one year)	\$240.00	\$240.00
Microsoft Office- Home & Student	\$150.00	\$150.00
Professional Quality Headphones	\$99.00	\$1799.00
Estimated Total	\$2,057.00	\$5,958.00

Additional Recommended Items- not required

- Order your laptop with 16 Gigabytes of memory (highly recommended).
- Apple Care warranty for any new MacBook Pro laptop (highly recommended).
- An external 7200 RPM hard drive or Solid State Drive of at least 1TB.
- Cables and/or adapters for keyboards and external drives may be needed.

Course Retake or Level Retake Schedule- added to Academic Policies

Should a failure of a course or Level occur, the retake will be scheduled on a seat available basis and may not be available during the shift (Morning, Afternoon or Evening) that you initially selected as your preference. You will be required to attend at the time scheduled.

ADVANCED MUSIC PRODUCTION PROGRAM: LOS ANGELES

This supersedes program information on catalog pages 47-55

LEVEL ONE

13 Credit Hours / 161 Clock Hours

11 weeks

ABL110 Ableton Live

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Explores the unique traits of Ableton Live and its non-linear approach to music production. Projects and lessons include how to create, open, and save projects, use hot keys, import, edit, and warp audio, work with MIDI clips, understand the session view and the arrangement view windows, manipulate software instrument tracks and synths, route dynamic and time-based effects, quantize, and employ the groove pool. Advanced Ableton Live production techniques, including clip envelopes, Max4Live, arrangement tools, and utilize Ableton's automation, mixing and mastering tools.

MTH111 Music Theory I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Introduction to the basic concepts of music theory and its applications in songwriting and music creation. Topics include Time signatures, rhythms, major scale formulas, intervals, chords and their function, harmonic analysis and melodic function in music theory.

EAR111 Ear Training I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Functional and philosophical ear training. Investigates basic ear training techniques to help students understand what they are hearing both technically and critically. Practical exercises unlock nuances in the ear-mind connection, empowering students to better understand what they hear and to apply this knowledge towards the development of better music. Engaged weekly in-class transcriptions exercises help solidify this connection through active repetition each week.

SYN111 Synthesis I

1 Credit Hour / 11 Clock Hours

Prerequisites: None

A step-by-step approach to understanding the basics of subtractive synthesis and its components. Course work includes an exploration of waveforms, oscillators, filters, Low Frequency Oscillators (LFO), modulation, envelopes, and waveform parameters.

STT111 Studio Techniques I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

An exploration of the principles of digital recording and the best practices of professional music production. Presentations and exercises include microphone selection and placement, signal processing, recording, mixing, and editing. Includes an introduction to Pro Tools as a recording platform.

GTH111 Groove Theory I

1 Credit Hour / 22 Clock Hours

Prerequisites: None

The first level of this interactive course engages students in learning rhythmic concepts, counting meter, subdivisions, and basic grooves through hand percussion instruction. A core component of each student's foundation in musical knowledge and ability, this course covers fundamentals of playing hand percussion instruments, playing in time, and a study of the evolution of groove through the centuries spanning afro-cuban roots and its evolution into contemporary drum and percussion grooves.

KTL111 Keyboard Techniques Lab I

1 Credit Hour / 30 Clock Hours

Prerequisites: None

Introduction to the basic concepts of the playing the piano keyboard. Topics include motor skills, major and minor scales, chords, inversions, and playing 2-handed.

MNT111 Studio Mentor I

2 Credit Hours / 10 Clock Hours

Prerequisites: None

A weekly in-studio mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

LEVEL TWO

13 Credit Hours / 161 Clock Hours

11 weeks

MTH122 Music Theory II

2 Credit Hours / 22 Clock Hours

Prerequisites: Music Theory I

A continuation of the concepts of music theory and its applications in music creation. Topics include basslines & slash chords, transcription, cadences, voicing and extensions, introduction to modes, borrowed chords, and secondary chords.

EAR122 Ear Training II

2 Credit Hours / 22 Clock Hours

Prerequisites: Ear Training I

Expands on the technical and critical ear training techniques. Practical exercises in identifying frequencies added or removed from noise, frequency ranges and how content works within these ranges, pitch and tuning. Coursework includes solfege with major intervals and minor intervals.

SYN122 Synthesis II

1 Credit Hour / 11 Clock Hours

Prerequisites: Synthesis I

Intermediate synthesis concepts. Topics include Frequency Modulation (FM), physical modeling, sampling, wavetables, history of synthesizers and subtractive/additive sound design. Coursework surveys contemporary professional software synthesizers Serum, Massive, FM8, Sylenth, Nerve, Addictive Drums, and various Kontakt libraries.

HST120 Music History

2 Credit Hours / 22 Clock Hours

Prerequisites: None

A survey of the history of popular music through the ages. This course utilizes rich multimedia accompaniment to regular class discussion to highlight the lineage of influence which spawns current popular music today. Discussing prehistoric music, through church and classical, gospel, motown, rock, grunge and electronic; this course exposes students to musical and technological concepts and innovations that led to the existence of contemporary music as we know it.

STT122 Studio Techniques II

2 Credit Hours / 22 Clock Hours

Prerequisites: Studio Techniques I

Introduction to the process of tracking and recording vocals, drums, and instruments. Included is a review of hardware and microphones along with microphone placement techniques. Topics include studio design and acoustic principles, and how they apply to the working and mixing environment. Course material is also hands-on in a recording studio working with studio musicians, recording and putting into practice the topics learned on the theory side. Includes additional Pro Tools coursework which supplements material with practical recording techniques.

GTH122 Groove Theory II

1 Credit Hour / 22 Clock Hours

Prerequisites: Groove Theory I

The second installment of this course continues to expose students to more complex groove patterns, polyrhythms, and ensemble playing experiences. Additionally, learned groove styles are applied to song production techniques in the DAW. Recording, extracting grooves, and manipulating audio all combine in project-based assignments throughout the class.

KTL122 Keyboard Techniques Lab II

1 Credit Hour / 30 Clock Hours

Prerequisites: Keyboard Techniques Lab I

A continuation of weekly tasks aimed at improving the familiarity with the piano keyboard. Coursework topics include harmonic and non-harmonic tones including suspensions, anticipations, passing and neighboring tones, as well as expanding harmonic progressions into more complex and compelling extended musical passages. Lessons designed to utilize techniques for finger dexterity, hand placement, accuracy, and timing.

MNT122 Studio Mentor II

2 Credit Hours / 10 Clock Hours

Prerequisites: All Los Angeles Level 1 Courses

A weekly in-studio mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

LEVEL THREE

13 Credit Hours / 175 Clock Hours

11 weeks

MTH133 Music Theory III

1 Credit Hour / 11 Clock Hours

Prerequisites: Music Theory II

This course is designed to give a greater understanding of melody, composition of melody and its relationship to harmony, as well as the basics of counterpoint. Students are given tools to use in creating different types of emotion, as well as transcribing and analyzing existing music.

CLB131 Collaboration Sessions

2 Credit Hours / 14 Clock Hours

Prerequisites: None

Intro course to collaboration with other writers and producers. Students are provided with objectives and guidelines to create music collaboratively in real-world writing and production sessions. They will learn to establish a workflow, delegate tasks, and deliver song projects on time.

EAR133 Ear Training III

2 Credit Hours / 22 Clock Hours

Prerequisites: Ear Training II

Advanced technical and critical ear training techniques. Coursework involves identifying chord progressions in songs and frequencies in drum/synth/vocal tones, and relaying ideas more effectively. Coursework also involves transcribing audible sound to musical notation in the form of lead sheets.

SNG131 Songwriting I

2 Credit Hours / 22 Clock Hours

Prerequisites: All Los Angeles Level 2 courses

Examines the core components that make up great songs. Songwriting is examined and demystified as both a career and a process. Instills a greater command of writing lyrics, melodies, and hooks, writing for vocalists, and the collaborative songwriting process. Coursework includes topics such as chord progressions, melody structure, and rhythmic shifts.

STT133 Studio Techniques III

2 Credit Hours / 22 Clock Hours

Prerequisites: Studio Techniques II

Designed to help students refine their production techniques. Explores the world of recording physical instruments and how acoustic recordings can be integrated and/or resampled into all styles of music, creating diversity, depth, and a fresh approach to music production. Students will create unique, proprietary samples from recordings captured in recording sessions with musicians and manipulate the content recorded over the length of the course. Includes additional coursework with Pro Tools on multitrack live recording techniques and concepts.

GTH133 Groove Theory III

1 Credit Hour / 22 Clock Hours

Prerequisites: Groove Theory II

The final level of this series has students continue to refine and develop rhythmic concepts into their productions but now opens up the power of Ableton Live for performance opportunities. Students will use Live's extensive MIDI-mapping capabilities to set up and perform a compelling original performance piece for the final. Additional topics include clip envelopes, follow actions, and custom effect racks for live performance purposes.

KTL133 Keyboard Techniques Lab III

1 Credit Hour / 30 Clock Hours

Prerequisites: Keyboard Techniques Lab II

Designed to expand upon the ideas presented in Keys Lab I & II, this course explores melodic and harmonic complexity, the use of rhythm in harmony and melody as well as the arranging of sections within songs to create full-length compositions. Coursework involves combining parallel scales, diatonic substitutions, modal interchange, harmonic rhythm and continuing techniques for finger dexterity, hand placement, accuracy, and timing.

ART131 THE ART OF FLOW® I

1 Credit Hour / 22 Clock Hours

Prerequisites: All Los Angeles Level 3 courses

Introduction to techniques used to tap into an artist's creative potential and talent. Students learn how to overcome writer's block and continue the flow of creativity throughout the process of developing their music. Discussions focus on critical analysis and overcoming fear, trusting their creative intuitions, developing exercises to maintain inspiration, and learning to apply discipline, dedication, and faith in the development of a unique artistic path.

MNT133 Studio Mentor III

2 Credit Hours / 10 Clock Hours

Prerequisites: All Los Angeles Level 2 courses

A weekly in-studio mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

LEVEL FOUR

13 Credit Hours / 141 Clock Hours

11 weeks

MTH144 Music Theory IV

2 Credit Hour / 22 Clock Hours

Prerequisites: Music Theory III

A continuation of the concepts of music theory and its applications in music creation. This course is designed to introduce students to a wide range of musical genres. Taking what was learned in Theory I, II, and III students will analyze and compose music in a variety of genres utilizing authentic techniques and concepts employed by those regions historically. Focuses will include chords/harmony, rhythm & groove, melody, transcription, chord & rhythmic notation, composition and collaboration.

WRL141 Writing Lab I

1 Credit Hour / 10 Clock Hours

Prerequisites: All Los Angeles Level 3 courses

This lab will serve students with writing prompts weekly which they will then execute in real time. Exercises include lyric writing, chord progression writing, as well as melody, groove, bassline, and sound construction. Focus is applied to the benefits of regular practice and repetition.

CLB142 The Collaboration Project

2 Credit Hours / 14 Clock Hours

Prerequisites: Collaboration Sessions

Capstone course focusing on how to work successfully in teams and overcome obstacles to produce a musical project. Students are provided with objectives and milestones to create a 3 song EP in a collaborative effort. Topics include song creation, writing sessions, sound design, branding, recording, mixing, and mastering.

SNG142 Songwriting II

2 Credit Hours / 22 Clock Hours

Prerequisites: Songwriting I

Advanced lyric and songwriting concepts. Classwork focuses on writing vocal harmonies, re-harmonizing existing melodies, developing hooks, rhythmic melodies, writing songs for others, demo recording of songwriting and fundamental principles of vocal arrangements.

BIZ141 Music Business I

1 Credit Hour / 11 Clock Hours

Prerequisites: All Los Angeles Level 3 courses

Establishes a foundation of general business practices for music industry entrepreneurs. Coursework includes how to navigate the entertainment industry, protect their intellectual property, and function within the ever-evolving music industry.

STT144 Studio Techniques IV

2 Credit Hours / 22 Clock Hours

Prerequisites: Studio Techniques III

Establishes a foundation of mixing and mastering concepts that creates mixes that are rich in dynamics and tonally balanced in space and depth. Coursework includes techniques in the use of sonic coloring tools, dynamic processors, real-time effects, imaging techniques and overall mix integrity. Includes additional Pro Tools coursework in mixing, gain staging and mastering.

KTL144 Keyboard Techniques Lab IV

1 Credit Hour / 30 Clock Hours

Prerequisites: Keyboard Techniques Lab III

Designed around the concepts of playing familiar songs and comping essential chord progressions in a range of keys and tempos. Students learn to play a variety of songs by the end of the course, utilizing all of the concepts learned. Includes increased difficulty in practice techniques for finger dexterity, hand placement, accuracy, and timing.

MNT144 Studio Mentor IV

2 Credit Hours / 10 Clock Hours

Prerequisites: All Los Angeles Level 3 courses

A weekly in-studio mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

LEVEL FIVE

13 Credit Hours / 149 Clock Hours

11 weeks

SNG213 Songwriting III

2 Credit Hours / 22 Clock Hours

Prerequisites: Songwriting II

Expanding on previous concepts, students are exposed to advanced lyric writing, harmonic choices, unique song structures, timing & delivery, and other general songwriting concepts. Classwork focuses on in-depth analysis of classic and contemporary songs and utilization of the concepts learned within.

BIZ212 Music Business II

2 Credit Hour / 22 Clock Hours

Prerequisites: Music Business I

In-depth study of the core fundamentals of the music business. Coursework explores developing an artist's brand and creating revenue streams. Establishes a solid understanding of publishing, licensing, Performing Rights Organizations, touring, and personal branding.

AMX210 Advanced Mixing

2 Credit Hours / 32 Clock Hours

Prerequisites: Studio Techniques IV

Studies in utilizing reference mixes and recreation of mixes from reference tracks. Identifying techniques and tools used in a mix, and replicating what is heard in a mix. Topics include creating subgroups for mixing, advanced routing, client needs vs mix needs, revision points, console mixing, and analog summing. Includes additional course work with Pro Tools for advanced routing, mixing and functionality of Pro Tools as related to advanced concepts.

WRL212 Writing Lab II

1 Credit Hour / 10 Clock Hours

Prerequisites: Writing Lab I

Designed to aid in the creative process by adding limitations to creating music. This Lab utilizes challenges such as time limits, sound selections, computer removal, key/time signatures, syllable count, topic categories, and more. Working within limitations and exploring creative workarounds within those constraints for writing music students discover new avenues for creating quickly, effectively, and more freely.

AVX210 Advanced Vocal Production

2 Credit Hours / 22 Clock Hours

Prerequisites: All Los Angeles Level V courses

A meticulous discovery of techniques used in advanced vocal tuning, harmony creation, audio restoration, time alignment, artificial vocal creation, and mixing tools for advanced vocal processing. Heavy emphasis on repetition and use of real-world examples help students prepare for a major aspect of the regular process of creating great polished records.

APL210 Analog Performance Lab

1 Credit Hour / 20 Clock Hours

Prerequisites: Keyboard Techniques Lab IV

Advanced concepts of playing, comping and improvising with increased complexity. Students will record performances with analog synthesizers in real time. Students will achieve success in greater difficulty practice of techniques in finger dexterity, hand placement, accuracy, and timing.

MNT215 Studio Mentor: Solo Album I

2 Credit Hours / 10 Clock Hours

Prerequisites: All Los Angeles Level IV courses

A weekly in-studio mentoring session with a professional producer; mentors provide guidance in helping student with their own solo album project. Mentors will set milestones, craft unique assignments and aid in the development of a production schedule with the student to ensure progress and direction is moving forward.

SNC220 Sync & Licensing

1 Credit Hour / 11 Clock Hours

Prerequisites: All Los Angeles Level V courses

Introduction into music for licensing in TV & film. Outlined with weekly assignments written as real-world simulated client briefs with fluctuating and increasingly tight deadlines, requirements, and deliveries.

Focuses on music for ads, games, TV, movies, jingles, apps and other contemporary & digital media.

LEVEL SIX

13 Credit Hours / 150 Clock Hours

11 weeks

ASD220 Advanced Sound Design

2 Credit Hours / 22 Clock Hours

Prerequisites: All Los Angeles Level V courses

Advanced sound design concepts and techniques extending beyond basic synthesis. This course includes resampling, sample rate down-conversions, unique recording techniques, use of advanced samplers, audio manipulation for sound design on films and games. Field recording and manipulation are also a heavy component in a course that aims to help students think outside the box about the sounds they choose to use in their productions.

MVM220 Music for Visual Media

2 Credit Hours / 22 Clock Hours

Prerequisites: All Los Angeles Level V courses

A course in the creation of sound and music for visual media, students are exposed to techniques in spotting, post-production, sound placement with depth/image, original source audio creation for non-existent sounds and creating sound palettes for various styles & feels. Includes an introduction to file formats and deliveries for various visual mediums and the tools used for those deliveries.

BIZ223 Music Business III

2 Credit Hours / 22 Clock Hours

Prerequisites: Music Business II

Music media, promotion, and marketing. This course investigates the concepts and practices of online marketing, social media, publicity, radio promotion, visual media, and merchandising.

AMS220 Advanced Mastering Theory

2 Credit Hours / 22 Clock Hours

Prerequisites: Advanced Mixing

Theory techniques in analog and digital mastering. Signal processing, M/S encoding/decoding, correction tools, control tools, enhancement tools, and finalization tools. Introduces file formats for mastering, medium management for different masters, batch processing, and overall mastering theory principles. Includes additional coursework with advanced mastering concepts.

AMS221 Advanced Mastering Practice

2 Credit Hours / 22 Clock Hours

Prerequisites: Advanced Mixing

Practical techniques in analog and digital mastering within a mastering studio environment. Calibration of equipment, level management, signal flow of hardware, and specific hardware use. Introduces practical concepts for hands-on mastering practice with industry-standard mastering hardware. Digital use of mastering DAW Wavelab, digital mastering plugins, and advanced routing of signal throughout hardware mastering chains for a practical experience in the mastering domain.

VTL220 Vocal Tracking Lab

1 Credit Hour / 20 Clock Hours

Prerequisites: All Los Angeles Level V courses

Advanced concepts of recording vocalists in challenging situations. Students will record performances with different styles of singers and songwriters. Students will achieve success in greater difficulty and practice accuracy, speed, consistency and timing of recording sessions.

MNT226 Studio Mentor: Solo Album II

2 Credit Hours / 10 Clock Hours

Prerequisites: Solo Album I

A continuation of the weekly in-studio mentoring session with a professional producer. Mentors provide guidance in helping students complete their solo album project as it nears completion. Individualized plans for each student outline a path for the release of the finished album by term end with included requirements for final submission. Includes an introduction to a release plan, artwork concepts, branding, copyrights and other fundamentals for release of music on a larger scale.

WRL223 Writing Lab III

1 Credit Hour / 10 Clock Hours

Prerequisites: All Los Angeles Level V courses

Designed to aid in the creative process by adding limitations to creating music. This Lab utilizes challenges such as time limits, sound selections, computer removal, key/time signatures, syllable count, topic categories, and more. Working within limitations and exploring creative workarounds within those constraints for writing music students discover new avenues for creating quickly, effectively, and more freely.

LOS ANGELES MUSIC PRODUCTION PROGRAM

This supersedes program information on catalog pages 56-62

LEVEL ONE

13 Credit Hours / 161 Clock Hours

11 weeks

ABL110 Ableton Live

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Explores the unique traits of Ableton Live and its non-linear approach to music production. Projects and lessons include how to create, open, and save projects, use hot keys, import, edit, and warp audio, work with MIDI clips, understand the session view and the arrangement view windows, manipulate software instrument tracks and synths, route dynamic and time-based effects, quantize, and employ the groove pool. Advanced Ableton Live production techniques, including clip envelopes, Max4Live, arrangement tools, and utilize Ableton's automation, mixing and mastering tools.

MTH111 Music Theory I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Introduction to the basic concepts of music theory and its applications in songwriting and music creation. Topics include Time signatures, rhythms, major scale formulas, intervals, chords and their function, harmonic analysis and melodic function in music theory.

EAR111 Ear Training I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Functional and philosophical ear training. Investigates basic ear training techniques to help students understand what they are hearing both technically and critically. Practical exercises unlock nuances in the ear-mind connection, empowering students to better understand what they hear and to apply this knowledge towards the development of better music. Engaged weekly in-class transcription exercises help solidify this connection through active repetition each week.

SYN111 Synthesis I

1 Credit Hour / 11 Clock Hours

Prerequisites: None

A step-by-step approach to understanding the basics of subtractive synthesis and its components. Course work includes an exploration of waveforms, oscillators, filters, Low Frequency Oscillators (LFO), modulation, envelopes, and waveform parameters.

STT111 Studio Techniques I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

An exploration of the principles of digital recording and the best practices of professional music production. Presentations and exercises include microphone selection and placement, signal processing, recording, mixing, and editing. Includes an introduction to Pro Tools as a recording platform.

GTH111 Groove Theory I

1 Credit Hour / 22 Clock Hours

Prerequisites: None

The first level of this interactive course engages students in learning rhythmic concepts, counting meter, subdivisions, and basic grooves through hand percussion instruction. A core component of each student's foundation in musical knowledge and ability, this course covers fundamentals of playing hand percussion instruments, playing in time, and a study of the evolution of groove through the centuries spanning afro-cuban roots and its evolution into contemporary drum and percussion grooves.

KTL111 Keyboard Techniques Lab I

1 Credit Hour / 30 Clock Hours

Prerequisites: None

Introduction to the basic concepts of playing the piano keyboard. Topics include motor skills, major and minor scales, chords, inversions, and playing 2-handed.

MNT111 Studio Mentor I

2 Credit Hours / 10 Clock Hours

Prerequisites: None

A weekly in-studio mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

LEVEL TWO

13 Credit Hours / 161 Clock Hours

11 weeks

MTH122 Music Theory II

2 Credit Hours / 22 Clock Hours

Prerequisites: Music Theory I

A continuation of the concepts of music theory and its applications in music creation. Topics include basslines & slash chords, transcription, cadences, voicing and extensions, introduction to modes, borrowed chords, and secondary chords.

EAR122 Ear Training II

2 Credit Hours / 22 Clock Hours

Prerequisites: Ear Training I

Expands on the technical and critical ear training techniques. Practical exercises in identifying frequencies added or removed from noise, frequency ranges and how content works within these ranges, pitch and tuning. Coursework includes solfege with major intervals and minor intervals.

SYN122 Synthesis II

1 Credit Hour / 11 Clock Hours

Prerequisites: Synthesis I

Intermediate synthesis concepts. Topics include Frequency Modulation (FM), physical modeling, sampling, wavetables, history of synthesizers and subtractive/additive sound design. Coursework surveys contemporary professional software synthesizers Serum, Massive, FM8, Sylenth, Nerve, Addictive Drums, and various Kontakt libraries.

HST120 Music History

2 Credit Hours / 22 Clock Hours

Prerequisites: None

A survey of the history of popular music through the ages. This course utilizes rich multimedia accompaniment to regular class discussion to highlight the lineage of influence which spawns current popular music today. Discussing prehistoric music, through church and classical, gospel, motown, rock, grunge and electronic; this course exposes students to musical and technological concepts and innovations that led to the existence of contemporary music as we know it.

STT122 Studio Techniques II

2 Credit Hours / 22 Clock Hours

Prerequisites: Studio Techniques I

Introduction to the process of tracking and recording vocals, drums, and instruments. Included is a review of hardware and microphones along with microphone placement techniques. Topics include studio design and acoustic principles, and how they apply to the working and mixing environment. Course material is also hands-on in a recording studio working with studio musicians, recording and putting into practice the topics learned on the theory side. Includes additional Pro Tools coursework which supplements material with practical recording techniques.

GTH122 Groove Theory II

1 Credit Hour / 22 Clock Hours

Prerequisites: Groove Theory I

The second installment of this course continues to expose students to more complex groove patterns, polyrhythms, and ensemble playing experiences. Additionally, learned groove styles are applied to song production techniques in the DAW. Recording, extracting grooves, and manipulating audio all combine in project-based assignments throughout the class.

KTL122 Keyboard Techniques Lab II

1 Credit Hour / 30 Clock Hours

Prerequisites: Keyboard Techniques Lab I

A continuation of weekly tasks aimed at improving the familiarity with the piano keyboard. Coursework topics include harmonic and non-harmonic tones including suspensions, anticipations, passing and neighboring tones, as well as expanding harmonic progressions into more complex and compelling extended musical passages. Lessons designed to utilize techniques for finger dexterity, hand placement, accuracy, and timing.

MNT122 Studio Mentor II

2 Credit Hours / 10 Clock Hours

Prerequisites: All Los Angeles Level 1 Courses

A weekly in-studio mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

LEVEL THREE

13 Credit Hours / 175 Clock Hours

11 weeks

MTH133 Music Theory III

1 Credit Hour / 11 Clock Hours

Prerequisites: Music Theory II

This course is designed to give a greater understanding of melody, composition of melody and its relationship to harmony, as well as the basics of counterpoint. Students are given tools to use in creating different types of emotion, as well as transcribing and analyzing existing music.

CLB131 Collaboration Sessions

2 Credit Hours / 14 Clock Hours

Prerequisites: None

Intro course to collaboration with other writers and producers. Students are provided with objectives and guidelines to create music collaboratively in real-world writing and production sessions. They will learn to establish a workflow, delegate tasks, and deliver song projects on time.

EAR133 Ear Training III

2 Credit Hours / 22 Clock Hours

Prerequisites: Ear Training II

Advanced technical and critical ear training techniques. Coursework involves identifying chord progressions in songs and frequencies in drum/synth/vocal tones, and relaying ideas more effectively. Coursework also involves transcribing audible sound to musical notation in the form of lead sheets.

SNG131 Songwriting I

2 Credit Hours / 22 Clock Hours

Prerequisites: All Los Angeles Level 2 courses

Examines the core components that make up great songs. Songwriting is examined and demystified as both a career and a process. Instills a greater command of writing lyrics, melodies, and hooks, writing for vocalists, and the collaborative songwriting process. Coursework includes topics such as chord progressions, melody structure, and rhythmic shifts.

STT133 Studio Techniques III

2 Credit Hours / 22 Clock Hours

Prerequisites: Studio Techniques II

Designed to help students refine their production techniques. Explores the world of recording physical instruments and how acoustic recordings can be integrated and/or resampled into all styles of music, creating diversity, depth, and a fresh approach to music production. Students will create unique, proprietary samples from recordings captured in recording sessions with musicians and manipulate the content recorded over the length of the course. Includes additional coursework with Pro Tools on multitrack live recording techniques and concepts.

GTH133 Groove Theory III

1 Credit Hour / 22 Clock Hours

Prerequisites: Groove Theory II

The final level of this series has students continue to refine and develop rhythmic concepts into their productions but now opens up the power of Ableton Live for performance opportunities. Students will use Live's extensive MIDI-mapping capabilities to set up and perform a compelling original performance piece for the final. Additional topics include clip envelopes, follow actions, and custom effect racks for live performance purposes.

KTL133 Keyboard Techniques Lab III

1 Credit Hour / 30 Clock Hours

Prerequisites: Keyboard Techniques Lab II

Designed to expand upon the ideas presented in Keys Lab I & II, this course explores melodic and harmonic complexity, the use of rhythm in harmony and melody as well as the arranging of sections within songs to create full-length compositions. Coursework involves combining parallel scales, diatonic substitutions, modal interchange, harmonic rhythm and continuing techniques for finger dexterity, hand placement, accuracy, and timing.

ART131 THE ART OF FLOW® I

1 Credit Hour / 22 Clock Hours

Prerequisites: All Los Angeles Level 3 courses

Introduction to techniques used to tap into an artist's creative potential and talent. Students learn how to overcome writer's block and continue the flow of creativity throughout the process of developing their music. Discussions focus on critical analysis and overcoming fear, trusting their creative intuitions, developing exercises to maintain inspiration, and learning to apply discipline, dedication, and faith in the development of a unique artistic path

MNT133 Studio Mentor III

2 Credit Hours / 10 Clock Hours

Prerequisites: All Los Angeles Level 2 courses

A weekly in-studio mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

LEVEL FOUR

13 Credit Hours / 141 Clock Hours

11 weeks

MTH144 Music Theory IV

2 Credit Hour / 22 Clock Hours

Prerequisites: Music Theory III

A continuation of the concepts of music theory and its applications in music creation. This course is designed to introduce students to a wide range of musical genres. Taking what was learned in Theory I, II, and III students will analyze and compose music in a variety of genres utilizing authentic techniques and concepts employed by those regions historically. Focuses will include chords/harmony, rhythm & groove, melody, transcription, chord & rhythmic notation, composition and collaboration.

WRL141 Writing Lab I

1 Credit Hour / 10 Clock Hours

Prerequisites: All Los Angeles Level 3 courses

This lab will serve students with writing prompts weekly which they will then execute in real time. Exercises include lyric writing, chord progression writing, as well as melody, groove, bassline, and sound construction. Focus is applied to the benefits of regular practice and repetition.

CLB142 The Collaboration Project

2 Credit Hours / 14 Clock Hours

Prerequisites: Collaboration Sessions

Capstone course focusing on how to work successfully in teams and overcome obstacles to produce a musical project. Students are provided with objectives and milestones to create a 3 song EP in a collaborative effort. Topics include song creation, writing sessions, sound design, branding, recording, mixing, and mastering.

SNG142 Songwriting II

2 Credit Hours / 22 Clock Hours

Prerequisites: Songwriting I

Advanced lyric and songwriting concepts. Classwork focuses on writing vocal harmonies, re-harmonizing existing melodies, developing hooks, rhythmic melodies, writing songs for others, demo recording of songwriting and fundamental principles of vocal arrangements.

BIZ141 Music Business I

1 Credit Hour / 11 Clock Hours

Prerequisites: All Los Angeles Level 3 courses

Establishes a foundation of general business practices for music industry entrepreneurs. Coursework includes how to navigate the entertainment industry, protect their intellectual property, and function within the ever-evolving music industry.

STT144 Studio Techniques IV

2 Credit Hours / 22 Clock Hours

Prerequisites: Studio Techniques III

Establishes a foundation of mixing and mastering concepts that creates mixes that are rich in dynamics and tonally balanced in space and depth. Coursework includes techniques in the use of sonic coloring tools, dynamic processors, real-time effects, imaging techniques and overall mix integrity. Includes additional Pro Tools coursework in mixing, gain staging and mastering.

KTL144 Keyboard Techniques Lab IV

1 Credit Hour / 30 Clock Hours

Prerequisites: Keyboard Techniques Lab III

Designed around the concepts of playing familiar songs and comping essential chord progressions in a range of keys and tempos. Students learn to play a variety of songs by the end of the course, utilizing all of the concepts learned. Includes increased difficulty in practice techniques for finger dexterity, hand placement, accuracy, and timing.

MNT144 Studio Mentor IV

2 Credit Hours / 10 Clock Hours

Prerequisites: All Los Angeles Level 3 courses

A weekly in-studio mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

MUSIC BUSINESS PROGRAM: LOS ANGELES

This supersedes program information on catalog pages 70-76

LEVEL ONE

14 Credit Hours / 153 Clock Hours

11 weeks

BSM111 Business Operations I

1 Credit Hour / 11 Clock Hours

Prerequisites: None

This course is an overview of the activities involved in managing a business. Topics covered will include accounting, finance, invoicing, and communication, and provide a stable foundation and knowledge base of business administration for the music industry entrepreneur.

MBP111 Music Industry I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

The first level of this sequence will identify the structure and main components of the Music Industry. Students will demonstrate a perspective understanding of the current state of the business, roles of various sectors and their functions including record labels, artists, executives, management, creative, publishing, distribution, law, and technology.

MMK111 Marketing I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

This course introduces and explains the principles of traditional marketing, and digital marketing; Through presentations, coursework, and discussion, students dissect current music marketing campaigns, and appraise the components and strategies used to optimize social media presence to successfully market music brands.

BRN110 Branding

2 Credit Hours / 22 Clock Hours

Prerequisites: None

The course centers on recognizing brand fundamentals and competitive advantages of branding. Students will conduct research on brand construction, brainstorm ideas and present a visual identity by making use of symbols and storyboards; developing student's ability to showcase best practices for brand strategy, inspiration, design execution, function, and launch.

MBD110 DAW: Introduction to Ableton and Pro Tools

2 Credit Hours / 22 Clock Hours

Prerequisites: None

This course is an introduction to Pro Tools and Ableton that teaches the practical applications of these DAWs (digital audio workstations) for the music business professional. The course will cover the equipment needed when choosing a system, navigating the DAW, recording and editing audio and MIDI, as well as mixing and delivery of final masters.

HST120 Music History

2 Credit Hours / 22 Clock Hours

Prerequisites: None

A survey of the history of popular music through the ages. This course utilizes rich multimedia accompaniment to regular class discussion to highlight the lineage of influence which spawns current popular music today. Discussing prehistoric music, through church and classical, gospel, motown, rock,

grunge and electronic; this course exposes students to musical and technological concepts and innovations that led to the existence of contemporary music as we know it.

VDN110 Visual Design

2 Credit Hours / 22 Clock Hours

Prerequisites: None

This course will give students an understanding of the fundamental principles of visual design, and typography. Coursework will focus on comprehension of design concepts, including balance and alignment, contrast, repetition, emphasis, proportion, movement, spacing and kerning. Students will also interface with the Adobe Creative Suite, including Photoshop, Illustrator, After Effects, in order to formulate assets that effectively market and brand a musical artist.

DCL111 Discussion Lab I

1 Credit Hour / 10 Clock Hours

Prerequisites: None

A weekly in-class practical assignment and discussion guided by the instructor. The instructor will monitor progress in the work and provide assistance and tutoring where needed. The Discussion Lab course will be a constant source of support to increase knowledge, develop skills, clarify concepts, and build a student's capacity to understand the music industry at a deeper level to help ensure academic success.

LEVEL TWO

12 Credit Hours / 140 Clock Hours

11 weeks

BSM122 Business Operations II

1 Credit Hour / 11 Clock Hours

Prerequisites: Business Management I

During the second level of this course, students will develop skills in critical thinking and decision making. Coursework will support the development and practice of leadership fundamentals, including communication, business ethics, influence, emotional intelligence, and resource management: people, money, time.

MBP122 Music Industry II

2 Credit Hours / 22 Clock Hours

Prerequisites: Music Business Principles I

The focus of this course is to demonstrate the principles and essential aspects of music licensing, music publishing, product management, independent record label structure, record promotion, and streaming promotion. Through weekly analysis and discussion, students will formulate an understanding of the procedures of music clearance, ownership of compositions, monitoring of marketing campaigns for both artists and the label, music rights terminology, royalty and data flow, and the role of collection societies.

MLW121 Music & Law I

1 Credit Hour / 11 Clock Hours

Prerequisites: None

The course is an introduction to the legal aspects of the music industry. Students will classify the core elements of sound recording copyrights; coursework will examine intellectual property law through publishing, trademarks, design rights, and image publicity rights.

MMK122 Marketing II

2 Credit Hours / 22 Clock Hours

Prerequisites: Marketing I

Building on concepts from Marketing I, students will distinguish the core fundamentals of Artist Marketing. Coursework explores defining a unique value proposition, developing an appealing visual strategy, content creation, capturing and tracking data through various sources in order to optimize release rollouts.

STB121 Studio Business I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

A course that will introduce students to the effective management techniques of studios and studio time, by examining the standards and procedures of recording studios. Coursework and discussions will include recording session planning and booking, equipment selection, communicating with technical and creative staff, and creating a plan to maximize studio time.

ADV121 Artist Development I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

A&R I is designed to help students gain a broader understanding of the music creation process. Coursework focuses on the analysis of real-world examples in popular music, the mechanics of developing an artist, and about the collaborative process of producing a record. The student develops an understanding of song structure and standard arrangement techniques that form the foundation of compositional studies. Students will distinguish how to work with primary stakeholders in the creation of intellectual property, administration of legal clearances for featured artists, producers, writers, engineers, and record label representatives.

TML120 Tech & Media Lab

1 Credit Hour / 20 Clock Hours

Prerequisites: None

This lab will serve students with weekly assignment prompts, which they will then execute in real-time. Exercises include creating and editing social media banners, social media account optimization, produce a digital ad campaign, produce radio edits, and fix mistakes in podcast audio. The lab provides benefits to the practical application of substantive industry work.

DCL122 Discussion Lab II

1 Credit Hour / 10 Clock Hours

Prerequisites: All Los Angeles Level 1 courses

A weekly in-class practical assignment and discussion guided by the instructor. The instructor will monitor progress in the work and provide assistance and tutoring where needed. The Discussion Lab course will be a constant source of support to increase knowledge, develop skills, clarify concepts, and build a student's capacity to understand the music industry at a deeper level to help ensure academic success.

LEVEL THREE

13 Credit Hours / 141 Clock Hours

11 weeks

AGT121 Touring I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Students will gain exposure to live performance, touring, and talent booking industry and be able to recognize and differentiate the roles of different sectors; Classes will cover integral elements of planning a tour and live events management, and the pivotal role of booking agents, agencies, and tour managers. Students will also gain a solid understanding of the various income streams available such as ticket sales, sponsorships, and merchandising.

MLW132 Music and Law II

1 Credit Hours / 11 Clock Hours

Prerequisites: Music Law I

The second level of this course is an in-depth evaluation of different types of agreements and contracts in the music industry, a review of relevant landmark music-related court cases, and the Music Modernization Act. Students will formulate ideas and constructs on how these rulings and policy changes impact the music industry. Discussions and classwork will outline and define critical terminology and primary provisions that make up various types of music industry agreements, including recording contracts, producer agreements, and songwriter deals.

AMG131 Artist Management I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Part 1 of this course will qualify students to direct the career success of an artist through the lens of the artist manager role. Recognizing the critical competencies of a manager and primary obligations of managing artists; topics include translating requirements and interfacing between teams, exercising cross-functional influence, manager code of conduct, income streams, and preparation to help students become active artist managers in the music business.

STB132 Studio Business II

2 Credit Hours / 22 Clock Hours

Prerequisites: Studio Business I

This course demonstrates the process of planning and running creative writing sessions and music production camps. Topics include learning appropriate studio terminology to communicate effectively, recognizing different audio file types, improving referencing and critical listening skills, creating for a specific genre of music, and how studio time and function has evolved with the advent of online collaborations.

ADV132 Artist Development II

2 Credit Hours / 22 Clock Hours

Prerequisites: Artist Development I

Establishes a framework for students to distinguish between a great songwriter and a great artist. Students will critique performance and authenticity to support a songwriter that requires additional coaching. Examine the core components that make up great songs and the artists who make them. Songwriting is examined and demystified as both a career and a process. Instills a greater understanding of lyric writing, melodies, and hooks, writing for vocalists, and the collaborative songwriting process. Coursework includes understanding topics such as chord progressions, melody structure, and rhythmic shifts, and what makes a great artist.

ART131 THE ART OF FLOW® I

1 Credit Hour / 22 Clock Hours

Prerequisites: None

Introduction to techniques used to tap into an artist's creative potential and talent. Students learn how to overcome writer's block and continue the flow of creativity throughout the process of developing their music. Discussions focus on critical analysis and overcoming fear, trusting their creative intuitions, developing exercises to maintain inspiration, and learning to apply discipline, dedication, and faith in the development of a unique artistic path

MBL130 Marketing & Branding Lab

1 Credit Hour / 10 Clock Hours

Prerequisites: None

This lab will serve students with weekly assignment prompts, which they will then execute in real-time. Exercises include putting together marketing rollouts and campaigns, brand analysis, storyboards for brands, typography combinations, page layouts, and composition. The lab provides benefits to the practical application of substantive industry work.

BZM131 Music Business Mentor I

2 Credit Hours / 10 Clock Hours

Prerequisites: None

A weekly in-studio mentoring session with a music business professional. Mentors provide guidance in the development of the student's career and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Music Business Mentor courses provide a constant source of support to help ensure academic success.

LEVEL FOUR

13 Credit Hours / 218 Clock Hours

11 weeks

CLB142 The Collaboration Project

2 Credit Hours / 14 Clock Hours

Prerequisites: None

Capstone course focusing on how to work successfully in teams and overcome obstacles to produce a musical project. Students are provided with objectives and milestones to create a 3 song EP in a collaborative effort. Topics include song creation, writing sessions, sound design, branding, recording, mixing, and mastering.

AGT132 Touring II

2 Credit Hours / 22 Clock Hours

Prerequisites: Touring I

Continued advancement in the fundamental segments and process of successful touring. This course is a comprehensive overview of domestic, collegiate, and international markets. Topics covered include team communication and collaboration, live show production and design, travel logistics, event promoters, finances, venue deals, technical riders, and possible challenges of being on the road. Classes will also examine the topic of mental health and dealing with fame, the rigors of travel, addiction, self-care, taking time-off, and avoiding creative burnout.

STR140 Music Industry Startup

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Capstone course focused on developing an entrepreneurial mindset by helping students create a Music Business venture. Students cultivate entrepreneurial skills in a collaborative environment through course

objectives, case studies, presentations, and milestones. Topics include identifying opportunities, developing and improving ideas, customer discovery, and product-market fit.

INT140 Music Industry Internship

5 Credit Hours / Minimum of 150 Clock Hours

Prerequisites: All Los Angeles Level 1-3 courses

This highly valuable experience will provide an opportunity for students to gain first-hand music industry knowledge, practice communication, teamwork skills and develop relationships; enhancing a student's academic career, and personal development.

BZM142 Music Business Mentor II

2 Credit Hours / 10 Clock Hours

Prerequisites: Music Business Mentor I

A weekly in-studio mentoring session with a music business professional. Mentors provide guidance in the development of the student's career and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Music Business Mentor courses provide a constant source of support to help ensure academic success.

VOCAL ARTIST PROGRAM: LOS ANGELES

This supersedes program information on catalog pages 63-69

LEVEL ONE

13 Credit Hours / 170 Clock Hours

11 weeks

MTH111 Music Theory I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Introduction to the basic concepts of music theory and its applications in songwriting and music creation. Topics include Time signatures, rhythms, major scale formulas, intervals, chords and their function, harmonic analysis and melodic function in music theory.

HST120 Music History

2 Credit Hours / 22 Clock Hours

Prerequisites: None

A survey of the history of popular music through the ages. This course utilizes rich multimedia accompaniment to regular class discussion to highlight the lineage of influence which spawns current popular music today. Discussing prehistoric music, through church and classical, gospel, motown, rock, grunge and electronic; this course exposes students to musical technological concepts and innovations that led to the existence of contemporary music as we know it.

VOC111 Vocal Techniques I

1 Credit Hour / 20 Clock Hours

Prerequisites: None

A thorough and rudimentary guide into the techniques involved around using the voice effectively, efficiently, and powerfully. Students work through weekly vocal practice exercises to gain greater control and range within their vocal ability. Sessions in small and large ensembles help students tighten their inner tuning while singing with others.

EAR111 Ear Training I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Functional and philosophical ear training. Investigates basic ear training techniques to help students understand what they are hearing both technically and critically. Practical exercises unlock nuances in the ear-mind connection, empowering students to better understand what they hear and to apply this knowledge towards the development of better music. Engaged weekly in-class transcriptions exercises help solidify this connection through active repetition each week.

DRP111 Demo Recording & Production I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

An exploration of the fundamentals of digital recording and the best practices of professional music production. Provides practical introduction to Pro Tools and Ableton as a recording, sequencing and arranging platform. Presentations and exercises include microphone selection and placement, basic signal processing, MIDI, recording, comping vocal takes, editing and basic mixing.

GTH111 Groove Theory I

1 Credit Hour / 22 Clock Hours

Prerequisites: None

The first level of this interactive course engages students in learning rhythmic concepts, counting meter, subdivisions, and basic grooves through hand percussion instruction. A core component of each student's foundation in musical knowledge and ability, this course covers fundamentals of playing hand percussion instruments, playing in time, and a study of the evolution of groove through the centuries spanning afro-cuban roots and it's evolution into contemporary drum and percussion grooves.

KTL111 Keyboard Techniques Lab I

1 Credit Hour / 30 Clock Hours

Prerequisites: None

Introduction to the basic concepts of the playing the piano keyboard. Topics include motor skills, major and minor scales, chords, inversions, and playing 2-handed.

