



# 2021-2022 COURSE CATALOG



**LOS ANGELES** ■  
**COLLEGE OF MUSIC**



# LOS ANGELES COLLEGE OF MUSIC MISSION STATEMENT

LACM is an incubator for limitless creativity, discovery based music education connecting innovative curriculum & industry relationships.

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*"Since 1996, LACM has played a role in harnessing talent of over 1,000 graduates to effectively transform musicians into innovative entertainment professionals with the tenacity, skills and artistry to succeed in a competitive music industry."*

Dave Pozzi  
Faculty Member

This Catalog applies to the Academic Year 2021-2022: October 1, 2021 - September 30, 2022. Additions and changes to the Catalog made during the year can be found at [www.lacm.edu/catalog](http://www.lacm.edu/catalog).

CATALOG CHANGE	PAGE	UPDATE DATE
Change of CVM to composition emphasis	57	01/26/2021
Course change, BWW AA Quarter 6	72	01/26/2021
Change of Policy on Make Up Exams	35	03/02/2021
Change of Department Head: Piano	86	03/02/2021
Updated Discrepancies in Course Pacings & Descriptions	Various (60-183)	03/02/2021
Updated Discrepancies in Course Pacings & Descriptions	Various (60-183)	06/01/2021

# COURSE CATALOG 2021-2022

## TABLE OF CONTENTS

<b>MISSION STATEMENT</b>	<b>2</b>	<b>TUITION &amp; FINANCIAL AID POLICIES</b>	<b>36</b>
<b>ABOUT LACM</b>	<b>4</b>	Tuition & Fees	37
History	4	Paying Tuition & Fees	37
Accreditation	5	Financial Aid	38
Diversity Statement	5	Veterans' Benefits	40
Contact Information	5	Grant & Scholarships	40
LACM Departments	5	Satisfactory Academic Progress (SAP)	41
Accuracy of Information	6	Refund Policy	41
		Student Tuition Recovery Fund (STRF)	41
<b>CAMPUS USE, SAFETY &amp; SECURITY</b>	<b>7</b>	<b>STUDENT CONDUCT &amp; RIGHTS</b>	<b>43</b>
Campus & Technology Use	8	Family Education Rights & Privacy Act (FERPA)	44
Facilities	8	Student Conduct & Accountability	45
Campus Map - LACM North	9	Cancellation, Withdrawal & Refund Policies	46
Campus Map - LACM South	10	Grievance Policies	47
Campus Security	11	Media Release	47
Guests & Visiting Campus	11	Student Original Work	47
Title IX	11		
Drug & Alcohol Use	13	<b>STUDENT SERVICES</b>	<b>49</b>
Pet Policy	14	Student Life & Engagement	50
Health Insurance Policy	15	Academic Advising	50
		Career Services	50
<b>ADMISSION POLICIES</b>	<b>16</b>	Career & Learning Resource Center	50
Entrance Requirements	17	Student Employment Opportunities	51
Audition Requirements	17	Student Support Services	52
Transcripts	19	International Student Services	52
Placement	19	Student Services Cancellation Policy	54
English Proficiency	19	Alumni & Post Graduation Services	54
Transfer Students	19	Student Living	54
Enrollment	21		
Orientation	21	<b>ACADEMIC PROGRAMS</b>	<b>55</b>
		Academic Degrees	56
<b>REGISTRAR POLICIES</b>	<b>22</b>	Degree Levels	57
Registration	23	Faculty Qualifications	57
Add/Drop	23	Majors & Pacing	60
Audit	23	- Bass Performance	62
Repeating a Course	23	- Brass & Woodwind Performance	68
Academic Calendar & Deadlines	24	- Drum Performance	74
Academic Year	24	- Guitar Performance	80
Catalog Year	24	- Piano Performance	86
Course Credit	25	- Vocal Performance	92
Student Records	25	- Music Producing & Recording	98
		- Composing For Visual Media	104
<b>ACADEMIC POLICIES</b>	<b>30</b>	- Songwriting	110
Choice of Catalog	31	- Music Business	116
Elective & Prerequisite Course	31	Course Codes & Descriptions	121
Change of Program	31	- Music Composition	121
Student Status	31	- General Education	131
Withdrawal & Admin Withdrawal	33	- Music Industry	134
Readmission	34	- Music Performance	144
Attendance & Tardiness	35	- Music Production	183
Standards for Student Achievement	35		

# ABOUT LACM

## HISTORY

The Los Angeles College of Music (LACM), was founded in 1996 as The Los Angeles Music Academy (LAMA). The school initially offered certificates in Drum, Bass, and Guitar performance. These programs were created by founding department heads: Frank Gambale, Guitar Department; Ed Lucie, Bass Department; and Ralph Humphrey & Joe Porcaro, Drum Department. Vocal and Music Producing & Recording programs soon followed. The backbone of the curriculum has always been providing students with the skills necessary to compete in the commercial music industry.

Classes were originally held in what we know today as the “South Building” at 370 S Fair Oaks Avenue. Even before our occupancy, the building had long been considered to be an educational landmark. Built in the 1940s, first occupants consisted of pre JPL scientists that were learning to build satellites as part of the Space Race. In 1969, the press conference announcing the Moon Shot was televised from an office in the South Building.

In 2013 the school expanded into the “Union Garage”, at 300 S Fair Oaks Ave., the “North Building” which now hosts performances, recordings, graduation commencements, and more. In the years prior to LACM’s acquisition, Maserati also occupied the space. Affectionately we have named the Garage Performance Venue to commemorate the building’s footprint in the community—signage from the original business still decorates the exterior walls. The “North Building” is included in the list of historical landmarks of Pasadena.

In 2014 LAMA changed its name to the Los Angeles College of Music, soon thereafter adding Music Business, Songwriting, Composing for Visual Media, Brass & Woodwind and Piano performance programs. Today LACM is a leader in music education offering 10 nationally accredited programs at the bachelor level (National Association of Schools of Music).

The Faculty and Staff are proud of how far LACM has come as an institution for higher education in music. We are excited to see where the future of contemporary music takes us.



## ACCREDITATION

The Los Angeles College of Music is nationally accredited by the National Association of Schools of Music (NASM) since November 1, 2003.

### Licensure by the State of California

The Los Angeles College of Music is a private institution licensed to operate by the Bureau for Private Postsecondary Education (BPPE).

Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to:

### Bureau of Private Postsecondary Education

2535 Capitol Oaks Drive, Suite 400  
Sacramento, CA 95833

[www.bppe.ca.gov](http://www.bppe.ca.gov)

(888) 370-7589 or by fax (916) 263-1897

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

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 or by completing a complaint form, which can be obtained on the bureau's Internet Web site [www.bppe.ca.gov](http://www.bppe.ca.gov)

Website: [www.bppe.ca.gov](http://www.bppe.ca.gov)

LACM: [BPPE LACM Direct Link](#)

Annual Report: [Report Year 2016](#)

Phone Number: (916) 431-6959

Toll Free: (888) 370-7589

Fax Number: (916) 263-1897

Any questions regarding the Student Catalog, Student Handbook, School Performance Fact Sheet, the College's Enrollment Agreement, or our Annual report can be directed to LACM at [info@lacm.edu](mailto:info@lacm.edu) or 626-568-8850

Visit our [Consumer Documents](#) page for more info.

## DIVERSITY STATEMENT

The faculty and staff of Los Angeles College of Music (LACM) strive to provide an educational experience free from discrimination based upon but not limited to culture, ethnicity, gender, sexual orientation, political or religious affiliation. Therefore, LACM will provide reasonable accommodations for students, faculty, and staff to help develop, maintain, practice, and celebrate individuality.