VMT111 Studio Mentor: Vocal Mentor

2 Credit Hours / 10 Clock Hours

Prerequisites: None

A weekly in-studio mentoring session with a professional vocal coach. Mentors provide guidance in the development of student's original music, vocal technique, vocal performance and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Vocal Mentor courses provide a constant source of support to help ensure academic success.

LEVEL TWO

13 Credit Hours / 170 Clock Hours

11 weeks

MTH144 Music Theory II

2 Credit Hour / 22 Clock Hours

Prerequisites: Music Theory I

A continuation of the concepts of music theory and its applications in music creation. Topics include basslines & slash chords, transcription, cadences, voicing and extensions, introduction to modes, borrowed chords, and secondary chords.

VOC122 Vocal Techniques II

1 Credit Hour / 20 Clock Hours

Prerequisites: Vocal Techniques I

Continuing on through more advanced vocal work, these lessons dive into more detail with regard to nuance in emotional delivery, stylistic considerations within selected genres, and advanced control techniques in extreme ranges of the voice. Workshops in solo, group and ensemble configurations help solidify concepts in a variety of performance applications from backup singing, leading a band, to full choir performance.

SNG131 Songwriting I

2 Credit Hours / 22 Clock Hours

Prerequisites: All Los Angeles Level 2 courses

Examines the core components that make up great songs. Songwriting is examined and demystified as both a career and a process. Instills a greater command of writing lyrics, melodies, and hooks, writing for vocalists, and the collaborative songwriting process. Coursework includes topics such as chord progressions, melody structure, and rhythmic shifts.

EAR122 Ear Training II

2 Credit Hours / 22 Clock Hours

Prerequisites: Ear Training I

Expands on the technical and critical ear training techniques. Practical exercises in identifying frequencies added or removed from noise, frequency ranges and how content works within these ranges, pitch and tuning. Coursework includes solfege with major intervals and minor intervals.

DRP122 Demo Recording & Production II

2 Credit Hours / 22 Clock Hours

Prerequisites: Demo Recording & Production I

Continues discussion of digital recording, arranging and music sequencing in both Pro Tools and Ableton. Provides practical introduction to Pro Tools as a recording, sequencing and arranging platform. Presentations and exercises include microphone selection and placement, basic signal processing, MIDI, recording, comping vocal take editing and basic mixing.

GTH122 Groove Theory II

1 Credit Hour / 22 Clock Hours

Prerequisites: Groove Theory I

The second installment of this course continues to expose students to more complex groove patterns, polyrhythms, and ensemble playing experiences. Additionally, learned groove styles are applied to song production techniques in the DAW. Recording, extracting grooves, and manipulating audio all combine in project-based assignments throughout the class.

KTL122 Keyboard Techniques Lab II

1 Credit Hour / 30 Clock Hours

Prerequisites: Keyboard Techniques I

A continuation of weekly tasks aimed at improving the familiarity with the piano keyboard. Coursework topics include harmonic and non-harmonic tones including suspensions, anticipations, passing and neighboring tones, as well as expanding harmonic progressions into more complex and compelling extended musical passages. Lessons designed to utilize techniques for finger dexterity, hand placement, accuracy, and timing.

MNT122 Studio Mentor: Production Mentor

2 Credit Hours / 10 Clock Hours

Prerequisites: All Los Angeles Level 1 Courses

A weekly in-studio mentoring session with a professional music producer. Mentors provide guidance in the production and performance of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

LEVEL THREE

13 Credit Hours / 144 Clock Hours

11 weeks

MTH133 Music Theory III

1 Credit Hours / 11 Clock Hours

Prerequisites: Music Theory II

This course is designed to give a greater understanding of melody, composition of melody and its relationship to harmony, as well as the basics of counterpoint. Students are given tools to use in creating different types of emotion, as well as transcribing and analyzing existing music.

CLB132 Collaboration Writing

2 Credit Hours / 11 Clock Hours

Prerequisites: All Los Angeles Level 2 Courses

Intro course for collaboration with other songwriters. Students are provided with objectives and guidelines to create music collaboratively in real-world songwriting, recording and “top-lining” sessions. They will learn to establish a workflow, delegate tasks, and deliver song projects on time within specific constraints.

PRL131 Live Performance I

2 Credit Hours / 11 Clock Hours

Prerequisites: Vocal Techniques I

This course involves weekly performances with backing tracks, a studio musician and four piece band. Real world experience on a stage in front of an audience solidifies vocal performance techniques gathered in previous courses. Performances are evaluated by both instructor and peers in weekly exercises. Performances are filmed for students to reflect on their own delivery, stage presence and performance.

SNG142 Songwriting II

2 Credit Hours / 22 Clock Hours

Prerequisites: Songwriting I

Advanced lyric and songwriting concepts. Classwork focuses on writing vocal harmonies, re-harmonizing existing melodies, developing hooks, rhythmic melodies, writing songs for others, demo recording of songwriting and fundamental principles of vocal arrangements.

ART131 THE ART OF FLOW® I

1 Credit Hour / 22 Clock Hours

Prerequisites: All Los Angeles Level 2 courses

Introduction to techniques used to tap into an artist’s creative potential and talent. Students learn how to overcome writer’s block and continue the flow of creativity throughout the process of developing their music. Discussions focus on critical analysis and overcoming fear, trusting their creative intuitions, developing exercises to maintain inspiration, and learning to apply discipline, dedication, and faith in the development of a unique artistic path

SPT110 Studio Performance Techniques

2 Credit Hours / 22 Clock Hours

Prerequisites: Vocal Techniques II

This course provides a foundation for vocal techniques in studio recording sessions. Real studio recording sessions are hosted by and instructor in a variety of formats which exist in the modern era of vocal recording. Terminology, standards, expectations, preparation, communication and professional etiquette are covered in detail within the weekly exercises in this course.

KTL133 Keyboard Techniques Lab III

1 Credit Hours / 30 Clock Hours

Prerequisites: Keys Lab II

Designed to expand upon the ideas presented in Keys Lab I & II, this course explores melodic and harmonic complexity, the use of rhythm in harmony and melody as well as the arranging of sections within songs to create full-length compositions. Coursework involves combining parallel scales, diatonic substitutions, modal interchange, harmonic rhythm and continuing techniques for finger dexterity, hand placement, accuracy, and timing.

VMT133 Studio Mentor: Vocal Mentor

2 Credit Hours / 10 Clock Hours

Prerequisites: All Los Angeles Level 2 courses

A weekly in-studio mentoring session with a professional vocal coach. Mentors provide guidance in the development of student's original music, vocal technique, vocal performance and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Vocal Mentor courses provide a constant source of support to help ensure academic success.

LEVEL FOUR

13 Credit Hours / 142 Clock Hours

11 weeks

MTH144 Music Theory IV

2 Credit Hour / 22 Clock Hours

Prerequisites: Music Theory III

A continuation of the concepts of music theory and its applications in music creation. This course is designed to introduce students to a wide range of musical genres. Taking what was learned in Theory I, II, and III students will analyze and compose music in a variety of genres utilizing authentic techniques and concepts employed by those regions historically. Focuses will include chords/harmony, rhythm & groove, melody, transcription, chord & rhythmic notation, composition and collaboration.

CLB142 The Collaboration Project

2 Credit Hours / 14 Clock Hours

Prerequisites: Collaboration Writing

Capstone course focusing on how to work successfully in teams and overcome obstacles to produce a musical project. Students are provided with objectives and milestones to create a 3 song EP in a collaborative effort. Topics include song creation, writing sessions, sound design, branding, recording, mixing, and mastering.

PRL242 Live Performance II

2 Credit Hours / 11 Clock Hours

Prerequisites: Live Performance I

Continued weekly performances aid students in continuing to refine their performance craft. On a stage with a live band, students dig deeper into finer performance techniques. Topics include refining stage presence, and creating charts of original songs to perform with a 4 piece band. Peer evaluations help students evaluate each other and their own recorded performances more objectively.

SNG213 Songwriting III

2 Credit Hours / 22 Clock Hours

Prerequisites: Songwriting II

Expanding on previous concepts, students are exposed to advanced lyric writing, harmonic choices, unique song structures, timing & delivery, and other general songwriting concepts. Classwork focuses on in-depth analysis of classic and contemporary songs and utilization of the concepts learned within.

BIZ141 Music Business I

1 Credit Hour / 11 Clock Hours

Prerequisites: All Los Angeles Level 3 courses

Establishes a foundation of general business practices for music industry entrepreneurs. Coursework includes how to navigate the entertainment industry, protect their intellectual property, and function within the ever-evolving music industry.

SPL140 Studio Performance Lab

1 Credit Hour / 22 Clock Hours

Prerequisites: Studio Performance I

Students book their own recording sessions with a staff engineer to record a set of demos for their portfolio. 2 hours are required per week in real world session exercises where students bring their own backing tracks and demos to record with.

KTL144 Keyboard Techniques Lab IV

1 Credit Hour / 30 Clock Hours

Prerequisites: Keys Lab III

Designed around the concepts of playing familiar songs and comping essential chord progressions in a range of keys and tempos. Students learn to play a variety of songs by the end of the course, utilizing all of the concepts learned. Includes increased difficulty in practice techniques for finger dexterity, hand placement, accuracy, and timing.

MNT144 Studio Mentor: Production Mentor

2 Credit Hours / 10 Clock Hours

Prerequisites: All Los Angeles Level 3 courses

A weekly in-studio mentoring session with a professional music producer. Mentors provide guidance in the production and performance of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.



College of Music

**Los Angeles Campus Programs
2021 Catalog**

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WELCOME TO ICON COLLECTIVE

On behalf of our founders, faculty, staff, students, and graduates, I am privileged to welcome you to Icon Collective College of Music. Over the last 16 years, Icon Collective has built a powerfully connected community of artists, producers, and entrepreneurs which you can be proud to join. As an Icon Collective student, you'll develop the skills necessary to share your unique artistic vision with the world.

All of us at Icon Collective share your unending passion for music. It's in our DNA and underscores everything we do here. This common love of music, combined with our deep industry experience and commitment to educational excellence, creates a unique environment where your creativity will be supported as you learn to use music to authentically express who you are. Our faculty and staff are committed to ensuring that every student on our campus has the tools, skills, and knowledge to succeed as a musician and an entrepreneur.

The Icon Collective experience is the only one its kind, designed for you to learn by doing what you love under the guidance of professional mentors. Using industry standard facilities and technology, you'll spend your time working, creating, and learning side-by-side with a vibrant peer group. Our campus is infused with a type of creative energy that can only exist in an environment filled with equally driven creatives.

Icon Collective will ask a lot of you and give you even more in return. Graduates of our program enter the music industry with the confidence and knowledge to make their mark. We are delighted to be your guides on the first part of your journey.

Welcome to Icon Collective.

A handwritten signature in black ink, appearing to read 'S. Miller', written in a cursive style.

Steve Miller
Campus Director

ABOUT ICON COLLECTIVE

Our Story

Icon Collective is a college of music that is completely unique in philosophy and approach, focusing on empowering musicians, DJs, artists and entrepreneurs to live creative lifestyles while using 21st century tools to create and market music professionally. Icon Collective teaches the principles and practice of music production as an integral part of the process of creating high quality music, then provides the tools and strategies to brand, market, distribute, and sell the artist and their music. Icon Collective educates, motivates, and inspires students to overcome creative blocks and thrive in an environment where creativity and technical prowess achieve success.

Icon Collective is run by experienced artists, producers, and educators who know first-hand that there is more to making great music than knowing how to record a track. Icon Collective's approach to teaching music and music business centers its studies on mastering production tools, gaining industry acumen and the creative process. By including one-on-one time with a professional Studio Mentor, we encourage each student to develop a distinctive sense of style and express a unique creative vision.

History

Christopher Wight and David Alexander Valencia founded Icon Collective on March 15th 2005 as a way to address the lack of education for independent artists within traditional music education programs. It was a time when the music industry was changing but education models were not. There was an obvious need for an environment that would support individuality, authenticity and creativity within a carefully structured balance of musical and technical training. David and Christopher diligently developed and created this environment, an ecosystem, a collective, that to this day, is attracting artists and entrepreneurs committed to a life-long musical, artistic journey.

Icon Collective began in 2005 as a 3-month music production program within LA Center Studios in Downtown LA. The program quickly expanded to a 6-month program the following year. By 2010, Icon Collective had outgrown its facilities and moved to a commercial production space in Glendale where the 9-month Digital Music Production Program (DMP) was launched. In 2013, the online version of the DMP program was offered globally and by 2014, Icon's reputation had been solidified via its graduate success stories and methodical approach to artistic development.

This growing ecosystem of seasoned musicians, veteran producers and graduates was again in need of a larger home, and in 2014, Icon Collective took possession of famed, world-class recording studios, The Enterprise in Burbank. It was here that the discipline of continuous self-evaluation, real-world feedback and innovation inspired the launch of the accredited 12-month Blue Print Music Production Program. Artists and entrepreneurs continued to make the journey to Burbank, from around the world, until the Enterprise facility could no longer support the needs of the collective.

In 2020, Icon Collective made its move to Downtown Burbank, occupying a custom designed 32,000 square foot facility that met the needs of its newly launched 18-month Advanced Music Production Program, Vocal Artist Program, and Music Business Program. Today, the ecosystem and community that is Icon Collective continues to thrive online and within its purposefully built LA campus where artists and entrepreneurs are encouraged to bravely face their fears, develop their authentic voice, and humbly trust the creative process. The vision that began in 2005 is today an ongoing mission of empowering artists and entrepreneurs to live creative successful lifestyles.

Mission

We empower artists and entrepreneurs to live successful, creative lifestyles.

Vision

To globally influence artists, music, and the music industry in a manner that reflects individuality, originality, and the expression of human emotion.

Objective

To provide our students with an outstanding education that prepares them to thrive in the music and entertainment industries as a member of the Icon Collective community of artists, producers, and entrepreneurs.

Ownership and Control

Icon Collective College of Music is a private, for-profit institution owned by Icon Collective, LLC, a California corporation.

Icon Collective, LLC
100 E. Tujunga Ave Suite 100
Burbank CA 91502
818.299.8013

Approvals and Accreditation

Icon Collective is a private institution approved to operate by the California Bureau for Private Postsecondary Education (BPPE). Approval to operate means the institution is compliant with the minimum standards contained in the California Private Postsecondary Education Act of 2009 (as amended) and Division 7.5 of Title 5 of the California Code of Regulations.

There is no license required for music composition, music production, musical performance or in the field of music business.

Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed: to the Bureau of Private Postsecondary Education at:

Bureau of Private Postsecondary Education
1747 N. Market Dr, Ste 225
Sacramento, CA 95834
Phone: 888-370-7589
Web: www.bppe.ca.gov

Icon Collective is an accredited institutional member of the National Association of Schools of Music (NASM), however Icon Collective does not participate in federal financial aid programs.

National Association of Schools of Music
11250 Roger Bacon Drive, Suite 21
Reston, Virginia, 20190-5248
(703) 437-0700
<https://nasm.arts-accredit.org>

Disclosures

Icon Collective provides this catalog to all prospective students electronically via email, and it is also available to the general public as a free download from our website: www.iconcollective.edu. Prospective and enrolled students may consult this catalog for factual information regarding Icon Collective.

As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement.

Any questions a student may have regarding this catalog that are not satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at 1747 N. Market Dr, Ste 225, Sacramento, CA 95834, www.bppe.ca.gov, toll-free telephone number (888) 370-7589 or new direct line (916) 574-8900.

Icon Collective 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, and 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 101 et seq.).

Icon Collective reserves the right to make changes in tuition, courses and materials, equipment, schedules, subject matter, faculty and all services contained herein. Tuition will not be modified once the enrollment agreement is signed.

FACILITIES

The Icon Collective campus is located in Downtown Burbank, California at:

100 E. Tujunga Avenue Suite 100
Burbank, CA 91502
Phone: 818.299.8013
Fax: 818.299.8028
Web: www.iconcollective.edu
Email: info@iconcollective.edu

The campus is a modern, private, climate controlled, 32,000 square foot purpose-built educational and studio complex, designed with the creative student in mind. The campus is home to six theater style classrooms, a performance theater, twenty-six production studios, a keyboard lab, common areas for students and administrative space for faculty and staff. It is conveniently located in the heart of the Los Angeles production community, just a short distance from Warner Brothers Studios, Disney Studios, Universal Studios, ABC, DreamWorks SKG, and other iconic entertainment companies.

Icon Collective regularly upgrades its technology and educational materials in order to stay abreast of developments in the music industry. The school reserves the right to modify its facilities, equipment, software, and other materials at any time and without notice in order to provide students with current industry standard experience.

Studio A & B

These two acoustically treated rooms are the flagship recording studios at Icon, each featuring an SSL XL-Desk mixing console, outboard gear, Neumann KH120A and Dynaudio LYD48 and Auratone studio monitors, Yamaha HS8S subwoofer and a video monitor. An Apple computer running Pro Tools with a Universal Audio Apollo X16 interface audio interface and a full complement of audio plug-ins is also present. Each studio is tied to its own tracking room for live performers, with an upright piano, drum kit and instrument amplifiers.

Mastering Studio

The final polishing of mixes and preparation for distribution is completed in this studio, with mastering-grade Barefoot FootPrint 01 and JBL 7 Series speakers, a KRK 12S subwoofer, a Flock Audio Patch digital patchbay, Drawmer MC3.1 monitor controller, a Pro Tools system running on an Apple computer, Antelope 2 Pure Converter & Master Clock, a full complement of audio plug-ins and ample analog and digital outboard processing equipment including a Neve Portico II Master Bus Compressor, SSL Fusion Stereo Analog Color unit, Drawmer 1973 compressor, Drawmer 1974 equalizer, SPL Qure tube eq, Bettermaker Mastering Limiter, and a Tascam DA-3000 Master Recorder.

Production Studios 1-19

These studios used for student project work and mentoring sessions. The acoustically treated interiors have seating for up to 4 people and are equipped with an assortment of studio monitors including Focal, ADAM, Dynaudio, Mackie, KRK, Yamaha, Presonus, Pioneer, Kali, Apollo Twin X DUO interface and a video monitor.

Vocal Studios 1-3

Similar to Production Studios, these rooms tie into another studio that functions as a vocal booth. In addition to the Apollo Twin X DUO interface and video monitor, these studios feature an Avalon VT37 SP mic preamp, compressor and eq. Speakers from Dynaudio, Tannoy, ADAM and KRK subwoofers are utilized.

Studio Icon

A recording and mixing space with a dedicated vocal booth, this studio is primarily for use for Icon Alumni. Studio Icon provides comfortable accommodations in an acoustically treated environment featuring ADAM A77X studio monitors, KRK subwoofer, Apollo Twin X DUO interface, a Universal Audio 6176 tube channel strip, and a video monitor.

Icon Performance Theater

The Performance Center is a sound-isolated, acoustically designed space featuring tiered theater seating for 48 people. It is a multi-use space, designed for small ensemble and solo performances, classroom use, Icon's frequent guest speakers, panels and other events. The theater is equipped with a full performance sound system, theatrical lighting and video projector.

Theater 1-6

Our theater classrooms are acoustically treated spaces features tiered seating, equipped with a KRK ROKIT 10-3 G4 studio monitors and KRK subwoofer, video projector, and wireless connectivity for internet, audio, and video. The tiered seating provides superb sight lines and workspace for up to 21 students.

Producers Den

The Meditation Den is an intimate space where Icon holds its daily morning meditation session and functions as a place where groups of students can socialize, relax, work, collaborate in a quiet space. The Den is also used by faculty holding regularly scheduled office hours in which all students are invited to participate and is equipped with KRK studio monitors and a video projector.

Keyboard Lab

Students practice keyboard techniques in a 20-station, instructor monitored lab. Each station has a 61-key Native Instruments Komplete Kontrol A61 Keyboard MIDI controller and a stand for student laptops.

Library

The Library is home of the Operations Department and gives students access to a wide range of resources, including the Icon library of periodicals, books, DVDs, and other media. It is also where students may check out microphones, instruments and other materials required to complete assignments and projects.

Student Lounge

Icon's Student Lounge is the hub of the campus community, featuring casual seating at tables, booths, couches and chairs and a kitchen/pantry area with refrigerators, microwaves and coffee. It is adjacent to the Student Resource Center for easy access to its services. There are also multiple student workstations and seating areas throughout the campus. Students use the Student Lounge to study, work, eat and collaborate.

Administrative Space

In addition to sharing the common areas, Icon Collective has offices and collaborative space for the faculty and staff. Administrative space also includes a conference room and four meeting rooms.

Hours of Operation

The school and studios are open at the following times:

- Monday through Friday 9:00 am – 12:00 am
- Saturday 10:00 am – 12:00 am
- Sunday Closed

Icon Collective is in Burbank, California and operates on Pacific Time, GMT-8.

Studio time is available on a first-come, first-served basis. Studio facilities are available for booking beginning Monday morning at 9:00 am each week. Students can request and book available times on Icon's online booking system. Please see the Studio Policy section of this catalog for more details.

Technical Support

Students needing technical support should check with the studio manager on duty. There is a studio manager on site during business hours.

Support for online resources is available through the Learning Management System where assistance by Icon staff with the online platform is available.

2021-2022 ACADEMIC CALENDAR

Winter 2021

New Student Orientation	December 30, 2020
First Day of Classes	January 4, 2021
Martin Luther King Day*	January 18, 2021
First Day of Finals Week	March 15, 2021
Last Day of Classes	March 20, 2021
Spring Break	March 22, 2021 – April 3, 2021

Spring 2021

New Student Orientation	April 1, 2021
First Day of Classes	April 5, 2021
Memorial Day*	May 31, 2021
First Day of Finals Week	June 14, 2021
Last Day of Classes	June 19, 2021
Summer Break	June 21, 2021 – July 3, 2021

Summer 2021

New Student Orientation	July 1, 2021
First Day of Classes	July 6, 2021
Independence Day*	July 5 (July 4 falls on Sunday)
Labor Day*	September 6, 2021
First Day of Finals Week	September 13, 2021
Last Day of Classes	September 18, 2021
Fall Break	September 20, 2021 – October 2, 2021

Fall 2021

New Student Orientation	September 30, 2021
First Day of Classes	October 4, 2021
Thanksgiving Break*	November 25, 2021 – November 27, 2021
First Day of Finals Week	December 13, 2021
Last Day of Classes	December 18, 2021
Winter Break	December 20, 2021 – January 1, 2022
Christmas Eve and Christmas Day*	December 24 – 25, 2021
New Year's Eve and New Year's Day*	December 31, 2021 and January 1, 2022

Icon Collective is closed on days marked with *

Winter 2022

New Student Orientation	December 30, 2021
First Day of Classes	January 3, 2022
Martin Luther King Day*	January 17, 2022
First Day of Finals Week	March 14, 2022
Last Day of Classes	March 19, 2022
Spring Break	March 21, 2022 – April 2, 2022

Spring 2022

New Student Orientation	March 31, 2022
First Day of Classes	April 4, 2022
Memorial Day*	May 30, 2022
First Day of Finals Week	June 13, 2022
Last Day of Classes	June 18, 2022
Summer Break	June 20, 2022 – July 2, 2022

Summer 2022

New Student Orientation	June 30, 2022
First Day of Classes	July 5, 2022 (Tuesday)
Independence Day*	July 4, 2022
Labor Day*	September 5, 2022
First Day of Finals Week	September 12, 2022
Last Day of Classes	September 17, 2022
Fall Break	September 19, 2022 – October 1, 2022

Fall 2022

New Student Orientation	September 29, 2022
First Day of Classes	October 3, 2022
Thanksgiving Break*	November 24, 2022 – November 26, 2022
First Day of Finals Week	December 12, 2022
Last Day of Classes	December 17, 2022
Winter Break	December 19, 2022 – December 31, 2022
Christmas Eve and Christmas Day*	December 24 – 25, 2022
New Year's Eve and New Year's Day*	December 31, 2022 and January 1, 2023

Icon Collective is closed on days marked with *

ADMISSIONS

Icon Collective College of Music is open to creative individuals who are passionate and self-driven musicians, producers and entrepreneurs looking to succeed in the entertainment industry. While no previous training is required, it is recommended that applicants have experience in music production and/or playing a musical instrument, vocal experience and computer literacy. We expect our applicants to have a clear personal vision and defined musical, artistic and music industry goals upon admission.

All applications are completed electronically. Prospective students may apply in person or online at www.iconcollective.edu. The admissions department contacts all prospective students to schedule an interview.

The immersive Icon Collective programs move at a rapid pace, and students are expected to deliver projects and assignments according to strict deadlines. Students in the producing and performing programs will be required to present their music to classmates and teachers on a regular basis and must be comfortable doing so. Classroom participation requires conversational English and basic math skills. Assignments and projects require a functional level of English reading, writing, and comprehension.

Admission Requirements

In order to apply, a prospective student must:

- Be at least 17 years of age
- Complete and submit the online application
- Provide government issued identification (driver's license, passport, etc.)
- Pay a one-time, non-refundable Application Fee of \$75.00
- Pay a refundable \$500 Deposit (applied toward the first tuition payment)
- Provide a link to the applicant's music (for Music Production Programs only)

The deposit is due at the time of application and is applied toward the first tuition payment. A student's seat is not reserved until the deposit is paid. After the application and all required materials have been submitted, an Admissions Advisor will contact the prospective student to initiate the following:

- Schedule a qualifying interview
- Complete a Goals and Career Path Assessment and Self Evaluation Form
- Acquire the applicant's Proof of High School Graduation (see Proof of Graduation Policy)

Upon acceptance, the Admissions Coordinator will contact the prospective student to schedule a registration appointment. At that time, the accepted student will complete, sign, and submit the Icon Collective Enrollment Agreement and other required documents, provide proof of graduation, and make the first tuition payment.

Please see the Refund Policy section of this catalog for a detailed description of refunds in the event of cancellation.

Applications must be received by the date(s) shown below.

Desired Program Start Date	Last Day to Apply
Winter 2021	December 7, 2020
Spring 2021	March 8, 2021
Summer 2021	June 7, 2021
Fall 2021	September 6, 2021

A student may request a change in program start date one time without penalty. Due to limited availability, however, a second change in start date will require a new application and application fee.

Upon acceptance, students are scheduled for registration, at which time all necessary paperwork is completed and the first tuition payment is due. An Enrollment Packet with additional information on payment options and a complete list of all required hardware and software is provided.

Proof of Graduation Policy

Icon Collective requires a high school diploma or equivalent in order to enroll in the program. Students applying to Icon Collective must provide Proof of Graduation (POG) documentation prior to acceptance.

Acceptable forms of documentation are:

- GED, HISET, CHSPE, or TASC Certificate of Completion
- High School Diploma
- College Diploma
- Official High School Transcript showing graduation
- Official College Transcript showing graduation

Copies of diplomas or equivalency documentation must be made from the original by campus staff. The copied documentation will be placed in the student's file before the enrollment agreement can be signed by a school official and before the start date of the program. Official transcripts must arrive in a sealed envelope from the issuing institution and will be kept in the student's file.

A member of the Association of International Credentials Evaluators (AICE) or the National Association of Credential Evaluation Services (NACES) must evaluate foreign transcripts in order to establish equivalency for a United States high school diploma. Proof of graduation in languages other than English must be translated into English.

International Students

At this time Icon Collective is authorized under federal law to enroll non-immigrant alien students in our 12- month Los Angeles Music Production Program only. The 18-month Advanced Music Production Program, Vocal Artist Program and Music Business program are not eligible. All international students must meet the same admissions standards as all other students (please refer to Admissions Requirements above).

After you apply and are accepted by Icon Collective, you must submit the following forms to the Icon Registrar (our School Certifying Official) to obtain your I-20:

- Proof of financial responsibility to cover costs of tuition and fees and living expenses for at least one academic year (official bank statements, Sponsor's Statement of Support, if required). Please note that all fees must be paid in United States currency.
- Provide a clear copy of the identification page of your passport

You must submit all the documents required by the school for admission, contact the Registrar at Icon to prepare the I-20 form, receive an I-20 from the school (via mail in your home country), apply, pay the associated \$350 fee online (to the US government) and receive your visa from the U.S. Embassy in your country. There is an additional \$100 charged by Icon during the application process to cover the costs of shipping the I-20 form. This will be refunded if the student is not accepted to the program. Then you must be present for your registration and be present for the date of your orientation.

International students attending the school under F-1 visas (Form I-20) are required to maintain a "full course of study" during each academic term of their programs of study. This is defined as a minimum of 12 credits per quarter. Failure to attend or maintain satisfactory academic progress will result in revocation of your F-1 visa.

International students should be aware that transfer of credits will result in a reduced credit/clock hour load that may affect your F-1 visa eligibility. For this reason, testing out of courses is not permitted for International students. Please contact the Registrar at Icon Collective.

English Language Proficiency Policy

The English language is the medium of instruction, and no language other than English is used for instruction at Icon Collective. Accordingly, all students contemplating enrollment at Icon Collective are expected to be proficient in English, both spoken & written, at the level of a graduate of an American high school as demonstrated by the possession of a high school diploma, GED, or passage of the California high school proficiency exam. Icon Collective does not offer English Language services of any kind and English translators are not provided.

If you are not from one of the countries listed below, then you will need a passing score on Icon's English Proficiency Exam and Admissions Interview. This requirement is also met if you achieve a score of 61 or above on the TOEFL test, a score of 6 or more on the IELTS test, attended a high school in the USA for one or more school years, have a diploma from a secondary school in a system in which English is the official language of instruction, or completed one or more years of postsecondary education at an English-speaking institution. You must also furnish an official transcript in English.

Exempt Countries: Australia, Bahamas, Barbados, Belgium, Belize, Botswana, Canada, Denmark, Fiji, Finland, Ghana, Guyana, Ireland, Jamaica, Kenya, Lesotho, Liberia, Nigeria, Netherlands, New Zealand, Norway, Papua, New Guinea, Singapore, Solomon Islands, South Africa, St. Lucia, Sweden, Tonga, Trinidad, Tobago, United Kingdom, Zambia, and Zimbabwe.

Nondiscrimination Policy

Icon Collective is a post-secondary educational institution committed to creating and maintaining an environment in which all persons who participate in Icon Collective programs and activities can work together free of all forms of harassment, discrimination, exploitation or intimidation on the basis of race, color, national origin, gender, gender identity or expression, sexual orientation, disability, age, religion, Socio economic status, veteran's status, genetic marker, or any other characteristic protected by state, local or federal law. Icon Collective prohibits discrimination against members of our community by any student, staff, faculty, or third-party contractors brought on campus for the purpose of conducting business with the school. Icon Collective will not retaliate against persons bringing forward allegations of harassment or discrimination.

Transfers and Articulation

Transfer of Credit to Other Institutions

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION: The transferability of credits you earn at Icon Collective is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the certificate you earn is at the complete discretion of the institution to which you may seek to transfer. If the credits 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 education goals. This may include contacting an institution to which you may seek to transfer after attending Icon Collective to determine if your credits or certificate will transfer.

Transfer of Credit to Icon

Official transcripts, official course descriptions from the college where the credit was earned or a college catalog will be used to determine comparability and must be sent to the school prior to the class start for the purposes of determining transfer of credit opportunities. Icon Collective will maintain a written record of the previous education and training of eligible persons, this record will indicate that credit has been

granted, if appropriate, with the training period shortened proportionately and the student notified accordingly. All decisions as to transferability are made solely at the discretion of the Director of Education and are final. Students with degrees from non-U.S. colleges and universities must submit official translation and an evaluation prepared by a National Association of Credential Evaluation Services (NACES) or Association of International Credential Evaluators (AICE)-member organization. Transcripts received after the student's first term of attendance at the school may be considered for transfer credit by the Director of Education.

Prior Experiential Learning

Icon Collective does not grant credit for prior experiential learning however Icon Collective does provide an opportunity to test out of courses if an applicant feels that he or she has the requisite knowledge. Please see the Academic Policies section of this catalog for information regarding testing out of courses.

Physical Requirements

Icon Collective may only admit those who have a reasonable prospect of benefiting from and completing the programs as they are structured. This standard is not intended to be exclusive; it is designed to ensure that all students admitted are able to advance through the programs as they are constructed. Training takes place in environments including classrooms and studios. While performing activities in classes, students are required to communicate effectively with other students and instructors and interact appropriately with computer systems, keyboard instruments, audio and other production equipment as necessary. Students must therefore meet minimum physical requirements in order to perform the tasks required to complete their program. These requirements vary by program based on the requirements of the profession. Adaptive equipment and reasonable accommodations are acceptable if these do not substantively alter the program. Applicants should contact their Admissions Advisor for a list of specific requirements for their selected program.

FINANCIAL INFORMATION

Tuition and Fees

Advanced Music Production Program: Los Angeles (18 months)

Application Fee	\$80.00
Tuition	\$38,992.50
California Student Recovery Fund (STRF) Assessment (currently not withheld)	\$0.00
Total Charges for the Period of Attendance	\$39,072.50

Los Angeles Music Production Program (12 months)

Application Fee	\$75.00
Tuition	\$25,995.00
California Student Recovery Fund (STRF) Assessment (currently not withheld)	\$0.00
Total Charges for the Period of Attendance	\$26,070.00

Vocal Artist Program: Los Angeles (12 months)

Application Fee	\$75.00
Tuition	\$25,995.00
California Student Recovery Fund (STRF) Assessment (currently not withheld)	\$0.00
Total Charges for the Period of Attendance	\$26,070.00

Music Business Program: Los Angeles (12 months)

Application Fee	\$75.00
Tuition	\$25,995.00
California Student Recovery Fund (STRF) Assessment (currently not withheld)	\$0.00
Total Charges for the Period of Attendance	\$26,070.00

Additional Fees- all programs

Returned Check Fee	\$25.00
Late Payment Fee (imposed after the 5 day grace period expires)	\$50.00
Wire Transfer Fee	\$15.00
Additional Transcript Fee	\$15.00
Replacement Icon Collective Photo ID card	\$25.00
Test Out Fee	\$75.00/course
Tuition for course retakes (except Studio Mentor course and Internship)	\$499.90 per credit
Studio Mentor Course Retake Fee	\$1200.00
Internship Course Retake Fee	\$250.00

Required Equipment & Materials (by program)

- Tuition does not include the cost of the required laptop, hardware, and software.
- Additional supplies, such as pens, pencils, paper, cables, and other items are to be expected. There is no charge for books or other in-class materials.
- Students are required to bring their laptops, software, and the appropriate equipment to class.
- Unlicensed or “cracked” software is not permitted on campus and is not allowed for use on school assignments and projects.
- Access to a reliable internet connection of at least 10 Mbps download and 3 Mbps upload (for any hybrid classes not held on campus, upload/download of assignments, viewing videos)

Advanced Music Production Program: Los Angeles (18 months)

Required Item	Minimum Estimated Cost	Maximum Estimated Cost
MacBook Pro Computer no more than 4 years old	\$1,299.00	\$3,500.00
Pro Tools Education Subscription (\$8.25/month for 18 months)	\$149.00	\$149.00
Ableton Live 10 Suite	\$449.00	\$799.00
Melodyne Essentials	\$99.00	\$99.00
Adobe Creative Cloud Subscription (\$19.99/month for 18 months)	\$360.00	\$360.00
Xfer Serum virtual synthesizer	\$132.00	\$189.00
Synchro Arts Revoice Pro	\$210.00	\$420.00
25 key mini USB keyboard for use in classes	\$50.00	\$200.00
Condenser Microphone (with XLR connector & cable)	\$100.00	\$800.00
USB Audio Interface w/2 inputs (at least 1 input with XLR)	\$100.00	\$800.00
Professional Quality Headphones	\$99.00	\$1799.00
Estimated Total	\$3,047.00	\$9,115.00

Additional Recommended Items- not required

- Order your laptop with 16 Gigabytes of memory (highly recommended).
- Apple Care warranty for any new MacBook Pro laptop (highly recommended).
- An external 7200 RPM hard drive or Solid State Drive of at least 1TB.
- 49 key (minimum) USB MIDI Keyboard Controller for practice at home (starting at \$80).
- An iLok (about \$40) is recommended but students can use a free iLok Cloud account.
- Cables and/or adapters for keyboards and external drives may be needed.

Estimated Schedule of Charges for the Entire Educational Program	
Application Fee	\$80.00
Tuition	\$38,992.50
California Student Recovery Fund (STRF) Assessment (currently not withheld)	\$0.00
Required Equipment (estimated minimum)	\$3,047.00
School Supplies and Materials (estimated minimum)	\$500.00
Housing & living expenses (estimated rental apartment for length of program)	\$36,000.00
Total (estimated)	\$78,619.50

Los Angeles Music Production Program (12 months)

Required Item	Minimum Estimated Cost	Maximum Estimated Cost
MacBook Pro Computer no more than 4 years old	\$1,299.00	\$3,500.00
Pro Tools Education Subscription (\$8.25/month for one year)	\$99.00	\$99.00
Ableton Live 10 Suite	\$449.00	\$799.00
Melodyne Essentials	\$99.00	\$99.00
Xfer Serum virtual synthesizer	\$132.00	\$189.00
Condenser Microphone (with XLR connector & cable)	\$100.00	\$800.00
USB Audio Interface w/2 inputs (at least 1 input with XLR)	\$100.00	\$800.00
25 key mini USB keyboard for use in classes	\$50.00	\$200.00
Professional Quality Headphones	\$99.00	\$1799.00
Estimated Total	\$2,427.00	\$8,285.00

Additional Recommended Items- not required

- Order your laptop with 16 Gigabytes of memory (highly recommended).
- Apple Care warranty for any new MacBook Pro laptop (highly recommended).
- An external 7200 RPM hard drive or Solid State Drive of at least 1TB.
- 49 key (minimum) USB MIDI Keyboard Controller for practice at home (starting at \$80).
- An iLok (about \$40) is recommended but students can use a free iLok Cloud account.
- Adobe Creative Cloud Subscription (\$19.99/month for 1 yr).
- Cables and/or adapters for keyboards and external drives may be needed.

Estimated Schedule of Charges for the Entire Educational Program	
Application Fee	\$75.00
Tuition	\$25,995.00
California Student Recovery Fund (STRF) Assessment (currently not withheld)	\$0.00
Required Equipment (estimated minimum)	\$2,427.00
School Supplies and Materials (estimated minimum)	\$500.00
Housing & living expenses (estimated rental apartment for length of program)	\$24,000.00
Total (estimated)	\$52,997.00

Vocal Artist Program: Los Angeles (12 months)

Required Item	Minimum Estimated Cost	Maximum Estimated Cost
MacBook Pro Computer no more than 4 years old	\$1,299.00	\$3,500.00
Pro Tools Education Subscription (\$8.25/month for one year)	\$99.00	\$99.00
Ableton Live 10 Suite	\$449.00	\$799.00
Melodyne Essentials	\$99.00	\$99.00
25 key mini USB keyboard for use in classes	\$50.00	\$200.00
Condenser Microphone (with XLR type connector & cable)	\$100.00	\$800.00
USB Audio Interface w/2 inputs (at least 1 input with XLR)	\$100.00	\$800.00
Professional Quality Headphones	\$99.00	\$1799.00
Estimated Total	\$3,047.00	\$8,096.00

Additional Recommended Items- not required

- Order your laptop with 16 Gigabytes of memory (highly recommended).
- Apple Care warranty for any new MacBook Pro laptop (highly recommended).
- An external 7200 RPM hard drive or Solid State Drive of at least 1TB.
- 49 key (minimum) USB MIDI Keyboard Controller for practice at home (starting at \$80).
- An iLok (about \$40) is recommended but students can use a free iLok Cloud account.
- Adobe Creative Cloud Subscription (\$19.99/month for 1 yr).
- Cables and/or adapters for keyboards and external drives may be needed.

Estimated Schedule of Charges for the Entire Educational Program	
Application Fee	\$75.00
Tuition	\$25,995.00
California Student Recovery Fund (STRF) Assessment (currently not withheld)	\$0.00
Required Equipment (estimated minimum)	\$3,047.00
School Supplies and Materials (estimated minimum)	\$500.00
Housing & living expenses (estimated rental apartment for length of program)	\$24,000.00
Total (estimated)	\$52,865.00

Music Business Program: Los Angeles (12 months)

Required Item	Minimum Estimated Cost	Maximum Estimated Cost
MacBook Pro Computer no more than 4 years old	\$1,299.00	\$3,500.00
Pro Tools Software Education Subscription (\$8.25/month for one year)	\$99.00	\$99.00
Ableton Live Standard	\$269.00	\$269.00
Adobe Creative Cloud Subscription (\$19.99/month for one year)	\$240.00	\$240.00
Microsoft Office- Home & Student	\$150.00	\$150.00
Professional Quality Headphones	\$99.00	\$1799.00
Estimated Total	\$2,156.00	\$6,057.00

Additional Recommended Items- not required

- Order your laptop with 16 Gigabytes of memory (highly recommended).
- Apple Care warranty for any new MacBook Pro laptop (highly recommended).
- An external 7200 RPM hard drive or Solid State Drive of at least 1TB.
- An iLok (about \$40) is recommended but students can use a free iLok Cloud account.
- Cables and/or adapters for keyboards and external drives may be needed.

Estimated Schedule of Charges for the Entire Educational Program	
Application Fee	\$75.00
Tuition	\$25,995.00
California Student Recovery Fund (STRF) Assessment (currently not withheld)	\$0.00
Required Equipment (estimated minimum)	\$2,156.00
School Supplies and Materials (estimated minimum)	\$500.00
Housing & living expenses (estimated rental apartment for length of program)	\$24,000.00
Total (estimated)	\$52,726.00

Payment Plans

Tuition may be paid in full, divided into quarterly payments or into monthly payments (international students must pay in full or quarterly; monthly payments are not available). There is no extra charge for a payment plan. The first payment is due on or before registration. Subsequent Quarterly Plan payments are due on the first (1st) day of the month, either monthly or quarterly depending on payment plan selection. Subsequent Monthly Plan payments are due on the first (1st) day of each month. Students are granted a five (5) day grace period on payments. After the 5th day, a \$50.00 late fee is imposed. If payment is not received by the 8th day, the student will be dismissed from the program. International students are charged an additional \$100 to cover costs in shipping I-20 form for their F-1 visa application (refunded if not accepted into the program).

12 Month Programs-

Los Angeles Music Production

Vocal Artist Program: Los Angeles

Music Business Program: Los Angeles

Full Payment Plan		
Description	Amount	Due Date
Application Fee	\$75.00	Upon application
Seat Deposit	\$500.00	Upon application
STRF Assessment	\$0.00	Currently not withheld
Balance of Tuition	\$25,495.00	On or before Registration
Total Tuition and Fees	\$26,070.00	

Quarterly Payment Plan		
Description	Amount	Due Date
Application Fee	\$75.00	Upon application
Seat Deposit	\$500.00	Upon application
STRF Assessment	\$0.00	Currently not withheld
First Payment	\$5,998.75	On or before Registration
Second Payment	\$6,498.75	1 st day of the 2 nd Quarter
Third Payment	\$6,498.75	1 st day of the 3 rd Quarter
Fourth Payment	\$6,498.75	1 st day of the 4 th Quarter
Total Tuition and Fees	\$26,070.00	

Monthly Payment Plan (not available for International students)		
Description	Amount	Due Date
Application Fee	\$75.00	Upon application
Seat Deposit	\$500.00	Upon application
STRF Assessment	\$0.00	Currently not withheld
1 st Payment	\$1,666.25	On or before Registration
2 nd Payment through 12 th Payment	\$2,166.25	1 st day of each subsequent month
Total Tuition and Fees	\$26,070.00	

18 Month Advanced Music Production Program: Los Angeles

Full Payment Plan		
Description	Amount	Due Date
Application Fee	\$80.00	Upon application
Seat Deposit	\$500.00	Upon application
STRF Assessment	\$0.00	Currently not withheld
Balance of Tuition	\$38,492.50	On or before Registration
Total Tuition and Fees	\$39,072.50	

Quarterly Payment Plan		
Description	Amount	Due Date
Application Fee	\$80.00	Upon application
Seat Deposit	\$500.00	Upon application
STRF Assessment	\$0.00	Currently not withheld
1 st Payment	\$5,998.75	On or before Registration
2 nd Payment	\$6,498.75	1 st day of the 2 nd Quarter
3 rd Payment	\$6,498.75	1 st day of the 3 rd Quarter
4 th Payment	\$6,498.75	1 st day of the 4 th Quarter
5 th Payment	\$6,498.75	1 st day of the 5 th Quarter
6 th Payment	\$6,498.75	1 st day of the 6 th Quarter
Total Tuition and Fees	\$39,072.50	

Monthly Payment Plan (not available for International students)		
Description	Amount	Due Date
Application Fee	\$80.00	Upon application
Seat Deposit	\$500.00	Upon application
STRF Assessment	\$0.00	Currently not withheld
1 st Payment	\$1,666.25	On or before Registration
2 nd Payment through 18 th Payment	\$2,166.25	1 st day of each subsequent month
Total Tuition and Fees	\$39,072.50	

Student Loans and Financial Aid

Icon Collective does not participate in federal or state student financial aid programs.