## CONTACT INFORMATION

### Phone Number:

626.568.8850

### North Building:

300 S Fair Oaks Ave  
Pasadena CA 91105

Administration in North Building  
Business Hours: 8am – 5pm

### South Building:

370 S Fair Oaks Ave  
Pasadena CA 91105

## LACM DEPARTMENTS

### Admissions

Email: [admissions@lacm.edu](mailto:admissions@lacm.edu)

Website: [www.lacm.edu/apply](http://www.lacm.edu/apply)

### Housing & Roommate Connection

Email: [housing@lacm.edu](mailto:housing@lacm.edu)

Website: [www.lacm.edu/housing](http://www.lacm.edu/housing)

### Student Services

Email: [studentservices@lacm.edu](mailto:studentservices@lacm.edu)

Website: [www.lacm.edu/student-services](http://www.lacm.edu/student-services)

### International Enrollment & Student Services

Email: [international@lacm.edu](mailto:international@lacm.edu)

Website: [www.lacm.edu/international-student-services](http://www.lacm.edu/international-student-services)

### Career Services

Email: [careercenter@lacm.edu](mailto:careercenter@lacm.edu)

Website: [www.lacm.edu/career](http://www.lacm.edu/career)

### Registrar

Email: [registrar@lacm.edu](mailto:registrar@lacm.edu)

### **Scholarship & Financial Aid**

Email: [finaid@lacm.edu](mailto:finaid@lacm.edu)

Website: [www.lacm.edu/financial-aid](http://www.lacm.edu/financial-aid)

### **Student Billing Services**

Email: [billing@lacm.edu](mailto:billing@lacm.edu)

Website: [www.lacm.edu/tuition-fees](http://www.lacm.edu/tuition-fees)

### **Facilities**

Email: [facilities@lacm.edu](mailto:facilities@lacm.edu)

## **ACCURACY OF INFORMATION**

This Catalog applies to the Academic Year 2021-2022: October 1, 2020 - September 30, 2021. Additions and changes to the Catalog made during the year can be found at [www.lacm.edu/catalog](http://www.lacm.edu/catalog).

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

# CAMPUS: USE, SAFETY & SECURITY

CAMPUS & TECHNOLOGY USE  
FACILITIES

CAMPUS MAP - LACM NORTH

CAMPUS MAP - LACM SOUTH

CAMPUS SECURITY

GUESTS & VISITING CAMPUS

TITLE IX

DRUG & ALCOHOL USE

PET POLICY

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## Facilities

[facilities@lacm.edu](mailto:facilities@lacm.edu)



## CAMPUS & TECHNOLOGY USE

All LACM campus facilities and technology resources are to be utilized for the express purpose of supporting the academic coursework and artistic development of each musician in the LACM Community. This includes all current students, alumni, and faculty. The LACM campus buildings, studios, classrooms, offices, rehearsal rooms, and common areas are to be utilized for designated and sanctioned purposes only. The LACM Code of Conduct must be adhered to at all times, and any breach of these regulations may result in loss of use privileges and/or consequences related to a student's academic standing. All students, alumni, faculty, and guests of such individuals, may be held liable for any property damage resulting from neglect or intentional misuse. Any theft or reckless damage may also be reported to the local authorities and legal repercussions may follow as a result. This policy is designed to insure the safety and wellbeing of all members of the LACM community, while also preserving the quality of the physical and technological resources available for all to use.

## FACILITIES

LACM facilities include large and modern classrooms equipped with Mackie and/or Yamaha sound systems, Yamaha drum kits, Zildjian cymbals, Tech 21 and Fender guitar amps, and Aguilar bass amps. The South Campus Recording Studio (201) includes Pro Tools HD with a Digidesign Control 24, Waves Mercury Bundle, and a Dynaudio BM15 monitoring system. There are three iso-booths in the neighboring tracking room. In the control room you will find 8 A Design Pacifica preamps, as well as a 2-channel Nice Pair, 2 DBX 160XT compressors, and various modern and vintage equalizers and filters. The microphone locker is outfitted with mics by Shure, AKG, Sennheiser, Lewitt, and Cascade.