If a student obtains a loan to pay for an educational program at Icon Collective, the student bears the responsibility to repay the full amount of the loan plus interest, less the amount of any refund disbursed directly to the lender in the event of cancellation, withdrawal, or dismissal.

Student Tuition Recovery Fund

The State of California established the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic loss suffered by a student in an educational program at a qualifying institution, who is or was a California resident while enrolled, or was enrolled in a residency program, if the student enrolled in the institution, prepaid tuition, and suffered an economic loss. Unless relieved of the obligation to do so, you must pay the state-imposed assessment for the STRF, or it must be paid on your behalf, if you are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if you are not a California resident, or are not enrolled in a residency program."

It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 1747 N. Market Blvd Ste 225, Sacramento, CA 95834, (916) 574-8900 or (888) 370-7589.

To be eligible for STRF, you must be a California resident or are enrolled in a residency program, prepaid tuition, paid or deemed to have paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. The institution, a location of the institution, or an educational program offered by the institution was closed or discontinued, and you did not choose to participate in a teach-out plan approved by the Bureau or did not complete a chosen teach-out plan approved by the Bureau.
2. You were enrolled at an institution or a location of the institution within the 120 day period before the closure of the institution or location of the institution, or were enrolled in an educational program within the 120 day period before the program was discontinued.
3. You were enrolled at an institution or a location of the institution more than 120 days before the closure of the institution or location of the institution, in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the quality or value of the program more than 120 days before closure.
4. The institution has been ordered to pay a refund by the Bureau but has failed to do so.
5. The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law, or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.
6. You have been awarded restitution, a refund, or other monetary award by an arbitrator or court, based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.
7. You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans.

To qualify for STRF reimbursement, the application must be received within four (4) years from the date of the action or event that made the student eligible for recovery from STRF.

A student whose loan is revived by a loan holder or debt collector after a period of noncollection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (4) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (4)

year period, unless the period has been extended by another act of law. However, no claim can be paid to any student without a social security number or a taxpayer identification number.

Late Fees

Each payment is due on the 1st day of each quarter or month, depending on the payment plan. There is a grace period from the 1st to the 5th day of each payment cycle, after which a \$50.00 late fee is imposed. If payment is not made by the close of business on the 8th day after the due date, the student will be terminated from Icon Collective for nonpayment of tuition.

Refund Policy

Icon Collective has established refund policies that are in accordance with current state and federal regulations. Icon Collective uniformly applies these refund policies to all students and reserves the right to modify these policies in order to remain in compliance with any changes in applicable laws and regulations.

Refunds Based on Cancellation

An applicant or student has the right to cancel enrollment for a program of instruction, without penalty or obligation, within the first seven (7) calendar days of each quarter for a full refund of deposit, if applicable, and tuition paid for that quarter.

To cancel, the applicant or student must submit a written notice of cancellation to the Director of Education in person, by electronic mail, or by postal mail within seven (7) calendar days of the start of the quarter. The date of cancellation is defined as the date of receipt of the written notice. If the written notice of cancellation is sent by mail, properly addressed with the correct postage, it is effective on the date postmarked.

An applicant who completes the application process but is denied enrollment or a student who is dismissed from Icon Collective for any reason within the first seven (7) calendar days after starting a quarter is entitled to a refund of the deposit, if applicable, and all tuition paid for that quarter.

Refunds based on withdrawal or dismissal

A student may withdraw from Icon Collective at any time by submitting a written notice of withdrawal to the Director of Education in person, by electronic mail, or by mail. Refund calculations will be based upon the student's last recorded date of physical attendance.

A student who chooses to withdraw after the seventh (7th) calendar day of the quarter but prior to completing 60% of the program days in a quarter is entitled to a pro rata refund of tuition based upon the student's last recorded date of physical attendance. The pro rata refund is calculated based on the entire quarter tuition cost. If a student withdraws after completing more than 60% of the program days in a quarter, tuition for the entire quarter is considered fully earned and the student will receive no refund. Students may have a balance due if the tuition has not been paid through the date of withdrawal, which may be the case in monthly payment plans.

A student may also be withdrawn involuntarily due to factors including, but not limited to inappropriate conduct, lack of attendance, or failure to maintain satisfactory progress. The same refund calculations apply.

Refund Schedule		
Date of Withdrawal	Tuition Liability	Tuition Refund
Calendar Days 1 to 7 of each quarter	None	100%
Program Days 8 to 39 (60% of Quarter)	Pro-rated	Up to 60% of program
After Program Day 40 (More than 60% of Quarter)	100% Tuition Due	None

Holidays and Refund Calculations

Icon Collective recognizes the U.S. national holidays below for the purposes of calculating refunds pursuant to section 6700 of the California Government Code 2015 Holidays. *Please see preceding Academic Calendar for days the Icon Campus is closed.*

Date Observed	Holiday
January 1	New Year's Day
3rd Monday in January	Martin Luther King Day
3rd Monday in February	President's Day
March 31	Cesar Chavez Day
Last Monday in May	Memorial Day
July 4	Independence Day
1st Monday in September	Labor Day
November 11	Veteran's Day
4 th Thursday in November	Thanksgiving Day
4 th Friday in November	Day after Thanksgiving

Refund on Fees

Banking fees including, but not limited to, returned check fees and wire transfer fees are added to the applicant's or student's liability in all cases and are non-refundable. The Application Fee and the Student Tuition Relief Fund (STRF) Assessment, if applicable, are non-refundable.

Refund on Textbooks and Materials

Once the student has accepted textbooks, software, and other materials supplied by Icon Collective, they may not be returned for a refund.

Refund Disbursement

To cancel an enrollment agreement or withdraw from Icon Collective, a student must submit a written notice of cancellation to the Director of Education. Refunds will be made within forty (40) days after receipt of the written notice of cancellation or withdrawal. The date of cancellation is defined as the date of receipt of the written notice or, if the notice is submitted by mail, the date postmarked.

If any portion of the tuition was paid from a third party, the refund shall be sent to that third party using the same method of payment (e.g. returning funds to the credit card used for the initial payment, or a check issued to the party that wrote the tuition check).

Any tuition balances remaining on the student's account following cancellation, withdrawal, or dismissal must be paid in a timely manner or will be subject to collection. Any payment arrangement made to pay such balances may be subject to additional fees and/or interest.

Veteran's Benefits

ICON's 12-month Los Angeles Music Production Program, Advanced Music Production Program: Los Angeles, and Vocal Artist Program: Los Angeles are approved for veteran benefits including GI Bill®, by the California State Approving Agency for Veterans (CSAAVE). The Music Business Program: Los Angeles is not approved for benefits at this time.

GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA).

Please note that at this time, the programs offered by Icon Collective are not classified by the VA as full-time programs, which may result in eligible students receiving less than full housing assistance. Please see the Course Descriptions in this catalog for clock hours for each term or contact our Registrar.

Veterans interested in Veterans Educational Benefits should contact the Veterans Administration at www.gibill.va.gov or call 888-GIBILL1 (888-442-4551) for information on eligibility requirements and how to obtain a VA Certificate of Eligibility (COE).

Veterans applying for VA education benefits for the first time must:

- Complete and submit VA Form 22-1990
- If discharged, also submit a copy of DD Form-214
- If applying as a spouse or dependent of a veteran, complete and submit VA Form 22-5490
- Submit a copy of the VA Certificate of Eligibility (COE) to the Registrar at Icon, who is the VA School Certifying Official.

Veterans who have received VA education benefits at a prior institution must:

- Complete and submit VA Form 22-1995 (Request for Change of Program or Place of Training)
- If applying as a spouse or dependent of a veteran, complete and submit VA Form 22-5495
- Submit a copy of the VA Certificate of Eligibility (COE) to the Registrar at Icon, who is the VA School Certifying Official.

The Registrar, as School Certifying Official, confirms that the student is registered at Icon Collective, the total number of clock hours the student is registered for, and the amount of tuition and fees charged to the student. Icon Collective cannot determine eligibility and accepts no responsibility for payments made directly to students. Please contact the Registrar for any additional questions.

For Post 9/11 GI Bill® (Ch 33) students and VA Vocational Rehabilitation and Employment (Ch 31) students, our tuition policy complies with 38 USC 3679(e). A student using Vocational Rehabilitation and Employment benefits (CH31) or Post-9/11 G.I. Bill® (CH33) will be allowed to enroll in and attend courses and access campus facilities while the campus awaits payment for tuition and fees from the VA. While awaiting receipt of funds from the VA, Icon Collective will not impose any penalty, charge late fees or require an eligible student to borrow additional funds to cover tuition or fees. This waiting period begins the date the student provides appropriate documentation and continues either until funds are received from the VA or until 90 days after the School Certifying Official has certified the student's enrollment for tuition and fees.

For eligibility consideration, a Post 9/11 GI Bill student must submit a VA Certificate of Eligibility (COE) and a Vocational Rehabilitation Student must provide a VAF 28-1905 form. All persons seeking enrollment must meet the general admissions policies.

Students receiving benefits under the GI Bill® should be aware that transfer of credits or successfully testing out of classes will result in a reduced credit/clock hour load that may affect your eligibility for tuition and housing assistance. Please contact the Registrar at Icon Collective.

Veterans Satisfactory Academic Progress

Eligible students must maintain the minimum standards of Satisfactory Academic Progress (SAP) required for all Icon Collective students. Students receiving Veterans Educational Benefits who fail a course or fail a full Level may have their benefits affected, please contact the Registrar at Icon Collective for any information needed.

Notice of COVID-19 Policies

Icon Collective is committed to taking all reasonable steps to protect the health of its personnel and students during the unprecedented coronavirus disease ("COVID-19") pandemic.

COVID-19 INHERENT RISKS. According to the Centers for Disease Control ("CDC"), COVID-19, is a respiratory illness thought to spread mainly between people who are in proximity with one another, through respiratory droplets produced when an infected person coughs, sneezes, talks, or merely breathes, that can land in the mouths or noses of people who are nearby or possibly be inhaled into the lungs. It is widely known that people with mild or even no symptoms may be able to spread the virus. **The virus that causes COVID-19 spreads very easily and sustainably between people.** Information from the CDC indicates this virus is more contagious than influenza (the flu), which is itself highly contagious. The CDC also advises a person may contract the virus that causes COVID-19 by **touching a surface or object that has the virus on it** and then touching their own mouth, nose, or eyes.

The ways in which the virus that causes COVID-19 are transmitted and the short and long-term dangers of COVID-19 are still not fully understood; therefore, EVERYONE, of all ages and all health, should consider themselves at risk of serious and even life-threatening consequences associated with contracting the virus that causes COVID-19. However, based on currently available information published by the CDC and other health organizations, **certain populations are at higher risk for severe illness from COVID-19**, including people aged 65 years and older, people who live in a nursing home or long-term care facility, and people of all ages with underlying medical conditions, particularly if not well controlled, including, but not limited to, people with chronic lung disease or moderate to severe asthma, people who have heart conditions, people who are immunocompromised (including as a result of cancer treatment, smoking, bone marrow or organ transplantation, immune deficiencies, poorly controlled HIV or AIDS, and prolonged use of corticosteroids and other immune weakening medications), people with severe obesity (body mass index [BMI] of 40 or higher), people with diabetes, people with chronic kidney disease undergoing dialysis, and people with liver disease, among others. Some people with disabilities, pregnant people and people experiencing homelessness are also considered to be at higher risk. Again, the full extent of the short and long-term effects of contracting coronavirus and the COVID-19 disease is unknown.

There are inherent risks and dangers associated with attending on-campus classes at Icon Collective during the COVID-19 pandemic and for so long as the threat of contracting or spreading the virus that causes COVID-19 continues. Those inherent risks and dangers include, but are not limited to: contracting coronavirus; developing COVID-19; spreading coronavirus to household members and anyone with whom the student comes into contact; suffering heart attacks or other heart problems; respiratory failure or other respiratory problems; other health problems; other bodily injuries; and death.

COMPLIANCE WITH COVID-19 POLICIES IMPLEMENTED BY ICON COLLECTIVE. Compliance with Los Angeles County Guidelines and Icon Collective's COVID-19 Prevention Policies, copies of which are provided to all students, is mandatory and critical to the well-being of Icon Collective's team, vendors, independent contractors and students. Students must read and agree to comply with Los Angeles County Guidelines and Icon Collective's COVID-19 Prevention Policies, as they now exist or may hereafter be amended. In the event a student violates or threatens to violate such policies, Icon Collective shall have the right, in its sole discretion, to immediately eject the student from the premises.

COVID-19 DISRUPTIONS. Icon Collective may decide to cease on-campus classes, in its own discretion to preserve the safety of its personnel and students or to comply with a government order or recommendation, and livestream all in-person courses and activities of its campus programs by remote/online means where feasible. Such a shift to online instruction will not constitute grounds for termination by student or for any tuition reduction. The student is solely responsible for maintaining sufficient internet access to be able to complete any online classes.

If Icon Collective determines that it is not able to offer a particular course of its campus programs in a remote/online setting, then Icon Collective will not be able to offer that course (hereinafter, a “Cancelled Course”). In the case of a Cancelled Course, the following shall apply:

Students who reach their completion date before Icon Collective can once again deliver a Cancelled Course on campus may return to Icon Collective and complete the course at that time. Students who elect to return must complete any Cancelled Course within 12 months after being notified that the course will be offered.

Alternatively, should a student decide that they cannot return to Icon Collective after their scheduled completion date to complete a Cancelled Course, the student may request a refund. This request must be in writing (hard copy or email) and should be addressed to the Student Advisor (addresses shown below). The refund will be equal to the cost per credit of the Cancelled Course(s) as specified on this Agreement.

Attn: Vito Finamore
Icon Collective
100 E. Tujunga Ave Suite 100
Burbank, CA 91502
vitof@iconcollective.edu

A student in any cohorts affected by the COVID-19 pandemic closures and subsequent Cancelled Courses who decides not to complete said courses when they are available but instead take a refund will still receive full graduate privileges provided all other requirements for graduation are fully met. Please note that not completing a Cancelled Course may affect a student’s ability to transfer to another institution, and obtain employment.

ACADEMIC POLICIES

Standard of Progress

The evaluation of student achievement is based on students meeting the objectives for each course. At the beginning of each course, the instructor provides students with a syllabus identifying the objectives and grade determination criteria. The syllabi for current courses are always available on the Icon Online platform.

A student must achieve a letter grade of “D” or higher to pass a course. A student who fails a course must retake the course and earn a passing score. The new score will be used in the CGPA calculation. Both scores will be shown on the student’s transcript. Retakes of a failed course may be online.

If a student fails a course twice, he or she will be dismissed from the school. If a student fails three (3) or more separate courses within a single quarter, the entire quarter must be repeated. Three or more course failures of the first quarter only will result in the student being dismissed from the program.

Satisfactory Academic Progress (SAP)

Satisfactory Academic Progress (SAP) measures the student’s academic performance within the educational goals. Icon Collective requires that all students demonstrate that they are making orderly progress toward completion of the program. All students must maintain SAP in order to remain enrolled.

Satisfactory Academic Progress is determined by measuring the student’s Cumulative Grade Point Average (CGPA) against the requirements for completion. In addition, students must complete all coursework within the required 150% maximum timeframe. Icon Collective evaluates academic progress at the end of each quarter.

Successful Course Completion

In order to complete a course, a student must earn a grade of a “D” or higher. Any course with a grade of F must be repeated.

Cumulative Grade Point Average (CGPA)

Cumulative Grade Point Average (CGPA) is the average of all grades earned based on the 4.0 grading scale used by Icon Collective.

Clock to Credit Hour Conversion

Icon Collective operates on a quarterly basis and uses the following method to convert clock hours to quarter credits:

- 10 hours of direct instruction equals 1 quarter credit
- 20 hours of supervised lab instruction equals 1 quarter credit
- 30 hours of outside work, instrumental practice, or independent study equals 1 quarter credit

Academic Probation

Students must maintain a 2.0 CGPA in order to graduate. A student who fails to achieve a 2.0 CGPA will be placed on academic probation. A student on academic probation must meet with an advisor to develop an academic improvement plan that defines a strategy for the student to return to a 2.0 or higher CPGA and to monitor academic progress. Students exceeding two consecutive quarters on probation will be dismissed from the program. The purpose of academic probation is to bring to light areas where student performance is sub-standard and to develop a strategy that will assist in successfully completing the course, quarter, and/or program. Further lack of attention to classwork, homework, projects, or attendance while on academic probation may be grounds for termination from the program.

Maximum Timeframe

A student cannot exceed 150% of the published normal completion rate of the program. If at any time it becomes mathematically impossible for a student to complete the program within the maximum timeframe, the student will be dismissed from the school.

The published normal completion rate for the Los Angeles Music Production Program, Vocal Artist Program: Los Angeles and the Music Business Program: Los Angeles is 44 weeks and 52 Credit Hours. Therefore, 150% of that normal completion rate is 66 weeks or 78 attempted credit hours. A student who reaches 66 weeks or 78 attempted credit hours without completing the program will be dismissed from the school.

The published normal completion rate for the Advanced Music Production Program: Los Angeles is 66 weeks and 78 Credit Hours. Therefore, 150% of that normal completion rate is 99 weeks or 117 attempted credit hours. A student who reaches 99 weeks or 117 attempted credit hours without completing the program will be dismissed from the school.

Grading

A student's grade in each course is based on achievements in a number of different categories, depending on the nature of the course. The weighting of each category is specified in the individual course syllabi. Typical forms of assessment include:

- Quizzes
- Projects, Assignments, and Homework
- Mid Term Exam
- Final Exam
- Attendance and Participation
- Instructor Assessment

Each course contains a different balance of written, practical, and participation scores. Icon Collective does not have a cumulative final test required for the completion of the program. Grade reports are available in the students' Learning Management System and are also part of the records maintained by the Registrar.

Grade Scale

The following system of grade points is used to evaluate a student's level of achievement. A student's academic standing is the result of the total number of grade points earned divided by the total number of courses taken.

Rating	Earned Percentage	Letter Grade	GPA
Excellent	95% – 100%	A	4.0
	90% – 94%	A-	3.75
Good	87% – 89%	B+	3.5
	83% – 86%	B	3.0
	80% - 82%	B-	2.75
Average	77% - 79%	C+	2.5
	73% - 76%	C	2.0
	70% - 72%	C-	1.75
Needs Improvement	67% - 69%	D+	1.5
	65% - 66%	D	1.0
Failing	0 – 64 %	F	0.0
Incomplete	N/A	I	0.0
Test Out	N/A	TO	0.0
Withdrawal	N/A	W	0.0
Audit	N/A	AU	0.0

Makeup Work

Students are responsible for all material and assignments missed due to absences. Work can be submitted up to one week after the due date for a 50% grade penalty. Work cannot be submitted more than one week late. It is the student's responsibility to get the missed assignments and turn in the completed work within one week. An exception will be made for active service members and reservists who must absent themselves for a short period due to service requirements. No late penalty will be assessed. Longer absences will require a Leave of Absence (see Leave of Absence policy).

Students are expected to be present and accounted for during Midterm Exams. In the event that a student has an emergency conflict and cannot attend, they may request a make-up time from their instructor. Make-up requests must be submitted to the instructor through the messaging system on the school's LMS and it must be submitted no later than 90 minutes prior to the Midterm in question. If a student is absent from a midterm without notifying the instructor within the allotted time frame, they will receive a zero for the exam or project. Requests to reschedule which are made after the Midterm class time begins will be denied. In the event that a make-up request is granted, students must make themselves available at a time provided by the instructor.

Final exams cannot be rescheduled or made up.

Mentor Sessions

Studio Mentor Sessions are carefully coordinated in order to align with the student, mentor, and studio schedules and are virtually impossible to reschedule. As a result, if a student misses a studio mentor session, it cannot be made up. Please contact your mentor ASAP if you need to miss a mentor session.

Incomplete

If illness or other severe circumstances out of the student's control prevent a student from completing all required coursework within the quarter, the student may request an incomplete ("I") grade. The incomplete grade is temporary, providing an additional week to complete any missing assignments. The incomplete grade will be converted to the earned grade within two weeks after the end of the quarter. The student must submit the request for an Incomplete to the Director of Education, along with appropriate documentation. A grade of incomplete is calculated into the student's CGPA as a 0.

Re-enrollment

Students who have been dismissed from Icon Collective for academic reasons may apply for re-enrollment through the Admissions Department. Re-enrollment is at the discretion of the Icon Collective and will be granted only after the conditions that caused the dismissal have been rectified. All students re-enrolled are on probationary status for the quarter following re-entry.

Test Out

Icon Collective provides opportunities for students to acquire credit for advanced prerequisite knowledge by passing a Course Competency Evaluation. Students can take a Course Competency Evaluation to verify advanced prerequisite knowledge in most courses. Students wishing to test out of a multi-level course must pass a Course Competency Evaluation for each level. Test-Outs must be completed no later than Friday of the first week of the quarter for which the student is attempting to test out.

A student must earn a score of 90% or higher on a Course Competency Evaluation in order to test out of a course. A student who passes a Course Competency Evaluation will not be required to take the course, will not be charged the tuition for the course, and the course will not be factored into the applicant's GPA calculation. The grade for the course will appear on the student's transcript as a Test Out (TO). A maximum of the equivalent of 75% of the program credits may be earned through a combination of Course Competency Evaluations and/or transfer of credits.

Not all courses in a program are eligible for test out, in part due to the unique qualities of each of these courses. A complete list of courses eligible for test out for each program is available from Admissions and from the Student Advisor.

Students who believe they possess the prerequisite knowledge to test out of a class must contact the Student Advisor to schedule a Test-Out. This should be done prior to starting the program, if at all possible, as Test-Outs must be completed no later than the last day of the first week of the quarter. A member of the faculty will administer the Course Competency Evaluation, which can include a written assessment and/or a project as is appropriate for the course. There is a \$75.00 fee for each Course Competency Evaluation. Students cannot request to Test Out of a course they have already taken.

International students should be aware that testing out of classes is not permitted as it will result in a reduced credit/clock hour load that would affect your F-1 visa eligibility.

Students receiving benefits under the GI BILL® should be aware that testing of classes will result in a reduced credit/clock hour load, which may affect benefits.

Attendance Policy

The culture and structure at Icon Collective is designed so that all classes and mentor sessions start "on the zero" (:00). This means that an instructor scheduled to teach from 2:00 pm until 3:00 pm will begin delivering the day's material precisely at 2:00 pm and end at 2:50 pm, allowing 10 minutes between each class for students and instructors to move to their next location in time to begin the next class "on the zero" (:00). Students are expected to be ready for class at the scheduled time or earlier to receive full credit for that day's attendance.

There are 3 possibilities for each student's participation score in any given class session:

Arrival Time	Attendance Marking	Percent of Participation Score
Early or on the zero (:00)	Present	100%
Any time <i>after</i> the zero (:01, :02, etc)	Late	35%
No show	Absent	0%

Note: We reserve the right to refuse entry to any student arriving "after the zero" (:00), at the instructor's discretion. This applies in situations where a late arrival will disrupt the class in a significant manner or compromise the integrity of an examination.

Students are expected to attend all classes. A student who does not attend class and is out of contact with Icon Collective for fourteen (14) consecutive calendar days will be administratively withdrawn from the program.

Session Transfer

Students are scheduled for classes based on their session assignments at enrollment- Morning, Afternoon or Evening sessions. Students may apply to transfer to another session only if the following criteria are met:

- The transfer must be made during a break between quarters
- There are less than 20 students in the section the student wishes to transfer into
- There must be a total of 11 or more students in the section the student is transferring out of.

If all criteria are met a student may apply to transfer to a different session through the office of the Registrar. Transfer requests are not guaranteed and Icon reserves the right to approve or deny such requests on a case by case basis.

Graduation Requirements

In order to graduate from Icon Collective programs and receive a certificate, students must meet the following requirements:

- Successfully complete all required courses with a passing grade
- Complete the courses within the maximum time frame
- Earn a Cumulative Grade Point Average (CGPA) of 2.0 (C) or higher
- Return all school materials and equipment
- Meet all financial obligations to the school

Students who have borrowed equipment, books, media, or other materials and have not returned them by the last day of regular class will be charged for the missing items. Failure to return borrowed items will place the student in a situation of financial obligation to the school and will result in the inability to receive an official transcript or diploma. Graduate privileges will also be suspended until the financial obligation is met in full.

Full Graduate privileges (including Studio Icon & facility access) are only granted once a student has successfully completed their program to satisfactory standards, with at least 50% of their credits coming from attending the LA campus program.

Students are responsible for maintaining copies of their projects, assignments, etc. If students wish to keep a copy of class notes from the online Learning Management System (Canvas), instructions are in Canvas explaining how to download the notes. Student Canvas accounts will be inaccessible one month after completion of the program.

Academic Integrity

Academic integrity is a core value of teaching, learning, and professional behavior. Maintaining high standards of academic integrity is a fundamental principle needed to achieve success and graduate. Students are expected to commit to and be responsible for demonstrating these five values, even in the face of adversity:

1. Honesty
2. Trust
3. Fairness
4. Respect
5. Responsibility

The following activities show a lack of academic integrity and are grounds for being placed on probation or dismissed: cheating, collusion, falsifying records, lying, plagiarism (including electronic), alteration of materials, forgery, providing or using external assistance relating to an examination, test, or quiz, sharing answers, copying another student's work, or any act designed to give unfair academic advantage to the student.

Sharing of Work

All assignments and projects are expected to be the work of a single student unless specified as a group assignment in the syllabus.

Dismissal from the Program

Students may be placed on probation, suspended or dismissed from the program for failure to meet academic requirements, inappropriate conduct (as described in the Academic Integrity and Code of Conduct sections), or failure to meet financial obligations to the school.

Grade Appeal and Academic Dismissal Appeal

Grade appeals, including those causing academic dismissal from the program, may only be made under the following circumstances:

- The grade was based on standards unreasonably different than those for other students.
- The grade was influenced by something other than performance or academic integrity.
- The grade was affected by an unannounced or significant change from stated course objectives and assignments.

The student must request a grade appeal form from the Registrar and submit it to the Registrar by email or through Canvas to the Registrar at Icon Collective.

- The form must be submitted with supporting documents no later than 3 days after the grade is posted.
- Incomplete appeal forms or those missing adequate explanation or documentation are typically denied. When a complete and reasonable appeal is accepted, an investigation will follow to confirm or deny the validity of the appeal.
- The student will be required to provide any assignments, files, or evidence necessary to complete the investigation.

- A panel from the Education Department will render a final decision. The student will be notified of the decision within one day of the panel's vote.

The panel may decide to:

- Uphold the grade initially given.
- Require that an instructor re-grade the assignment or test.
- Have the student take a reformulated version of the assignment or test to assess whether or not the student clearly possesses the knowledge required to compete against the original grade.
- Recommend a specific grade change.

Appeal of Dismissal (Financial and Conduct)

Students may appeal a financial dismissal or conduct probation or dismissal by requesting an appeal form from the Registrar and submitting it to the Registrar in person during business hours, to Registrar drop box at rear reception, by electronic mail, or through Canvas to the Registrar at Icon Collective. The form must be submitted no later than 3 business days after the student is notified of the dismissal. The student should address the issues that led to the probation/dismissal and what steps have been taken to correct and alleviate them. Incomplete appeal forms or those missing adequate explanation or supporting documentation are typically denied.

The Campus Director will determine whether the student's appeal merits a meeting with the Board of Appeal. If warranted, the Board will schedule an appointment to meet with the student and render a final decision as to the student's disposition. The student's failure to attend will result in a denial of the appeal. Following the meeting, the student will be notified within one business day of the Board's final decision.

STUDENT SERVICES

Student Resource Center

The Student Resource Center (SRC) is the academic nerve center of Icon Collective. The SRC is where students gather to study, write, edit, collaborate, and access academic resources. The SRC is open 9:00 am to 12:00 am Monday through Friday and 10:00 am to 12:00 am on Saturdays.

Students utilize the SRC's assets to complete their projects and assignments on a daily basis. The SRC houses the school's library and music business media as well as creative resources available for check out, including instruments, microphones and cables. New materials are added regularly based on faculty and student requests, guest recommendations, and planned expansion of holdings.

A student may request access to SRC materials from the staff member on duty at the SRC desk by providing his or her student I.D. All materials, with the exception of library items, are for on-campus use only.

New Student Orientation

Our New Student Orientation program helps students become a part of Icon Collective by providing the tools and information needed to become a successful student. Incoming students must attend New Student Orientation prior to starting classes.

Student Advising

Icon Collective is a student-centered institution, and as such, there is an open-door policy for students who may have questions, concerns, complaints, and/or are looking for guidance. Appointments are encouraged and can be arranged via phone or email. If time and schedules permit, students may visit the appropriate school administrator on a walk-in basis.

Disability Services

Icon Collective is an Americans with Disabilities Act compliant institution. Administrators, faculty, and staff members work together to provide reasonable and appropriate accommodations for students with documented disabilities. In order to request accommodations, student must provide the following:

- Written description of the extent and nature of the disability.
- Current medical certification of disability from doctor or other appropriate professional.
- Written document stating any/all accommodations, auxiliary aids, and/or services requested (such as a current 504 plan, I.E.P., or other form of assessment).

All required documentation must be received no later than 30 days prior to student's projected start date. While a disclosure of a disability and request for accommodations may be accepted after a student starts, they cannot be applied to circumstances of past difficulties in courses, and will only be applied to future course activities.

Upon receipt and review of documentation, a reply will be sent to the prospective student within 10 business days defining which accommodations will or will not be granted. If the submitted information is inadequate to formulate a final decision, Administration reserves the right to request further information.

Once the Administrator has issued the final decision:

- A document will be drafted specifically outlining the granted accommodations.
- The document will be placed in student's permanent file and a copy provided to the student.

At the beginning of each new class the student will be required to show the accommodation document to their instructor. This ensures that each instructor has been fully informed of all specific accommodations accepted.

Housing

Icon Collective does not provide student housing and does not have a dormitory facility under its control. According to rentals.com, rental properties in the campus area start at approximately \$1,350 per month. Many students share apartments with roommates to reduce the cost of living expense.

Transcript Requests

Students and graduates can request transcripts from the Registrar. The following information is required:

- Full name
- Program of study
- Mailing address for transcript delivery
- Contact phone number
- Number of copies required
- \$15 Transcript Fee per copy
- Additional shipping charges may apply for international delivery

Please send your request to:

Registrar

Icon Collective

100 E. Tujunga Avenue, Burbank, CA 91502

Phone: 818-299-8013

Maintenance and Retention of Student Records

Records of current students, graduates and inactive files are maintained digitally in a secure, encrypted network drive as well as secure cloud backup. All records are organized and managed by the Registrar. Student records are maintained for five (5) years from the last date of attendance. Transcripts containing the date the diploma was awarded, the courses and units on which the diploma was based, and the grades earned by the student in each of those courses are maintained permanently.

Career Services

Icon Collective's industry advisor provides career guidance and can help students make their initial industry connections. Students receive regular career instruction from our industry advisor, faculty, and guest speakers. Students are encouraged to begin networking, producing music and building their brand from day one of the program as the first steps toward beginning their professional lives.

Icon Collective does not provide job placement services or guarantee employment. The nature of the music and entertainment industry is one of independent entrepreneurs, such as professional musicians, vocalists, writers, producers, DJs, performers, and promoters who move from project to project (record to record, movie to movie, etc.) as self-employed or freelance contractors. This type of work may not be consistent; depending on the job, project, or budget, periods of employment can range from one day to several weeks or months. In addition, the hours worked in a day or week may be more or less than the traditional 8-hour workday or 40-hour workweek. During periods when individuals are not working on a specific job or project, they can expect to spend time expanding their networks, advertising or promoting their services, creating new music, and honing their artistic abilities.

Rates of pay are not standardized and are typically negotiated, taking into account the project budget, the scope of project, and the artist's skills, abilities, resources, and professional credentials. Most artists create music with the understanding that not all work generates income.

Auditing Courses

Graduates may audit courses if there is space available. Graduates interested in auditing courses should contact the Registrar to check for availability and apply. The cost of auditing is the standard rate per credit hour for standard courses and \$1200.00 for Studio Mentor courses. Current students are not eligible to audit standard courses. Current students may request additional Elective Studio Mentors based on mentor availability and scheduling. The fee for Elective Mentors is also \$1,200.00 per Quarter.

Leave of Absence

A student may request a Leave of Absence (LOA) of a maximum of 90 days (one Quarter) per enrollment. The student must submit a Leave of Absence Form, available from the Registrar, following approval by the Director of Education. A Leave of Absence is granted on a quarterly basis and cannot be requested for the current quarter after the first week of classes. No LOA will be granted during the student's first quarter, the student must withdraw and re-apply through Admissions.**

Students will be expected to verify the reasons for making an LOA request before the leave will be approved. A Leave of Absence will be considered for the following reasons:

1. Financial Hardship
2. Family Emergency (death in the family, hospitalization, other traumatic event)
3. Health Concerns
4. Extraordinary Circumstances*

* Considered and approved at the discretion of the Director of Education

In order to qualify for a Leave of Absence, the student must be in good academic and financial standing. Please note that any LOA granted will result in having to take all the classes from the uncompleted quarter again upon return, no prior work, grades or attendance is accepted.

Students requesting a Leave of Absence must be current with any tuition payments and fees for the current and any past quarter. The ability to return at a specific time is subject to seat availability. Failure to return within the agreed upon and specified time will result in termination from the program.

**An exception is made for active service members and reservists if they must suspend their studies due to service requirements. They may take their leave at any time during any quarter. Please note that any LOA granted to these service members will result in having to take all the classes from the uncompleted quarter again upon return, no prior work, grades or attendance is accepted.

SCHOOL POLICIES

Student Code of Conduct

Icon Collective has established a Student Code of Conduct in order to maintain an educational environment reflective of the standards of a professional workplace. Students are expected to abide by this code as well as all local, state, and federal laws, both on campus and at school sponsored activities off-campus.

- Behave in a professional and appropriate manner at all times.
- Be respectful and courteous to faculty, staff, and classmates.
- Abide by all Icon Collective policies.
- Attend all classes.
- Arrive early and stay until class ends.
- Come prepared with all required supplies and equipment.
- Complete and turn in coursework, projects, and assignments on time.
- Refrain from using cell phones and other electronic equipment while in class.
- Video or Audio recording of classes is not permitted.
- Notify the instructor (in advance if possible) if you are unable to attend class or need help.
- Ask your teachers and/or mentors for help if you start to feel as if you are falling behind.
- Maintain Satisfactory Academic Progress by keeping an average of 2.0 or higher.
- Leave classrooms, work areas, studios, and restrooms neat and clean.
- Do not use or distribute illegal software.

This list of examples is not intended to be all-inclusive. Icon Collective reserves the right to act in the best interest of the students, faculty, and staff and may deem actions committed by a student to be a conduct violation although the action does not appear on a list of examples. A student who violates this Code of Conduct will face disciplinary action up to and including dismissal from the program. Conviction for a criminal offense or any behavior reflecting dishonor on the college is sufficient grounds for termination.

Policy on Sexual Harassment

Icon Collective is committed to providing a place of work and study free from sexual harassment and all forms of sexual intimidation and exploitation. Any student, staff person, or faculty member engaging in such behavior will face prompt and appropriate corrective action.

All forms of sexual harassment in the workplace are against the law and will not be tolerated, including, but not limited to, unwelcome sexual advances; requests for sexual favors; physical conduct of a sexual nature; sexual pranks, repeated sexual teasing, jokes or innuendo, in person or via text or email, verbal abuse of a sexual nature; touching or grabbing of a sexual nature; repeatedly standing too close; and repeated asking another person to socialize off-campus. If you feel that you are the victim of sexual harassment, contact any member of the Icon Collective staff at your earliest opportunity.

Anti-Bullying Policy

Icon defines bullying as repeated, health-harming mistreatment of one or more people by one or more perpetrators. It is abusive conduct that includes:

- Threatening, humiliating or intimidating behaviors.
- Interference/sabotage that prevents classwork from getting done.
- Verbal abuse.
- Socially excluding a person in class-related activities.

In addition, the following examples may constitute or contribute to evidence of bullying:

- Persistent singling out of one person.

- Shouting or raising one's voice at an individual in public or in private.
- Using obscene or intimidating gestures.
- Not allowing the person to speak or express himself or herself (i.e., ignoring or interrupting).
- Personal insults and use of offensive nicknames.
- Public humiliation in any form.
- Spreading rumors and gossip regarding individuals.

Individuals who feel they have experienced bullying should report this to the faculty or Student Advisor before the conduct becomes severe or pervasive. All students are strongly encouraged to report any bullying conduct they experience or witness as soon as possible to allow Icon to take appropriate action.

Possession of Weapons Policy

Possession of any type of firearm, BB or pellet gun, facsimile of a gun, knives, explosives, ammunition, dangerous chemicals, martial arts weapons, fireworks or any other weapons/items banned by law or considered dangerous is prohibited on Icon Collective premises or at events sponsored by or participated in by Icon. (Restrictions on such weapons or items supersede any and all permits obtained from any issuing authority which allows private citizens to possess, carry, or conceal guns or other weapons.)

No Smoking Policy

Tobacco use of any kind, including smoking, chewing, e-cigarettes, and vaporizers, is only permitted within the designated smoking area. This policy also includes the consumption of other compounds. This policy complies with California Government code section 7597 (a): "No public employee or member of the public shall smoke any tobacco product inside a public building, or in an outdoor area within 20 feet of a main exit, entrance, or operable window of a public building, or in a passenger vehicle, as defined by section 465 of the vehicle code, owned by the state."

Drug and Alcohol Policy

Absolutely no drugs or alcohol are allowed on the Icon Collective campus at any time. Students and employees shall not possess, consume, or be under the influence of alcohol or drugs at any time, including during breaks and meal periods. Students found to be under the influence of drugs or alcohol, in possession of drugs or alcohol, or engaged in the unauthorized use or distribution of drugs or alcoholic beverages are subject to disciplinary action up to and including dismissal from the program. There may also be legal implications for students in violation of the drug and alcohol policy.

Family Educational Rights and Privacy Act Of 1974 (FERPA)

The Family Educational Rights and Privacy Act (FERPA) affords eligible students who are 18 years or older and attending a postsecondary institution certain rights with respect to their education records. These rights include:

1. The right to inspect and review the student's education records within 45 days after the day Icon Collective receives a request for access. A student should submit a written request to the Registrar that identifies the record(s) the student wishes to inspect. The Registrar will make arrangements for access and notify the student of the time and place where the records may be inspected.
2. The right to request an amendment to the student's record. A student who wishes to ask the school to amend a record should submit a written request to the Registrar clearly identifying the part of the record the student wants changed and why it should be changed. If the school decides not to amend the record as requested, the Campus Director will notify the student in writing of the decision and of 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 provide written consent before Icon Collective discloses personally identifiable information (PII) from the student's education records, except to the extent that FERPA authorizes disclosure without consent.

The school discloses education records without a student's prior written consent under the FERPA exception for disclosure to school officials with legitimate educational interests. A school official is a person employed by Icon Collective in an administrative, supervisory, academic, research, or support staff position (including law enforcement unit personnel and health staff); a person serving on the board of trustees; or a student serving on an official committee, such as a disciplinary or grievance committee. A school official also may include a volunteer or contractor outside of Icon Collective who performs an institutional service of function for which the school would otherwise use its own employees and who is under the direct control of the school with respect to the use and maintenance of PII from education records, such as an attorney, auditor, or collection agent or a student volunteering to assist 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 Icon Collective.

Students have the right to file complaints with the U.S. Department of Education concerning alleged failures by Icon Collective 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, DC 20202

FERPA permits the disclosure of personally identifiable information from a student's education records without consent of the student if the disclosure meets certain conditions found in §99.31 of the FERPA regulations. Except for disclosures to school officials, disclosures related to some judicial orders or lawfully issued subpoenas, disclosures of directory information, and disclosures to the student, §99.32 of FERPA regulations requires the institution to record the disclosure. Eligible students have a right to inspect and review the record of disclosures.

Icon Collective may disclose personally identifiable information from the education records without obtaining prior written consent of the student:

- To other school officials, including teachers, within Icon Collective whom the school has determined to have legitimate educational interests. This includes contractors, consultants, volunteers, or other parties to whom the school has outsourced institutional services or functions, provided that the conditions listed in §99.31(a)(1)(i)(B)(1) - (a)(1)(i)(B)(2) are met. (§99.31(a)(1))
- To officials of another school where the student seeks or intends to enroll, or where the student is already enrolled, if the disclosure is for purposes related to the student's enrollment or transfer, subject to the requirements of §99.34. (§99.31(a)(2))
- To authorized representatives of the U. S. Comptroller General, the U. S. Attorney General, the U.S. Secretary of Education, or State and local educational authorities, such as a State postsecondary authority that is responsible for supervising the university's State-supported education programs. Disclosures under this provision may be made, subject to the requirements of §99.35, in connection with an audit or evaluation of Federal- or State-supported education programs, or for the enforcement of or compliance with Federal legal requirements that relate to those programs. These entities may make further disclosures of PII to outside entities that are designated by them as their authorized representatives to conduct any audit, evaluation, or enforcement or compliance activity on their behalf. (§99.31(a)(3) and 99.35)
- In connection with financial aid for which the student has applied or which the student has received, if the information is necessary to determine eligibility for the aid, determine the amount of the aid, determine the conditions of the aid, or enforce the terms and conditions of the aid. (§99.31(a)(4))

- To organizations conducting studies for or on behalf of the school in order to: (a) develop, validate, or administer predictive tests; (b) administer student aid programs; or (c) improve instruction. (§99.31(a)(6))
- To accrediting organizations to carry out their accrediting functions. (§99.31(a)(7))
- To parents of an eligible student if the student is a dependent for IRS tax purposes. (§99.31(a)(8))
- To comply with a judicial order or lawfully issued subpoena. (§99.31(a)(9))
- To appropriate officials in connection with a health or safety emergency, subject to §99.36. (§99.31(a)(10))
- In connection with information the school has designated as “directory information” under §99.37. (§99.31(a)(11))
- To a victim of an alleged perpetrator of a crime of violence or a non-forcible sex offense, subject to the requirements of §99.39. The disclosure may only include the final results of the disciplinary proceeding with respect to that alleged crime or offense, regardless of the finding. (§99.31(a)(13))
- To the general public, the final results of a disciplinary proceeding, subject to the requirements of §99.39, if the school determines the student is an alleged perpetrator of a crime of violence or non-forcible sex offense, and the student has committed a violation of the school’s rules or policies with respect to the allegation made against him or her. (§99.31(a)(14))
- To parents of a student regarding the student’s violation of any Federal, State, or local law or of any rule or policy of the school governing the use or possession of alcohol or a controlled substance if the school determines the student committed a disciplinary violation and the student is under the age of 21. (§99.31(a)(15))

Complaints and Grievances

A student who has a concern, complaint, or grievance should attempt to resolve the issue in an appropriate and professional manner by speaking with the instructor, staff member, or student in person, by email, or by telephone. If the concern, complaint, or grievance is not resolved satisfactorily, the student may contact the Director of Education in person, by email, or by telephone for assistance.

The Director of Education will contact the appropriate parties, investigate the complaint, and direct appropriate action to resolve the issue(s). If the student does not feel that the concern, complaint, or grievance has been satisfactorily resolved, he or she can appeal to the Campus Director in writing.

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 internet website www.bppe.ca.gov.

Studio Policies

Food and Drink

In order to protect our studios, gear, computers, and other equipment, no food is allowed in the studios at any time. The only liquid permitted in studios is bottled water with a cap. The bottle must be kept away from the equipment at all times. Students violating this policy will lose studio privileges for a week. A second offense will cause a student to lose all studio privileges for the remainder of the quarter.

Studio Maintenance

The studios have been configured for optimum workflow and efficiency. If something is not working properly, chances are a setting, switch, cable, or fader has been overlooked. Please do not disconnect or rewire any cables. If you are unable to troubleshoot the issue yourself, please ask an Icon staff member for assistance.

Always return the studios to their original condition and double check at the end of each session to confirm that the room and equipment is in the proper location and position. The equipment should be returned to the proper settings and connections. This policy is very important to maintain an inspiring creative environment for all.

Studio Access

Studio access outside of scheduled classes is a privilege, not a right. The use of studios is not required to successfully complete any class assignments. Students may reserve two-hour blocks of studio time by signing up online. The booking system is explained at orientation as well as in the Canvas LMS Learning Resource Center. Studio bookings are available on a first come, first served basis.

Students who do not arrive on time or call to cancel within 10 minutes of their reserved studio time forfeit their reservation and may lose studio access.

Students cannot book time for other students or graduates; the student who books the time must be present during the session and is responsible for all guests and collaborators. Guests should be limited to only those actually working on the project and are subject to the same policies as students.

Studio Gear and Microphones

Icon Collective provides microphones and other gear for use during studio sessions. Photo ID is required to check out equipment. Equipment must be returned by the end of the scheduled studio time. Failure to return equipment on time may result in the loss of equipment privileges and/or studio access. Replacement cost of equipment that is not returned at all will be billed to the student.

Photo Release Policy

Icon Collective classes, workshops, seminars, and other events may be photographed, videotaped, and/or recorded for use in promotional or academic materials, including brochures, publications, print ads, tutorials, social media, and other forms of electronic media. FERPA (Family Educational Rights and Privacy Act) recognizes photographs as a form of Directory Information. Students may opt-out of being included in Directory Information (including photographs) by signing a FERPA Directory Information Opt-Out form found in the Registrar's office.

Intellectual Property Policy

Students who create academic works, musical works, or other copyrightable creative works while enrolled at Icon Collective retain the copyright to such works. Copyright ownership in a work submitted by a student in the completion of academic requirements remains with the student, provided that, unless otherwise agreed in writing, by submitting the work for class credit, the student shall be deemed to have granted a non-exclusive, worldwide, royalty-free license to Icon Collective to make the work available to the Icon Collective community through electronic or other means. The use of the work is limited to promotional, advertising, and academic purposes.

Security

Icon Collective takes the safety and security of its students, faculty, and staff very seriously. All members of the Icon Collective are asked to contribute to campus security by paying attention to their surroundings and notifying school authorities of anything that may affect the safety and well being of everyone on campus. All persons on campus are required to wear an Icon Collective ID at all times. No student will be granted access to Icon Collective without his or her ID. There is a \$25 fee to replace any Icon ID badge.

Security Awareness

Icon Collective is under 24-hour camera surveillance. Classrooms, studios, lounge areas, and entrances are constantly monitored. Icon Collective reserves the right to film and record the campus and surrounding areas.

Guests on Campus

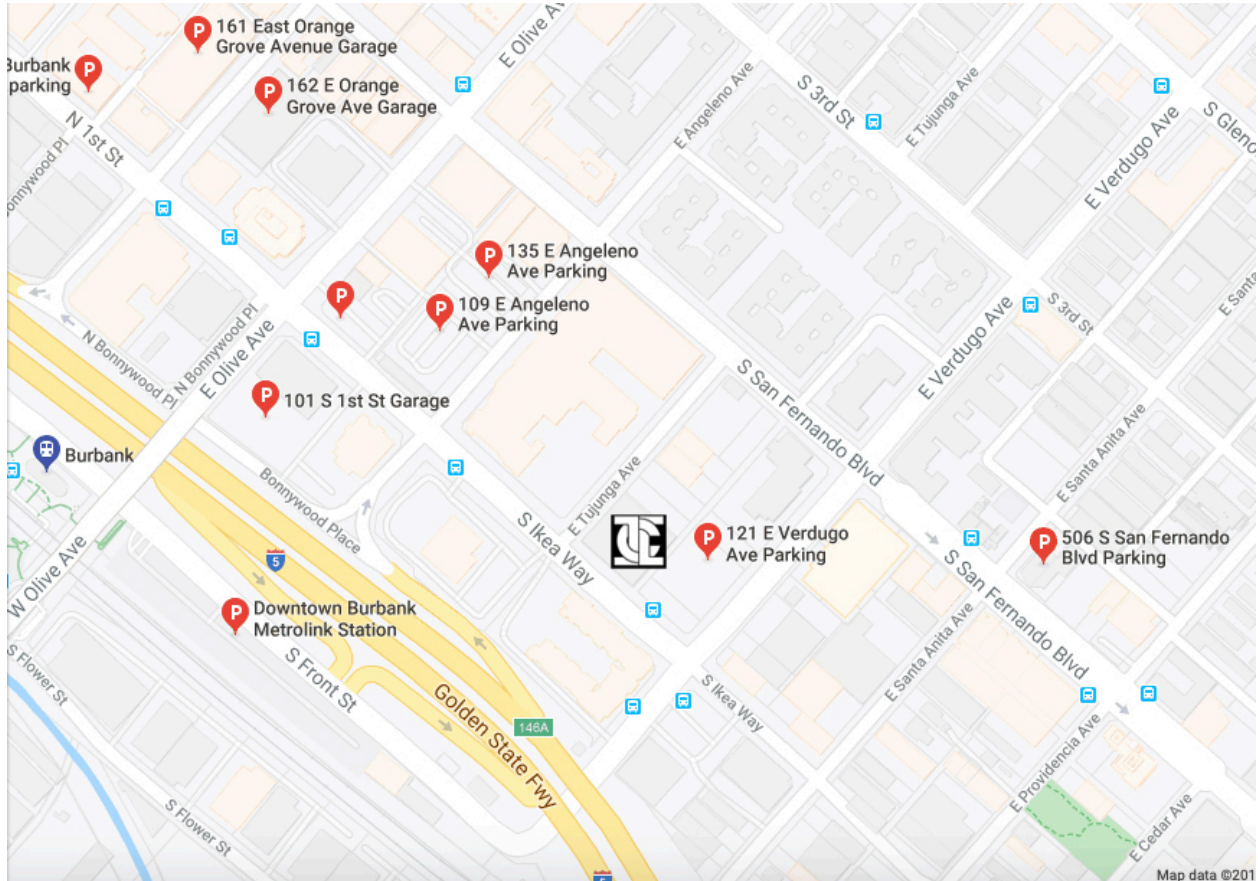
We encourage all students to collaborate and work with other artists. All guests must sign in at the front desk and provide state issued picture ID of which a copy will be kept on file. Guests are required to wear a Guest ID while on campus and return it upon departure. All policies that apply to students also apply to guests. Students are responsible for the behavior of their guests.

Pets on Campus

Pets are not permitted on campus except for properly licensed service animals. Icon Collective considers a service animal to be “any dog that is individually trained to do work or perform tasks for the benefit of an individual with a disability, including a physical, sensory, psychiatric, intellectual, or other mental disability. Other species of animals, whether wild or domestic, trained or untrained, are not service animals. The work or tasks performed by a service animal must be directly related to the individual’s disability.” While emotional support animals (comfort or therapy animals) are often used as part of a medical treatment plan, they are not considered service animals even if licensed.

Parking

Icon Collective's parking is for guests and staff with a limited number of spaces are available for students. Icon Collective encourages staff and students to make use of public transportation and bicycles if practical. Adequate street parking and public parking lots are available in the immediate area of the school, please see the map below.



Graduate Privileges

As a graduate of Icon LA in good standing, you are a lifetime member of the Collective. As such, you are granted limited studio reservation privileges, preferred special event admission and internship and job opportunities through Career Services. Graduates are subject to all student policies while on premises and at events. A graduate of Icon LA is defined as one who has completed at least 50% of their program at Icon LA.

PROGRAM DESCRIPTIONS

Course Schedule- all programs

Each quarter is eleven (11) weeks in duration. The order of courses is predetermined with the only elective an additional Studio Mentor courses. Classes may be scheduled to meet once or twice each week, depending on the curricula. In addition to face-to-face class time with instructors and mentors, each course includes a number of projects, assignments, and other outside work that provides students the opportunity to practice and master the course material while developing their abilities. The typical workload for a student is approximately 30 hours per week.

Students in the morning track normally have class activities from 10:00 am to 4:00 pm

Afternoon students normally have class activities from 12:00 pm to 8:00 pm

Evening students normally have class activities from 4:00 pm to 12:00 pm.

Students wishing to transfer to a different session should see the Session Transfer in the preceding Academic Policies section in the catalog for the policies regarding a transfer.

Additional Training and Support

Icon Collective students have a number of opportunities for additional training and support:

Selected Icon Collective faculty members hold an open Office Hour session once each week. During Office Hour sessions, faculty members provide extracurricular instruction on specialized topics, facilitate discussions, and answer questions posed by students. All relative topics are welcome.

The Office Hour sessions are held in the Producer's Den. The current schedule is posted at the entrance to the Producer's Den, at the reception desks, and in the Icon Information section of the online Learning Resource Center. All students are welcome to attend.

Guest speakers visit the Icon Collective campus for Q&A sessions on a regular basis. Q&A sessions are open to all students on a first-come, first served basis.

The Icon Collective community is a tremendous resource for growth, learning, and support. Interaction with other students, graduates, and faculty are critical to academic and creative growth, and all students are encouraged to collaborate whenever possible. The Learning Resource Center and the Producer's Den are often home to discussions and impromptu collaborations.

Weekly mentor sessions are the best way to get additional help. Students should discuss any concerns or difficulties with their mentors. Students who wish to do so can sign up for an elective mentor in addition to their standard studio mentor. (Please see the Additional Fees table for information on the costs associated with elective mentors.)

In addition to the studio mentor sessions, students having academic difficulty can contact their Student Advisor and/or instructors for assistance.

ADVANCED MUSIC PRODUCTION PROGRAM: LOS ANGELES

Program Description

18 Month Certificate Program

937 Clock Hours / 78 Credit Hours

The Advanced Music Production Program: Los Angeles is an immersive educational experience that provides students a well-balanced study of modern music production guided by working professionals. Course work includes studio production techniques, digital audio workstation operation, songwriting, arranging, music business, and synthesis. One-on-one weekly mentoring sessions, ear training, and personal development courses inspire creativity and round out the skill set needed to thrive in the 21st century music and entertainment industries.

This incorporates curriculum that goes deeper into the areas of creativity, musical composition and performing, technical expertise, and business acumen covered in our 12-month Los Angeles Music Production Program.

Entrance into this program is based on merits achieved in the first three Levels of the 12-month Los Angeles Music Production Program. Students in the 12-month Los Angeles Music Production Program will be invited to apply for acceptance at the end of their Level Two.

Program Objective

The Advanced Music Production Program: Los Angeles prepares students to become music producers, composers, performers, recording artists, professional DJs, and entrepreneurs in the entertainment industry.

Potential Careers

Graduates of the Advanced Music Production Program: Los Angeles are prepared to create entrepreneurial careers in a wide range of roles within the music industry. Some of the most common are:

- Music Producer
- Composer
- Songwriter
- Sound Designer
- DJ
- Performer
- Entrepreneur

Course Descriptions

LEVEL ONE

13 Credit Hours / 161 Clock Hours

11 weeks (avg 15 clock hours per week)

ABL110 Ableton Live

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Explores the unique traits of Ableton Live and its non-linear approach to music production. Projects and lessons include how to create, open, and save projects, use hot keys, import, edit, and warp audio, work with MIDI clips, understand the session view and the arrangement view windows, manipulate software instrument tracks and synths, route dynamic and time-based effects, quantize, and employ the groove pool. Advanced Ableton Live production techniques, including clip envelopes, Max4Live, arrangement tools, and utilize Ableton's automation, mixing and mastering tools.

MTH111 Music Theory I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Introduction to the basic concepts of music theory and its applications in songwriting and music creation. Topics include Time signatures, rhythms, major scale formulas, intervals, chords and their function, harmonic analysis and melodic function in music theory.

EAR111 Ear Training I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Functional and philosophical ear training. Investigates basic ear training techniques to help students understand what they are hearing both technically and critically. Practical exercises unlock nuances in the ear-mind connection, empowering students to better understand what they hear and to apply this knowledge towards the development of better music. Engaged weekly in-class transcriptions exercises help solidify this connection through active repetition each week.

SYN111 Synthesis I

1 Credit Hour / 11 Clock Hours

Prerequisites: None

A step-by-step approach to understanding the basics of subtractive synthesis and its components. Course work includes an exploration of waveforms, oscillators, filters, Low Frequency Oscillators (LFO), modulation, envelopes, and waveform parameters.

STT111 Studio Techniques I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

An exploration of the principles of digital recording and the best practices of professional music production. Presentations and exercises include microphone selection and placement, signal processing, recording, mixing, and editing. Includes an introduction to Pro Tools as a recording platform.

GTH111 Groove Theory I

1 Credit Hour /22 Clock Hours

Prerequisites: None

The first level of this interactive course engages students in learning rhythmic concepts, counting meter, subdivisions, and basic grooves through hand percussion instruction. A core component of each student's foundation in musical knowledge and ability, this course covers fundamentals of playing hand percussion instruments, playing in time, and a study of the evolution of groove through the centuries spanning afro-cuban roots and it's evolution into contemporary drum and percussion grooves.

KTL111 Keyboard Techniques Lab I

1 Credit Hour / 30 Clock Hours

Prerequisites: None

Introduction to the basic concepts of the playing the piano keyboard. Topics include motor skills, major and minor scales, chords, inversions, and playing 2-handed.

MNT111 Studio Mentor I

2 Credit Hours / 10 Clock Hours

Prerequisites: None

A weekly in-studio mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

LEVEL TWO

13 Credit Hours / 161 Clock Hours

11 weeks (avg 15 clock hours per week)

MTH122 Music Theory II

1 Credit Hour / 11 Clock Hours

Prerequisites: Music Theory I

A continuation of the concepts of music theory and its applications in music creation. Topics include basslines & slash chords, transcription, cadences, voicing and extensions, introduction to modes, borrowed chords, and secondary chords.

ARR120 Arrangement

1 Credit Hour /11 Clock Hours

Prerequisites: None

Focuses on the analysis of real-world examples in popular music. Develops an understanding of song structure and standard arrangement techniques that form the foundation of compositional studies.

EAR122 Ear Training II

2 Credit Hours / 22 Clock Hours

Prerequisites: Ear Training I

Expands on the technical and critical ear training techniques. Practical exercises in identifying frequencies added or removed from noise, frequency ranges and how content works within these ranges, pitch and tuning. Coursework includes solfege with major intervals and minor intervals.

SYN122 Synthesis II

1 Credit Hour / 11 Clock Hours

Prerequisites: Synthesis I

Intermediate synthesis concepts. Topics include Frequency Modulation (FM), physical modeling, sampling, wavetables, history of synthesizers and subtractive/additive sound design. Coursework surveys contemporary professional software synthesizers Serum, Massive, FM8, Sylenth, Nerve, Addictive Drums, and various Kontakt libraries.

HST120 Music History

2 Credit Hours / 22 Clock Hours

Prerequisites: None

A survey of the history of popular music through the ages. This course utilizes rich multimedia accompaniment to regular class discussion to highlight the lineage of influence which spawns current popular music today. Discussing prehistoric music, through church and classical, gospel, motown, rock, grunge and electronic; this course exposes students to musical and technological concepts and innovations that led to the existence of contemporary music as we know it.

STT122 Studio Techniques II

2 Credit Hours / 22 Clock Hours

Prerequisites: Studio Techniques I

Introduction to the process of tracking and recording vocals, drums, and instruments. Included is a review of hardware and microphones along with microphone placement techniques. Topics include studio design and acoustic principles, and how they apply to the working and mixing environment. Course material is also hands-on in a recording studio working with studio musicians, recording and putting into practice the topics learned on the theory side. Includes additional Pro Tools coursework which supplements material with practical recording techniques.

GTH122 Groove Theory II

1 Credit Hour / 22 Clock Hours

Prerequisites: Groove Theory I

The second installment of this course continues to expose students to more complex groove patterns, polyrhythms, and ensemble playing experiences. Additionally, learned groove styles are applied to song production techniques in the DAW. Recording, extracting grooves, and manipulating audio all combine in project-based assignments throughout the class.

KTL122 Keyboard Techniques Lab II

1 Credit Hour / 30 Clock Hours

Prerequisites: Keyboard Techniques Lab I

A continuation of weekly tasks aimed at improving the familiarity with the piano keyboard. Coursework topics include harmonic and non-harmonic tones including suspensions, anticipations, passing and neighboring tones, as well as expanding harmonic progressions into more complex and compelling extended musical passages. Lessons designed to utilize techniques for finger dexterity, hand placement, accuracy, and timing.

MNT122 Studio Mentor II

2 Credit Hours / 10 Clock Hours

Prerequisites: All Los Angeles Level 1 Courses

A weekly in-studio mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

LEVEL THREE

13 Credit Hours / 175 Clock Hours

11 weeks (avg 16 clock hours per week)

MTH133 Music Theory III

1 Credit Hour / 11 Clock Hours

Prerequisites: Music Theory II

This course is designed to give a greater understanding of melody, composition of melody and its relationship to harmony, as well as the basics of counterpoint. Students are given tools to use in creating different types of emotion, as well as transcribing and analyzing existing music.

CLB131 Collaboration Sessions

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Intro course to collaboration with other writers and producers. Students are provided with objectives and guidelines to create music collaboratively in real-world writing and production sessions. They will learn to establish a workflow, delegate tasks, and deliver song projects on time.

EAR133 Ear Training III

2 Credit Hours / 22 Clock Hours

Prerequisites: Ear Training II

Advanced technical and critical ear training techniques. Coursework involves identifying chord progressions in songs and frequencies in drum/synth/vocal tones, and relaying ideas more effectively. Coursework also involves transcribing audible sound to musical notation in the form of lead sheets.

SNG131 Songwriting I

2 Credit Hours / 22 Clock Hours

Prerequisites: All Los Angeles Level 2 courses

Examines the core components that make up great songs. Songwriting is examined and demystified as both a career and a process. Instills a greater command of writing lyrics, melodies, and hooks, writing for vocalists, and the collaborative songwriting process. Coursework includes topics such as chord progressions, melody structure, and rhythmic shifts.

STT133 Studio Techniques III

2 Credit Hours / 22 Clock Hours

Prerequisites: Studio Techniques II

Designed to help students refine their production techniques. Explores the world of recording physical instruments and how acoustic recordings can be integrated and/or resampled into all styles of music, creating diversity, depth, and a fresh approach to music production. Students will create unique, proprietary samples from recordings captured in recording sessions with musicians and manipulate the content recorded over the length of the course. Includes additional coursework with Pro Tools on multitrack live recording techniques and concepts.

GTH133 Groove Theory III

1 Credit Hour / 22 Clock Hours

Prerequisites: Groove Theory II

The final level of this series has students continue to refine and develop rhythmic concepts into their productions but now opens up the power of Ableton Live for performance opportunities. Students will use Live's extensive MIDI-mapping capabilities to set up and perform a compelling original performance piece for the final. Additional topics include clip envelopes, follow actions, and custom effect racks for live performance purposes.

KTL133 Keyboard Techniques Lab III

1 Credit Hour / 30 Clock Hours

Prerequisites: Keyboard Techniques Lab II

Designed to expand upon the ideas presented in Keys Lab I & II, this course explores melodic and harmonic complexity, the use of rhythm in harmony and melody as well as the arranging of sections within songs to create full-length compositions. Coursework involves combining parallel scales, diatonic substitutions, modal interchange, harmonic rhythm and continuing techniques for finger dexterity, hand placement, accuracy, and timing.

ART131 THE ART OF FLOW® I

2 Credit Hours / 22 Clock Hours

Prerequisites: All Los Angeles Level 3 courses

Introduction to techniques used to tap into an artist's creative potential and talent. Students learn how to overcome writer's block and continue the flow of creativity throughout the process of developing their music. Discussions focus on critical analysis and overcoming fear, trusting their creative intuitions, developing exercises to maintain inspiration, and learning to apply discipline, dedication, and faith in the development of a unique artistic path

MNT133 Studio Mentor III

2 Credit Hours / 10 Clock Hours

Prerequisites: All Los Angeles Level 2 courses

A weekly in-studio mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

LEVEL FOUR

13 Credit Hours / 141 Clock Hours

11 weeks (avg 13 clock hours/wk)

MTH144 Music Theory IV

2 Credit Hour / 22 Clock Hours

Prerequisites: Music Theory III

A continuation of the concepts of music theory and its applications in music creation. This course is designed to introduce students to a wide range of musical genres. Taking what was learned in Theory I, II, and III students will analyze and compose music in a variety of genres utilizing authentic techniques and concepts employed by those regions historically. Focuses will include chords/harmony, rhythm & groove, melody, transcription, chord & rhythmic notation, composition and collaboration.

WRL141 Writing Lab I

1 Credit Hour / 10 Clock Hours

Prerequisites: All Los Angeles Level 3 courses

This lab will serve students with writing prompts weekly which they will then execute in real time. Exercises include lyric writing, chord progression writing, as well as melody, groove, bassline, and sound construction. Focus is applied to the benefits of regular practice and repetition.

CLB142 The Collaboration Project

2 Credit Hours / 14 Clock Hours

Prerequisites: Collaboration Sessions

Capstone course focusing on how to work successfully in teams and overcome obstacles to produce a musical project. Students are provided with objectives and milestones to create a 3 song EP in a collaborative effort. Topics include song creation, writing sessions, sound design, branding, recording, mixing, and mastering.

SNG142 Songwriting II

2 Credit Hours / 22 Clock Hours

Prerequisites: Songwriting I

Advanced lyric and songwriting concepts. Classwork focuses on writing vocal harmonies, re-harmonizing existing melodies, developing hooks, rhythmic melodies, writing songs for others, demo recording of songwriting and fundamental principles of vocal arrangements.

BIZ141 Music Business I

1 Credit Hour / 11 Clock Hours

Prerequisites: All Los Angeles Level 3 courses

Establishes a foundation of general business practices for music industry entrepreneurs. Coursework includes how to navigate the entertainment industry, protect their intellectual property, and function within the ever-evolving music industry.

STT144 Studio Techniques IV

2 Credit Hours / 22 Clock Hours

Prerequisites: Studio Techniques III

Establishes a foundation of mixing and mastering concepts that creates mixes that are rich in dynamics and tonally balanced in space and depth. Coursework includes techniques in the use of sonic coloring tools, dynamic processors, real-time effects, imaging techniques and overall mix integrity. Includes additional Pro Tools coursework in mixing, gain staging and mastering.

KTL144 Keyboard Techniques Lab IV

1 Credit Hour / 30 Clock Hours

Prerequisites: Keyboard Techniques Lab III

Designed around the concepts of playing familiar songs and comping essential chord progressions in a range of keys and tempos. Students learn to play a variety of songs by the end of the course, utilizing all of the concepts learned. Includes increased difficulty in practice techniques for finger dexterity, hand placement, accuracy, and timing.

MNT144 Studio Mentor IV

2 Credit Hours / 10 Clock Hours

Prerequisites: All Los Angeles Level 3 courses

A weekly in-studio mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

LEVEL FIVE

13 Credit Hours / 149 Clock Hours

11 weeks (avg 14 clock hours per week)

SNG213 Songwriting III

2 Credit Hours / 22 Clock Hours

Prerequisites: Songwriting II

Expanding on previous concepts, students are exposed to advanced lyric writing, harmonic choices, unique song structures, timing & delivery, and other general songwriting concepts. Classwork focuses on in-depth analysis of classic and contemporary songs and utilization of the concepts learned within.

BIZ212 Music Business II

2 Credit Hour / 22 Clock Hours

Prerequisites: Music Business I

In-depth study of the core fundamentals of the music business. Coursework explores developing an artist's brand and creating revenue streams. Establishes a solid understanding of publishing, licensing, Performing Rights Organizations, touring, and personal branding.

AMX210 Advanced Mixing

2 Credit Hours / 32 Clock Hours

Prerequisites: Studio Techniques IV

Studies in utilizing reference mixes and recreation of mixes from reference tracks. Identifying techniques and tools used in a mix, and replicating what is heard in a mix. Topics include creating subgroups for mixing, advanced routing, client needs vs mix needs, revision points, console mixing, and analog summing. Includes additional course work with Pro Tools for advanced routing, mixing and functionality of Pro Tools as related to advanced concepts.

WRL212 Writing Lab II

1 Credit Hour / 10 Clock Hours

Prerequisites: Writing Lab I

Designed to aid in the creative process by adding limitations to creating music. This Lab utilizes challenges such as time limits, sound selections, computer removal, key/time signatures, syllable count, topic categories, and more. Working within limitations and exploring creative workarounds within those constraints for writing music students discover new avenues for creating quickly, effectively, and more freely.

AVX210 Advanced Vocal Production

2 Credit Hours / 22 Clock Hours

Prerequisites: All Los Angeles Level V courses

A meticulous discovery of techniques used in advanced vocal tuning, harmony creation, audio restoration, time alignment, artificial vocal creation, and mixing tools for advanced vocal processing. Heavy emphasis on repetition and use of real-world examples help students prepare for a major aspect of the regular process of creating great polished records.

APL210 Analog Performance Lab

1 Credit Hour / 20 Clock Hours

Prerequisites: Keyboard Techniques Lab IV

Advanced concepts of playing, comping and improvising with increased complexity. Students will record performances with analog synthesizers in real time. Students will achieve success in greater difficulty practice of techniques in finger dexterity, hand placement, accuracy, and timing.

SNC220 Sync & Licensing

1 Credit Hour / 11 Clock Hours

Prerequisites: All Los Angeles Level V courses

Introduction into music for licensing in TV & film. Outlined with weekly assignments written as real-world simulated client briefs with fluctuating and increasingly tight deadlines, requirements, and deliveries. Focuses on music for ads, games, TV, movies, jingles, apps and other contemporary & digital mediums.

MNT215 Studio Mentor: Solo Album I

2 Credit Hours / 10 Clock Hours

Prerequisites: All Los Angeles Level IV courses

A weekly in-studio mentoring session with a professional producer; mentors provide guidance in helping student with their own solo album project. Mentors will set milestones, craft unique assignments and aid in the development of a production schedule with the student to ensure progress and direction is moving forward.

LEVEL SIX

13 Credit Hours / 150 Clock Hours

11 weeks (avg 14 clock hours per week)

ASD220 Advanced Sound Design

2 Credit Hours / 22 Clock Hours

Prerequisites: All Los Angeles Level V courses

Advanced sound design concepts and techniques extending beyond basic synthesis. This course includes resampling, sample rate down-conversions, unique recording techniques, use of advanced samplers, audio manipulation for sound design on films and games. Field recording and manipulation are also a heavy component in a course that aims to help students think outside the box about the sounds they choose to use in their productions.

MVM220 Music for Visual Media

2 Credit Hours / 22 Clock Hours

Prerequisites: All Los Angeles Level V courses

A course in the creation of sound and music for visual media, students are exposed to techniques in spotting, post-production, sound placement with depth/image, original source audio creation for non-existent sounds and creating sound palettes for various styles & feels. Includes an introduction to file formats and deliveries for various visual mediums and the tools used for those deliveries.

BIZ223 Music Business III

2 Credit Hours / 22 Clock Hours

Prerequisites: Music Business II

Music media, promotion, and marketing. This course investigates the concepts and practices of online marketing, social media, publicity, radio promotion, visual media, and merchandising.

AMS220 Advanced Mastering Theory

2 Credit Hours / 22 Clock Hours

Prerequisites: Advanced Mixing

Theory techniques in analog and digital mastering. Signal processing, M/S encoding/decoding, correction tools, control tools, enhancement tools, and finalization tools. Introduces file formats for mastering, medium management for different masters, batch processing, and overall mastering theory principles. Includes additional coursework with advanced mastering concepts.

AMS221 Advanced Mastering Practice

2 Credit Hours / 22 Clock Hours

Prerequisites: Advanced Mixing

Practical techniques in analog and digital mastering within a mastering studio environment. Calibration of equipment, level management, signal flow of hardware, and specific hardware use. Introduces practical concepts for hands-on mastering practice with industry-standard mastering hardware. Digital use of mastering DAW Wavlab, digital mastering plugins, and advanced routing of signal throughout hardware mastering chains for a practical experience in the mastering domain.

VTL220 Vocal Tracking Lab

1 Credit Hour / 20 Clock Hours

Prerequisites: All Los Angeles Level V courses

Advanced concepts of recording vocalists in challenging situations. Students will record performances with different styles of singers and songwriters. Students will achieve success in greater difficulty and practice accuracy, speed, consistency and timing of recording sessions.

WRL223 Writing Lab III

1 Credit Hour / 10 Clock Hours

Prerequisites: All Los Angeles Level V courses

Designed to aid in the creative process by adding limitations to creating music. This Lab utilizes challenges such as time limits, sound selections, computer removal, key/time signatures, syllable count, topic categories, and more. Working within limitations and exploring creative workarounds within those constraints for writing music students discover new avenues for creating quickly, effectively, and more freely.

MNT226 Studio Mentor: Solo Album II

2 Credit Hours / 10 Clock Hours

Prerequisites: Solo Album I

A continuation of the weekly in-studio mentoring session with a professional producer. Mentors provide guidance in helping students complete their solo album project as it nears completion. Individualized plans for each student outline a path for the release of the finished album by term end with included requirements for final submission. Includes an introduction to a release plan, artwork concepts, branding, copyrights and other fundamentals for release of music on a larger scale.

LOS ANGELES MUSIC PRODUCTION PROGRAM

Program Description

12 Month Certificate Program

638 Clock Hours / 52 Credit Hours

The Los Angeles Music Production Program is an immersive educational experience that provides students a well-balanced study of modern music production guided by working professionals. Course work includes studio production techniques, digital audio workstation operation, songwriting, arranging, music business, and synthesis. One-on-one weekly mentoring sessions, ear training, and personal development courses inspire creativity and round out the skill set needed to thrive in the 21st century music and entertainment industries.

Program Objective

The Los Angeles Music Production Program prepares students to become music producers, composers, performers, recording artists, professional DJs, and entrepreneurs in the entertainment industry.

Potential Careers

Graduates of the Los Angeles Music Production Program are prepared to create entrepreneurial careers in a wide range of roles within the music industry. Some of the most common are:

- Music Producer
- Composer
- Songwriter
- Sound Designer
- DJ
- Performer
- Entrepreneur

Course Descriptions

LEVEL ONE

13 Credit Hours / 161 Clock Hours

11 weeks (avg 15 clock hours per week)

ABL110 Ableton Live

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Explores the unique traits of Ableton Live and its non-linear approach to music production. Projects and lessons include how to create, open, and save projects, use hot keys, import, edit, and warp audio, work with MIDI clips, understand the session view and the arrangement view windows, manipulate software instrument tracks and synths, route dynamic and time-based effects, quantize, and employ the groove pool. Advanced Ableton Live production techniques, including clip envelopes, Max4Live, arrangement tools, and utilize Ableton's automation, mixing and mastering tools.

MTH111 Music Theory I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Introduction to the basic concepts of music theory and its applications in songwriting and music creation. Topics include Time signatures, rhythms, major scale formulas, intervals, chords and their function, harmonic analysis and melodic function in music theory.

EAR111 Ear Training I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Functional and philosophical ear training. Investigates basic ear training techniques to help students understand what they are hearing both technically and critically. Practical exercises unlock nuances in the ear-mind connection, empowering students to better understand what they hear and to apply this knowledge towards the development of better music. Engaged weekly in-class transcriptions exercises help solidify this connection through active repetition each week.

SYN111 Synthesis I

1 Credit Hour / 11 Clock Hours

Prerequisites: None

A step-by-step approach to understanding the basics of subtractive synthesis and its components. Course work includes an exploration of waveforms, oscillators, filters, Low Frequency Oscillators (LFO), modulation, envelopes, and waveform parameters.

STT111 Studio Techniques I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

An exploration of the principles of digital recording and the best practices of professional music production. Presentations and exercises include microphone selection and placement, signal processing, recording, mixing, and editing. Includes an introduction to Pro Tools as a recording platform.

GTH111 Groove Theory I

1 Credit Hour / 22 Clock Hours

Prerequisites: None

The first level of this interactive course engages students in learning rhythmic concepts, counting meter, subdivisions, and basic grooves through hand percussion instruction. A core component of each student's foundation in musical knowledge and ability, this course covers fundamentals of playing hand percussion instruments, playing in time, and a study of the evolution of groove through the centuries spanning afro-cuban roots and its evolution into contemporary drum and percussion grooves.

KTL111 Keyboard Techniques Lab I

1 Credit Hour / 30 Clock Hours

Prerequisites: None

Introduction to the basic concepts of the playing the piano keyboard. Topics include motor skills, major and minor scales, chords, inversions, and playing 2-handed.

MNT111 Studio Mentor I

2 Credit Hours / 10 Clock Hours

Prerequisites: None

A weekly in-studio mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

LEVEL TWO

13 Credit Hours / 161 Clock Hours

11 weeks (avg 15 clock hours per week)

MTH122 Music Theory II

1 Credit Hour / 11 Clock Hours

Prerequisites: Music Theory I

A continuation of the concepts of music theory and its applications in music creation. Topics include basslines & slash chords, transcription, cadences, voicing and extensions, introduction to modes, borrowed chords, and secondary chords.

ARR120 Arrangement

1 Credit Hour / 11 Clock Hours

Prerequisites: None

Focuses on the analysis of real-world examples in popular music. Develops an understanding of song structure and standard arrangement techniques that form the foundation of compositional studies.

EAR122 Ear Training II

2 Credit Hours / 22 Clock Hours

Prerequisites: Ear Training I

Expands on the technical and critical ear training techniques. Practical exercises in identifying frequencies added or removed from noise, frequency ranges and how content works within these ranges, pitch and tuning. Coursework includes solfege with major intervals and minor intervals.

SYN122 Synthesis II

1 Credit Hour / 11 Clock Hours

Prerequisites: Synthesis I

Intermediate synthesis concepts. Topics include Frequency Modulation (FM), physical modeling, sampling, wavetables, history of synthesizers and subtractive/additive sound design. Coursework surveys contemporary professional software synthesizers Serum, Massive, FM8, Sylenth, Nerve, Addictive Drums, and various Kontakt libraries.

HST120 Music History

2 Credit Hours / 22 Clock Hours

Prerequisites: None

A survey of the history of popular music through the ages. This course utilizes rich multimedia accompaniment to regular class discussion to highlight the lineage of influence which spawns current popular music today. Discussing prehistoric music, through church and classical, gospel, motown, rock, grunge and electronic; this course exposes students to musical and technological concepts and innovations that led to the existence of contemporary music as we know it.

STT122 Studio Techniques II

2 Credit Hours / 22 Clock Hours

Prerequisites: Studio Techniques I

Introduction to the process of tracking and recording vocals, drums, and instruments. Included is a review of hardware and microphones along with microphone placement techniques. Topics include studio design and acoustic principles, and how they apply to the working and mixing environment. Course material is also hands-on in a recording studio working with studio musicians, recording and putting into practice the topics learned on the theory side. Includes additional Pro Tools coursework which supplements material with practical recording techniques.

GTH122 Groove Theory II

1 Credit Hour / 22 Clock Hours

Prerequisites: Groove Theory I

The second installment of this course continues to expose students to more complex groove patterns, polyrhythms, and ensemble playing experiences. Additionally, learned groove styles are applied to song production techniques in the DAW. Recording, extracting grooves, and manipulating audio all combine in project-based assignments throughout the class.

KTL122 Keyboard Techniques Lab II

1 Credit Hour / 30 Clock Hours

Prerequisites: Keyboard Techniques Lab I

A continuation of weekly tasks aimed at improving the familiarity with the piano keyboard. Coursework topics include harmonic and non-harmonic tones including suspensions, anticipations, passing and neighboring tones, as well as expanding harmonic progressions into more complex and compelling extended musical passages. Lessons designed to utilize techniques for finger dexterity, hand placement, accuracy, and timing.

MNT122 Studio Mentor II

2 Credit Hours / 10 Clock Hours

Prerequisites: All Los Angeles Level 1 Courses

A weekly in-studio mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

LEVEL THREE

13 Credit Hours / 175 Clock Hours

11 weeks (avg 16 clock hours per week)

MTH133 Music Theory III

1 Credit Hour / 11 Clock Hours

Prerequisites: Music Theory II

This course is designed to give a greater understanding of melody, composition of melody and its relationship to harmony, as well as the basics of counterpoint. Students are given tools to use in creating different types of emotion, as well as transcribing and analyzing existing music.

CLB131 Collaboration Sessions

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Intro course to collaboration with other writers and producers. Students are provided with objectives and guidelines to create music collaboratively in real-world writing and production sessions. They will learn to establish a workflow, delegate tasks, and deliver song projects on time.

EAR133 Ear Training III

2 Credit Hours / 22 Clock Hours

Prerequisites: Ear Training II

Advanced technical and critical ear training techniques. Coursework involves identifying chord progressions in songs and frequencies in drum/synth/vocal tones, and relaying ideas more effectively. Coursework also involves transcribing audible sound to musical notation in the form of lead sheets.

SNG131 Songwriting I

2 Credit Hours / 22 Clock Hours

Prerequisites: All Los Angeles Level 2 courses

Examines the core components that make up great songs. Songwriting is examined and demystified as both a career and a process. Instills a greater command of writing lyrics, melodies, and hooks, writing for vocalists, and the collaborative songwriting process. Coursework includes topics such as chord progressions, melody structure, and rhythmic shifts.

STT133 Studio Techniques III

2 Credit Hours / 22 Clock Hours

Prerequisites: Studio Techniques II

Designed to help students refine their production techniques. Explores the world of recording physical instruments and how acoustic recordings can be integrated and/or resampled into all styles of music, creating diversity, depth, and a fresh approach to music production. Students will create unique, proprietary samples from recordings captured in recording sessions with musicians and manipulate the content recorded over the length of the course. Includes additional coursework with Pro Tools on multitrack live recording techniques and concepts.

GTH133 Groove Theory III

1 Credit Hour / 22 Clock Hours

Prerequisites: Groove Theory II

The final level of this series has students continue to refine and develop rhythmic concepts into their productions but now opens up the power of Ableton Live for performance opportunities. Students will use Live's extensive MIDI-mapping capabilities to set up and perform a compelling original performance piece for the final. Additional topics include clip envelopes, follow actions, and custom effect racks for live performance purposes.

KTL133 Keyboard Techniques Lab III

1 Credit Hour / 30 Clock Hours

Prerequisites: Keyboard Techniques Lab II

Designed to expand upon the ideas presented in Keys Lab I & II, this course explores melodic and harmonic complexity, the use of rhythm in harmony and melody as well as the arranging of sections within songs to create full-length compositions. Coursework involves combining parallel scales, diatonic substitutions, modal interchange, harmonic rhythm and continuing techniques for finger dexterity, hand placement, accuracy, and timing.

ART131 THE ART OF FLOW® I

2 Credit Hours / 22 Clock Hours

Prerequisites: All Los Angeles Level 3 courses

Introduction to techniques used to tap into an artist's creative potential and talent. Students learn how to overcome writer's block and continue the flow of creativity throughout the process of developing their music. Discussions focus on critical analysis and overcoming fear, trusting their creative intuitions, developing exercises to maintain inspiration, and learning to apply discipline, dedication, and faith in the development of a unique artistic path

MNT133 Studio Mentor III

2 Credit Hours / 10 Clock Hours

Prerequisites: All Los Angeles Level 2 courses

A weekly in-studio mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

LEVEL FOUR

13 Credit Hours / 141 Clock Hours

11 weeks (avg 13 clock hours per week)

MTH144 Music Theory IV

2 Credit Hour / 22 Clock Hours

Prerequisites: Music Theory III

A continuation of the concepts of music theory and its applications in music creation. This course is designed to introduce students to a wide range of musical genres. Taking what was learned in Theory I, II, and III students will analyze and compose music in a variety of genres utilizing authentic techniques and concepts employed by those regions historically. Focuses will include chords/harmony, rhythm & groove, melody, transcription, chord & rhythmic notation, composition and collaboration.

WRL141 Writing Lab I

1 Credit Hour / 10 Clock Hours

Prerequisites: All Los Angeles Level 3 courses

This lab will serve students with writing prompts weekly which they will then execute in real time.

Exercises include lyric writing, chord progression writing, as well as melody, groove, bassline, and sound construction. Focus is applied to the benefits of regular practice and repetition.

CLB142 The Collaboration Project

2 Credit Hours / 14 Clock Hours

Prerequisites: Collaboration Sessions

Capstone course focusing on how to work successfully in teams and overcome obstacles to produce a musical project. Students are provided with objectives and milestones to create a 3 song EP in a collaborative effort. Topics include song creation, writing sessions, sound design, branding, recording, mixing, and mastering.

SNG142 Songwriting II

2 Credit Hours / 22 Clock Hours

Prerequisites: Songwriting I

Advanced lyric and songwriting concepts. Classwork focuses on writing vocal harmonies, re-harmonizing existing melodies, developing hooks, rhythmic melodies, writing songs for others, demo recording of songwriting and fundamental principles of vocal arrangements.

BIZ141 Music Business I

1 Credit Hour / 11 Clock Hours

Prerequisites: All Los Angeles Level 3 courses

Establishes a foundation of general business practices for music industry entrepreneurs. Coursework includes how to navigate the entertainment industry, protect their intellectual property, and function within the ever-evolving music industry.

STT144 Studio Techniques IV

2 Credit Hours / 22 Clock Hours

Prerequisites: Studio Techniques III

Establishes a foundation of mixing and mastering concepts that creates mixes that are rich in dynamics and tonally balanced in space and depth. Coursework includes techniques in the use of sonic coloring tools, dynamic processors, real-time effects, imaging techniques and overall mix integrity. Includes additional Pro Tools coursework in mixing, gain staging and mastering.

KTL144 Keyboard Techniques Lab IV

1 Credit Hour / 30 Clock Hours

Prerequisites: Keyboard Techniques Lab III

Designed around the concepts of playing familiar songs and comping essential chord progressions in a range of keys and tempos. Students learn to play a variety of songs by the end of the course, utilizing all of the concepts learned. Includes increased difficulty in practice techniques for finger dexterity, hand placement, accuracy, and timing.

MNT144 Studio Mentor IV

2 Credit Hours / 10 Clock Hours

Prerequisites: All Los Angeles Level 3 courses

A weekly in-studio mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

VOCAL ARTIST PROGRAM: LOS ANGELES

Program Description

12 Month Certificate Program

626 Clock Hours / 52 Credit Hours

The Vocal Artist Program: Los Angeles is an immersive educational experience that provides students with the technical and creative skills required to launch their career as a contemporary vocalist and songwriter. The program courses include vocal techniques, studio vocal performance, live performance, studio production techniques, digital audio workstation operation, songwriting, arranging and music business. One-on-one weekly mentoring sessions guided by industry professionals, performances with a live band and personal development courses inspire creative artist identity and round out the skill set needed to thrive in the 21st century music and entertainment industries.

Program Objective

The Vocal Artist Program: Los Angeles prepares students to become vocalists, songwriters, music producers, performers, recording artists and entrepreneurs in the entertainment industry.

Potential Careers

Graduates of the Vocal Artist Program: Los Angeles are prepared to create entrepreneurial careers in a wide range of roles within the music industry. Some of the most common are:

- Vocal Artist
- Composer
- Songwriter
- Music Producer
- Performer
- Entrepreneur

Course Descriptions

LEVEL ONE

12 Credit Hours / 170 Clock Hours

11 weeks (avg 15 clock hours per week)

MTH111 Music Theory I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Introduction to the basic concepts of music theory and its applications in songwriting and music creation. Topics include Time signatures, rhythms, major scale formulas, intervals, chords and their function, harmonic analysis and melodic function in music theory.

ARR120 Arrangement

1 Credit Hour /11 Clock Hours

Prerequisites: None

Focuses on the analysis of real-world examples in popular music. Develops an understanding of song structure and standard arrangement techniques that form the foundation of compositional studies.