The Garage Recording Studio, which is located on the North Campus, includes a Yamaha C6 Grand Piano, Pro Tools HD (80 inputs & outputs) and a 32-Fader D-Control board. The studio also includes vintage and modern recording equipment by API, Cartec, dbx, Empirical Labs, Eventide, Great River, Kush Audio, Little Labs, Manley, Mercury, Neve, Studer, UREI, tc electronic, etc. A vintage and modern microphones selection by AEA, Blue, ElectroVoice, Mojave, Neumann, Royer, Sennheiser, Shure, Telefunken, etc. Vintage and Modern Synthesizers by Moog, Roland, Oberheim, Waldorf, etc. The studio also includes an arsenal of software plug-ins & virtual instruments including those by AudioEase, Celemony, Crane Song, FabFilter, Kush Audio, Native Instruments, Slate Digital, Softube, SoundToys, Waves, etc.

The Garage Computer Lab (301) and South Campus Computer Labs (103 and 105) are outfitted with a combined 41 iMacs, MIDI controllers and/or 88 key Yamaha keyboards, Ableton Push controllers and a projector for instructor demonstrations. The computer labs all have Pro Tools, Logic X, Ableton Live, Sibelius, East West Symphonic Orchestra Library, Native Instruments Komplete 10 Ultimate, and plug-ins by Avid, Celemony, iZotope, Blue Cat Audio, and Tokyo Dawn Labs. One additional computer lab houses 20 iMacs with Sibelius music notation software and 88 key Yamaha keyboards.

There are six private DAW labs for audio production that include an iMac, a MIDI controller and KRK Systems speakers. The DAW's all have Pro Tools, Logic X, Ableton Live, Sibelius, East West Symphonic Orchestra Library, Native Instruments Komplete 10 Ultimate, and plug-ins by Avid, Celemony, iZotope, Blue Cat Audio, and Tokyo Dawn Labs. Five fully-equipped practice labs are designated for drummers. Seventeen additional practice labs and several practice stations are designated for guitarists, bassists, vocalists and two practice labs with upright pianos for piano majors.

LACM has two large performance venues, The Porcaro Hall and The Garage. Porcaro Hall holds an audience of approximately 160 and the Garage holds 250. Each venue has a large stage that has a grand piano, full backline and can hold up to 25 musicians.



# CAMPUS MAP - LACM NORTH



# CAMPUS MAP - LACM SOUTH



## CAMPUS SECURITY

While the City of Pasadena and the specific campus of Los Angeles College of Music enjoy a very low level of criminal or threatening activity, LACM places great importance on the need to maintain the safety and security of all individuals on and around the LACM campus. For transportation between the LACM Campus and the Cadence Student Residence, LACM provides two shuttles on a 30-minute schedule between the hours of 7am-12am for student convenience. LACM employs a security staff to monitor the internal and external areas of the campus during the evening, night and weekend hours. The main entrance doors of each campus building remain monitored and all those entering must either scan their LACM digital identification card in order to gain access or follow the LACM Guest and Visitor Policy. LACM reserves the right at any time to refuse or revoke entrance to any individual causing concern to LACM students, staff, administration or faculty.

LACM utilizes a Campus Response Team (CRT) designed to respond quickly to a threat, mobilize evacuation procedures, assist in a medical emergency, or generally protect the safety and security of the campus. For more information regarding LACM protocol and procedures for accidents, threats, or emergency response, please see [Campus Safety & Security Report](#)

The Pasadena Police and/or Fire Department(s) will be immediately called in the event of a threat, medical emergency, safety concern, accident causing harm or injury, physical confrontation, or for any other purpose deemed to be detrimental to the safety and wellbeing of the LACM Community.