VOC111 Vocal Techniques I

1 Credit Hour / 11 Clock Hours

Prerequisites: None

A thorough and rudimentary guide into the techniques involved around using the voice effectively, efficiently, and powerfully. Students work through weekly vocal practice exercises to gain greater control and range within their vocal ability. Sessions in small and large ensembles help students tighten their inner tuning while singing with others.

EAR111 Ear Training I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Functional and philosophical ear training. Investigates basic ear training techniques to help students understand what they are hearing both technically and critically. Practical exercises unlock nuances in the ear-mind connection, empowering students to better understand what they hear and to apply this knowledge towards the development of better music. Engaged weekly in-class transcriptions exercises help solidify this connection through active repetition each week.

DRP111 Demo Recording & Production I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

An exploration of the fundamentals of digital recording and the best practices of professional music production. Provides practical introduction to Pro Tools and Ableton as a recording, sequencing and arranging platform. Presentations and exercises include microphone selection and placement, basic signal processing, MIDI, recording, comping vocal takes, editing and basic mixing.

GTH111 Groove Theory I

1 Credit Hour / 11 Clock Hours

Prerequisites: None

The first level of this interactive course engages students in learning rhythmic concepts, counting meter, subdivisions, and basic grooves through hand percussion instruction. A core component of each student's foundation in musical knowledge and ability, this course covers fundamentals of playing hand percussion instruments, playing in time, and a study of the evolution of groove through the centuries spanning afro-cuban roots and its evolution into contemporary drum and percussion grooves.

KTL111 Keyboard Techniques Lab I

1 Credit Hour / 33 Clock Hours

Prerequisites: None

Introduction to the basic concepts of the playing the piano keyboard. Topics include motor skills, major and minor scales, chords, inversions, and playing 2-handed.

VMT111 Studio Mentor: Vocal Mentor

2 Credit Hours / 10 Clock Hours

Prerequisites: None

A weekly in-studio mentoring session with a professional vocal coach. Mentors provide guidance in the development of student's original music, vocal technique, vocal performance and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Vocal Mentor courses provide a constant source of support to help ensure academic success.

LEVEL TWO

12 Credit Hours / 170 Clock Hours

11 weeks (avg 15 clock hours per week)

MTH144 Music Theory II

1 Credit Hour / 11 Clock Hours

Prerequisites: Music Theory I

A continuation of the concepts of music theory and its applications in music creation. Topics include basslines & slash chords, transcription, cadences, voicing and extensions, introduction to modes, borrowed chords, and secondary chords.

VOC122 Vocal Techniques II

1 Credit Hour / 11 Clock Hours

Prerequisites: Vocal Techniques I

Continuing on through more advanced vocal work, these lessons dive into more detail with regard to nuance in emotional delivery, stylistic considerations within selected genres, and advanced control techniques in extreme ranges of the voice. Workshops in solo, group and ensemble configurations help solidify concepts in a variety of performance applications from backup singing, leading a band, to full choir performance.

SNG131 Songwriting I

2 Credit Hours / 22 Clock Hours

Prerequisites: All Los Angeles Level 2 courses

Examines the core components that make up great songs. Songwriting is examined and demystified as both a career and a process. Instills a greater command of writing lyrics, melodies, and hooks, writing for vocalists, and the collaborative songwriting process. Coursework includes topics such as chord progressions, melody structure, and rhythmic shifts.

EAR122 Ear Training II

2 Credit Hours / 22 Clock Hours

Prerequisites: Ear Training I

Expands on the technical and critical ear training techniques. Practical exercises in identifying frequencies added or removed from noise, frequency ranges and how content works within these ranges, pitch and tuning. Coursework includes solfege with major intervals and minor intervals.

DRP122 Demo Recording & Production II

2 Credit Hours / 22 Clock Hours

Prerequisites: Demo Recording & Production I

Continues discussion of digital recording, arranging and music sequencing in both Pro Tools and Ableton. Provides practical introduction to Pro Tools as a recording, sequencing and arranging platform. Presentations and exercises include microphone selection and placement, basic signal processing, MIDI, recording, comping vocal take editing and basic mixing.

GTH122 Groove Theory II

1 Credit Hour / 11 Clock Hours

Prerequisites: Groove Theory I

The second installment of this course continues to expose students to more complex groove patterns, polyrhythms, and ensemble playing experiences. Additionally, learned groove styles are applied to song production techniques in the DAW. Recording, extracting grooves, and manipulating audio all combine in project-based assignments throughout the class.

KTL122 Keyboard Techniques Lab II

1 Credit Hour / 33 Clock Hours

Prerequisites: Keyboard Techniques I

A continuation of weekly tasks aimed at improving the familiarity with the piano keyboard. Coursework topics include harmonic and non-harmonic tones including suspensions, anticipations, passing and neighboring tones, as well as expanding harmonic progressions into more complex and compelling extended musical passages. Lessons designed to utilize techniques for finger dexterity, hand placement, accuracy, and timing.

MNT122 Studio Mentor: Production Mentor

2 Credit Hours / 10 Clock Hours

Prerequisites: All Los Angeles Level 1 Courses

A weekly in-studio mentoring session with a professional music producer. Mentors provide guidance in the production and performance of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

LEVEL THREE

15 Credit Hours / 144 Clock Hours

11 weeks (avg 13 clock hours per week)

MTH133 Music Theory III

1 Credit Hours / 11 Clock Hours

Prerequisites: Music Theory II

This course is designed to give a greater understanding of melody, composition of melody and its relationship to harmony, as well as the basics of counterpoint. Students are given tools to use in creating different types of emotion, as well as transcribing and analyzing existing music.

CLB132 Collaboration Writing

2 Credit Hours / 11 Clock Hours

Prerequisites: All Los Angeles Level 2 Courses

Intro course for collaboration with other songwriters. Students are provided with objectives and guidelines to create music collaboratively in real-world songwriting, recording and "top-lining" sessions. They will learn to establish a workflow, delegate tasks, and deliver song projects on time within specific constraints.

PRL131 Live Performance I

1 Credit Hour / 11 Clock Hours

Prerequisites: Vocal Techniques I

This course involves weekly performances with backing tracks, a studio musician and four piece band. Real world experience on a stage in front of an audience solidifies vocal performance techniques gathered in previous courses. Performances are evaluated by both instructor and peers in weekly exercises. Performances are filmed for students to reflect on their own delivery, stage presence and performance.

SNG142 Songwriting II

2 Credit Hours / 22 Clock Hours

Prerequisites: Songwriting I

Advanced lyric and songwriting concepts. Classwork focuses on writing vocal harmonies, re-harmonizing existing melodies, developing hooks, rhythmic melodies, writing songs for others, demo recording of songwriting and fundamental principles of vocal arrangements.

HST120 Music History

2 Credit Hours / 22 Clock Hours

Prerequisites: None

A survey of the history of popular music through the ages. This course utilizes rich multimedia accompaniment to regular class discussion to highlight the lineage of influence which spawns current popular music today. Discussing prehistoric music, through church and classical, gospel, motown, rock, grunge and electronic; this course exposes students to musical technological concepts and innovations that led to the existence of contemporary music as we know it.

ART131 THE ART OF FLOW® I

2 Credit Hour / 22 Clock Hours

Prerequisites: All Los Angeles Level 2 courses

Introduction to techniques used to tap into an artist's creative potential and talent. Students learn how to overcome writer's block and continue the flow of creativity throughout the process of developing their music. Discussions focus on critical analysis and overcoming fear, trusting their creative intuitions, developing exercises to maintain inspiration, and learning to apply discipline, dedication, and faith in the development of a unique artistic path

SPT110 Studio Performance Techniques

1 Credit Hour / 11 Clock Hours

Prerequisites: Vocal Techniques II

This course provides a foundation for vocal techniques in studio recording sessions. Real studio recording sessions are hosted by and instructor in a variety of formats which exist in the modern era of vocal recording. Terminology, standards, expectations, preparation, communication and professional etiquette are covered in detail within the weekly exercises in this course.

KTL133 Keyboard Techniques Lab III

1 Credit Hours / 33 Clock Hours

Prerequisites: Keys Lab II

Designed to expand upon the ideas presented in Keys Lab I & II, this course explores melodic and harmonic complexity, the use of rhythm in harmony and melody as well as the arranging of sections within songs to create full-length compositions. Coursework involves combining parallel scales, diatonic substitutions, modal interchange, harmonic rhythm and continuing techniques for finger dexterity, hand placement, accuracy, and timing.

VMT133 Studio Mentor: Vocal Mentor

2 Credit Hours / 10 Clock Hours

Prerequisites: All Los Angeles Level 2 courses

A weekly in-studio mentoring session with a professional vocal coach. Mentors provide guidance in the development of student's original music, vocal technique, vocal performance and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Vocal Mentor courses provide a constant source of support to help ensure academic success.

LEVEL FOUR

13 Credit Hours / 140 Clock Hours

11 weeks (avg 13 clock hours per week)

MTH144 Music Theory IV

2 Credit Hour / 22 Clock Hours

Prerequisites: Music Theory III

A continuation of the concepts of music theory and its applications in music creation. This course is designed to introduce students to a wide range of musical genres. Taking what was learned in Theory I, II, and III students will analyze and compose music in a variety of genres utilizing authentic techniques and concepts employed by those regions historically. Focuses will include chords/harmony, rhythm & groove, melody, transcription, chord & rhythmic notation, composition and collaboration.

CLB142 The Collaboration Project

2 Credit Hours / 14 Clock Hours

Prerequisites: Collaboration Writing

Capstone course focusing on how to work successfully in teams and overcome obstacles to produce a musical project. Students are provided with objectives and milestones to create a 3 song EP in a collaborative effort. Topics include song creation, writing sessions, sound design, branding, recording, mixing, and mastering.

PRL242 Live Performance II

1 Credit Hour / 11 Clock Hours

Prerequisites: Live Performance I

Continued weekly performances aid students in continuing to refine their performance craft. On a stage with a live band, students dig deeper into finer performance techniques. Topics include refining stage presence, and creating charts of original songs to perform with a 4 piece band. Peer evaluations help students evaluate each other and their own recorded performances more objectively.

SNG213 Songwriting III

2 Credit Hours / 22 Clock Hours

Prerequisites: Songwriting II

Expanding on previous concepts, students are exposed to advanced lyric writing, harmonic choices, unique song structures, timing & delivery, and other general songwriting concepts. Classwork focuses on in-depth analysis of classic and contemporary songs and utilization of the concepts learned within.

BIZ141 Music Business I

1 Credit Hour / 11 Clock Hours

Prerequisites: All Los Angeles Level 3 courses

Establishes a foundation of general business practices for music industry entrepreneurs. Coursework includes how to navigate the entertainment industry, protect their intellectual property, and function within the ever-evolving music industry.

SPL140 Studio Performance Lab

1 Credit Hour / 22 Clock Hours

Prerequisites: Studio Performance I

Students book their own recording sessions with a staff engineer to record a set of demos for their portfolio. 2 hours are required per week in real world session exercises where students bring their own backing tracks and demos to record with.

KTL144 Keyboard Techniques Lab IV

1 Credit Hour / 33 Clock Hours

Prerequisites: Keys Lab III

Designed around the concepts of playing familiar songs and comping essential chord progressions in a range of keys and tempos. Students learn to play a variety of songs by the end of the course, utilizing all of the concepts learned. Includes increased difficulty in practice techniques for finger dexterity, hand placement, accuracy, and timing.

MNT144 Studio Mentor: Production Mentor

2 Credit Hours / 11 Clock Hours

Prerequisites: All Los Angeles Level 3 courses

A weekly in-studio mentoring session with a professional music producer. Mentors provide guidance in the production and performance of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

MUSIC BUSINESS PROGRAM: LOS ANGELES

Program Description

12 Month Certificate Program

653 Clock Hours / 52 Credit Hours

The Music Business Program: Los Angeles is an immersive educational experience that provides students a well-balanced study of the modern music industry guided by working professionals Icon Collective teaches the principles, and best practices of the music industry as an integral part of the process of managing, and developing artists then provides the tools and strategies for graduates to help brand, market, distribute, sell and tour with their clients' music.

Program Objective

The Music Business Program: Los Angeles provides students with an outstanding education that prepares them for successful careers in the entertainment industry as a member of the Icon Collective community of artists, producers, music industry professionals, and entrepreneurs.

Icon Collective educates, motivates, and inspires students to overcome mental barriers and thrive in an environment where entrepreneurship, creativity, and technical prowess achieve success.

Potential Careers

Graduates of the Music Business Program: Los Angeles are prepared to create entrepreneurial careers in a wide range of roles within the music industry. Some of the most common are:

- Entrepreneur
- Talent Agent
- Event Promoter
- Artist Manager
- Artist and Repertoire Manager
- Record Label Owner/Management
- Tour and Stage Manager
- Marketing Manager

Course Descriptions

LEVEL ONE

14 Credit Hours / 153 Clock Hours

11 weeks (avg 14 clock hours per week)

BSM111 Business Operations I

1 Credit Hour / 11 Clock Hours

Prerequisites: None

This course is an overview of the activities involved in managing a business. Topics covered will include accounting, finance, invoicing, and communication, and provide a stable foundation and knowledge base of business administration for the music industry entrepreneur.

MBP111 Music Industry I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

The first level of this sequence will identify the structure and main components of the Music Industry. Students will demonstrate a perspective understanding of the current state of the business, roles of various sectors and their functions including record labels, artists, executives, management, creative, publishing, distribution, law, and technology.

MMK111 Marketing I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

This course introduces and explains the principles of traditional marketing, and digital marketing; Through presentations, coursework, and discussion, students dissect current music marketing campaigns, and appraise the components and strategies used to optimize social media presence to successfully market music brands.

BRN110 Branding

2 Credit Hours / 22 Clock Hours

Prerequisites: None

The course centers on recognizing brand fundamentals and competitive advantages of branding. Students will conduct research on brand construction, brainstorm ideas and present a visual identity by making use of symbols and storyboards; developing student's ability to showcase best practices for brand strategy, inspiration, design execution, function, and launch.

MBD110 DAW: Introduction to Ableton and Pro Tools

2 Credit Hours / 22 Clock Hours

Prerequisites: None

This course is an introduction to Pro Tools and Ableton that teaches the practical applications of these DAWs (digital audio workstations) for the music business professional. The course will cover the equipment needed when choosing a system, navigating the DAW, recording and editing audio and MIDI, as well as mixing and delivery of final masters.

HST120 Music History

2 Credit Hours / 22 Clock Hours

Prerequisites: None

A survey of the history of popular music through the ages. This course utilizes rich multimedia accompaniment to regular class discussion to highlight the lineage of influence which spawns current popular music today. Discussing prehistoric music, through church and classical, gospel, motown, rock, grunge and electronic; this course exposes students to musical and technological concepts and innovations that led to the existence of contemporary music as we know it.

VDN110 Visual Design

1 Credit Hours / 10 Clock Hours

Prerequisites: None

This course will give students an understanding of the fundamental principles of visual design, and typography. Coursework will focus on comprehension of design concepts, including balance and alignment, contrast, repetition, emphasis, proportion, movement, spacing and kerning. Students will also interface with the Adobe Creative Suite, including Photoshop, Illustrator, After Effects, in order to formulate assets that effectively market and brand a musical artist.

DCL111 Discussion Lab I

1 Credit Hour / 10 Clock Hours

Prerequisites: None

A weekly in-class practical assignment and discussion guided by the instructor. The instructor will monitor progress in the work and provide assistance and tutoring where needed. The Discussion Lab course will be a constant source of support to increase knowledge, develop skills, clarify concepts, and build a student's capacity to understand the music industry at a deeper level to help ensure academic success.

LEVEL TWO

12 Credit Hours / 140 Clock Hours

11 weeks (avg 13 clock hours per week)

BSM122 Business Operations II

1 Credit Hour / 11 Clock Hours

Prerequisites: Business Management I

During the second level of this course, students will develop skills in critical thinking and decision making. Coursework will support the development and practice of leadership fundamentals, including communication, business ethics, influence, emotional intelligence, and resource management: people, money, time.

MBP122 Music Industry II

2 Credit Hours / 22 Clock Hours

Prerequisites: Music Business Principles I

The focus of this course is to demonstrate the principles and essential aspects of music licensing, music publishing, product management, independent record label structure, record promotion, and streaming promotion. Through weekly analysis and discussion, students will formulate an understanding of the procedures of music clearance, ownership of compositions, monitoring of marketing campaigns for both artists and the label, music rights terminology, royalty and data flow, and the role of collection societies.

MLW121 Music & Law I

1 Credit Hour / 11 Clock Hours

Prerequisites: None

The course is an introduction to the legal aspects of the music industry. Students will classify the core elements of sound recording copyrights; coursework will examine intellectual property law through publishing, trademarks, design rights, and image publicity rights.

MMK122 Marketing II

2 Credit Hours / 22 Clock Hours

Prerequisites: Marketing I

Building on concepts from Marketing I, students will distinguish the core fundamentals of Artist Marketing. Coursework explores defining a unique value proposition, developing an appealing visual strategy, content creation, capturing and tracking data through various sources in order to optimize release rollouts.

STB121 Studio Business I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

A course that will introduce students to the effective management techniques of studios and studio time, by examining the standards and procedures of recording studios. Coursework and discussions will include recording session planning and booking, equipment selection, communicating with technical and creative staff, and creating a plan to maximize studio time.

ADV121 Artist Development I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

A&R I is designed to help students gain a broader understanding of the music creation process. Coursework focuses on the analysis of real-world examples in popular music, the mechanics of developing an artist, and about the collaborative process of producing a record. The student develops an understanding of song structure and standard arrangement techniques that form the foundation of compositional studies. Students will distinguish how to work with primary stakeholders in the creation of intellectual property, administration of legal clearances for featured artists, producers, writers, engineers, and record label representatives.

TML120 Tech & Media Lab

1 Credit Hour / 10 Clock Hours

Prerequisites: None

This lab will serve students with weekly assignment prompts, which they will then execute in real-time. Exercises include creating and editing social media banners, social media account optimization, produce a digital ad campaign, produce radio edits, and fix mistakes in podcast audio. The lab provides benefits to the practical application of substantive industry work.

DCL122 Discussion Lab II

1 Credit Hour / 10 Clock Hours

Prerequisites: All Los Angeles Level 1 courses

A weekly in-class practical assignment and discussion guided by the instructor. The instructor will monitor progress in the work and provide assistance and tutoring where needed. The Discussion Lab course will be a constant source of support to increase knowledge, develop skills, clarify concepts, and build a student's capacity to understand the music industry at a deeper level to help ensure academic success.

LEVEL THREE

13 Credit Hours / 141 Clock Hours

11 weeks (avg 13 clock hours per week)

AGT121 Touring I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Students will gain exposure to live performance, touring, and talent booking industry and be able to recognize and differentiate the roles of different sectors; Classes will cover integral elements of planning a tour and live events management, and the pivotal role of booking agents, agencies, and tour managers. Students will also gain a solid understanding of the various income streams available such as ticket sales, sponsorships, and merchandising.

AMG131 Artist Management I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Part 1 of this course will qualify students to direct the career success of an artist through the lens of the artist manager role. Recognizing the critical competencies of a manager and primary obligations of managing artists; topics include translating requirements and interfacing between teams, exercising cross-functional influence, manager code of conduct, income streams, and preparation to help students become active artist managers in the music business.

MLW132 Music and Law II

1 Credit Hours / 11 Clock Hours

Prerequisites: Music Law I

The second level of this course is an in-depth evaluation of different types of agreements and contracts in the music industry, a review of relevant landmark music-related court cases, and the Music Modernization Act. Students will formulate ideas and constructs on how these rulings and policy changes impact the music industry. Discussions and classwork will outline and define critical terminology and primary provisions that make up various types of music industry agreements, including recording contracts, producer agreements, and songwriter deals.

STB132 Studio Business II

2 Credit Hours / 22 Clock Hours

Prerequisites: Studio Business I

This course demonstrates the process of planning and running creative writing sessions and music production camps. Topics include learning appropriate studio terminology to communicate effectively, recognizing different audio file types, improving referencing and critical listening skills, creating for a specific genre of music, and how studio time and function has evolved with the advent of online collaborations.

ADV132 Artist Development II

2 Credit Hours / 22 Clock Hours

Prerequisites: Artist Development I

Establishes a framework for students to distinguish between a great songwriter and a great artist. Students will critique performance and authenticity to support a songwriter that requires additional coaching. Examine the core components that make up great songs and the artists who make them. Songwriting is examined and demystified as both a career and a process. Instills a greater understanding of lyric writing, melodies, and hooks, writing for vocalists, and the collaborative songwriting process. Coursework includes understanding topics such as chord progressions, melody structure, and rhythmic shifts, and what makes a great artist.

ART131 THE ART OF FLOW® I

1 Credit Hour / 22 Clock Hours

Prerequisites: None

Introduction to techniques used to tap into an artist's creative potential and talent. Students learn how to overcome writer's block and continue the flow of creativity throughout the process of developing their music. Discussions focus on critical analysis and overcoming fear, trusting their creative intuitions, developing exercises to maintain inspiration, and learning to apply discipline, dedication, and faith in the development of a unique artistic path

MBL130 Marketing & Branding Lab

1 Credit Hour / 10 Clock Hours

Prerequisites: None

This lab will serve students with weekly assignment prompts, which they will then execute in real-time. Exercises include putting together marketing rollouts and campaigns, brand analysis, storyboards for brands, typography combinations, page layouts, and composition. The lab provides benefits to the practical application of substantive industry work.

BZM131 Music Business Mentor I

2 Credit Hours / 10 Clock Hours

Prerequisites: None

A weekly in-studio mentoring session with a music business professional. Mentors provide guidance in the development of the student's career and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Music Business Mentor courses provide a constant source of support to help ensure academic success.

LEVEL FOUR

13 Credit Hours / 218 Clock Hours

11 weeks (avg 20 clock hours per week)

CLB142 The Collaboration Project

2 Credit Hours / 14 Clock Hours

Prerequisites: None

Capstone course focusing on how to work successfully in teams and overcome obstacles to produce a musical project. Students are provided with objectives and milestones to create a 3 song EP in a collaborative effort. Topics include song creation, writing sessions, sound design, branding, recording, mixing, and mastering.

AGT132 Touring II

2 Credit Hours / 22 Clock Hours

Prerequisites: Agency & Touring I

Continued advancement in the fundamental segments and process of successful touring. This course is a comprehensive overview of domestic, collegiate, and international markets. Topics covered include team communication and collaboration, live show production and design, travel logistics, event promoters, finances, venue deals, technical riders, and possible challenges of being on the road. Classes will also examine the topic of mental health and dealing with fame, the rigors of travel, addiction, self-care, taking time-off, and avoiding creative burnout.

INT140 Music Industry Internship

5 Credit Hours / Minimum of 150 Clock Hours

Prerequisites: All Los Angeles Level 1-3 courses

This highly valuable experience will provide an opportunity for students to gain first-hand music industry knowledge, practice communication, teamwork skills and develop relationships; enhancing a student's academic career, and personal development.

STR140 Music Industry Startup

2 Credit hours/ 22 clock hours

Prerequisites: All Los Angeles Level 1-3 courses

Capstone course focused on developing an entrepreneurial mindset by helping students create a Music Business venture. Students cultivate entrepreneurial skills in a collaborative environment through course objectives, case studies, presentations, and milestones. Topics include identifying opportunities, developing and improving ideas, customer discovery, and product-market fit.

BZM142 Music Business Mentor II

2 Credit Hours / 10 Clock Hours

Prerequisites: Music Business Mentor I

A weekly in-studio mentoring session with a music business professional. Mentors provide guidance in the development of the student's career and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Music Business Mentor courses provide a constant source of support to help ensure academic success.

FACULTY AND STAFF

Icon Collective employs individuals with a passion for music for both staff and faculty positions. All faculty members have the academic, experiential, and professional qualifications to teach, including a minimum of three years of working experience, education, and training in current practices of the subject area taught. All faculty members are working professionals, and their availability to teach varies from quarter to quarter.

Administration and Staff

Christopher Wight Co-Founder, CEO

Christopher Wight is a veteran musician, performer, songwriter, and producer. In 2005, Christopher and musical mastermind David Alexander Valencia co-founded Icon Collective and created the pioneering Music Production Program as an avenue for artists and producers to obtain the skills and knowledge necessary to carve out successful careers in the music business. As an Icon Collective instructor, Christopher knows first-hand how the modern music scene works. He has toured the globe as a major label musician, collaborated on projects with some of the most prestigious leaders in the music business, and currently serves as one half of the electronic hybrid, *Icon Underground*, again with the yin to his yang, David Alexander.

David Alexander Valencia Co-Founder

David Alexander studied music production with the legendary pioneer of electronic music, Thomas Dolby, in the early '90s. Thomas was a mentor to David and introduced him to the world of Electronic Music technology. David toured as a keyboardist with legends of funk such as the Gap Band and refined his production skills by scoring music for several top video games including Quake II, Quake III Arena, 007 James Bond Tomorrow Never Dies, and O. These scores received major acclaim and were released independently of the games as soundtracks. His music has also appeared in movies, including Rush Hour, Fridays, and K-19 the Widow Maker. David's recent projects include producing remixes for artists such as Prince, U2, Nirvana, Annie Lennox, Justin Timberlake, and Gwen Stefani. His passion is working with DJs and artists in the dance and electronica scene.

Jarrett Bailey Admissions Advisor

Education: Diploma, Music Production – Icon Collective

Professional Experience: Jarrett is an artist with his main project PIZOOKI. PIZOOKI is about the light, so the ultimate goal is to make every individual who listens to his music and follows his project discover the light within themselves and then choose to spread that light to everyone they come in contact with. Along his journey he has a background in major events and festivals. As an Artist, he understands the amount of courage and sacrifice that is made every day to pursue this dream. As an Admissions Advisor, he wants nothing more than to build upcoming Artists and shine the light on their path.

Chevy Bhorntus Director of Education

Faculty Member since 2013

Education: B.A. Contemporary Writing and Production – Berklee College of Music

Professional Experience: After graduating from Berklee College of Music, Chevy dove into producing and writing under a variety of aliases including Rattle Box, Chemical Hero, Digital Sons, and NARK. In 2012, he co-founded an artist development and licensing company, Red Door Music. His credits include theme songs for Chelsea Lately and The Jenny McCarthy Show, placements on hit shows like CSI, The Hills, and Arrow, advertising campaigns for HBO and Beefeater Gin, and trailer music for major films including The Avengers, Looper, and Selma.

Mesta Bish Associate Director of Music Production

Faculty Member Since 2016

Education: Associate of Science in Recording Arts from Full Sail University

Professional Experience: Mesta Bish began his audio career as a studio intern and moved to an assistant engineer, strengthening his craft in the studio. An alumnus of Full Sail University, Mesta moved to New York City becoming a founding partner of nVMe Productions. Gaining credits with artists and companies such as Adele, 50 Cent, Peter Bjorn and John, Mick Boogie, Big Sean, Brandy, Adidas, Nike, Sony, Universal, Interscope, NFL, Fox Sports, Travel Channel, Hot97 and more. nVMe released the Kaley Victoria Rose project in 2014, an album pushing the bounds of sound and art. Teaching for over a decade, Mesta travels between recording adventures archiving acoustics of historic buildings by capturing reverbs of abandoned locations using an nVMe designed 3D microphone.

Ingrid Bueno Student Accounts Finance Coordinator

Education: General Studies and Hospitality – Los Angeles Trade Technical College

Professional Experience: Ingrid first worked at Mercedes Benz of DTLA as Customer Relations Manager, building years of relationships and loyalty. In 2005 she joined the Fashion Institute of Design and Merchandising as a Fiscal Counselor, there she expanded her knowledge in financial aid, both national and international, V.A benefits and scholarships. In 2017 she joined the American Music Drama Arts school in Los Angeles as a Consultant and Lead Student Accounts Coordinator. Ingrid continues to expand her fiscal knowledge in higher education working with talented creative minds by joining Icon Collective as a Student Accounts Finance Coordinator in 2018. She works with the Director of Finance assisting with reports, coordinating tuition payment schedules and creating a positive financial experience for our students while teaching financial responsibility.

Giselle Cisneros-Taylor Bookkeeper

Education: L.A. Valley College - Business / Santa Monica College - Accounting

Professional Experience: Giselle has 15+ years working as a bookkeeper within the entertainment industry. She has worked with many companies and creative artists both in front and behind the camera, handling personal and corporate finances so that the artist can focus on their craft.

John Coffey Office Manager

Education: Diploma, Digital Music Production – Icon Collective

Professional Experience: John produces ambient cinematic hip-hop beats under the moniker Norooz and trap/bass music as *The Khan Don*. His role at Icon Collective includes overseeing the operations team in maintaining the facilities, maintaining the building aesthetic, ensuring all studios are in top working condition, and assisting students and instructors with audio troubleshooting.

Beau Damion I.T. Coordinator.

Professional Experience: An American music producer and label manager. Beau developed his own style over the years ranging from progressive house to heavy techno and dark minimal tech. When not touring as a musician; Beau worked in the industry as a touring / studio audio engineer, assistant music director, and artist production manager for artists ranging from Prince's New Power Generation, UK's LOT49 Label artists, DIM MAK, etc. Beau also has a background in I.T. handling hardware / software integration, web development and project management. Some of the past projects and company work include: MLxcloud, Protools.co, Sample Station, West Pro Audio and Kids Rock. In his free time, Beau streams Virtual Reality content regularly on twitch.tv and is a global top-ranked competitor in the VR rhythm game Beat Saber.

Brooke Ferguson Director of Admissions & Instructor

Education: B.A. Psychology – California State University, Fullerton

Professional Experience: Brooke is a singer/songwriting from Southern California. Prior to working at Icon Collective, Brooke was a manager at a licensed Starbucks store as well as an editor for the renowned blog The Music Ninja. With her charismatic personality and background in customer service, music, and management, Brooke found a home as an Admissions Advisor, giving tours, conducting interviews, and helping prospective students along their journey to joining the collective.

Vito Finamore Student Advisor & Instructor

Faculty Member since 2016

Education: Associate of Science in Recording Arts- Full Sail University

Professional Experience: Vito Finamore is Producer/DJ/Audio Engineer with a career spanning over 10 years. After graduating, he relocated to New York City where he co-founded nVMe Productions. Vito has earned credits mixing/mastering and producing with artists and companies such as Duckdown Records, Torae, Skyzoo, Emilio Rojas, DMC (Run DMC), Daytona, Adidas, Fredrick Yonnet, Styles P and many more. nVMe Productions released a unique sound with “Kaley Victoria Rose” using a unique Binaural Microphone they created for the project. Vito taught for over 2 years at The Institute of Audio Research in Manhattan, NY where he was the Pro Tools Certification Instructor and spent a year as a instructor at Pinnacle College in Los Angeles teaching Pro Tools, Logic, studio fundamentals, mixing, and mastering.

Alex Flores Studio Coordinator & Instructor

Education: Diploma, Audio Technology – SAE Institute Los Angeles

Professional Experience: Alex was the Studio Manager and Head Lab Instructor for SAE Institute Los Angeles for several years, where he oversaw the operation and maintenance of a multi-studio facility as well as teaching and managing lab instructors. Alex is also currently working at the well-known Westlake Studios. He has deep experience in music production and oversees all after-hours operations on campus, caring for the facility and helping students with technical questions.

David Garcia Associate Director of Music Business

Faculty Member Since 2013

Education: B.A. Media Studies – University of California, Berkeley

Professional Experience: David started his entertainment career as a mix-show DJ and show producer for KYLD 94.9 FM in San Francisco then worked for Apple as a Specialist/Creative presenting workshops and one-to-one training sessions. In partnership with Grammy nominated remixer Richard Vission, he is the co-founder of Solmatic Records, an early home to Avicii, Luciana, and Morgan Page. As a producer and remixer, he worked with Nelly Furtado, Snoop Dogg, Jonathan Davis of Korn, Carina Round, and Dave Aude. David is certified in ProTools and Logic and was the music editor for national commercial campaigns by Budweiser, Nissan, and Universal Studios. He was the music supervisor for the influential street art documentary Bomb It and has licensed his music to television shows including The Ellen Show, So You Think You Can Dance, and CSI.

Steven Griffin Art Director

Education: A.A. Graphic Design – Platt College

Professional Experience: Steven is the creative director and founder of Socialite Stepchild, a marketing and branding company. He has also worked as a graphic designer for The Well and The Overthrow in Los Angeles, where he developed marketing materials, took part in event planning and promotion, and other creative content. Steven is responsible for branding and creative content throughout Icon Collective, including social media, merchandise, posters, and other venues.

Ian Grow

Admissions Advisor

Education: Diploma, Music Production Program – Icon Collective

Professional Experience: Ian graduated from Icon Collective in 2015 and continues to pursue his passion in music as a producer, songwriter, lyricist, and mixing engineer. Aside from his music, Ian is part of the admissions team at Icon Collective, assisting artists who are considering taking the next step in their creative journeys. Ian participates in campus tours, open houses, and other campus events.

Berny Herrera

Director of Finance and Human Resources

Education: Certificates in Personnel Management – UCLA Extension

Professional Experience: Berny Herrera has a background in international business development with over 15 years of experience in departmental and personnel management across several industries. He managed U.S. operations for Creative Kingdom, Inc., an international architectural design firm with concerns in the entertainment field including music, animation, and multi-media. He also worked for Universal Studios in the theme park division, managing their Document Control service department, both in the US and Japan. Berny joined Icon Collective in 2012 and oversees finance, purchasing and human resources.

Chase Jackson

Associate Director of Vocal Arts

Faculty Member Since 2018

Education: Master of Music in Jazz Studies-USC

Professional Experience: Born in Oakland, California, Chase Jackson began playing music at an early age. Jackson studied jazz composition and performance at the Oberlin Conservatory of Music, Politics at Oberlin College and completed his masters in music at the University of Southern California. Chase has performed his original music worldwide and had his music placed on major TV networks including The CW, MTV & TNT. Chase currently lives in Los Angeles where he is involved in a multitude of original projects that include modern jazz, film music, and live electronic music. Chase regularly performs on vibraphone, marimba, guitar, bass, and keyboards. Through all these projects, Chase aims to combine his experience with musical tradition with innovation and exploration.

Sean Jeria

Admissions Advisor

Education: Diploma, Music Production Program – Icon Collective

Professional Experience: Sean is a lyricist, producer, musician, songwriter, and mixing engineer under his own name and as part of the duo Twin Scale. His new company, All Day Entertainment, is currently in development. Sean conducts campus tours and works with prospective students to help them determine if the Icon Collective Music Production Program is the right educational path for them.

Austin Kane

Studio Coordinator

Education: Icon Collective Music Production Graduate 2014

Professional Experience: Austin is a Pacific Northwest native, based out of Los Angeles. In 2013, he attended ICON Collective, where he developed the sound that embodies his project Warden today. Austin has had releases on DND Records, Fresh Blood, Pinnacle Collective, Fool's Gold, and EDM.com, it's clear his diversity knows no bounds. Austin has also toured with Borgore and shared the stage with Marshmello, Adventure Club, Deorro, Steve Aoki, and many others.

Kentaro Kawamura

Admissions Advisor

Education: Bachelors, Business Administration – Cal State San Marcos, Diploma, Music Production–Icon Collective

Professional Experience: Kentaro - RNSOM - is a Los Angeles based DJ, music producer, and songwriter. Founder of the music collective The 13th Grade. Has had releases on Mad Decent as well as TDE. Kentaro conducts campus tours and works with prospective students to help them determine if Icon Collective is the right educational path for them.

Candace Koller Registrar and Custodian of Records

Education: B.S. Entertainment Business – Full Sail University; A.S. Recording Arts – Full Sail University
Professional Experience: Candace began her career as the studio manager at Crawford Post in Atlanta then went on to manage Studio VU in Miami. She joined the Full Sail Advisory Board and then the faculty before moving to Los Angeles where she taught courses and managed the Student Services department at the Los Angeles Film School. Before joining Icon Collective, Candace developed studio designs for A-List clients at Westlake Audio. Candace’s responsibilities include managing all academic records, scheduling, and resources for students and staff. In addition, Candace is the Designated School Official for International Students receiving student visas and School Certifying Official for Veteran’s benefits.

Makayla Meador Studio Coordinator

Education: Diploma, Digital Music Production - Icon Collective
Professional Experience After many years of vocal, keyboard, and music production training, Makayla launched her career as a solo artist under the name Dear Evergreen. As one of Icon’s studio coordinators, Makayla assists students and instructors with audio troubleshooting, maintaining the aesthetic of the campus, and ensuring all studios are running smoothly.

Steve Miller Campus Director

Education: Bachelor’s in Entertainment Business- Full Sail University
Professional Experience: Steve started as a musician in his childhood, turning pro in his teens. His interest in technology led him to synthesizers and recording/live sound engineering. He moved from Pittsburgh to Los Angeles to continue his career as a studio engineer with mixes and remixes for Dave Audé, Coldplay, Enrique Iglesias, Madonna, Pussycat Dolls, Sting, Gorillaz, Korn, Tribe Called Quest, Paul Oakenfold, Lee Ann Rimes, Faith No More, Annie Lennox, Carl Cox, DJ Dan and Stanley Clarke (film scores). He found a love for teaching at the Los Angeles Recording Workshop followed by a career as Program Director at the Los Angeles Recording School. Steve is a voting member of the Producer & Engineer Wing of the Recording Academy (Grammys) as well as a member of the Audio Engineering Society.

Mike Olson Director of Information Technology

Education: Certificate, Recording – Los Angeles Recording Workshop
Professional Experience: Born and raised in the woods near Seattle, Washington, Mike Olson has been involved with music and technology for most of his life. He participated in school concerts, jazz bands, and local rock bands and spent his Saturdays in youth orchestra. Mike discovered MIDI & synthesizers at band camp one summer and began producing. Prior to coming to Icon Collective, Mike worked as a professional recording engineer, union musician, and administrator / technician at two of the largest sound recording schools in Los Angeles.

Lauren Ondracek Education Coordinator

Education: B.F.A. Acting – Oklahoma City University
Professional Experience: Prior to joining Icon Collective in 2020, Lauren worked for the LA based non-profit STAR Education as both a teacher and administrator for the theatre department. She continues to pursue a career in acting and has appeared in several stage performances, commercials, short films, and web series. As the Education Coordinator, Lauren is responsible for assisting the Director of Education in collating and analyzing data, scheduling, creating reports, student surveys and communication with faculty.

Aaron Perez Director of Marketing

Education: Diploma in Digital Music Production – Icon Collective
Professional Experience: Aaron Perez has an extensive background in business and entrepreneurship as a licensed real estate broker and business owner. Prior to joining Icon Collective, he owned an entertainment and event company serving Southern California. His expert communication skills were developed through countless hours of public speaking and performing.

Gabrielle Puyat Admissions Coordinator

Education: B.S. English – University of California, Los Angeles

Professional Experience: Gabrielle is a singer/songwriter originally from New Jersey. After graduating from the Cobb County Center of Excellence for the Performing Arts with a Vocal major and Dance minor, Gabrielle moved to Los Angeles to attend UCLA in 2012. While attending school, Gabrielle immersed herself in songwriting and performing, landing writing credits on MTV and performing credits on ABC's X Factor and Rising Star. She continues to create music under the alias BÜKO. As the Admissions Coordinator at Icon, Gabrielle assists the Admissions Advisors in guiding qualified student candidates through the admissions and enrollment process. She maintains communication with faculty, as well as with incoming students and their families, to facilitate a smooth and efficient enrollment and registration experience.

John von Seggern Director of Online Education

Education: BA in Music- Carleton College & MA in Ethnomusicology - University of California, Riverside

Professional Experience: John is a bassist, DJ and producer, most recently working with legendary trumpeter and electronic music pioneer Jon Hassell on tours and album. He has DJed techno at massive underground parties in China, remixed Western pop artists for the Indian music market (and vice versa), trained Dr. Dre's production team in music software technologies, created sound design and effects for the Oscar-winning Pixar film Wall-E, and presented his anthropological research on music technology at academic conferences. John is also a published author and columnist in the field of music technology, having written two instructional books as well as the manual for Native Instruments' synth Massive. He has been involved with online education since 2011 and was formerly Director of Online Education for NYC-based electronic music production school Dubspot.

Faculty

Nick Audy

Faculty Member Since 2020

Education:

Professional Experience: Nick Audy is one of Los Angeles' up and coming young composers who's works have been featured on Netflix original series, independent film festivals, television series and video games. Raised in Cambridge Massachusetts, Nick was introduced to music at the early age of 4. With his mother being a part of the local choir, Nick was brought along to all their rehearsals and was encouraged to listen. To his mother's surprise, Nick began to play along and he realize that the drums would forever be a part of his life. With his obsession for music slowly starting to take over, his mother decided to take him to go see John Williams conduct their local BSO. Not knowing it at the time, this would forever impact Nick's musical journey and sparked him to become a composer himself.

Matt Bang

Faculty Member Since 2018

Education: Bachelor of Music, Music Production and Engineering- Berklee College of Music

Professional Experience: Matt Bang is a Los Angeles based music producer, songwriter, and engineer. As the son of a pianist and opera singer, he started his musical studies at the age of 3. Upon graduating The Berklee College of Music, he began his career as an intern for Interscope Records. Since then, he's established himself working with world-renowned artists including Timbaland, Justin Bieber, and Missy Elliot, among many others. His productions draw from many musical styles with an emphasis on vocals. Currently, Matt's focus is launching his own brand, The Way Muzic; music with purpose and a positive message.

Sam Burke

Faculty Member Since 2015

Education: Bachelor of Music, Synthesis - Berklee College of Music

Professional Experience: Sam is a LA based producer, sound designer, and keyboardist. He started learning piano at age 6 and making hip hop beats in the 9th grade. He was crowned Boston Beat Battle Champion before entering Berklee College of Music in 2003. After graduating in 2007, Sam co-founded the band CliffLight which has played major music festivals and licensed its music to the likes of NBC and Jet Blue. Sam creates music and sound design for companies like Reebok and Dupont. In 2014, Sam got his first album placement with a signed artist with his remix for Capital Cities (Capitol Records).

Joe Caputo

Faculty Member since 2019

Education: Bachelor of Music- Berklee College of Music

Professional Experience: Joe, aka Computo, is a music producer, composer and educator from Los Angeles, California. Recently, his work with performing artist LP Giobbi has yielded club hits like “Amber Rose” and “Perfect Fire”, as well as the Animal Talk record label debut “Manifesto” with label founders, Sofi Tukker. He is the founder of Voltage Control Lab, an online educational resource for modular synthesis, and has trained some of the top artists in the music industry in modular and software synthesis, including Flying Lotus, Zedd and LMFAO. His work as a producer and sound designer have led to his work in feature films, including “Aftershock” starring Eli Roth and “Operator” starring Martin Starr, as well as composition and consulting work for major music technology companies including Native Instruments, Ableton and Pioneer DJ.

Alan Dash Jr

Faculty Member Since 2021

Education: AA in Music Technology-SAE College, BS in Business Administration/Business Law- CSUN

Professional Experience:

Alan started his 15-year career in marketing for K&L Filed Marketing for companies like Wells Fargo, Pepsi and Costco. Concurrently he managed a small independent record label in San Jose, CA. While working as an intern at Aftermath and pursuing my studies in Audio Engineering, Music Production and Music Business at SAE College, I interacted with many artists who were struggling to make headways in producing quality content to boost their earning potential. I got the real picture of business challenges, which also fueled my passion for business consultancy. My decision to start a music artist Incubator with my business partner was motivated by a desire to help music artists understand their business, control their content, market their products and build their brands. The venture was successful in securing coveted contracts with iTunes, Tidal, Google, and Spotify.

Michael Diasio

Faculty Member since 2019

Education: B.S. in Management Information Systems and Computer Software Systems- U. of Alabama

Professional Experience: Michael Diasio aka Gigantor is a known production guru in dance music circles as 1/3 of Evol Intent (along with fellow mainstays Bro Safari and Treasure Fingers), for his former project Computer Club and for the Gigantor brand. Between these projects Gigantor has collaborated with many top-tier producers over the years, with artists ranging from Noisia, Spor, The Upbeats, Le Castle Vania, and MUST DIE! Aside from his music productions, Gigantor is known for sound design, running Sonic Armory with fellow music producer Dylan Eiland (Le Castle Vania/Twin Moons).