## GUESTS & VISITING CAMPUS

LACM maintains a generous visitor policy which allows for each student and alumni to invite guests to showcases, recitals, performances, special events, recording sessions and rehearsals where appropriate. Only guests who are rehearsing, recording and/or performing with current students, alumni, or faculty, may visit campus during the evening and weekend hours, with the exception of a special event open to public or a visit with advance administrative approval. All guests and visitors must show valid and current photo identification in the form of a driver's license or passport, and must enter ID information into the electronic security check-in station at the front desk of either North or South campus building(s). All guests and visitors must wear a LACM Visitor badge at all times while visiting campus. Any guest or visitor who does not comply with this policy will be required to leave campus immediately, and may lose future

visiting privileges if the policy breach is egregious. LACM maintains this policy in order to protect the safety, health and wellbeing of all individuals involved and affected.

## TITLE IX

### Know Your Rights

Victims have the right to:

- Report the assault to the local police at any time and request LACM staff to accompany you through the process.
- Complete a sexual assault evidence kit at a hospital. (If possible, do not shower, brush your teeth, urinate, eat, drink, or change clothes to preserve evidence.)
- File a report with the LACM Title IX Coordinator. This can be done privately without filing criminal charges with police.
- Meet with the LACM Title IX Coordinator simply to gain additional information on resources available.
- Seek confidential, free counseling from LACM Counseling Staff or local community resources listed below.
- Obtain assistance from LACM staff for more information on resources available.
- Know that LACM staff is obligated to report all instances of sexual violence to the Title IX Coordinator.
- Request change of academic or living situations, LACM will make best faith effort to accommodate requests.

### Victim Resources

Los Angeles College of Music – More resources can be provided through the LACM Title IX Coordinator [titleixcoordinator@lacm.edu](mailto:titleixcoordinator@lacm.edu)

Pasadena Community

- National RAINN Hotline – 1.800.656.4673
- Pasadena Police – 626.744.4501
- Local 24 Hour Peace Over Violence Hotline 626.793.3385
- Huntington Hospital – 100 W California Blvd, Pasadena CA
- National Suicide Hotline 1.800.784.2433
- Los Angeles Police 877.275.5273

### Sexual Assault Prevention

Los Angeles College of Music is committed to the education and support of all staff and students regarding any form of sexual violence.

- Sexual Assault – A crime that occurs when sexual contact is nonconsensual.
- Consent – Occurs when both parties have communicated a willingness to participate in a sexual act. Non-consent occurs when an individual says “NO” or “STOP.” is under the influence of alcohol, or suffers

from a mental or physical disorder.

- Rape Culture – A culture where rape is common, social attitudes normalize sexual violence, and responsibility is shifted from perpetrators to victims.
- **Policies – Title IX of the federal Education Amendments of 1972 prohibits discrimination based on sex and protects college students who wish to report sex discrimination to LACM including, but not limited to assault, violence, or harassment.**

**1 in 5 women** and **1 in 71 men** are sexually assaulted in their lifetime in the US.

Nearly half of victims are assaulted by someone they know.

**Female 46.7%**  
**Male 44.9%**

**90%** of sexual assaults involve alcohol.

More than half of assaults go unreported and most victims never tell anyone.

Sexual assault victims are **13 times** more likely to commit suicide.

Sexual assaults occur once **every 107 seconds** in the United States.

98% of reported assaults are found to be accurate and 2% are found to be false accusations.

On average, one perpetrator commits up to 5.8 assaults.

90% of perpetrators will never spend time in jail for their crime.

4 out of 5 victims will suffer from physical and mental health issues including sexually transmitted diseases and depression.

### **The Role of Alcohol & Drugs**

California state law prohibits drinking under the age of 21 and Los Angeles College of Music prohibits alcohol or drugs at any campus facility or event.

### **Alcohol is the most commonly used substance to perpetrate sexual assault.**

- Know how to drink safely to enjoy a safe night out.
- Drink moderately and know your limit – about one drink per hour can be absorbed by the body regardless of size/weight.
- Always have a sober driver.

### **Drugs are commonly placed into drinks to perpetrate sexual assault.**

1. Do not accept drinks from friends or strangers if you think it may have been tampered with.
2. Do not leave drinks unattended as they may be tampered with while you are not looking.
3. If you feel you have ingested a tampered drink, immediately seek help from someone you can trust, such as security, bartender, friend, or police.
4. If you feel your drink has been tampered with or see someone tampering with a drink:
  - Be an active bystander – do not let anyone consume the tampered drink
  - At a bar – notify the bartender and call the police
  - At a party – notify the host and/or call the police
5. Symptoms of sexual assault drugs – feeling intoxicated though not having consumed much alcohol, nausea, loss of bodily functions, difficulty breathing, dizziness, disorientation, blurred vision and rapid increase or decrease in body temperature, waking up with loss of memory.

### **Be an Active Bystander**

1. Identify potential signs of sexual violence
  - Victim is under the influence of drugs or alcohol, or is unresponsive.
  - Victim is being forced to do something or go somewhere against their will.
  - Victim is being abused verbally or physically.
  - Victim is being touched against their will.
2. Determine if potential victim is at risk
  - Is an individual at risk of or currently being harassed, assaulted, or abused?
3. Consider your safety before deciding how to intervene
  - Do not interrupt inappropriate behavior if you will be put in any form of danger.
4. Call police
  - Simply calling the police can be the best action when someone needs help.
5. If safe to do so, get help from friends or strangers to respond to the situation
  - Stop the bystander effect! Turn passive witnesses into active bystanders.
6. Be non-confrontational
  - Never engage anyone physically and keep an appropriate distance.
7. Speak clearly and be direct
  - Tell the perpetrator to stop their problematic behavior.
8. Remove the victim, yourself and all other active bystanders from the situation
9. Await police and follow their next steps

**Stand Up** - YOU have the potential to help a victim and stop a perpetrator from committing a crime.

**Don't Stand By** - Victims may not be sober, responsive, or physically capable of stopping sexual violence on their own.

### Consent 101

#### What is sexual consent?

**Consent is a clear YES, not the absence of a NO.**

Ongoing Consent – Consent to one sexual act does not give consent to other acts. Consent must be given every time!

Willing Consent – You and your partner should both be willing to participate! Look of resistance or silence does not mean consent.

Alcohol Free Consent – Sexual consent cannot be given by someone who is drunk, incapacitated, or unconscious.

- 50% of college student sexual assault involves alcohol
- 90% of those occur between people who know one another

Coercion-free Consent – Consent cannot be given under pressure, fear, or force!

Informed Consent – You and your partner should know all the risks, including any Sexually Transmitted Infections. (STIs)

### Red Flags

#### STEP UP WHEN YOU SEE:

- Someone is too drunk to make decisions.
- Someone is being coerced into drinking too much or taking drugs.
- Someone is about to pass out or is already unconscious or asleep.
- A drug, tablet, or pill placed into your friend's drink.
- Someone is alone or being isolated from others at a party or bar.
- Someone is being watched or followed by someone.
- Someone is trying to ward off flirting from someone who won't leave them alone.
- Someone looks uncomfortable being hugged or touched by someone.

#### STEP UP WHEN SOMEONE TELLS YOU:

- Their partner makes them engage in sexual acts against their will.
- Their partner does not respect their choices to use condoms or other birth control methods.
- Their partner threatens or blackmails them into sexual acts or sexual contact.

### 9 Things To Know About Title IX

1. Title IX prohibits discrimination in education programs that receive federal funding (nearly all colleges & universities).
2. Sexual harassment and assault are types of discrimination Title IX bans.
3. Title IX applies to male, gender queer, and female students, faculty, and staff.
4. Schools must have established procedures for handling complaints of gender discrimination & sexual assault.
5. Schools must take immediate action to ensure complainants continue their education free of ongoing harassment.
6. Schools must not retaliate against someone filing a complaint & must keep complainants safe from retaliations.
7. Schools can issue "no contact" directives to prevent accused abusers from interacting with victims.
8. Sexual harassment and assault create a hostile environment that interferes with students' abilities to benefit from educational programs.
1. If your Title IX rights are violated, contact [titleixcoordinator@lacm.edu](mailto:titleixcoordinator@lacm.edu) to learn about your options.