Jerry DiPhillippo

Faculty Member Since 2015

Education: Diploma, Audio Technology – SAE Institute Miami

Professional Experience: In addition to earning a diploma from SAE Institute, Jerry continued his education at Westchester University as a music theory and composition major. Jerry is an Ableton Certified Trainer and a musician, engineer, and performer. He currently releases original electronic music, remixes, and performs as *BigJerr*, a high energy open format DJ and up-and-coming trap/glitch/hype/dub step/Melbourne Bounce producer and performer. Although his background is in conventional instruments, Jerry is particularly interested in Controllerism/Finger Drumming with primary focus on grid controllers and enjoys building custom MIDI controllers of his own design.

Petey Evans

Faculty Member since 2017

Professional Experience: Hailing from Southwest Virginia, Petey has lived and worked in Los Angeles for the last four years as a songwriter, producer, DJ, and A&R for Night Bass Records. He has toured internationally under the alias Petey Clicks since 2013, serving as Night Bass resident and playing festivals like EDC, Electric Forest, HARD Fest, and Shambhala. Petey began his teaching career at Dubspot, where he worked as an Ableton instructor.

Tim Fenton

Faculty Member Since 2021

Education: Master of Music- University of Southern California, Bachelor of Music- Oberlin Conservatory

Professional Experience: Currently based in Los Angeles, multi-instrumentalist Tim Fenton balances his time between performing, composing, and producing. He has toured nationally and plays regularly around LA at the bluewhale, the Rhythm Room, and Capitol Studios. In addition to releasing a self-titled album of original music in 2019, Tim has played with Peter Erskine, Sara Gazarek, and Eddie Henderson among others. He currently arranges for the Fenton-Nelson Big Band with collaborator Paul Nelson.

Kristen Gleeson-Prata

Faculty Member Since 2019

Education: Bachelor of Music in Drumset Performance from Berklee College of Music, Master of Fine Arts in World Percussion from California Institute of the Arts

Professional Experience: Kristen is an LA-based drummer, percussionist, writer and educator. She has toured extensively and recorded the last few years with BØRNS, and has also worked with LPX, Trixie Mattell, Mike Taylor, Wilder Woods, Tigertown, morgxn, We Are King, and others. In addition to developing the Groove Theory curriculum at Icon Collective, she has taught African Drumming at AMDA-LA, is a certified drum circle facilitator, and maintains an extensive private student roster. She is a contributing writer for Modern Drummer and Tom Tom Magazine, was featured in Modern Drummer in 2017 and was nominated in the 2018 Modern Drummer Reader's Poll. She is currently studying World Percussion at California Institute of the Arts.

Joel Gutman

Faculty Member Since 2020

Education: Certificate of Audio Engineering- Institute of Audio Research

Professional Experience: A drummer and producer his entire life, Joel relocated to New York at 18 with his band and enrolled in an audio college. He started interning at the prestigious Jungle City Studios, quickly working his way up to paid positions. After graduation, he left his day job and went full time in the studio, getting other internships and another job recording artists live to broadcast for a radio station. Four years and numerous credits later Joel relocated again to Chicago to open his own commercial studio. After three and a half successful years, he sold his studio to a prominent rapper to focus on production and is currently residing in Los Angeles, doing freelance mix and production full time.

Jay-J Hernandez

Faculty Member Since 2021

Education: BA in Psychology- San Francisco State University

Jay-J is a Grammy Nominee and producer spanning over 300 releases, a self-taught studio demon, inventor and ambassador of the San Francisco sound, an immensely popular and well-travelled DJ, playing clubs all over the world including famous brands like Ministry of Sound and Pacha. He founded Moulton Studios, the West Coast's most influential dance music studio, had his own Coke® bottle for the 2008 Beijing Olympics, was the DJ for the 2006 MTV® Australia Video Music Awards and launched two comp series for Defected Records, UK. He's remixed artists from Alicia Keys, Jill Scott to Joss Stone and collaborated with producers from Kaskadee to Miguel Migs. Apple, Avid / Digidesign, Sonnox, SOL Republic and others have used his music and, tapped him as a brand ambassador or had him lead presentations at industry trade shows like AES, NAMM and the Winter Music Conference. Jay-J recently taught several schools in SF and Los Angeles and has designed and lead workshops at both the San Francisco and Santa Monica Apple Stores and around the world. Currently creative directing the labels Shifted Music and Downshift, Jay-J is a self-proclaimed studio geek and loves nothing more than talking about his obsessions; plug ins, audio hardware, software, and more recently, crypto.

Kerry Herrman

Faculty Member Since 2014

Education: Bachelor of Music, Music Synthesis – Berklee College of Music

Professional Experience: Prior to joining Icon Collective, Kerry served as an adjunct faculty and support staff in Berklee's Music Synthesis department, offering technical support to students and faculty as well as teaching specialized seminars on vocal production, sound design, and mixing. Kerry writes and produces original music and has had songs, remixes, and vocal collaborations with artists Andrew Bayer, Matt Lange, and others released on Anjuna, Enhanced, Nuevadeep, and other record labels. She has also designed presets for the H3000 Factory plugin released by Eventide in 2012.

Andi Inadomi

Faculty Member since: 2021

Education: Bachelor of Science, Music Industry-focus in Technology – USC

Professional Experience: Andi is a mixing engineer, songwriter, and vocal producer from Los Angeles, CA. Starting his professional life on the business side of the industry, Andi initially learned audio engineering to add to his value as a manager and A&R. Andi shifted away from management and drew the attention of mentors Jimmy Harry, Keith Armstrong, and JC Chazez to hone his talent for tracking, mixing, and vocal production. A talented vocal producer, Andi is a favorite of artists and producers such as Why Don't We, Icona Pop, Steve James, Bella Thorne, LIZ, Bram Inscore, Tank God, Omega, Jordan Reyes (Basecamp), and many more. As a mixer, he is best known for his work mixing for producers such as Y2K, Jordan Reyes, and Omega. In 2020, Andi had his first cut as a songwriter with a release from Epitaph Records. By the end of the year, he had accumulated 11 credits as a cowriter.

Courtney Knott

Faculty Member Since 2021

Education: Bachelor of Music - Berklee College of Music

Professional Experience: Courtney is a performing artist, songwriter, producer, pianist, and composer. She discovered her passion for music at the age of four and by the young age of sixteen Courtney was invited to the White House to perform her arrangement of 'America the Beautiful'. Her talent and love for music has led her to later be a featured vocalist with the Video Game Orchestra(VGO) at Boston Symphony Hall and the Final Fantasy 10th Anniversary Concert in Berkeley CA lead by conductor Arnie Roth. She co-wrote and performed 'Rising Up' for the video game Tales of Zesteria which sold over 500,000 copies worldwide and has been featured on video games including Final Fantasy XV, God Eater, King's Knight (Wrath of the Dark Dragon), The Good Life, and Tekken. In addition Courtney has written and produced for Atlantic Records and Universal Music Group. She's worked with super producer Fatboi and performed with Anderson Paak. During her reign as resident performer and co-music director in Shanghai, China at the Shake Club became the number one live music venue in China for those two consecutive years. She is now releasing two music projects titled BLASIA and Exodus.

Paul Laski

Faculty Member Since 2012

Education: M.A. Public Communications – Fordham University, New York

Professional Experience: Paul is an Ableton Certified Trainer with five years of teaching experience at DubSpot NY and Icon Collective. Under the name P-LASK, Paul has over a decade of experience in electronic music as a producer, remixer, sound designer, DJ, and performer at events from New York to Los Angeles. He is the owner of the record label Electric Dangerous Music, and has done remix work for artists such as Abe Duque, Divisible, Pointe Claire, Edian (UK), Rainer Hoeglmeier (Germany), and Wei Wei (China). His DJ mixes have been featured on the UK's Off the Chart Radio, Pacifica Radio Network's Trance on the Porch mix show, Pure.fm, and SiriusXM Satellite Radio. Additionally, Paul designed sounds for the factory preset library of XFER Records' SERUM software synthesizer.

McKenna Lindell-Wright

Faculty Member Since 2020

Education: Bachelors in Jazz Studies, minor in Music industry-Loyola University of New Orleans, LA

Professional Experience: McKenna Alicia (Lindell-Wright) is a native of California who specializes in Vocal Performance, Songwriting, and Vocal Production. She attended high school at Oakland School for the Arts for Vocal Music, and graduated from Loyola University of New Orleans in 2019 with a BM in Jazz Voice and Music Industry Studies. She has sung background vocals for artists such as Pentatonix, Cake, Tim McGraw, and Latoya London. Alicia was rewarded the most outstanding vocalist award in 2015 from the International Championships of High School Acapella. She was recently awarded the most outstanding jazz studies award in 2019 from Loyola University, as well as most outstanding Pop and Commercial student in 2016. She relocated to Los Angeles last year, and has since then put out a debut album with her band "TANSY" based out of New Orleans.

Rob May

Faculty Member Since 2020

Education: Bachelor of Fine Arts - Carnegie Mellon University

Professional Experience: Rob is an LA based veteran of the music industry, spanning over 10 years. Starting as an independent producer, writing for other artist projects, eventually lead to the creation of his own artist project in 2014. During this time, he released on such labels as OWSLA, Sweat It Out! (AUS), and Nervous Records. He toured the project globally including festival plays at Coachella, Movement Detroit, and EDC Las Vegas. He's also the co-founder and creator of the popular dance music driven fashion line that existed between 2015-2018 called FREELIFE. His most recent endeavors have put him in the positions of artist management and development alongside The Netherlands based company 'Heroic'. His clients include: San Holo, DROELOE, Taska Black, The Nicholas, rei brown, and is full time manager and creative director to the 'Stephen' project.

Olivia McDonnell

Faculty Member Since 2020

Education: MBA, Business of Entertainment - University of Southern California; Bachelor of Science, International Business - Drexel University

Professional Experience: Olivia spent 9 years at J.P. Morgan. Most recently covering the media and entertainment industries as a Commercial Banker since 2016 where she served as the national subject matter expert on the music and live entertainment industries. Prior to that, she covered a portfolio of private equity firms and asset managers within the investment bank. Olivia held multiple leadership roles within J.P. Morgan's diversity programs throughout her career, including the Global Chair of the NextGen business resource group which provides early career professionals with professional development resources. A Philadelphia native, she previously worked for the Philadelphia Eagles as a VIP Tour Guide giving fans a behind the scenes look into the NFL. In 2013, she graduated with a B.S. in Business Administration concentrating in International Business from Drexel University and is currently pursuing an MBA at USC. Olivia recently relocated to Los Angeles from New York City where she was an active board member of multiple philanthropic organizations focused on the arts and culture.

Megan Mengelt

Faculty Member since 2020

Education: B.S. in Music Industry- USC

Professional Experience: Megan Mengelt offers eight years of experience in live entertainment and artist management. She's the co-founder of Same Wave Management, a boutique management company that represents up and coming artists. Her experience in concert booking, audio engineering, talent relations, and production management has shaped her approach to a successful live show, from intimate DIY spaces to national arena tours.

Brandon Miranda

Faculty Member since 2021

Education: BM in Instrumental Performance, Guitar, BA in Economics- Chapman University

Professional Experience: Brandon Miranda (pka ALX B) is a Los Angeles-based artist, producer and mixing/mastering engineer. Trained under songwriter Lovy Longomba (a former assistant to Dave Pensado) as well as an assistant engineer for OWSLA, Brandon possesses unique expertise that spans numerous genres and disciplines of music. As an engineer and producer, he has credits with artists signed to Warner and Sony Music, and has stepped into the artist spotlight producing remixes that have gained support from Grammy award-winning/BMI Songwriter producer-engineer Jake Vicious, as well as renowned future beats/soul DJ and opener for Stormzy, DJ Complexion. Brandon has a deep passion for music education. and has spent the last 6 years giving back through teaching, which opened the door to his current role as a host and instructor for KSHMR's new website "Dharma Worldwide". Brandon's tutorials on "The Lessons of Dharma" has received support from an international audience as well as top publications including EDM Identity and the ASCAP Daily Brief.

David Moody

Faculty Member since 2019

Education: B.S. in Business Administration-Univ. of South Carolina, Certificate in Music Production-Icon Collective Professional Experience:

David Moody is a producer, engineer, and songwriter based in Los Angeles. After attending Icon Collective starting in the Fall of 2016, he started working as KSHMR's production assistant, where he is still currently working. In addition to working with KSHMR, David has also worked on many records for both Yasmeen and Lo Nightly, as well as his own solo project, Moovs.

Mikeldi Murguia

Faculty Member Since 2017

Education: Bachelors in Recording Arts- SAE, Bachelors in Music Business- Musician's Institute

Professional Experience: Mikeldi has worked as a professional in the music industry for over 12 years. His versatility and experience led him to take on roles such as songwriter, producer, composer, artist and executive. He writes and performs under the monikers Biogenesis & Buzzwak, with which he has a long history of performances and international tours, playing for crowds of over 100,000 people and touring on almost every continent. As a producer, he has worked with several Grammy and Oscar nominated writers and artists. As a label executive, he founded and runs R3GMA, a record label and publishing company, with a catalog of over 50 releases and hundreds of placements on TV, film, video games, and advertising campaigns. Mikeldi is excited to bring this breadth of experience to the field of teaching by mentoring and working with young emerging artists.

Richard Nash

Faculty Member Since 2012

Education: B.S. Composition and Live Performance – Musician's Institute

Professional Experience: Bringing devastating bass lines and infectious melodies to listeners everywhere, Richard Nash embodies music in everything he does. His knowledge and skill in composition, sound design and production were forged in the trenches of the practice room, the studio, and the stage. He has expertise in many styles of music including electro, drum and bass, house, dubstep, and glitch hop. Richard is also fluent in jazz, Latin, and classical music, and relishes sharing his knowledge and experience with his students.

Matt Nauss

Faculty Member Since 2017

Education: B.A. Music Composition – Columbia College (Chicago)

Professional Experience: A composer and producer, Matt is originally from the Midwest. A lifelong musician, he's produced and performed music of all genres: from opera and contemporary classical to pop, punk, hardcore, trap and Jersey club. While living in Chicago he was heavily involved in event production for nightclubs and music festivals. Since becoming a Los Angeles resident, Matt's focus has turned toward sync licensing and scoring for ads, features and short films, web series, podcasts and video games. On his own time Matt can be found combining experimental sounds with pop and dance music.

Orion Navaille

Faculty Member Since 2015

Education: B.A. Music Recording and Technology – California State University Monterey Bay

Professional Experience: Orion graduated from the California State University of Monterey Bay with a degree in Music Recording and Technology. He is an accomplished guitarist and producer who has spent the last two years working as an engineer for Joachim Garraud at Paramount Recording Studios.

Sam Perlow

Faculty Member Since 2021

Education: Certificate in Ableton & DJ'ing- Scratch Academy, Music studios at Berklee and Drexel U.

Professional Experience: Sam Perlow is a music producer, songwriter, audio engineer and artist developer. His focus is on writing and producing amped Pop/Punk/Alt inspired songs with an electronic twist, but he also likes to nerd out about the music theory and songwriting behind his favorite songs. Sam is big on systems too, like melding structure with chaos, and finding or developing your own unique workflow. He plays piano, guitar, and ukulele, uses his voice to write lyrics, and is learning to play bass at the moment! Sam is looking forward to helping others bring their inspiration into the world and to watching them grow into the musicians they're meant to become.

Roman Perry

Faculty Member Since 2019

Education: B.S. in Film and TV Studies - Boston U, Certificate in Music Production - Icon Collective

Professional Experience: Coming from a musical family, Roman has been surrounded by music his entire life. He started DJing in High School in 2008 and eventually spun at clubs in during his time at Boston University. After graduating BU he moved to Los Angeles to attend Icon Collective. Since his completion of the Icon program in 2016 he has worked with many up and coming artists in Los Angeles including Clans, Luna Aura, Alexa Villa, and Alaena. Also in 2016 he co-founded the Industry Talks Music Network, a company that specializes in educating, inspiring, and connecting the next generation of music industry heavy hitters. Currently he hosts both the monthly Industry Talks Show and the weekly Industry Talks Podcast. In 2020 he will be launching his solo electronic project Bush Pilot.

Derek Proch

Faculty Member Since 2018

Education: Certificate in Music Production – Icon Collective, BS in Accounting- Bryant University

Professional Experience: Derek’s musicality began with piano lessons at 6 and guitar at 12. He learned alto saxophone in high school and is self-taught on drums. After earning a business degree from Bryant University, he turned to creating music full-time. In late 2015 he moved to LA to attend Icon Collective. Since graduating from Icon, Derek has produced for several established artists including Thirty Seconds To Mars and Timeflies, written a post-rock score for a short film, and written music for licensing. Derek is also one-half of the electronic duo Paperwings, which has garnered multiple official remixes, including ROZES and Timeflies. Paperwings has an upcoming original release on Sony Norway and has accumulated several million streams across their music.

Eric Promani

Faculty Member Since 2019

Education: B.A. in Music: Electronic Production & Design- Berklee College of Music

Professional Experience: Eric is a multi-instrumentalist, producer, recording engineer, and performer hailing from the Bay Area of California, with musical roots in classic rock and soul. Being a part of about twenty different bands with eighteen years of drumming; music and creating are second nature. After studying the drums, synthesis, and production in Boston, the cold drove Eric back to California where he has worked with many different groups, bands, businesses, venues, symphonies, and artists. During his brief few years in Los Angeles he has landed press in Billboard, supported live acts varying from TLC to Jay Som, helped in different facets with sessions for Paul McCartney, Justin Timberlake, to Johnny Depp, and worked with engineers for shows like The Walking Dead, Outlander, and Agents of SHIELD. Eric believes that music is a part of him, and it is a part of life-everybody’s life, and he is here to help you find it.

Connor Schatzel

Faculty Member since 2019

Education: Certificate in Music Production – Icon Collective

Professional Experience: An avid musician and DJ since his childhood, Connor attended California State University at Northridge, enrolled in the Department of Cinema and Television Arts curriculum. Realizing his interests were more focused on music production, he attended and graduated from the ICON Collective in 2015. Upon leaving ICON he embarked on an exciting EDM career. Skrillex included Connor’s song “Click Clvck” in his 2014 tour set. That combined with his first releases on Excision’s Rottun Recordings launched his first touring year. Twelve more record labels later, Connor has made a lasting impact on the Hybrid Trap and Dubstep genres. Bass pod performances at Insomniacs Beyond Wonderland and EDC Las Vegas were to follow. Beneath all this, is an unrelenting desire to create music, the best expression of the art and himself. Because after all the things that you think matter in this industry, “it’s always about the music.” You know him now as the EDM artist and producer LUMBERJVCK.

Kyle Schoolmaster

Faculty Member Since 2017

Education: Associate of Science in Music & Recording- Jamestown Community College (NY)

Professional Experience: Kyle, also known as Oblivion, is a producer, musician and engineer. He began playing guitar at the age of 14 and became involved with hi-fi electronics a few years later when he and his friend began rebuilding tube electronics in pursuit of clear and warm audio. During this time he learned to fly small aircraft and befriended a highly experienced electronics engineer. Seven years later these disparate pursuits would come together to revolutionize Kyle's understanding in many of the important factors of the physics of audio. This also created the foundation of Oblivion's sound, style and general musical concepts often aided by revolutionary technologies.

Greg Silvia

Faculty Member Since 2020

Education: Certificate in Digital Music Production- Icon Collective

Professional Experience: Massachusetts born multi-instrumentalist Gregory Silvia has been involved in music since the age of nine, studying percussion, guitar, and piano. He quickly became interested in music production and engineering after meeting Brian Mckeever, lead mixing engineer at Soundtrack Music Group in Boston. Greg spent 3 years at SMG working his way up from intern to engineering assistant. Realizing he wanted to further his education and learn more about music production, he headed to Los Angeles, where he attended Icon Collective's music production program. Since then Greg Silvia has worked as an audio engineer and producer at Notes for Notes, an organization that builds and operates free after school music recording studios.

John Solano

Faculty Member Since 2021

Education: A.A in Music, East Los Angeles Community College, Sibelius Certification- Avid

Professional Experience: John is a pianist, drummer and overall professionally curious about music who is based in Los Angeles. Although he did not know it at the time, his musical journey began at the age of 4, when he recited the melody for "Mary had a little lamb", by ear, on a miniature piano that also functioned as a phone before dialing 911 for no discernable reason. Having rigorously studied harmonic theory and piano technique at East Los Angeles College under the instruction of Dr. Chie Nagatani and Dr. Lucy Nargizyan, he developed a love for guiding other musicians to improve their skill and knowledge in the art. Additionally, he has a background in solo piano performance and accompaniment, as well as a regular church drummer and former fun project as a drummer for Supernova heights.

Jeff Straw

Faculty Member Since 2020

Education: B.A. Public Relations – Chapman University, California

Professional Experience: Jeff is passionate about music, branding, photography, and video, and he loves teaching, consulting, and lecturing. Late in 2017, he founded Jeff Straw Branding, which provides photography, branding, and video services with an emphasis on serving musicians and producers. He is a music business consultant, leveraging his 25+ years in the industry to help artists learn to release and market music, grow their fanbase, and set their career up for success. Jeff has worked professionally in the music business doing licensing, publishing, marketing, distribution, and retail buying for international brands such as INgrooves, Virgin MegaStore, focus@will, and Pyramind. He has taught music business for Berklee College of Music Online, and Pyramind, created courses for Icon Collective, as well as lectured and spoken on panels at Music Expo, Balanced Breakfast, SXSW, WMC, Music Business Night School for NARAS (the Grammys), and NARIP events. Jeff is also a Saxophonist, guitarist, and DJ (all at once) as well as a music producer.

Dylan Tarazona

Faculty Member Since 2021

Education: BA in Communication- UNLV, Las Vegas, Certificate in Music Production- Icon Collective

Professional Experience:

Dylan is a music producer who focuses on Hip hop and Pop production, utilizing his base of knowledge earned at Icon Collective to search for new niches within the massive genres. He enjoys learning and writing with Jazz concepts and West Coast influence. Dylan aspires to be producing music for legends such as YG, P-Lo, and Post Malone. Recreating others ideas, finding what makes them work well, and applying those concepts to his own work provides him with a deep satisfaction and appreciation for a lot of the music that can be regarded as “simple”. Dylan also enjoy teaching students music production and theory in my spare time and loves sharing knowledge and giving others the tools they might need to achieve their own version of success.

Quentin Thelen

Faculty Member Since 2021

Education: Bachelor of Music, Media Writing & Production - University of Miami's Frost School of Music

Professional Experience: Quentin was born and raised in Los Angeles. He started taking piano lessons from a very young age, but it wasn't until high school that music production became his main focus.

Quentin was greatly infatuated with the Progressive House sound of the early 2010s, and was inspired to start learning synthesis and beginning production techniques. After one of Quentin's tracks had significant success on streaming platforms with no real promotion, Quentin knew he had something worthwhile on his hands. Since then, Quentin has spent his time producing music for various songwriters and pitching songs to various artists and publishing groups. He also does mixing and mastering work for electronic artists, as well as working on his own more modern electronic project "THELEN" in his spare time.

Preston Walker

Faculty Member Since 2014

Education: B.A. Public Relations – Chapman University, California

Professional Experience: A trained keyboardist, vocalist, and playback engineer, Preston also toured with the Chapman University Choir, traveling to Italy to sing for Pope Benedict XVI in the Sistine Chapel. He is fluent in Ableton, Logic, Pro Tools, Garage Band and Reason. Preston writes and performs live electronic music with his band Virtual Boy and runs a weekly beat-cipher series called Team Supreme. Recently, he went on tour, programming and operating playback equipment for the artist Childish Gambino. He has shared the stage with artists such as MGMT, Deva, Skilled, Bass nectar, The Weekend, and Lupe Fiasco, performing at famed festivals including ACL, SXSW, Songfest, Electric Forest, Camp Biscoe, and Lightning in a Bottle.

Keith Weidner

Faculty Member since 2019

Education: B.S. Music Production – Full Sail University

Professional Experience: Keith Weidner is a music producer, composer, songwriter, instructor and classically trained multi-instrumentalist. Keith began studying piano at age five and eventually studied violin, guitar and voice. He went on to study music theory and composition at Marshall University and music production, audio recording and music business at Full Sail University. Keith has built a diverse set of skills over the last two decades by writing, producing, composing and performing with artists, ensembles and bands. He has had the great fortune of working with New York Times, Roland, Ian Thomas, Jade, Gladys Knight, Shane Hendrix and Brian Culbertson.

Scott Zembsch

Faculty Member since 2019

Education: Certificate in Audio Engineering- Musicians Institute

Professional Experience: Scott Zembsch is a Producer/DJ under the name Whyel. Scott has performed at international as well as domestic festivals and events and has released music with Ultra, Dim Mak, Interscope and Atlantic among others. He also attended the Recording Engineering program at Musicians Institute. Prior to teaching, Scott was a Studio Coordinator at Icon Collective for two years, overseeing the facilities, maintaining the building aesthetic, ensuring all studios were in top working condition, and assisting students and instructors with audio troubleshooting.

ICON COLLECTIVE®

COLLEGE OF MUSIC



Online Music Production Program 2021 Catalog

100 E. Tujunga Ave Suite 100
Burbank CA 91502
818.299.8013
www.iconcollective.edu

This catalog is effective January 1, 2021 to December 31, 2021

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WELCOME TO ICON COLLECTIVE

On behalf of our founders, faculty, staff, students, and graduates, I am privileged to welcome you to Icon Collective College of Music. Over the last 15 years, Icon Collective has built a powerfully connected community of artists, producers, and entrepreneurs which you can be proud to join. As an Icon Collective student, you'll develop the skills necessary to share your unique artistic vision with the world.

All of us at Icon Collective share your unending passion for music. It's in our DNA and underscores everything we do here. This common love of music, combined with our deep industry experience and commitment to educational excellence, creates a unique environment where your creativity will be supported as you learn to use music to authentically express who you are. Our faculty and staff are committed to ensuring that every student on our campus has the tools, skills, and knowledge to further their knowledge and skills as a music producer.

The Icon Collective experience is the only one of its kind, designed for you to learn by doing what you love under the guidance of professional mentors. Using industry standard facilities and technology, you'll spend your time working, creating, and learning side-by-side with a vibrant peer group. Our campus is infused with a type of creative energy that can only exist in an environment filled with equally driven creatives.

Icon Collective will ask a lot of you and give you even more in return. We are delighted to be your guides on the first part of your journey.

Welcome to Icon Collective.

A handwritten signature in black ink, appearing to read 'Steve Miller', with a large, stylized initial 'S'.

Steve Miller
Campus Director

ABOUT ICON COLLECTIVE

Our Story

Icon Collective is a college of music that is completely unique in philosophy and approach, focusing on empowering musicians, DJs, artists and entrepreneurs to live creative lifestyles while using 21st century tools to create and market music professionally. Icon Collective teaches the principles and practice of music production as an integral part of the process of creating high quality music, then provides the tools and strategies to brand, market, distribute, and sell the artist and their music. Icon Collective educates, motivates, and inspires students to overcome creative blocks and thrive in an environment where creativity and technical prowess achieve success.

Icon Collective is run by experienced artists, producers, and educators who know first-hand that there is more to making great music than knowing how to record a track. Icon Collective's approach to teaching music and music business centers its studies on mastering production tools, gaining industry acumen and the creative process. By including one-on-one time with a professional Studio Mentor, we encourage each student to develop a distinctive sense of style and express a unique creative vision.

History

Christopher Wight and David Alexander Valencia founded Icon Collective on March 15th 2005 as a way to address the lack of education for independent artists within traditional music education programs. It was a time when the music industry was changing but education models were not. There was an obvious need for an environment that would support individuality, authenticity and creativity within a carefully structured balance of musical and technical training. David and Christopher diligently developed and created this environment, an ecosystem, a collective, that to this day, is attracting artists and entrepreneurs committed to a life-long musical, artistic journey.

Icon Collective began in 2005 as a 3-month music production program within LA Center Studios in Downtown LA. The program quickly expanded to a 6-month program the following year. By 2010, Icon Collective had outgrown its facilities and moved to a commercial production space in Glendale where the 9-month Digital Music Production Program (DMP) was launched. In 2013, the online version of the DMP program was offered globally and by 2014, Icon's reputation had been solidified via its graduate success stories and methodical approach to artistic development.

This growing ecosystem of seasoned musicians, veteran producers and graduates was again in need of a larger home, and in 2014, Icon Collective took possession of famed, world-class recording studios, The Enterprise in Burbank. It was here that the discipline of continuous self-evaluation, real-world feedback and innovation inspired the launch of the accredited 12-month Blue Print Music Production Program. Artists and entrepreneurs continued to make the journey to Burbank, from around the world, until the Enterprise facility could no longer support the needs of the collective.

In 2020, Icon Collective made its move to Downtown Burbank, occupying a custom designed 32,000 square foot facility that met the needs of its newly launched 18-month Advanced Music Production Program, Vocal Artist Program, and Music Business Program. Today, the ecosystem and community that is Icon Collective continues to thrive online and within its purposefully built LA campus where artists and entrepreneurs are encouraged to bravely face their fears, develop their authentic voice, and humbly trust the creative process. The vision that began in 2005 is today an ongoing mission of empowering artists and entrepreneurs to live creative successful lifestyles.

Mission

We empower artists and entrepreneurs to live successful, creative lifestyles.

Vision

To globally influence artists, music, and the music industry in a manner that reflects individuality, originality, and the expression of human emotion.

Objective

To provide our students with an outstanding education that prepares them to thrive in the music and entertainment industries as a member of the Icon Collective community of artists, producers, and entrepreneurs.

Ownership and Control

Icon Collective College of Music is a private, for-profit institution owned by Icon Collective, LLC, a California corporation.

Icon Collective, LLC
100 E. Tujunga Ave Suite 100
Burbank CA 91502
818.299.8013

Approvals and Accreditation

Icon Collective is a private institution approved to operate by the California Bureau for Private Postsecondary Education (BPPE). Approval to operate means the institution is compliant with the minimum standards contained in the California Private Postsecondary Education Act of 2009 (as amended) and Division 7.5 of Title 5 of the California Code of Regulations.

There is no license required for music composition, music production, musical performance or in the field of music business.

Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed: to the Bureau of Private Postsecondary Education at:

Bureau of Private Postsecondary Education
1747 N. Market Dr, Ste 225
Sacramento, CA 95834
Phone: 888-370-7589
Web: www.bppe.ca.gov

Icon Collective is an accredited institutional member of the National Association of Schools of Music (NASM), however Icon Collective does not participate in federal financial aid programs.

National Association of Schools of Music
11250 Roger Bacon Drive, Suite 21
Reston, Virginia, 20190-5248
(703) 437-0700
<https://nasm.arts-accredit.org>

Disclosures

Icon Collective provides this catalog to all prospective students electronically via email, and it is also available to the general public as a free download from our website: www.iconcollective.edu. Prospective and enrolled students may consult this catalog for factual information regarding Icon Collective. Changes to our policies, curriculum and other items in our catalog may be changed during any given year. These will be published in an addendum to the catalog, which will also be available on the website for download.

As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement.

Any questions a student may have regarding this catalog that are not satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at 1747 N. Market Dr, Ste 225, Sacramento, CA 95834, www.bppe.ca.gov, toll-free telephone number (888) 370-7589 or new direct line (916) 574-8900.

Icon Collective 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, and 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 101 et seq.).

Icon Collective reserves the right to make changes in tuition, courses and materials, equipment, schedules, subject matter, faculty and all services contained herein. Tuition will not be modified once the enrollment agreement is signed.

FACILITIES

The Icon Collective campus is located in Downtown Burbank, California at:

100 E. Tujunga Avenue Suite 100
Burbank, CA 91502
Phone: 818.299.8013
Fax: 818.299.8028
Web: www.iconcollective.edu
Email: info@iconcollective.edu

Hours of Operation

The school and studios are open at the following times:

- Monday through Friday 9:00 am – 12:00 am
- Saturday 10:00 am – 12:00 am
- Sunday Closed

Icon Collective is in Burbank, California and operates on Pacific Time, GMT-8.

Online Technical Support

Support for online resources is available through the Learning Management System where assistance by Icon staff with the online platform is available.

2021-2022 ACADEMIC CALENDAR

Winter 2021

New Student Orientation	December 30, 2020
First Day of Classes	January 4, 2021
Martin Luther King Day*	January 18, 2021
First Day of Finals Week	March 15, 2021
Last Day of Classes	March 20, 2021
Spring Break	March 22, 2021 – April 3, 2021

Spring 2021

New Student Orientation	April 1, 2021
First Day of Classes	April 5, 2021
Memorial Day*	May 31, 2021
First Day of Finals Week	June 14, 2021
Last Day of Classes	June 19, 2021
Summer Break	June 21, 2021 – July 3, 2021

Summer 2021

New Student Orientation	July 1, 2021
First Day of Classes	July 6, 2021
Independence Day*	July 5 (July 4 falls on Sunday)
Labor Day*	September 6, 2021
First Day of Finals Week	September 13, 2021
Last Day of Classes	September 18, 2021
Fall Break	September 20, 2021 – October 2, 2021

Fall 2021

New Student Orientation	September 30, 2021
First Day of Classes	October 4, 2021
Thanksgiving Break*	November 25, 2021 – November 27, 2021
First Day of Finals Week	December 13, 2021
Last Day of Classes	December 18, 2021
Winter Break	December 20, 2021 – January 1, 2022
Christmas Eve and Christmas Day*	December 24 – 25, 2021
New Year's Eve and New Year's Day*	December 31, 2021 and January 1, 2022

Icon Collective is closed on days marked with *

Winter 2022

New Student Orientation	December 30, 2021
First Day of Classes	January 3, 2022
Martin Luther King Day*	January 17, 2022
First Day of Finals Week	March 14, 2022
Last Day of Classes	March 19, 2022
Spring Break	March 21, 2022 – April 2, 2022

Spring 2022

New Student Orientation	March 31, 2022
First Day of Classes	April 4, 2022
Memorial Day*	May 30, 2022
First Day of Finals Week	June 13, 2022
Last Day of Classes	June 18, 2022
Summer Break	June 20, 2022 – July 2, 2022

Summer 2022

New Student Orientation	June 30, 2022
First Day of Classes	July 5, 2022 (Tuesday)
Independence Day*	July 4, 2022
Labor Day*	September 5, 2022
First Day of Finals Week	September 12, 2022
Last Day of Classes	September 17, 2022
Fall Break	September 19, 2022 – October 1, 2022

Fall 2022

New Student Orientation	September 29, 2022
First Day of Classes	October 3, 2022
Thanksgiving Break*	November 24, 2022 – November 26, 2022
First Day of Finals Week	December 12, 2022
Last Day of Classes	December 17, 2022
Winter Break	December 19, 2022 – December 31, 2022
Christmas Eve and Christmas Day*	December 24 – 25, 2022
New Year's Eve and New Year's Day*	December 31, 2022 and January 1, 2023

Icon Collective is closed on days marked with *

ADMISSIONS

Icon Collective College of Music is open to creative individuals who are passionate and self-driven musicians, producers and entrepreneurs looking to succeed in the entertainment industry. While no previous training is required, it is recommended that applicants have experience in music production and/or playing a musical instrument, vocal experience and computer literacy. We expect our applicants to have a clear personal vision and defined musical, artistic and music industry goals upon admission.

All applications are completed electronically. Prospective students may apply in person or online at www.iconcollective.edu. The admissions department contacts all prospective students to schedule an interview.

The immersive Icon Collective programs move at a rapid pace, and students are expected to deliver projects and assignments according to strict deadlines. Students in the producing and performing programs will be required to present their music to classmates and teachers on a regular basis and must be comfortable doing so. Classroom participation requires conversational English and basic math skills. Assignments and projects require a functional level of English reading, writing, and comprehension.

Admission Requirements

In order to apply, a prospective student must:

- Be at least 17 years of age
- Complete and submit the online application
- Provide government issued identification (driver's license, passport, etc.)
- Pay a one-time, non-refundable Application Fee of \$75.00
- Pay a refundable \$500 Deposit (applied toward the first tuition payment)
- Provide a link to the applicant's music (for Music Production Programs only)

The deposit is due at the time of application and is applied toward the first tuition payment. A student's seat is not reserved until the deposit is paid. After the application and all required materials have been submitted, an Admissions Advisor will contact the prospective student to initiate the following:

- Schedule a qualifying interview
- Complete a Goals and Career Path Assessment and Self Evaluation Form
- Acquire the applicant's Proof of High School Graduation (see Proof of Graduation Policy)

Upon acceptance, the Admissions Coordinator will contact the prospective student to schedule a registration appointment. At that time, the accepted student will complete, sign, and submit the Icon Collective Enrollment Agreement and other required documents, provide proof of graduation, and make the first tuition payment.

Please see the Refund Policy section of this catalog for a detailed description of refunds in the event of cancellation.

Applications must be received by the first day of the quarter prior to the desired program start date. The application calendar is as follows:

Desired Program Start Date	Last Day to Apply
Winter 2021	December 7, 2020
Spring 2021	March 8, 2021
Summer 2021	June 7, 2021
Fall 2021	September 6, 2021

A student may request a change in program start date one time without penalty. Due to limited availability, however, a second change in start date will require a new application and application fee.

Upon acceptance, students are scheduled for registration, at which time all necessary paperwork is completed and the first tuition payment is due. An Enrollment Packet with additional information on payment options and a complete list of all required hardware and software is provided.

Proof of Graduation Policy

Icon Collective requires a high school diploma or equivalent in order to enroll in the program. Students applying to Icon Collective must provide Proof of Graduation (POG) documentation prior to acceptance.

Acceptable forms of documentation are:

- GED, HISET, CHSPE, or TASC Certificate of Completion
- High School Diploma
- College Diploma
- Official High School Transcript showing graduation
- Official College Transcript showing graduation

Copies of diplomas or equivalency documentation must be made from the original by campus staff. The copied documentation will be placed in the student's file before the enrollment agreement can be signed by a school official and before the start date of the program. Official transcripts must arrive in a sealed envelope from the issuing institution and will be kept in the student's file.

A member of the Association of International Credentials Evaluators (AICE) or the National Association of Credential Evaluation Services (NACES) must evaluate foreign transcripts in order to establish equivalency for a United States high school diploma. Proof of graduation in languages other than English must be translated into English.

English Language Proficiency Policy

The English language is the medium of instruction, and no language other than English is used for instruction at Icon Collective. Accordingly, all students contemplating enrollment at Icon Collective are expected to be proficient in English, both spoken & written, at the level of a graduate of an American high school as demonstrated by the possession of a high school diploma, GED, or passage of the California high school proficiency exam. Icon Collective does not offer English Language services of any kind and English translators are not provided.

If you are not from one of the countries listed below, then you will need a passing score on Icon's English Proficiency Exam and Admissions Interview. This requirement is also met if you achieve a score of 61 or above on the TOEFL test, a score of 6 or more on the IELTS test, attended a high school in the USA for one or more school years, have a diploma from a secondary school in a system in which English is the official language of instruction, or completed one or more years of postsecondary education at an English-speaking institution. You must also furnish an official transcript in English.

Exempt Countries: Australia, Bahamas, Barbados, Belgium, Belize, Botswana, Canada, Denmark, Fiji, Finland, Ghana, Guyana, Ireland, Jamaica, Kenya, Lesotho, Liberia, Nigeria, Netherlands, New Zealand, Norway, Papua, New Guinea, Singapore, Solomon Islands, South Africa, St. Lucia, Sweden, Tonga, Trinidad, Tobago, United Kingdom, Zambia, and Zimbabwe.

Nondiscrimination Policy

Icon Collective is a post-secondary educational institution committed to creating and maintaining an environment in which all persons who participate in Icon Collective programs and activities can work together free of all forms of harassment, discrimination, exploitation or intimidation on the basis of race, color, national origin, gender, gender identity or expression, sexual orientation, disability, age, religion, Socio economic status, veteran's status, genetic marker, or any other characteristic protected by state, local or federal law. Icon Collective prohibits discrimination against members of our community by any student, staff, faculty, or third-party contractors brought on campus for the purpose of conducting business with the school. Icon Collective will not retaliate against persons bringing forward allegations of harassment or discrimination.

Transfers and Articulation

Transfer of Credit to Other Institutions

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION: The transferability of credits you earn at Icon Collective is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the certificate you earn is at the complete discretion of the institution to which you may seek to transfer. If the credits 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 education goals. This may include contacting an institution to which you may seek to transfer after attending Icon Collective to determine if your credits or certificate will transfer.

Transfer of Credit

Icon Collective does not accept credits transferred from other institutions for its Online program.

Transfer from Online Program to Los Angeles Program

Students must request the transfer with their Student Advisor. Those requesting transfer must be accepted into the LA program by Admissions. All transfers require student to start at LA Level One as some prerequisites for higher Levels will not have been met. Transfers may not take place during a quarter.

Credit for courses taken in the online program are not automatically transferred, qualifying students must test out of each of the LA Level One courses, with the exception of the Studio Mentor course which must be taken in their first term enrolled in the LA program. Students will be assessed a transfer fee of \$150 to cover the administrative costs of the exams for eligible courses in Level One unless the student wishes to test out of only one course. Test outs for courses beyond Level One will be charged at the \$75 rate per course. A score of 90% or higher on each exam is required, otherwise the student must take the associated course after transfer. Should an Online student successfully test out of a course or courses, tuition credit will be calculated at the higher rate of the LA program. A maximum of the equivalent of 75% of the program credits may be earned through test outs.

Prior Experiential Learning

Icon Collective does not grant credit for prior experiential learning. Icon Collective does provide an opportunity to test out of courses if an applicant feels that he or she has the requisite knowledge. Please see the Academic Policies section of this catalog for information regarding testing out of courses.

FINANCIAL INFORMATION

Tuition and Fees

Online Music Production Program

Application Fee	\$75.00
Tuition	\$14,995.00
California Student Recovery Fund (STRF) Assessment	\$7.50
Total Charges for the Period of Attendance	\$15,077.50

Additional Fees

Returned Check Fee	\$25.00
Wire Transfer Fee	\$15.00
Additional Transcript Fee	\$15.00
Late Tuition Fee (imposed after the 5 day grace period expires)	\$50.00
Test Out Fee	\$75.00/course

Required Equipment, Materials, and Resources

To complete their coursework, Icon Collective Online students are required to have a reliable, high-speed broadband Internet connection, an Apple MacBook Pro laptop computer, and the software and hardware as described below.

Item Required	Estimated Cost	
	Minimum	Maximum
Apple or Windows computer meeting Ableton's most recent system requirements (at least 8GB of RAM recommended)	\$1299.00	\$3548.00
Ableton Live 10 Suite Software	\$449.00	\$799.00
USB MIDI Keyboard Controller, <i>49 key minimum; 88 key recommended</i>	\$69.00	\$599.00
USB C to USB adapter (if your computer uses USB C)	\$10.00	\$10.00
Professional Quality Headphones	\$99.00	\$1799.00
Headphones or earbuds with microphone	39.00	999.00
Web Cam (if your computer does not have one built in)	\$49.00	\$249.00
Microphone	\$30.00	\$1000.00
Audio Interface (unless using USB microphone)	\$40.00	\$1500.00
Estimated Total	\$2084.00	\$10,503.00

- Tuition does not include the cost of the required computer, hardware, and software.
- Prices shown are for estimation purposes only and do not include taxes, shipping, or optional accessories.
- While the prices vary, each student is advised to budget at least \$2500.00 for equipment.
- Additional supplies, such as pens, pencils, paper, cables, and other items are to be expected.
- There is no charge for books or other class materials.
- Students must have access to a reliable, high-speed internet connection of at least 10 Mbps download and 3 Mbps upload speeds, suitable for uploading and downloading media files, watching videos, and participating in real-time video conferencing. The ideal connection speed is 50+ Mbps download and 7+ Mbps upload. The cost of Internet access is not included in the tuition and varies by connection speed and location.
- A Splice account will be used for sharing DAW sessions. Please go to www.splice.com and create an account using your email address.
- Although not required, we highly recommend that each student purchase an external 7200 RPM hard drive of at least 1TB and the Apple Care warranty for any new MacBook Pro laptop computer.
- Unlicensed or “cracked” software is not permitted and is not allowed for use on school assignments and projects.

Estimated Schedule of Charges for the Entire Educational Program	
Application Fee	\$75.00
Tuition	\$14,995.00
California Student Recovery Fund (STRF) Assessment	\$7.50
Required Equipment (estimated minimum)	\$2,500.00
School Supplies and Materials (estimated minimum)	\$500.00
Total (estimated)	\$18,077.50

Payment Plans

All students are provided with a Tuition Payment Plan at no additional charge. Tuition may be paid in full, divided into six (6) quarterly payments or into eighteen (18) monthly payments. The first payment is due on or before Registration. Subsequent Quarterly Plan payments are due on the first (1st) day of the month for each quarter. Subsequent Monthly Plan payments are due on the first (1st) day of each month. Students are granted a five (5) day grace period on payments. After the 5th day, a \$50.00 late fee is imposed. If payment is not received by the 8th day, the student will be dismissed from the program. Monthly payments are not available to those only taking the Intro Course.

Full Payment Plan		
Description	Amount	Due Date
Application Fee	\$75.00	Upon application
Tuition- Seat Deposit	\$500.00	Upon application
STRF Assessment	\$7.50	At Registration
Balance of Tuition	\$14,495.00	At Registration
Total Tuition and Fees	\$15,077.50	

Quarterly Payment Plan		
Description	Amount	Due Date
Application Fee	\$75.00	Upon application
Tuition- Seat Deposit	\$500.00	Upon application
STRF Assessment	\$7.50	At Registration
Tuition- 1st Payment	\$2,000.00	At Registration
Tuition- 2nd Payment	\$2,499.00	1st day of the 2nd Quarter
Tuition- 3rd Payment through 6th Payment	\$2,499.00	1st day of each subsequent Quarter
Total Tuition and Fees	\$15,077.50	

Monthly Payment Plan		
Description	Amount	Due Date
Application Fee	\$75.00	Upon application
Tuition- Seat Deposit	\$500.00	Upon application
STRF Assessment	\$7.50	At Registration
Tuition- 1st Payment	\$334.00	At Registration
Tuition- 2nd Payment	\$833.00	1st day of the 2nd month
Tuition- 3rd Payment through 18th Payment	\$833.00	1st day of each successive month
Total Tuition and Fees	\$15,077.50	

Late Fees

Each payment is due on the 1st day of each quarter or month, depending on the payment plan. There is a grace period from the 1st to the 5th day of each payment cycle, after which a \$50.00 late fee is imposed. If payment is not made by the close of business on the 8th day after the due date, the student will be terminated from Icon Collective for nonpayment of tuition and will no longer be allowed to participate in classes or access the Icon Collective Online platform.

Student Loans and Financial Aid

Icon Collective does not participate in federal or state student financial aid programs.

If a student obtains a loan to pay for an educational program at Icon Collective, the student bears the responsibility to repay the full amount of the loan plus interest, less the amount of any refund disbursed directly to the lender in the event of cancellation, withdrawal, or dismissal.

Student Tuition Recovery Fund

The State of California established the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic loss suffered by a student in an educational program at a qualifying institution, who is or was a California resident while enrolled, or was enrolled in a residency program, if the student enrolled in the institution, prepaid tuition, and suffered an economic loss. Unless relieved of the obligation to do so, you must pay the state-imposed assessment for the STRF, or it must be paid on your behalf, if you are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if you are not a California resident, or are not enrolled in a residency program."

It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 1747 N. Market Blvd Ste 225, Sacramento, CA 95834, (916) 574-8900 or (888) 370-7589.

To be eligible for STRF, you must be a California resident or are enrolled in a residency program, prepaid tuition, paid or deemed to have paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. The institution, a location of the institution, or an educational program offered by the institution was closed or discontinued, and you did not choose to participate in a teach-out plan approved by the Bureau or did not complete a chosen teach-out plan approved by the Bureau.
2. You were enrolled at an institution or a location of the institution within the 120 day period before the closure of the institution or location of the institution, or were enrolled in an educational program within the 120 day period before the program was discontinued.
3. You were enrolled at an institution or a location of the institution more than 120 days before the closure of the institution or location of the institution, in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the quality or value of the program more than 120 days before closure.
4. The institution has been ordered to pay a refund by the Bureau but has failed to do so.
5. The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law, or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.
6. You have been awarded restitution, a refund, or other monetary award by an arbitrator or court, based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.
7. You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans.

To qualify for STRF reimbursement, the application must be received within four (4) years from the date of the action or event that made the student eligible for recovery from STRF.

A student whose loan is revived by a loan holder or debt collector after a period of non-collection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (4) years since the action or event that made the

student eligible, the student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law. However, no claim can be paid to any student without a social security number or a taxpayer identification number.

Refund Policy

Icon Collective has established refund policies that are in accordance with current state and federal regulations. Icon Collective uniformly applies these refund policies to all students and reserves the right to modify these policies in order to remain in compliance with any changes in applicable laws and regulations.

Refunds based on cancellation

An applicant or student has the right to cancel enrollment for a program of instruction, without penalty or obligation, within the first seven (7) calendar days of each quarter for a full refund of deposit, if applicable, and tuition paid for that quarter.

To cancel, the applicant or student must submit a written notice of cancellation to the Director of Education in person, by electronic mail, or by postal mail within seven (7) calendar days of the start of the quarter. The date of cancellation is defined as the date of receipt of the written notice. If the written notice of cancellation is sent by mail, properly addressed with the correct postage, it is effective on the date postmarked.

An applicant who completes the application process but is denied enrollment or a student who is dismissed from Icon Collective for any reason within the first seven (7) calendar days after starting a quarter is entitled to a refund of the deposit, if applicable, and all tuition paid for that quarter.

Refunds based on withdrawal or dismissal

A student may withdraw from Icon Collective at any time by submitting a written notice of withdrawal to the Director of Education in person, by electronic mail, or by mail. Refund calculations will be based upon the student's last recorded date of physical attendance.

A student who chooses to withdraw after the seventh (7th) calendar day of the quarter but prior to completing 60% of the program days in a quarter is entitled to a pro rata refund of tuition based upon the student's last recorded date of physical attendance. The pro rata refund is calculated based on the entire quarter tuition cost. If a student withdraws after completing more than 60% of the program days in a quarter, tuition for the entire quarter is considered fully earned and the student will receive no refund. Students may have a balance due if the tuition has not been paid through the date of withdrawal, which may be the case in monthly payment plans.

A student may also be withdrawn involuntarily due to factors including, but not limited to inappropriate conduct, lack of attendance, or failure to maintain satisfactory progress. The same refund calculations apply.

Refund Schedule		
Date of Withdrawal	Tuition Liability	Tuition Refund
Calendar Days 1 to 7 of each quarter	None	100%
Program Days 8 to 39 (60% of Quarter)	Pro-rated	Up to 60% of program
After Program Day 40 (More than 60% of Quarter)	100% Tuition Due	None

Early Completion

After a student completes all Level 6 courses, the school will keep the student enrolled in Matrix for the rest of the quarter in order to finish out any remaining Mentor Sessions. Your tuition will be calculated at a lower rate for the remainder of the quarter, reflecting billing for the Mentor Sessions only.

It is also possible to stay enrolled in our program for further quarters and take additional Elective Mentors at this lower rate of \$1200/quarter, retaining access to everything on the platform including courses, groups and Office Hours. Please notify the Student Advisor if you wish to do so.

Alternatively, students have the option to end your enrollment completely once they have finished Level 6, and we won't bill for anything further beyond that. Students won't have any further Mentor Sessions and will lose access to all courses at the end of the quarter. Please notify the Student Advisor if you'd like to choose this option, please notify the Student Advisor.

Holidays and Refund Calculations

Icon Collective recognizes the U.S. national holidays below for the purposes of calculating refunds pursuant to section 6700 of the California Government Code 2015 Holidays. *Please see preceding Academic Calendar for days the Icon Campus is closed.*

Date Observed	Holiday
January 1	New Year's Day
3rd Monday in January	Martin Luther King Day
3rd Monday in February	President's Day
March 31	Cesar Chavez Day
Last Monday in May	Memorial Day
July 4	Independence Day
1st Monday in September	Labor Day
November 11	Veteran's Day
4 th Thursday in November	Thanksgiving Day
4 th Friday in November	Day after Thanksgiving

Refund for Fees

Banking fees including, but not limited to, returned check fees and wire transfer fees are added to the applicant's or student's liability in all cases and are non-refundable. The \$75 Application Fee and the Student Tuition Relief Fund (STRF) Assessment, if applicable, are non-refundable.

Refund on Textbooks and Materials

Once the student has accepted textbooks, software, and other materials supplied by Icon Collective, they may not be returned for a refund.

Refund Disbursement

To cancel an enrollment agreement or withdraw from Icon Collective, a student must submit a written notice of cancellation to the Director of Education. Refunds will be made within forty (40) days after receipt of the written notice of cancellation or withdrawal. The date of cancellation is defined as the date of receipt of the written notice or, if the notice is submitted by mail, the date postmarked.

If any portion of the tuition was paid from a third party, the refund shall be sent to the third party using the same method of payment (e.g. returning funds to the credit card used for the initial payment, or a check issued to the party that wrote the tuition check).

Any tuition balances remaining on the student's account following cancellation, withdrawal, or dismissal must be paid in a timely manner or be subject to collection. Any payment arrangement made to pay such balances may be subject to additional fees and/or interest.

Veteran's Benefits

ICON's Online program is not approved for veteran benefits.

ACADEMIC POLICIES

Standard of Progress

Units and Levels

The Icon Collective Online Program consists of six Levels and 11 Units within each Level, and is organized on the principle of mastery-based education: students must demonstrate mastery with each successive group of concepts before moving on to the next.

Each Unit consists of assigned work in multiple subjects and all must be completed with a passing grade or better before a student may advance to the next Unit. Icon recommends a pace of one Unit/week. With 11 Units per Level and 11 weeks per academic quarter, this recommended pace would allow the student to complete the program in six quarters or 18 months. However, students are free to work at a faster or slower pace, as long as they finally complete the program within the maximum timeframe (see later section on Maximum Timeframe).

The evaluation of student achievement is based on students meeting the objectives for each Unit and their included topics. The learning objectives are clearly defined at the beginning of each topic within a Unit. Grade determination criteria for each project and assignment are specified in a rubric provided to the students.

A student who receives a failing grade on any assigned work must do it again until they earn a passing score. Students must achieve a letter grade of “D” or higher in all assigned work within a Unit in order to complete it and “unlock” the next Unit.

Satisfactory Academic Progress (SAP)

Satisfactory Academic Progress (SAP) measures the student’s academic performance within the educational goals. Icon Collective requires that all students demonstrate that they are making orderly progress each month (at least one Unit) toward completion of the program. All students must maintain SAP in order to remain enrolled. Icon Collective will evaluate student progress each quarter.

In addition, students must complete all coursework within the required 150% maximum timeframe.

Successful Unit and Level Completion

In order to complete a Level, all assigned work within each Unit of that Level must be completed a grade of a “D” or higher.

Cumulative Grade Point Average (CGPA)

Cumulative Grade Point Average (CGPA) is the average of all grades earned based on the 4.0 grading scale used by Icon Collective.

Clock to Credit Hour Conversion

Icon Collective uses the following method to convert clock hours to quarter credits:

- 10 hours of direct instruction equals 1 quarter credit
- 20 hours of supervised lab instruction equals 1 quarter credit
- 30 hours of outside work, instrumental practice, or independent study equals 1 quarter credit

Please note: Due to the nature of online learning, 25% of the time allocated for projects, examinations, assignments, instrumental practice, and creative work is included in the clock hour calculation.

Maximum Timeframe

A student cannot exceed 150% of the published normal completion rate of the program. If at any time it becomes mathematically impossible for a student to complete the program within the maximum timeframe, the student will be dismissed from the school. For example, the published normal completion rate for the Online Music Production Program is 66 weeks and 43 credit hours. Therefore, 150% of that normal completion rate is 99 weeks or 64 attempted credit hours. A student who reaches 99 weeks or 64 attempted credit hours without completing the program will be not be allowed to continue and will be dismissed from the school. Students requiring more than 18 months to complete the program will also be subject to additional tuition costs based on the published quarterly tuition rate.

Grading

Students must complete a variety of different projects and assignments to complete each Unit of the program and continue to the next. These include:

- Reviews and Quizzes
- Projects, Assignments, and Homework
- Online Participation and Discussions
- Instructor Assessment

Grading criteria for each assignment are provided to the students and are used by instructors for grading. Students receive feedback and/or scores on all submitted work a minimum of twice a week (within three days of submitting). If they fail any submitted project, they must redo it until they have received a passing grade from their instructor.

Icon Collective does not have a cumulative final test required for the completion of the program.

Grade Scale

The following system of grade points is used to evaluate a student's level of achievement. A student's academic standing is the result of the total number of grade points earned divided by the total number of courses taken.

Rating	Earned Percentage	Letter Grade	GPA
Excellent	95% – 100%	A	4.0
	90% – 94%	A-	3.75
Good	87% – 89%	B+	3.5
	83% – 86%	B	3.0
	80% - 82%	B-	2.75
Average	77% - 79%	C+	2.5
	73% - 76%	C	2.0
	70% - 72%	C-	1.75
Needs Improvement	67% - 69%	D+	1.5
	65% - 66%	D	1.0
Failing	0 – 64 %	F	0.0
Test Out	N/A	TO	0.0

Mentor Sessions

Studio Mentor Sessions are carefully coordinated in order to align with the student, mentor, and studio schedules and are virtually impossible to reschedule. As a result, if a student misses a studio mentor session, it cannot be made up. Please contact your mentor ASAP if you need to miss a mentor session.

Incomplete

The requirement to achieve a passing grade for each assignment prior to completing a Unit (and Level) and the self-paced nature of the program makes a grade of Incomplete unnecessary.

Re-enrollment

Students who have been dismissed from Icon Collective for academic reasons may apply for re-enrollment. Re-enrollment is at the discretion of the Education Department and will be granted only after the conditions that caused the dismissal have been rectified.

Test Out

For those students who are already proficient in piano/keyboard techniques, Icon provides opportunities for students to acquire credit for advanced prerequisite knowledge by passing a Competency Evaluation for the Keyboard Techniques portion of the curriculum.

A student must earn a score of 90% or higher on the Competency Evaluation in order to get credit.

Students who believe they possess the prerequisite knowledge to test out must contact the Director of Online Education to schedule a Competency Evaluation. There is a \$75.00 fee for each Course Competency Evaluation. No refund will be given for the course for which the student has tested out: the program is self-paced and the test out allows the student to complete in a shorter time which reduces total cost of the program.

Attendance Policy

Because most online coursework is asynchronous, meaning that many of the assignments, projects, assessments, and presentations can be completed at any time before the due date, traditional standards of attendance do not apply for most Online Music Production Program sessions. The curriculum requires students to participate in a number of learning activities each week, and work towards completion of those activities is the online equivalent of attending class at a traditional brick and mortar school.

A student who is out of contact with Icon Collective for fourteen (14) consecutive calendar days during the 11-week quarter will be contacted by the Student Advisor to determine if the student wishes to continue. If the student does not respond to the contact, or does not return to classes, the student will be administratively withdrawn from the program in another 14 days (28 days total).

Graduation Requirements

In order to graduate from the Icon Collective Online Music Production Program and receive a diploma, students must meet the following requirements:

- Successfully complete all required coursework with a passing grade
- Complete the courses within the maximum time frame
- Earn a Cumulative Grade Point Average (CGPA) of 2.0 (C) or higher
- Meet all financial obligations to the school

Students who finish the program with a financial obligation to the school will not receive an official transcript or diploma, and alumni privileges will be suspended until the financial obligation is met in full.

Students are responsible for maintaining copies of their projects, assignments, etc. Students will retain access to their past enrollments in our system indefinitely, but they will lose access to the Level they are currently enrolled in if they take a Leave of Absence or drop from the program.

Academic Integrity

Academic integrity is a core value of teaching, learning, and professional behavior. Maintaining high standards of academic integrity is a fundamental principle needed to achieve success and graduate. Students are expected to commit to and be responsible for demonstrating these five values, even in the face of adversity:

1. Honesty
2. Trust
3. Fairness
4. Respect
5. Responsibility

The following activities show a lack of academic integrity and are grounds for being placed on probation or dismissed: cheating, collusion, falsifying records, lying, plagiarism (including electronic), alteration of materials, forgery, providing or using external assistance relating to an examination, test, or quiz, sharing answers, copying another student's work, or any act designed to give unfair academic advantage to the student.

Dismissal may also be exercised if a student engages in conduct that endangers property or the health or safety of others, including breaking the law, fighting, bullying (including cyber-bullying), verbal or written abuse, false allegations, intimidation, harassment, or disruption of classes.

Sharing of Work

All assignments and projects are expected to be the work of a single student unless specified as a group assignment in the syllabus.

Dismissal from the Program

Students may be placed on probation or dismissed from the program for failure to meet academic requirements, inappropriate conduct (as described in the Academic Integrity and Code of Conduct sections), or failure to meet financial obligations to the school.

Grade Appeal and Academic Dismissal Appeal

Grade appeals, including those causing academic dismissal from the program, may only be made under the following circumstances:

The grade was based on standards unreasonably different than those for other students.

The grade was influenced by something other than performance or academic integrity.

The grade was affected by an unannounced or significant change from stated course objectives and assignments.

- The student must request a grade appeal form from the Registrar and submit it to the Registrar by email or through the Matrix platform to the Registrar at Icon Collective. The form must be submitted with supporting documents no later than 3 days after the grade is posted.
- Incomplete appeal forms or those missing adequate explanation or supporting documentation are typically denied. When a complete and reasonable appeal is accepted, an investigation will follow to confirm or deny the validity of the appeal.
- The student will be required to provide any assignments, files, or evidence necessary to complete the investigation.
- A panel from the Education Department will render a final decision. The student will be notified of the decision within one day of the panel's vote.

The panel may decide to:

- Uphold the grade initially given.
- Require that an instructor re-grade the assignment or test.

- Have the student take a reformulated version of the assignment or test to assess whether or not the student clearly possesses the knowledge required to compete against the original grade.
- Recommend a specific grade change.

Appeal of Dismissal (Financial and Conduct)

Students may appeal a financial dismissal or conduct probation or dismissal by requesting an appeal form from the Registrar and submitting it to the Registrar in person during business hours, to Registrar drop box at rear reception, by electronic mail, or through the Matrix platform to the Registrar at Icon Collective. The form must be submitted no later than 3 business days after the student is notified of the dismissal. The student should address the issues that led to the probation/dismissal and what steps have been taken to correct and alleviate them. Incomplete appeal forms or those missing adequate explanation or supporting documentation are typically denied.

The Campus Director will determine whether the student's appeal merits a meeting with the Board of Appeal. If warranted, the Board will schedule an appointment to meet with the student and render a final decision as to the student's disposition. The student's failure to attend will result in a denial of the appeal. Following the meeting, the student will be notified within one business day of the Board's final decision.

STUDENT SERVICES

Online Learning Resources

In addition to the Learning Management Systems that house our courses, we maintain another private website for our students and alumni called the Hexicon. Students are invited to join the Hexicon at Orientation and they can retain these accounts after graduation.

The Resources section of this site contains a virtual library giving students access to a wide range of information used to conduct research, complete assignments, and gain more depth on the subjects taught in the individual courses.

Students may utilize these online assets to complete their projects and assignments on a daily basis. New materials are added regularly based on faculty and student requests, guest recommendations, and planned expansion of holdings.

Online Student Orientation

The Online Student Orientation Unit helps students get their bearings within the Icon Collective Online platform. Students create their online profile, learn the navigation system, practice uploading and downloading files, and complete other exercises that prepare them for online course work. All students are required to complete the Online Student Orientation Unit before beginning any other material.

Student Advising

Icon Collective is a student-centered institution and as such there is an open-door policy for students who may have questions, concerns, complaints, and/or are looking for guidance. Students are welcome to discuss their thoughts and concerns with the school at any time via phone, email, or the Help section on the Icon Collective Online platform. Appointments are encouraged and can be arranged via email.

Disability Services

Icon Collective is an Americans with Disabilities Act compliant institution. Administrators, faculty, and staff members work together to provide reasonable and appropriate accommodations for students with documented disabilities. A student may submit documentation of a disability (such as a current 504 plan, I.E.P., or other form of assessment) prior to enrollment to the Director of Education via email or mail prior to the start of classes to request that reasonable and appropriate accommodations are made.

Housing

Icon Collective does not provide student housing and does not have a dormitory facility under its control. Icon Collective does not provide student housing services for online students.

Transcript Requests

Students and graduates can request transcripts from the Registrar. The following information is required:

- Full name
- Program of study
- Mailing address for transcript delivery
- Contact phone number
- Number of copies required
- \$15 Transcript Fee per copy

Please send your request to:

Registrar

Icon Collective

100 E. Tujunga Ave, Burbank, CA 91502

Phone: 818-299-8013

Transcript requests can be made at any time. Requests are processed Monday through Friday during business hours. Transcripts are typically sent within two (2) weeks of receipt of the request.

Maintenance and Retention of Student Records

Records of current students, graduates and inactive files are maintained digitally in a secure, encrypted network drive as well as secure cloud backup. All records are organized and managed by the Registrar. Student records are maintained for five (5) years from the last date of attendance. Transcripts containing the date the diploma was awarded, the courses and units on which the diploma was based, and the grades earned by the student in each of those courses are maintained permanently.

Career Services

Icon Collective's industry advisors provide career guidance for enrollees in the full program and can help students make their initial industry connections. Students receive regular career instruction from Industry Advisors, faculty, and guest speakers. Students are encouraged to begin producing music and building their brand from day one of the program as the first steps toward beginning their professional lives.

Icon Collective does not provide job placement services or guarantee employment. The nature of the music and entertainment industry is one of independent entrepreneurs, such as professional musicians, writers, producers, DJs, and performers, who move from project to project (record to record, movie to movie, etc.) as self-employed or freelance contractors. This type of work may not be consistent; depending on the job, project, or budget, periods of employment can range from one day to several weeks or months. In addition, the hours worked in a day or week may be more or less than the traditional 8-hour workday or 40-hour workweek. During periods when individuals are not working on a specific job or project, they can expect to spend time expanding their networks, advertising or promoting their services, creating new music, and honing their artistic abilities.

Rates of pay are not standardized and are typically negotiated, taking into account the project budget, the scope of project, and the artist's skills, abilities, resources, and professional credentials. Most artists create music with the understanding that not all work generates income.

Leave of Absence

A student may request a Leave of Absence (LOA) of a maximum of 90 days (one Quarter) per enrollment. The student must submit a Leave of Absence Form, available from the Registrar, following approval by the Director of Education. A Leave of Absence is granted on a quarterly basis and cannot be requested for the current quarter after the first week of classes. No LOA will be granted during the student's first quarter, the student must withdraw and re-apply through Admissions.

Students will be expected to verify the reasons for making an LOA request before the leave will be approved. A Leave of Absence will be considered for the following reasons:

1. Financial Hardship
2. Family Emergency (death in the family, hospitalization, other traumatic event)
3. Health Concerns
4. Extraordinary Circumstances- considered and approved at the discretion of the Director of Education

In order to qualify for a Leave of Absence, the student must be in good academic and financial standing.

Students requesting an LOA must be current with any tuition payments and fees for the current and any past quarter. The ability to return at a specific time is subject to seat availability. Failure to return within the agreed upon and specified time will result in termination from the program.

SCHOOL POLICIES

Student Code of Conduct

Icon Collective has established a Student Code of Conduct in order to maintain an educational environment reflective of the standards of a professional workplace. Students are expected to abide by this code as well as all local, state, and federal laws, both on campus, at school sponsored activities off-campus, and in the Icon Collective online environment.

- Behave in a professional and appropriate manner at all times.
- Be respectful and courteous to faculty, staff, and classmates.
- Abide by all Icon Collective policies.
- Participate in all classes.
- Log in early and stay until class ends.
- Log in prepared with all required supplies and equipment.
- Complete and turn in coursework, projects, and assignments on time.
- Notify the instructor in advance if you are unable to participate or need help.
- Maintain Satisfactory Academic Progress by keeping an average of 2.0 or higher.
- Do not use or distribute illegal software.

This list of examples is not intended to be all-inclusive. Icon Collective reserves the right to act in the best interest of the students, faculty and staff and may deem actions committed by a student to be a conduct violation although the action does not appear on a list of examples. A student who violates this Code of Conduct will face disciplinary action up to and including dismissal from the program.

Policy on Sexual Harassment

Icon Collective is committed to providing a place of work and study free from sexual harassment and all forms of sexual intimidation and exploitation. Any student, staff person, or faculty member engaging in such behavior will face prompt and appropriate corrective action.

All forms of sexual harassment in the workplace are against the law and will not be tolerated, including, but not limited to, unwelcome sexual advances; requests for sexual favors; physical conduct of a sexual nature; sexual pranks, repeated sexual teasing, jokes or innuendo, in person or via text, email or other online communication; verbal abuse of a sexual nature; touching or grabbing of a sexual nature; repeatedly standing too close; and repeated asking another person to socialize off-campus.

If you feel that you are the victim of sexual harassment, contact any member of the Icon Collective staff at your earliest opportunity.

Anti-Bullying Policy

Icon defines bullying as repeated, health-harming mistreatment of one or more people by one or more perpetrators. It is abusive conduct that includes:

- Threatening, humiliating or intimidating behaviors.
- Interference/sabotage that prevents classwork from getting done.
- Verbal abuse.
- Socially excluding a person in class-related activities.

In addition, the following examples may constitute or contribute to evidence of bullying:

- Persistent singling out of one person.
- Shouting or raising one's voice at an individual in public or in private.
- Using obscene or intimidating gestures.

- Not allowing the person to speak or express himself or herself (i.e., ignoring or interrupting).
- Personal insults and use of offensive nicknames.
- Public humiliation in any form.
- Spreading rumors and gossip regarding individuals.

Individuals who feel they have experienced bullying should report this to the faculty or Student Advisor before the conduct becomes severe or pervasive. All students are strongly encouraged to report any bullying conduct they experience or witness as soon as possible to allow Icon to take appropriate action.

Drug and Alcohol Policy

Absolutely no drugs or alcohol are allowed when participating in the Icon Collective Online program at any time. Students found to be under the influence of drugs or alcohol or engaged in the unauthorized use or distribution of drugs or alcoholic beverages are subject to disciplinary action up to and including dismissal from the program. There may also be legal implications for students in violation of the drug and alcohol policy.

Family Education Rights and Privacy Act Of 1974 (FERPA)

The Family Educational Rights and Privacy Act (FERPA) affords eligible students who are 18 years or older and attending a postsecondary institution certain rights with respect to their education records. These rights include:

1. The right to inspect and review the student's education records within 45 days after the day Icon Collective receives a request for access. A student should submit a written request to the Registrar that identifies the record(s) the student wishes to inspect. The Registrar will make arrangements for access and notify the student of the time and place where the records may be inspected.
2. The right to request an amendment to the student's record. A student who wishes to ask the school to amend a record should submit a written request to the Registrar clearly identifying the part of the record the student wants changed and why it should be changed. If the school decides not to amend the record as requested, the Campus Director will notify the student in writing of the decision and of 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 provide written consent before Icon Collective discloses personally identifiable information (PII) from the student's education records, except to the extent that FERPA authorizes disclosure without consent.

The school discloses education records without a student's prior written consent under the FERPA exception for disclosure to school officials with legitimate educational interests. A school official is a person employed by Icon Collective in an administrative, supervisory, academic, research, or support staff position (including law enforcement unit personnel and health staff); a person serving on the board of trustees; or a student serving on an official committee, such as a disciplinary or grievance committee. A school official also may include a volunteer or contractor outside of Icon Collective who performs an institutional service of function for which the school would otherwise use its own employees and who is under the direct control of the school with respect to the use and maintenance of PII from education records, such as an attorney, auditor, or collection agent or a student volunteering to assist 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 Icon Collective.

Students have the right to file complaints with the U.S. Department of Education concerning alleged failures by Icon Collective 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, DC 20202

FERPA permits the disclosure of personally identifiable information from a student's education records without consent of the student if the disclosure meets certain conditions found in §99.31 of the FERPA regulations. Except for disclosures to school officials, disclosures related to some judicial orders or lawfully issued subpoenas, disclosures of directory information, and disclosures to the student, §99.32 of FERPA regulations requires the institution to record the disclosure. Eligible students have a right to inspect and review the record of disclosures.

Icon Collective may disclose personally identifiable information from the education records without obtaining prior written consent of the student:

- To other school officials, including teachers, within Icon Collective whom the school has determined to have legitimate educational interests. This includes contractors, consultants, volunteers, or other parties to whom the school has outsourced institutional services or functions, provided that the conditions listed in §99.31(a)(1)(i)(B)(1) - (a)(1)(i)(B)(2) are met. (§99.31(a)(1))
- To officials of another school where the student seeks or intends to enroll, or where the student is already enrolled, if the disclosure is for purposes related to the student's enrollment or transfer, subject to the requirements of §99.34. (§99.31(a)(2))
- To authorized representatives of the U. S. Comptroller General, the U. S. Attorney General, the U.S. Secretary of Education, or State and local educational authorities, such as a State postsecondary authority that is responsible for supervising the university's State-supported education programs. Disclosures under this provision may be made, subject to the requirements of §99.35, in connection with an audit or evaluation of Federal- or State-supported education programs, or for the enforcement of or compliance with Federal legal requirements that relate to those programs. These entities may make further disclosures of PII to outside entities that are designated by them as their authorized representatives to conduct any audit, evaluation, or enforcement or compliance activity on their behalf. (§§99.31(a)(3) and 99.35)
- In connection with financial aid for which the student has applied or which the student has received, if the information is necessary to determine eligibility for the aid, determine the amount of the aid, determine the conditions of the aid, or enforce the terms and conditions of the aid. (§99.31(a)(4))
- To organizations conducting studies for or on behalf of the school in order to: (a) develop, validate, or administer predictive tests; (b) administer student aid programs; or (c) improve instruction. (§99.31(a)(6))
- To accrediting organizations to carry out their accrediting functions. (§99.31(a)(7))
- To parents of an eligible student if the student is a dependent for IRS tax purposes. (§99.31(a)(8))
- To comply with a judicial order or lawfully issued subpoena. (§99.31(a)(9))
- To appropriate officials in connection with a health or safety emergency, subject to §99.36. (§99.31(a)(10))
- In connection with information the school has designated as "directory information" under §99.37. (§99.31(a)(11))
- To a victim of an alleged perpetrator of a crime of violence or a non-forcible sex offense, subject to the requirements of §99.39. The disclosure may only include the final results of the disciplinary proceeding with respect to that alleged crime or offense, regardless of the finding. (§99.31(a)(13))

- To the general public, the final results of a disciplinary proceeding, subject to the requirements of §99.39, if the school determines the student is an alleged perpetrator of a crime of violence or non-forcible sex offense, and the student has committed a violation of the school's rules or policies with respect to the allegation made against him or her. (§99.31(a)(14))
- To parents of a student regarding the student's violation of any Federal, State, or local law or of any rule or policy of the school governing the use or possession of alcohol or a controlled substance if the school determines the student committed a disciplinary violation and the student is under the age of 21. (§99.31(a)(15))

Complaints and Grievances

A student who has a concern, complaint, or grievance should attempt to resolve the issue in an appropriate and professional manner by speaking with the instructor, staff member, or student in person, by email, via the Icon Collective Online platform, or by telephone. If the concern, complaint, or grievance is not resolved satisfactorily, the student may contact the Director of Education in person, by email, via the Icon Collective Online platform, or by telephone for assistance. The Director of Education is available during normal business hours.

The Director of Education will contact the appropriate parties, investigate the complaint, and direct appropriate action to resolve the issue(s). If the student does not feel that the concern, complaint, or grievance has been satisfactorily resolved, he or she can appeal to the Campus Director in writing.

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 internet website www.bppe.ca.gov.

Photo Release Policy

Icon Collective classes, workshops, seminars, and other events may be photographed, videotaped, screen captured, and/or recorded for use in promotional or academic materials, including brochures, publications, print ads, tutorials, social media, and other forms of electronic media. FERPA (Family Educational Rights and Privacy Act) recognizes photographs as a form of Directory Information. Students may opt-out of being included in Directory Information (including photographs) by signing a FERPA Directory Information Opt-Out form available from the Registrar's office.

Intellectual Property Policy

Students who create academic works, musical works or other copyrightable creative works while enrolled at Icon Collective retain the copyright to such works.

Copyright ownership in a work submitted by a student in the completion of academic requirements remains with the student, provided that, unless otherwise agreed in writing, by submitting the work for class credit, the student shall be deemed to have granted a non-exclusive, worldwide, royalty-free license to Icon Collective to make the work available to the Icon Collective community through electronic or other means. The use of the work is limited to promotional, advertising, and academic purposes.

ONLINE MUSIC PRODUCTION PROGRAM

Program Description

18 Month Diploma Program

379 Clock Hours / 43 Credit Hours

The Online Music Production Program is an immersive educational experience that provides students a well-balanced study of modern music production guided by working professionals. Course work includes studio production techniques, digital audio workstation operation, songwriting, arranging, music business, and synthesis. One-on-one weekly mentoring sessions, ear training, and personal development courses inspire creativity and round out the skill set necessary for artists to thrive in the 21st century music and entertainment industries.

The program is designed as a self-paced program, taking 18 months (six quarters) to complete at the pace recommended by Icon. Clock hours shown are representative of the time required if maintaining the recommended pace. Actual time to complete the program for an individual student may be more or less, depending on the time it takes for the student to achieve the required level of competency in each Unit.

Program Objective

The Online Music Production Program prepares students to become music producers, composers, performers, recording artists, professional DJs, and entrepreneurs in the entertainment industry.

Potential Careers

Graduates of the Online Music Production Program are prepared to create entrepreneurial careers in a wide range of roles within the music industry. Some of the most common are:

- Music Producer
- Composer
- Songwriter
- Sound Designer
- DJ
- Performer
- Artist Manager
- Digital Mixer
- Booking Agent
- Record Label Owner
- Entrepreneur
- Promoter

Course Schedule

Each quarter is eleven (11) weeks in duration and includes multiple subjects. The sequence of the subjects is predetermined. The only electives are optional additional Studio Mentor courses. Please see the description of Units and Levels in the Academic Policies section of this catalog.

Each week, students have a live, real-time, one-on-one Studio Mentor Session with their industry mentor for the quarter. This happens at a specific, scheduled time when the student and teacher log in to an online Zoom video conference session together. This is the only learning activity that requires the student to be online at a specific time. Instructors hold office hour sessions that students can join live and in real time, if desired. These office hour sessions explore topics related to the main program and expand upon the reading and video content. It is highly recommended that students take part in the office hour sessions whenever possible.

Level One (LVL-1)	62 clock hours
Topics covered: Keyboard Techniques, Arrangement, Ableton Live, Ear Training, THE ART OF FLOW®, Studio Mentor	7 credits
Level Two (LVL-2)	62 clock hours
Topics covered: Keyboard Techniques, Ableton Live, Ear Training, Studio Techniques, THE ART OF FLOW®, Synthesis, Studio Mentor	7 credits
Level Three (LVL-3)	62 clock hours
Topics covered: Keyboard Techniques, Ableton Live, Ear Training, THE ART OF FLOW®, Synthesis, Studio Mentor	7 credits
Level Four (LVL-4)	62 clock hours
Topics covered: Keyboard Techniques, Ear Training, THE ART OF FLOW®, Studio Techniques, Music Business, Studio Mentor	7 credits
Level Five (LVL-5)	62 clock hours
Topics covered: Keyboard Techniques, Ear Training, THE ART OF FLOW®, Music Business, Songwriting, Studio Mentor	7 credits
Level Six (LVL-6)	69 clock hours
Topics covered: Keyboard Techniques, Ear Training, Music Business, Songwriting, Studio Mentor	8 credits

Additional Training and Support

Ongoing interaction with the Icon Collective community of students, graduates, faculty, and mentors is critical to academic and creative growth. Icon Collective Online students are encouraged seek support and academic assistance in a variety of ways:

- Weekly Studio Mentor Sessions are the best way to get additional help. Before your Mentor Session begins, prepare to discuss your concerns or difficulties.
- Interactive Instructor Office Hour Sessions are a good opportunity for real-time guidance.
- Instructors are also available to give assistance by email and will respond as soon as practical, given time zone differences.
- Student forums on the Icon Collective Online platform are a great way to get ongoing peer and instructor feedback.
- Guest Q&A sessions allow students to interact with industry professionals on a regular basis. Q&As normally occur every week and provide an opportunity to learn from a wider range of people from within the industry.

Enrolling in The Intro Course

Students enrolling in the Intro Course rather than the full 18-month Online Program do so with the understanding that these courses are avocational (for personal enrichment) and do not lead to employment.

COURSE (LEVEL) DESCRIPTIONS

Level 1: Music Production with Ableton Live I

7 Credit Hours / 62 Clock Hours

Recommended time to complete- 11 weeks

Ableton Live

Coursework explores the unique traits of Ableton Live and its non-linear approach to music production and investigates many of the ways Ableton Live can be user configured for both studio music production and live performance. Projects and lessons include how to create, open, and save projects, use hot keys, import, edit, and warp audio, work with MIDI clips, understand the session view and the arrangement view windows, manipulate software instrument tracks and synths, route dynamic and time-based effects, quantize, and employ the groove pool.

Arrangement

Coursework focuses on the analysis of real world examples in popular music and develops an understanding of song structure and standard arrangement techniques that form the foundation of compositional studies.

Ear Training

Introduction to rhythm transcription, learning to hear and identify major and minor intervals.

Keyboard Techniques

Introduction to the basic concepts of music theory and its applications in songwriting using the keyboard. Topics include motor skills, ear training, major and minor scales/chords.

Studio Mentor

A weekly mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

Level 2: Music Production with Ableton Live II

7 Credit Hours / 62 Clock Hours

Recommended time to complete- 11 weeks

Ableton Live

Advanced Ableton Live production techniques, including the use of clip envelopes, Max4Live, arrangement tools, and slice to MIDI functions. Coursework will also explore the use of Ableton's mixing and mastering tools.

Ear Training

Hearing and identifying effects and processing such as distortion, delay and reverb.

Keyboard Techniques

Topics include chords, inversions, and harmonic progressions.

Studio Techniques

An exploration of the principles of digital recording and the best practices of professional music production. Presentations and exercises include signal processing, recording, mixing, and editing.

Synthesis

A step-by-step approach to understanding the basics of subtractive synthesis and its components. Coursework includes an exploration of waveforms, oscillators, filters, Low Frequency Oscillators (LFO), modulation, envelopes, and waveform parameters.

Studio Mentor

A weekly mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

Level 3: Intermediate Music Production

7 Credit Hours / 62 Clock Hours

Recommended time to complete- 11 weeks

Ableton Live

Creative approaches to creating live performances in Ableton. Coursework develops the ability to map MIDI controllers and plan out a live set.

Ear Training

Sample tuning and melodic transcription.

Keyboard Techniques

Introduction to the concept of melodic development. Projects involve creating simple melodic phrases. Coursework topics include harmonic and non-harmonic tones including suspensions, anticipations, passing and neighboring tones, as well as expanding harmonic progressions into more complex and compelling extended musical passages.

Synthesis

Intermediate synthesis concepts. Topics include Frequency Modulation (FM), physical modeling, sampling, and additive synthesis techniques.

Studio Mentor

A weekly mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

Level 4: Advanced Production and Mixing

7 Credit Hours / 62 Clock Hours

Recommended time to complete- 11 weeks

Ear Training

Harmonic transcription, hearing and identifying specific frequencies.

Keyboard Techniques

Coursework explores melodic and harmonic complexity, the use of rhythm in harmony and melody as well as the arranging of sections within songs to create full-length compositions. Projects and assignments involve combining parallel scales, diatonic substitutions, modal interchange, and harmonic rhythm. Students expand their musical vocabulary and their ability to combine different sections of music into complete compositions.

Music Business

Establishes a foundation of general business practices for music industry entrepreneurs. Coursework includes how to navigate the entertainment industry, protect intellectual property, and function within the ever-evolving music industry.

Studio Techniques

Mixing and mastering music to achieve commercial grade results. Projects involve creating mixes that are rich in dynamics, an appropriate frequency/tonal balance, and three dimensional in depth and imaging. Coursework includes setting up groups and stems, using automation, and mastering digital audio files for distribution.

Studio Mentor

A weekly mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

Level 5: Songwriting and Music Business

7 Credit Hours / 62 Clock Hours

Recommended time to complete- 11 weeks

Ear Training

Identifying the key of a piece, further practice with hearing and identifying specific frequencies.

Keyboard Techniques

Continue working with extended harmonies and compositional techniques.

Music Business

Students will work on bios, branding and other techniques of self-presentation in the contemporary music industry.

Songwriting

Examines the core components that make up great songs. Songwriting is examined and demystified as both a career and a process. Instills a greater command of writing lyrics, melodies, and hooks, writing for vocalists, and the collaborative songwriting process.

Studio Mentor

A weekly mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

Level 6: Advanced Songwriting and Music Business

8 Credit Hours / 69 Clock Hours

Recommended time to complete- 11 weeks

Ear Training

Hearing and identifying extended harmonies and intervals.

Keyboard Techniques

Introduction to alternative scales, fully extended harmonies, secondary harmony, and modulation. Students play one of their own compositions on the keyboard at the end of the Level, utilizing all of the concepts they have been exposed to throughout the program.

Music Business

In-depth study of the role of marketing in the music business. Coursework explores social media, advertising, and public relations.

Songwriting

Advanced lyric and songwriting concepts. Classwork focuses on writing vocal harmonies, re-harmonizing existing melodies, developing hooks, and how to break free from norms and clichés.

Studio Mentor

A weekly mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

FACULTY AND STAFF

Icon Collective employs individuals with a passion for music for both staff and faculty positions. All faculty members have the academic, experiential, and professional qualifications to teach, including a minimum of three years of working experience, education, and training in current practices of the subject area taught. All faculty members are working professionals, and their availability to teach varies from quarter to quarter.

Administration and Staff

Christopher Wight Co-Founder, CEO

Christopher Wight is a veteran musician, performer, songwriter, and producer. In 2005, Christopher and musical mastermind David Alexander Valencia co-founded Icon Collective and created the pioneering Music Production Program as an avenue for artists and producers to obtain the skills and knowledge necessary to carve out successful careers in the music business. As an Icon Collective instructor, Christopher knows first-hand how the modern music scene works. He has toured the globe as a major label musician, collaborated on projects with some of the most prestigious leaders in the music business, and currently serves as one half of the electronic hybrid, *Icon Underground*, again with the yin to his yang, David Alexander.

David Alexander Valencia Co-Founder

David Alexander studied music production with the legendary pioneer of electronic music, Thomas Dolby, in the early '90s. Thomas was a mentor to David and introduced him to the world of Electronic Music technology. David toured as a keyboardist with legends of funk such as the Gap Band and refined his production skills by scoring music for several top video games including Quake II, Quake III Arena, 007 James Bond Tomorrow Never Dies, and O. These scores received major acclaim and were released independently of the games as soundtracks. His music has also appeared in movies, including Rush Hour, Fridays, and K-19 the Widow Maker. David's recent projects include producing remixes for artists such as Prince, U2, Nirvana, Annie Lennox, Justin Timberlake, and Gwen Stefani. His passion is working with DJs and artists in the dance and electronica scene.

Cole Acheronti Admissions Coordinator

Education: Diploma, Digital Music Production – Icon Collective

Professional Experience:

After an injury plagued season kept him sidelined from playing Professional Baseball, Cole turned to electronic music to channel his emotions and to fuel the same energy that made him thrive as a collegiate athlete...striving him away from the standard norm and his business degree to pursue a career in music. Since then, he has finished as one of the Top 10 Finalist in Tiesto's 'YourShot USA' DJ Competition and interned for Sean Fabos at The Fab Factory with resident mixing and mastering Engineer Dave Pensado, while perfecting and honing in on his craft. Currently, Cole is focusing on launching his solo project, and enjoys being able to help other creatives throughout their musical journey inside and out of Icon Collective.

Jarrett Bailey Admissions Advisor

Education: Diploma, Music Production – Icon Collective

Professional Experience:

Jarrett is an artist with his main project PIZOOKI. PIZOOKI is about the light, so the ultimate goal is to make every individual who listens to his music and follows his project discover the light within themselves and then choose to spread that light to everyone they come in contact with. Along his journey he has a background in major events and festivals. As an Artist, he understands the amount of courage and sacrifice that is made every day to pursue this dream. As an Admissions Advisor, he wants nothing more than to build upcoming Artists and shine the light on their path.

Chevy Bhorntus

Director of Education

Faculty Member since 2013

Education: B.A. Contemporary Writing and Production – Berklee College of Music

Professional Experience:

After graduating from Berklee College of Music, Chevy dove into producing and writing under a variety of aliases including Rattle Box, Chemical Hero, Digital Sons, and NARK. In 2012, he co-founded an artist development and licensing company, Red Door Music. His credits include theme songs for Chelsea Lately and The Jenny McCarthy Show, placements on hit shows like CSI, The Hills, and Arrow, advertising campaigns for HBO and Beefeater Gin, and trailer music for major films including The Avengers, Looper, and Selma.

Mesta Bish

Associate Director of Music Production

Faculty Member Since 2016

Education: Associate of Science in Recording Arts from Full Sail University

Professional Experience:

Mesta Bish began his audio career as a studio intern and moved to an assistant engineer, strengthening his craft in the studio. An alumnus of Full Sail University, Mesta moved to New York City becoming a founding partner of nVMe Productions. Gaining credits with artists and companies such as Adele, 50 Cent, Peter Bjorn and John, Mick Boogie, Big Sean, Brandy, Adidas, Nike, Sony, Universal, Interscope, NFL, Fox Sports, Travel Channel, Hot97 and more. nVMe released the Kaley Victoria Rose project in 2014, an album pushing the bounds of sound and art. Teaching for over a decade, Mesta travels between recording adventures archiving acoustics of historic buildings by capturing reverbs of abandoned locations using an nVMe designed 3D microphone.

Damon Brueske

Admissions Advisor

Education: Diploma, Digital Music Production – Icon Collective

Professional Experience:

Damon is a graduate of Icon Collective and Studio DMI Masterclass. He is half of a group called Alien8, which produces dark and ominous house music with heavy bass lines. Damon conducts campus tours and communicates with prospective students to see if a program at Icon Collective is a good fit and suits their needs. He participates in open houses, graduations and other campus events.

Ingrid Bueno

Student Accounts Finance Coordinator

Education: General Studies and Hospitality – Los Angeles Trade Technical College

Professional Experience:

Ingrid first worked at Mercedes Benz of DTLA as Customer Relations Manager, building years of relationships and loyalty. In 2005 she joined the Fashion Institute of Design and Merchandising as a Fiscal Counselor, there she expanded her knowledge in financial aid, both national and international, V.A benefits and scholarships. In 2017 she joined the American Music Drama Arts school in Los Angeles as a Consultant and Lead Student Accounts Coordinator. Ingrid continues to expand her fiscal knowledge in higher education working with talented creative minds by joining Icon Collective as a Student Accounts Finance Coordinator in 2018. She works with the Director of Finance assisting with reports, coordinating tuition payment schedules and creating a positive financial experience for our students while teaching financial responsibility.

John Coffey

Office Manager

Education: Diploma, Digital Music Production – Icon Collective

Professional Experience:

John produces ambient cinematic hip-hop beats under the moniker Norooz and trap/bass music as *The Khan Don*. His role at Icon Collective includes overseeing the operations team in maintaining the facilities, maintaining the building aesthetic, ensuring all studios are in top working condition, and assisting students and instructors with audio troubleshooting.

Brooke Ferguson

Director of Admissions

Education: B.A. Psychology – California State University, Fullerton

Professional Experience:

Brooke is a singer/songwriting from Southern California. Prior to working at Icon Collective, Brooke was a manager at a licensed Starbucks store as well as an editor for the renowned blog The Music Ninja. With her charismatic personality and background in customer service, music, and management, Brooke found a home as an Admissions Advisor, giving tours, conducting interviews, and helping prospective students along their journey to joining the collective.

Vito Finamore

Student Advisor

Faculty Member since 2016

Education: Associate of Science in Recording Arts- Full Sail University

Professional Experience:

Vito Finamore is Producer/DJ/Audio Engineer with a career spanning over 10 years. After graduating, he relocated to New York City where he co-founded nVMe Productions. Vito has earned credits mixing/mastering and producing with artists and companies such as Duckdown Records, Torae, Skyzoo, Emilio Rojas, DMC (Run DMC), Daytona, Adidas, Fredrick Yonnet, Styles P and many more. nVMe Productions released a unique sound with “Kaley Victoria Rose” using a unique Binaural Microphone they created for the project. Vito taught for over 2 years at The Institute of Audio Research in Manhattan, NY where he was the Pro Tools Certification Instructor and spent a year as a instructor at Pinnacle College in Los Angeles teaching Pro Tools, Logic, studio fundamentals, mixing, and mastering.

Alex Flores

Studio Coordinator

Education: Diploma, Audio Technology – SAE Institute Los Angeles

Professional Experience:

Alex was the Studio Manager and Head Lab Instructor for SAE Institute Los Angeles for several years, where he oversaw the operation and maintenance of a multi-studio facility as well as teaching and managing lab instructors. Alex is also currently working at the well-known Westlake Studios. He has deep experience in music production and oversees all after-hours operations on campus, caring for the facility and helping students with technical questions.

David Garcia

Associate Director of Music Business

Faculty Member Since 2013

Education: B.A. Media Studies – University of California, Berkeley

Professional Experience:

David started his entertainment career as a mix-show DJ and show producer for KYLD 94.9 FM in San Francisco then worked for Apple as a Specialist/Creative presenting workshops and one-to-one training sessions. In partnership with Grammy nominated remixer Richard Vission, he is the co-founder of Solmatic Records, an early home to Avicii, Luciana, and Morgan Page. As a producer and remixer, he worked with Nelly Furtado, Snoop Dogg, Jonathan Davis of Korn, Carina Round, and Dave Aude. David is certified in ProTools and Logic and was the music editor for national commercial campaigns by Budweiser, Nissan, and Universal Studios. He was the music supervisor for the influential street art documentary Bomb It and has licensed his music to television shows including The Ellen Show, So You Think You Can Dance, and CSI.

Steven Griffin

Graphic Designer

Education: A.A. Graphic Design – Platt College

Professional Experience:

Steven is the creative director and founder of Socialite Stepchild, a marketing and branding company. He has also worked as a graphic designer for The Well and The Overthrow in Los Angeles, where he developed marketing materials, took part in event planning and promotion, and other creative content. Steven is responsible for branding and creative content throughout Icon Collective, including social media, merchandise, posters, and other venues.

Ian Grow

Admissions Advisor

Education: Diploma, Music Production Program – Icon Collective

Professional Experience:

Ian graduated from Icon Collective in 2015 and continues to pursue his passion in music as a producer, songwriter, lyricist, and mixing engineer. Aside from his music, Ian is part of the admissions team at Icon Collective, assisting artists who are considering taking the next step in their creative journeys. Ian participates in campus tours, open houses, and other campus events.

Berny Herrera

Director of Finance and Human Resources

Education: Certificates in Personnel Management – UCLA Extension

Professional Experience:

Berny Herrera has a background in international business development with over 15 years of experience in departmental and personnel management across several industries. He managed U.S. operations for Creative Kingdom, Inc., an international architectural design firm with concerns in the entertainment field including music, animation, and multi-media. He also worked for Universal Studios in the theme park division, managing their Document Control service department, both in the US and Japan. Berny joined Icon Collective in 2012 and oversees finance, purchasing and human resources.

Chase Jackson

Associate Director of Vocal Arts

Faculty Member Since 2018

Education: Master of Music in Jazz Studies-USC

Professional Experience:

Born in Oakland, California, Chase Jackson began playing music at an early age. Jackson studied jazz composition and performance at the Oberlin Conservatory of Music, Politics at Oberlin College and completed his masters in music at the University of Southern California. Chase has performed his original music worldwide and had his music placed on major TV networks including The CW, MTV & TNT. Chase currently lives in Los Angeles where he is involved in a multitude of original projects that include modern jazz, film music, and live electronic music. Chase regularly performs on vibraphone, marimba, guitar, bass, and keyboards. Through all these projects, Chase aims to combine his experience with musical tradition with innovation and exploration.

Sean Jeria

Admissions Advisor

Education: Diploma, Music Production Program – Icon Collective

Professional Experience:

Sean is a lyricist, producer, musician, songwriter, and mixing engineer under his own name and as part of the duo Twin Scale. His new company, All Day Entertainment, is currently in development. Sean conducts campus tours and works with prospective students to help them determine if the Icon Collective Music Production Program is the right educational path for them.

Sam Johnson

Online Education Coordinator

Education: B.S. in Audio Engineering & Technology, Belmont University

Professional Experience:

Sam grew up around classic studios such as Oceanway and RCA B as a kid in Nashville, TN, and it was there that he was introduced to his love of sound, music and the recording process. After obtaining his degree from Belmont University for Audio Engineering & Technology, he set out for the San Francisco video game scene to learn the fundamentals of sound design and eventually brought the other-worldly sounds of his work to commercial production with companies such as Uber, Al Jazeera America, and the NHL. When Sam isn't in the studio, he enjoys camping, hiking, rock climbing and photographing his travels.

Austin Kane Studio Coordinator

Education: Icon Collective Music Production Graduate 2014

Professional Experience:

Austin is a Pacific Northwest native, based out of Los Angeles. In 2013, he attended ICON Collective, where he developed the sound that embodies his project Warden today. Austin has had releases on DND Records, Fresh Blood, Pinnacle Collective, Fool's Gold, and EDM.com, it's clear his diversity knows no bounds. Austin has also toured with Borgore and shared the stage with Marshmello, Adventure Club, Deorro, Steve Aoki, and many others.

Kentaro Kawamura Admissions Advisor

Education: Bachelors, Business Administration – Cal State San Marcos, Diploma, Music Production– Icon Collective

Professional Experience:

Kentaro - RNSOM - is a Los Angeles based DJ, music producer, and songwriter. Founder of the music collective The 13th Grade. Has had releases on Mad Decent as well as TDE. Kentaro conducts campus tours and works with prospective students to help them determine if Icon Collective is the right educational path for them.

Candace Koller Registrar and Custodian of Records

Education: B.S. Entertainment Business – Full Sail University; A.S. Recording Arts – Full Sail University

Professional Experience:

Candace began her career as the studio manager at Crawford Post in Atlanta then went on to manage Studio VU in Miami. She joined the Full Sail Advisory Board and then the faculty before moving to Los Angeles where she taught courses and managed the Student Services department at the Los Angeles Film School. Before joining Icon Collective, Candace developed studio designs for A-List clients at Westlake Audio. Candace's responsibilities include managing all academic records, scheduling, and resources for students and staff. In addition, Candace is the Designated School Official for International Students receiving student visas and School Certifying Official for Veteran's benefits.

Harry Levin Marketing & Events Coordinator

Education: B.A. Journalism & Mass Communication - CSULB

Professional Experience:

After a life-long interest in music grounded in playing jazz and classical, Harry first took his foray into the professional world of music as a journalist. Over the past five years he has covered some of largest music festivals in the world including Coachella and EDC Vegas while interviewing legendary artists such as John Digweed, Will Clarke, and more. His skill as a writer and his widespread knowledge of music then lead him to put his ideas into action through various pursuits. He's spent time at Infamous Public Relations working on campaigns for artists like Eric Prydz and Wu-Tang Clan. He's worked on numerous large-scale events including sold-out 2019 Dirtybird BBQ tour and Minimal Effort LA which has hosted headliners like Sasha, Boys Noize, and Skream.

Makayla Meador Studio Coordinator

Education: Diploma, Digital Music Production - Icon Collective

Professional Experience

After many years of vocal, keyboard, and music production training, Makayla launched her career as a solo artist under the name Dear Evergreen. As one of Icon's studio coordinators, Makayla assists students and instructors with audio troubleshooting, maintaining the aesthetic of the campus, and ensuring all studios are running smoothly.

Steve Miller**Campus Director**

Education: Bachelor's in Entertainment Business- Full Sail University

Professional Experience:

Steve started as a musician in his childhood, turning pro in his teens. His interest in technology led him to synthesizers and recording/live sound engineering. He moved from Pittsburgh to Los Angeles to continue his career as a studio engineer with mixes and remixes for Dave Audé, Coldplay, Enrique Iglesias, Madonna, Pussycat Dolls, Sting, Gorillaz, Korn, Tribe Called Quest, Paul Oakenfold, Lee Ann Rimes, Faith No More, Annie Lennox, Carl Cox, DJ Dan and Stanley Clarke (film scores). He found a love for teaching at the Los Angeles Recording Workshop followed by a career as Program Director at the Los Angeles Recording School. Steve is a voting member of the Producer & Engineer Wing of the Recording Academy (Grammys) as well as a member of the Audio Engineering Society.

Mike Olson**Director of Information Technology**

Education: Certificate, Recording – Los Angeles Recording Workshop

Professional Experience:

Born and raised in the woods near Seattle, Washington, Mike Olson has been involved with music and technology for most of his life. He participated in school concerts, jazz bands, and local rock bands and spent his Saturdays in youth orchestra. Mike discovered MIDI & synthesizers at band camp one summer and began producing. Prior to coming to Icon Collective, Mike worked as a professional recording engineer, union musician, and administrator / technician at two of the largest sound recording schools in Los Angeles.

Lauren Ondracek**Education Coordinator**

Education: B.F.A. Acting – Oklahoma City University

Professional Experience:

Prior to joining Icon Collective in 2020, Lauren worked for the LA based non-profit STAR Education as both a teacher and administrator for the theatre department. She continues to pursue a career in acting and has appeared in several stage performances, commercials, short films, and web series. As the Education Coordinator, Lauren is responsible for assisting the Director of Education in collating and analyzing data, scheduling, creating reports, student surveys and communication with faculty.

Aaron Perez**Director of Marketing**

Education: Diploma in Digital Music Production – Icon Collective

Professional Experience:

Aaron Perez has an extensive background in business and entrepreneurship as a licensed real estate broker and business owner. Prior to joining Icon Collective, he owned an entertainment and event company serving Southern California. His expert communication skills were developed through countless hours of public speaking and performing.

Gabrielle Puyat**Admissions Coordinator**

Education: B.S. English – University of California, Los Angeles

Professional Experience: Gabrielle is a singer/songwriter originally from New Jersey. After graduating from the Cobb County Center of Excellence for the Performing Arts with a Vocal major and Dance minor, Gabrielle moved to Los Angeles to attend UCLA in 2012. While attending school, Gabrielle immersed herself in songwriting and performing, landing writing credits on MTV and performing credits on ABC's X Factor and Rising Star. She continues to create music under the alias BÜKO. As the Admissions Coordinator at Icon, Gabrielle assists the Admissions Advisors in guiding qualified student candidates through the admissions and enrollment process. She maintains communication with faculty, as well as with incoming students and their families, to facilitate a smooth and efficient enrollment and registration experience.

John von Seggern

Director of Online Education

Education: BA in Music- Carleton College & MA in Ethnomusicology - University of California, Riverside
Professional Experience:

John is a bassist, DJ and producer, most recently working with legendary trumpeter and electronic music pioneer Jon Hassell on tours and album. He has DJed techno at massive underground parties in China, remixed Western pop artists for the Indian music market (and vice versa), trained Dr. Dre's production team in music software technologies, created sound design and effects for the Oscar-winning Pixar film Wall-E, and presented his anthropological research on music technology at academic conferences. John is also a published author and columnist in the field of music technology, having written two instructional books as well as the manual for Native Instruments' synth Massive. He has been involved with online education since 2011 and was formerly Director of Online Education for NYC-based electronic music production school Dubspot.

Faculty

Ari Afsar

Faculty Member Since 2020

Education: BA in Ethnomusicology Jazz-UCLA

Professional Experience:

Ari Afsar is a singer/songwriter with placements on ABC, Disney, Amazon, and more. A graduate of UCLA under the direction of Kenny Burrell, Afsar just released her debut EP, "Somewhere I Thought I'd Be." Afsar is the creator/composer of Jeannette, a musical about the first woman elected into Congress that was recently awarded the 2019 Georgia Bogardus Holof Lyricist Award. Ari composed a piece entitled Allegory produced by the La Jolla Playhouse, which re-imagines the story of American Womanhood over the last 100 years. Ari has opened for Michelle Obama at the Shrine Auditorium, performed in the U.S. Institute of Peace, presented before Gloria Steinem at the Athena Gala Awards, opened for Bryan Stevenson at the ACLU national conference in D.C.. She was the original Eliza Hamilton in Chicago's production of Hamilton, Miss California 2010, top 10 at Miss America 2011, a top 36 American Idol Alum, and starred in a SXSW award winning series. She currently is the co-founder of Until We Do It non-profit, with the goal of providing 50M masks to the most vulnerable communities across the country in a response to Covid-19.

Molly Andrews

Faculty Member Since 2020

Education:

Professional Experience:

Since the release of her first EP, Trust Cycles, Molly Andrews, aka MOONZz, has garnered over 50 million Spotify streams, with her single "Navigator" racking up over 12 million on its own. "Navigator" was also featured in the 2017-18 Hulu Holiday TV campaign, and led to an appearance at Coachella's legendary DoLab alongside UK-based producer Daktyl in 2017. She also released her sophomore EP in 2018, entitled Aftershock, which showcases a newfound complexity and darkness to her sound. "MOONZz is an extension of myself—a reminder of the light that's always there," she explains when talking about the project's stylistic elements—which extend right down to her monochromatic styling, which she's developed with stylist and designer Lani Ault. From Coachella to Red Rocks Amphitheater, Electric Forest, SoHo House, UC San Diego, numerous SoFar Sounds shows and more, MOONZz has had a career with no signs of slowing down.

Nick Audy

Faculty Member Since 2020

Education:

Professional Experience:

Nick Audy is one of Los Angeles' up and coming young composers who's works have been featured on Netflix original series, independent film festivals, television series and video games. Raised in Cambridge Massachusetts, Nick was introduced to music at the early age of 4. With his mother being a part of the local choir, Nick was brought along to all their rehearsals and was encouraged to listen. To his mother's surprise, Nick began to play along and he realize that the drums would forever be a part of his life. With his obsession for music slowly starting to take over, his mother decided to take him to go see John Williams conduct their local BSO. Not knowing it at the time, this would forever impact Nick's musical journey and sparked him to become a composer himself.

Matt Bang

Faculty Member Since 2018

Education: Bachelor of Music, Music Production and Engineering- Berklee College of Music

Professional Experience:

Matt Bang is a Los Angeles based music producer, songwriter, and engineer. As the son of a pianist and opera singer, he started his musical studies at the age of 3. Upon graduating The Berklee College of Music, he began his career as an intern for Interscope Records. Since then, he's established himself working with world-renowned artists including Timbaland, Justin Bieber, and Missy Elliot, among many others. His productions draw from many musical styles with an emphasis on vocals. Currently, Matt's focus is launching his own brand, The Way Muzic; music with purpose and a positive message.

Benny Bock

Faculty Member Since 2020

Education: Bachelor of Music (Piano)- Oberlin Conservatory

Professional Experience:

Benny Bock is a pianist and producer currently based in Los Angeles. Originally from Oakland, Benny showed a keen interest in music early in life. He played piano in the Berkeley High Jazz Ensemble, traveling to Cuba and throughout the United States. Benny went on to attend Oberlin Conservatory, where he studied with Dan Wall, Gary Bartz, Billy Hart, and other professors who profoundly shaped his musicality. Throughout this time, Benny worked with synthesizer pioneer Tom Oberheim as a demonstrator and consultant. He moved to Los Angeles after graduation to continue his work as a performer, producer, and sound designer.

Sam Burke

Faculty Member Since 2015

Education: Bachelor of Music, Synthesis - Berklee College of Music

Professional Experience:

Sam is a LA based producer, sound designer, and keyboardist. He started learning piano at age 6 and making hip hop beats in the 9th grade. He was crowned Boston Beat Battle Champion before entering Berklee College of Music in 2003. After graduating in 2007, Sam co-founded the band CliffLight which has played major music festivals and licensed its music to the likes of NBC and Jet Blue. Sam creates music and sound design for companies like Reebok and Dupont. In 2014, Sam got his first album placement with a signed artist with his remix for Capital Cities (Capitol Records).

Joe Caputo

Faculty Member since 2019

Education: Bachelor of Music- Berklee College of Music

Professional Experience:

Joe, aka Computo, is a music producer, composer and educator from Los Angeles, California. Recently, his work with performing artist LP Giobbi has yielded club hits like "Amber Rose" and "Perfect Fire", as well as the Animal Talk record label debut "Manifesto" with label founders, Sofi Tukker. He is the founder of Voltage Control Lab, an online educational resource for modular synthesis, and has trained some of the top artists in the music industry in modular and software synthesis, including Flying Lotus, Zedd and LMFAO. His work as a producer and sound designer have led to his work in feature films, including "Aftershock" starring Eli Roth and "Operator" starring Martin Starr, as well as composition and consulting work for major music technology companies including Native Instruments, Ableton and Pioneer DJ.

Michael Diasio

Faculty Member since 2019

Education: B.S. in Management Information Systems and Computer Software Systems- U. of Alabama

Professional Experience:

Michael Diasio aka Gigantor is a known production guru in dance music circles as 1/3 of Evol Intent (along with fellow mainstays Bro Safari and Treasure Fingers), for his former project Computer Club and for the Gigantor brand. Between these projects Gigantor has collaborated with many top-tier producers over the years, with artists ranging from Noisia, Spor, The Upbeats, Le Castle Vania, and MUST DIE! Aside from his music productions, Gigantor is known for sound design, running Sonic Armory with fellow music producer Dylan Eiland (Le Castle Vania/Twin Moons).

Jerry DiPhillippo

Faculty Member Since 2015

Education: Diploma, Audio Technology – SAE Institute Miami

Professional Experience:

In addition to earning a diploma from SAE Institute, Jerry continued his education at Westchester University as a music theory and composition major. Jerry is an Ableton Certified Trainer and a musician, engineer, and performer. He currently releases original electronic music, remixes, and performs as *BigJerr*, a high energy open format DJ and up-and-coming trap/glitch/hype/dub step/Melbourne Bounce producer and performer. Although his background is in conventional instruments, Jerry is particularly interested in Controllerism/Finger Drumming with primary focus on grid controllers and enjoys building custom MIDI controllers of his own design.

Kyle Emerson-Brown

Faculty Member since 2019

Education: Orange Unified High School

Professional Experience:

Kyle was introduced to music at an early age, favoring the drums and started a high school garage band where his passion for music grew exponentially. Kyle took a strong liking to card-rooms during the early 2000s poker boom and struggled for eight years living as a professional poker player. He always dreamed of a return to music and after a few defining wake up calls, finally decided to build a career in the industry. KEB Management Group was launched in 2012 which has grown to include a roster of comprising the Grammy nominated Télépopmusik, artist/producer Clans, synth pop band dreamfreak, dj/producer FOURTEEN, rapper Elvis Brown, and pop songwriter/artist Kara Connolly. In December 2016, he created Industry Talks with the goal of connecting amazing humans while effectively closing the gap between industry professionals and aspiring musicians.

Neel Erickson

Faculty Member Since 2020

Education: Bachelor of Science, Business Administration – Washington University in St. Louis

Professional Experience:

Based in Los Angeles, Neel is the artist behind the Harmonee music project and the ghost producer for a number of LA-based vocal artists. While his expertise lies in electronic pop, he's worked in nearly every genre there is and loves all kinds of music ranging from classical orchestral to sample-based hip hop. As a graduate of Icon Collective with a background of over 20 years in music, Neel has developed a keen ear for knowing exactly what a track needs to succeed, and he has a passion for sharing that knowledge with aspiring producers. Neel's knowledge isn't limited to production, though. He has a collegiate background in marketing and economics from Washington University in St. Louis, he's helped run the Music Marketing Academy from Heroic, and he's hosted insightful interviews with the managers of Porter Robinson, Jai Wolf, Robotaki, and more.

Petey Evans

Faculty Member since 2017

Professional Experience:

Hailing from Southwest Virginia, Petey has lived and worked in Los Angeles for the last four years as a songwriter, producer, DJ, and A&R for Night Bass Records. He has toured internationally under the alias Petey Clicks since 2013, serving as Night Bass resident and playing festivals like EDC, Electric Forest, HARD Fest, and Shambhala. Petey began his teaching career at Dubspot, where he worked as an Ableton instructor.

Kristen Gleeson-Prata

Faculty Member Since 2019

Education: Bachelor of Music in Drumset Performance from Berklee College of Music, Master of Fine Arts in World Percussion from California Institute of the Arts

Professional Experience:

Kristen is an LA-based drummer, percussionist, writer and educator. She has toured extensively and the recorded the last few years with BØRNS, and has also worked with LPX, Trixie Mattell, Mike Taylor, Wilder Woods, Tigertown, morgxn, We Are King, and others. In addition to developing the Groove Theory curriculum at Icon Collective, she has taught African Drumming at AMDA-LA, is a certified drum circle facilitator, and maintains an extensive private student roster. She is a contributing writer for Modern Drummer and Tom Tom Magazine, was featured in Modern Drummer in 2017 and was nominated in the 2018 Modern Drummer Reader's Poll. She is currently studying World Percussion at California Institute of the Arts.

Joel Gutman

Faculty Member Since 2020

Education: Certificate of Audio Engineering- Institute of Audio Research

Professional Experience:

A drummer and producer his entire life, Joel relocated to New York at 18 with his band and enrolled in an audio college. He started interning at the prestigious Jungle City Studios, quickly working his way up to paid positions. After graduation, he left his day job and went full time in the studio, getting other internships and another job recording artists live to broadcast for a radio station. Four years and numerous credits later Joel relocated again to Chicago to open his own commercial studio. After three and a half successful years, he sold his studio to a prominent rapper to focus on production and is currently residing in Los Angeles, doing freelance mix and production full time.

Kerry Herrman

Faculty Member Since 2014

Education: Bachelor of Music, Music Synthesis – Berklee College of Music

Professional Experience:

Prior to joining Icon Collective, Kerry served as an adjunct faculty and support staff in Berklee's Music Synthesis department, offering technical support to students and faculty as well as teaching specialized seminars on vocal production, sound design, and mixing. Kerry writes and produces original music and has had songs, remixes, and vocal collaborations with artists Andrew Bayer, Matt Lange, and others released on Anjuna, Enhanced, Nuevadeep, and other record labels. She has also designed presets for the H3000 Factory plugin released by Eventide in 2012.

Megan Katich

Faculty Member Since 2020

Education: Certificate as Emergency Medical Technician- Maricopa Community College

Professional Experience:

Megan Katich began her career in the music industry as a tour manager in 2014. Over the years she has developed a passion for various components of the industry - now working as a full-time tour manager, creative director, and social media manager. She has run multiple international tours, built brands and designed album artwork for various releases. As an instructor at Icon Collective she hopes to offer guidance and insight, drawing from her years of experience in various elements of the industry.

Paul Laski

Faculty Member Since 2012

Education: M.A. Public Communications – Fordham University, New York

Professional Experience:

Paul is an Ableton Certified Trainer with five years of teaching experience at DubSpot NY and Icon Collective. Under the name P-LASK, Paul has over a decade of experience in electronic music as a producer, remixer, sound designer, DJ, and performer at events from New York to Los Angeles. He is the owner of the record label Electric Dangerous Music, and has done remix work for artists such as Abe Duque, Divisible, Pointe Claire, Edian (UK), Rainer Hoeglmeier (Germany), and Wei Wei (China). His DJ mixes have been featured on the UK's Off the Chart Radio, Pacifica Radio Network's Trance on the Porch mix show, Pure.fm, and SiriusXM Satellite Radio. Additionally, Paul designed sounds for the factory preset library of XFER Records' SERUM software synthesizer.

Taylr Renee Lindersmith

Faculty Member Since 2020

Education:

Professional Experience:

Taylr Renee is a singer/songwriter born and raised in Southern California's Orange County. As a performer, Taylr has performed alongside Gloria Estefan and Yolanda Adams for Quincy Jones' Birthday Special on BET. Other television highlights include NBC's Elvis Presley Tribute where she performed with Carrie Underwood and Yolanda Adams. Taylr performed The Capital One Half Time Show, on KTLA, and many other television programs. Taylr also lends background vocals on Rod Stewart's most recent release, Blood and Roses, with "Honey Gold." As a prolific songwriter, Taylr wrote the platinum record, "Howl at the Moon." Taylr has also written and performed multiple dance hits, having worked with several prominent DJs, Axwell, Borgeous, Ferry Cortsen, Tom Swoon, Paris Blohn, to name a few. Taylr is currently signed to Warner-Chappell. Taylr is also a featured singer in the house band for the NBC show, Hollywood Game Night. Taylr writes and performs music for TV and film all over the world.

Rob May

Faculty Member Since 2020

Education: Bachelor of Fine Arts - Carnegie Mellon University

Professional Experience:

Rob is an LA based veteran of the music industry, spanning over 10 years. Starting as an independent producer, writing for other artist projects, eventually lead to the creation of his own artist project in 2014. During this time, he released on such labels as OWSLA, Sweat It Out! (AUS), and Nervous Records. He toured the project globally including festival plays at Coachella, Movement Detroit, and EDC Las Vegas. He's also the co-founder and creator of the popular dance music driven fashion line that existed between 2015-2018 called FREELIFE. His most recent endeavors have put him in the positions of artist management and development alongside The Netherlands based company 'Heroic'. His clients include: San Holo, DROELOE, Taska Black, The Nicholas, rei brown, and is full time manager and creative director to the 'Stephen' project.

Olivia McDonnell

Faculty Member Since 2020

Education: MBA, Business of Entertainment - University of Southern California; Bachelor of Science, International Business - Drexel University

Professional Experience:

Olivia spent 9 years at J.P. Morgan. Most recently covering the media and entertainment industries as a Commercial Banker since 2016 where she served as the national subject matter expert on the music and live entertainment industries. Prior to that, she covered a portfolio of private equity firms and asset managers within the investment bank. Olivia held multiple leadership roles within J.P. Morgan's diversity programs throughout her career, including the Global Chair of the NextGen business resource group which provides early career professionals with professional development resources. A Philadelphia native, she previously worked for the Philadelphia Eagles as a VIP Tour Guide giving fans a behind the scenes look into the NFL. In 2013, she graduated with a B.S. in Business Administration concentrating in International Business from Drexel University and is currently pursuing an MBA at USC. Olivia recently relocated to Los Angeles from New York City where she was an active board member of multiple philanthropic organizations focused on the arts and culture.

Megan Mengelt

Faculty Member since 2020

Education: B.S. in Music Industry- USC

Professional Experience:

Megan Mengelt offers eight years of experience in live entertainment and artist management. She's the co-founder of Same Wave Management, a boutique management company that represents up and coming artists. Her experience in concert booking, audio engineering, talent relations, and production management has shaped her approach to a successful live show, from intimate DIY spaces to national arena tours.

David Moody

Faculty Member since 2019

Education: B.S. in Business Administration-Univ. of South Carolina, Certificate in Music Production-Icon Collective

Professional Experience:

David Moody is a producer, engineer, and songwriter based in Los Angeles. After attending Icon Collective starting in the Fall of 2016, he started working as KSHMR's production assistant, where he is still currently working. In addition to working with KSHMR, David has also worked on many records for both Yasmeen and Lo Nightly, as well as his own solo project, Moovs.

Mikeldi Murguia

Faculty Member Since 2017

Education: Bachelors in Recording Arts- SAE, Bachelors in Music Business- Musician's Institute

Professional Experience:

Mikeldi has worked as a professional in the music industry for over 12 years. His versatility and experience led him to take on roles such as songwriter, producer, composer, artist and executive. He writes and performs under the monikers Biogenesis & Buzzwak, with which he has a long history of performances and international tours, playing for crowds of over 100,000 people and touring on almost every continent. As a producer, he has worked with several Grammy and Oscar nominated writers and artists. As a label executive, he founded and runs R3GMA, a record label and publishing company, with a catalog of over 50 releases and hundreds of placements on TV, film, video games, and advertising campaigns. Mikeldi is excited to bring this breadth of experience to the field of teaching by mentoring and working with young emerging artists.

Richard Nash

Faculty Member Since 2012

Education: B.S. Composition and Live Performance – Musician’s Institute

Professional Experience:

Bringing devastating bass lines and infectious melodies to listeners everywhere, Richard Nash embodies music in everything he does. His knowledge and skill in composition, sound design and production were forged in the trenches of the practice room, the studio, and the stage. He has expertise in many styles of music including electro, drum and bass, house, dubstep, and glitch hop. Richard is also fluent in jazz, Latin, and classical music, and relishes sharing his knowledge and experience with his students.

Matt Nauss

Faculty Member Since 2017

Education: B.A. Music Composition – Columbia College (Chicago)

Professional Experience:

A composer and producer, Matt is originally from the Midwest. A lifelong musician, he’s produced and performed music of all genres: from opera and contemporary classical to pop, punk, hardcore, trap and Jersey club. While living in Chicago he was heavily involved in event production for nightclubs and music festivals. Since becoming a Los Angeles resident, Matt’s focus has turned toward sync licensing and scoring for ads, features and short films, web series, podcasts and video games. On his own time Matt can be found combining experimental sounds with pop and dance music.

Orion Navaille

Faculty Member Since 2015

Education: B.A. Music Recording and Technology – California State University Monterey Bay

Professional Experience:

Orion graduated from the California State University of Monterey Bay with a degree in Music Recording and Technology. He is an accomplished guitarist and producer who has spent the last two years working as an engineer for Joachim Garraud at Paramount Recording Studios.

Jon Pegnato

Faculty Member since 2016

Education: Certificate in Recording Engineering from Los Angeles Recording Workshop

Professional Experience:

Jon’s passion for producing came in 2001 while attending the LA Recording Workshop. While he describes the first track he ever made as “quite s**t,” his dedication to the craft of production for 15 years has yielded impressive results under numerous monikers including LA Riots, Hot Mouth, and Cobra Effect, playing festivals like EDC, Coachella, Outside lands, and many more. His experience in the dance music industry extends to A&R, remixing, collaborations, and ghost production, working with Mau5trap, Spinnin’, Kaskade, Deadmau5, Fedde Le Grand, Icona Pop, Britney Spears, Tiësto, Lady Gaga, David Guetta, and Kylie Minogue. Frequently beta testing for Native Instruments, Xfer Records, LennarDigital, and Output, the Los Angeles native brandishes his extensive knowledge of engineering, songwriting, mastering, and sound design on both Logic and Ableton.

Roman Perry

Faculty Member Since 2019

Education: B.S. in Film and TV Studies - Boston U, Certificate in Music Production - Icon Collective

Professional Experience:

Coming from a musical family, Roman has been surrounded by music his entire life. He started DJing in High School in 2008 and eventually spun at clubs in during his time at Boston University. After graduating BU he moved to Los Angeles to attend Icon Collective. Since his completion of the Icon program in 2016 he has worked with many up and coming artists in Los Angeles including Clans, Luna Aura, Alexa Villa, and Alaena. Also in 2016 he co-founded the Industry Talks Music Network, a company that specializes in educating, inspiring, and connecting the next generation of music industry heavy hitters. Currently he hosts both the monthly Industry Talks Show and the weekly Industry Talks Podcast. In 2020 he will be launching his solo electronic project Bush Pilot.

Derek Proch

Faculty Member Since 2018

Education: Certificate in Music Production – Icon Collective, BS in Accounting- Bryant University

Professional Experience:

Derek's musicality began with piano lessons at 6 and guitar at 12. He learned alto saxophone in high school and is self-taught on drums. After earning a business degree from Bryant University, he turned to creating music full-time. In late 2015 he moved to LA to attend Icon Collective. Since graduating from Icon, Derek has produced for several established artists including Thirty Seconds To Mars and Timeflies, written a post-rock score for a short film, and written music for licensing. Derek is also one-half of the electronic duo Paperwings, which has garnered multiple official remixes, including ROZES and Timeflies. Paperwings has an upcoming original release on Sony Norway and has accumulated several million streams across their music.

Eric Promani

Faculty Member Since 2019

Education: B.A. in Music: Electronic Production & Design- Berklee College of Music

Professional Experience:

Eric is a multi-instrumentalist, producer, recording engineer, and performer hailing from the Bay Area of California, with musical roots in classic rock and soul. Being a part of about twenty different bands with eighteen years of drumming; music and creating are second nature. After studying the drums, synthesis, and production in Boston, the cold drove Eric back to California where he has worked with many different groups, bands, businesses, venues, symphonies, and artists. During his brief few years in Los Angeles he has landed press in Billboard, supported live acts varying from TLC to Jay Som, helped in different facets with sessions for Paul McCartney, Justin Timberlake, to Johnny Depp, and worked with engineers for shows like The Walking Dead, Outlander, and Agents of SHIELD. Eric believes that music is a part of him, and it is a part of life-everybody's life, and he is here to help you find it.

Connor Schatzel

Faculty Member since 2019

Education: Certificate in Music Production – Icon Collective

Professional Experience:

An avid musician and DJ since his childhood, Connor attended California State University at Northridge, enrolled in the Department of Cinema and Television Arts curriculum. Realizing his interests were more focused on music production, he attended and graduated from the ICON Collective in 2015. Upon leaving ICON he embarked on an exciting EDM career. Skrillex included Connor's song "Click Clvck" in his 2014 tour set. That combined with his first releases on Excision's Rottun Recordings launched his first touring year. Twelve more record labels later, Connor has made a lasting impact on the Hybrid Trap and Dubstep genres. Bass pod performances at Insomniacs Beyond Wonderland and EDC Las Vegas were to follow. Beneath all this, is an unrelenting desire to create music, the best expression of the art and himself. Because after all the things that you think matter in this industry, "it's always about the music." You know him now as the EDM artist and producer LUMBERJVCK.

Kyle Schoolmaster

Faculty Member Since 2017

Education: Associate of Science in Music & Recording- Jamestown Community College (NY)

Professional Experience:

Kyle, also known as Oblivion, is a producer, musician and engineer. He began playing guitar at the age of 14 and became involved with hi-fi electronics a few years later when he and his friend began rebuilding tube electronics in pursuit of clear and warm audio. During this time he learned to fly small aircraft and befriended a highly experienced electronics engineer. Seven years later these disparate pursuits would come together to revolutionize Kyle's understanding in many of the important factors of the physics of audio. This also created the foundation of Oblivion's sound, style and general musical concepts often aided by revolutionary technologies.

Jake Silverman

Faculty Member Since 2020

Education: Doctor of Musical Arts, Jazz Studies- USC

Jake Silverman is a jazz organist, pianist and educator. After an early history in classical and jazz piano and organ, Jake received a Bachelor of Music (BM) in Jazz Performance from Oberlin Conservatory of Music, a Master of Music (MM) in Jazz Performance from the Manhattan School of Music, and his Doctor of Musical Arts (DMA) in Jazz Studies Performance from the University of Southern California. He has maintained an active performance career for the past 10 years. He has had the distinct pleasure of studying and working with Jazz legends such as Dan Wall, Billy Hart, Gary Bartz, Jay Ashby, Phil Markowitz, Jim McNealy, Dave Liebman, Alan Pasqua, Russell Ferrante, Bob Mintzer, Peter Erskine, and others. Jake hopes to teach at the college level and perform.

Greg Silvia

Faculty Member Since 2020

Education: Certificate in Digital Music Production- Icon Collective

Professional Experience:

Massachusetts born multi-instrumentalist Gregory Silvia has been involved in music since the age of nine, studying percussion, guitar, and piano. He quickly became interested in music production and engineering after meeting Brian Mckeever, lead mixing engineer at Soundtrack Music Group in Boston. Greg spent 3 years at SMG working his way up from intern to engineering assistant. Realizing he wanted to further his education and learn more about music production, he headed to Los Angeles, where he attended Icon Collective's music production program. Since then Greg Silvia has worked as an audio engineer and producer at Notes for Notes, an organization that builds and operates free after school music recording studios.

Jeff Straw

Faculty Member Since 2020

Education: B.A. Public Relations – Chapman University, California

Professional Experience:

Jeff is passionate about music, branding, photography, and video, and he loves teaching, consulting, and lecturing. Late in 2017, he founded Jeff Straw Branding, which provides photography, branding, and video services with an emphasis on serving musicians and producers. He is a music business consultant, leveraging his 25+ years in the industry to help artists learn to release and market music, grow their fanbase, and set their career up for success. Jeff has worked professionally in the music business doing licensing, publishing, marketing, distribution, and retail buying for international brands such as INgrooves, Virgin MegaStore, focus@will, and Pyramind. He has taught music business for Berklee College of Music Online, and Pyramind, created courses for Icon Collective, as well as lectured and spoken on panels at Music Expo, Balanced Breakfast, SXSW, WMC, Music Business Night School for NARAS (the Grammys), and NARIP events. Jeff is also a Saxophonist, guitarist, and DJ (all at once) as well as a music producer.

Preston Walker

Faculty Member Since 2014

Education: B.A. Public Relations – Chapman University, California

Professional Experience:

A trained keyboardist, vocalist, and playback engineer, Preston also toured with the Chapman University Choir, traveling to Italy to sing for Pope Benedict XVI in the Sistine Chapel. He is fluent in Ableton, Logic, Pro Tools, Garage Band and Reason. Preston writes and performs live electronic music with his band Virtual Boy and runs a weekly beat-cipher series called Team Supreme. Recently, he went on tour, programming and operating playback equipment for the artist Childish Gambino. He has shared the stage with artists such as MGMT, Deva, Skilled, Bassnectar, The Weekend, and Lupe Fiasco, performing at famed festivals including ACL, SXSW, Songfest, Electric Forest, Camp Biscoe, and Lightning in a Bottle.

Keith Weidner

Faculty Member since 2019

Education: B.S. Music Production – Full Sail University

Professional Experience:

Keith Weidner is a music producer, composer, songwriter, instructor and classically trained multi-instrumentalist. Keith began studying piano at age five and eventually studied violin, guitar and voice. He went on to study music theory and composition at Marshall University and music production, audio recording and music business at Full Sail University. Keith has built a diverse set of skills over the last two decades by writing, producing, composing and performing with artists, ensembles and bands. He has had the great fortune of working with New York Times, Roland, Ian Thomas, Jade, Gladys Knight, Shane Hendrix and Brian Culbertson.

Tomas Wischerath

Faculty Member since 2017

Education: Certificate of Audio Engineering- Conservatory of Recording Arts and Sciences

Professional Experience:

Tomas (Aka HABITAAT) is a Producer, DJ and sound designer from San Francisco, CA. An Alumni of the Conservatory of Recording Arts and Sciences, he has worked at Different Fur Studios, and has provided sound design and music for creative agencies in the Bay Area. As a producer/DJ, he has DJ'd along artists such as Whethan and Duke Dumont. Tomas has led creative music production workshops in San Francisco and Berlin, Germany, and loves to bring music producers together to create in new captivating ways.

Richard Wynne

Faculty Member since 2020

Education: B.F.A in Jazz Guitar, B.A. in Jazz Voice-George Mason University

Professional Experience:

You wouldn't know it from his songwriting discography, but Richard Wynne has been touring the US as one of LA's "top gun" multi instrumentalists and vocalists for years. Richard shared the stage with acts like LMFAO, Shwayze, and Kehlani on countless tours and sessions. A true theory buff, his musical vocabulary knows few bounds; writing songs for artists like Ariana Grande and G-Eazy, while composing styles from Jazz to Rock to Country for major networks and film like Alcon Sleeping Giant (Blade Runner 2049, Sisterhood of the Traveling Pants 2), LionsGate, and Nickelodeon.

Currently, Richard writes, tours, and records with the internationally acclaimed Baile Funk Duo "TÄBÖÖ"; who is in full rotation on 97.9 FM, DASH Radio, well as Spotify's top playlists."

Scott Zembsch

Faculty Member since 2019

Education: Certificate in Audio Engineering- Musicians Institute

Professional Experience:

Scott Zembsch is a Producer/DJ under the name Whyel. Scott has performed at international as well as domestic festivals and events and has released music with Ultra, Dim Mak, Interscope and Atlantic among others. He also attended the Recording Engineering program at Musicians Institute. Prior to teaching, Scott was a Studio Coordinator at Icon Collective for two years, overseeing the facilities, maintaining the building aesthetic, ensuring all studios were in top working condition, and assisting students and instructors with audio troubleshooting.