### Additional Information

[Campus Safety & Security Report](#)

### Contact

Title IX Coordinator  
[titleixcoordinator@lacm.edu](mailto:titleixcoordinator@lacm.edu)

For immediate on campus assistance, please notify front desk staff.

***Please dial 911 for emergencies.***

## DRUG & ALCOHOL POLICY

LACM is a "drug and alcohol free" campus. It is illegal under state and federal law and against LACM's policy to possess, sell, or trade illegal drugs, intoxicants or controlled substances. It is also against school policy to engage in the use of illegal drugs or alcohol at any time while on or using institution property, conducting institution business or representing LACM. The serving and consumption of alcohol by persons of legal age will only be permitted at designated LACM's sponsored events that have been specifically authorized by the institution's President.

Consumption and possession of alcohol by anyone under the age of twenty-one is against the law.

Violators of the law and school policy are subject to strict disciplinary action by LACM and possible legal repercussions.

### Alcohol & Substance Abuse Information

LACM is committed to educating our students and employees alike about drug and alcohol abuse through the distribution of awareness materials, executing disciplinary action as needed and by offering counseling placement assistance. Although LACM encourages and supports its students and employees seeking assistance for substance abuse, we believe that each person should be held responsible for their own recovery. All employees and students seeking information on substance abuse or who need assistance in finding counseling services may contact the following school officials or organizations listed below:

Susan Bowling, Student Support Counselor  
[susan@lacm.edu](mailto:susan@lacm.edu)

C. Thomas Aylesbury, President  
[tom@lacm.edu](mailto:tom@lacm.edu)  
626.568.8850

### Alcohol & Substance Abuse Information

- Substance Abuse & Mental Health 24 Hour Treatment Referral Helpline: 1-800-662-HELP (4357)
- National Alcohol & Drug Abuse Treatment Referral Hotline: 1-800-252-6465
- National Alcohol & Substance Abuse Foundation
- Intervention Helpline: 1-800-567-5986
- Detox: 1-888-243-3869
- Rehab Treatment: 1-800-784-6776
- National Suicide Prevention 24 Hour Lifeline: 1-800-273-TALK (8255)
- For detailed information on California State Law regarding the use and possession of alcohol please visit the Department of Alcohol and Beverage Control (ABC) website at <http://www.abc.ca.gov>.
- Violating any law with regards to drugs and alcohol goes against LACM's policy and we reserve the right to enforce separate disciplinary action.

### Additional Information

[Campus Safety and Security Report Code of Conduct](#)

## PET POLICY

The purpose of this policy is to maintain Los Angeles College of Music as a creative, safe, and hygienic setting in which to study, work and visit.

The accompaniment of pets in property classrooms,

work areas, recording spaces, and computer labs can be distracting as well as unsanitary; pets may impact the safety and health of fellow students, faculty, staff, and visitors, and may expose the institution to legal liability (for example, if a dog bites someone).

This policy applies to all faculty, staff, and students, at all times and in all institution locations (including but not limited to offices, classrooms, computer labs, housing, and the library).

Faculty, staff, and students are prohibited from bringing pets into a Los Angeles College of Music building, including, but not limited to, classrooms, work areas, housing, computer labs, and recording spaces.

This policy does not apply to animals used as a disability-aid. Dogs walked on campus must be kept on a leash and must be picked up after, in accordance with Los Angeles sanitation requirements.

**EXCEPTION: Service Dogs**, which are separate and distinctive from emotional assistance dogs (as defined by the United States Department of Justice, Civil Rights Division) are exclusively trained to do work or perform tasks for people with disabilities. Service animals are working dogs, not pets. The work of a service dog must directly relate to the person's disability. Service dogs are allowed to accompany people with disabilities in all areas of the Los Angeles College of Music's facilities where the public is normally allowed to go, with the exception of certain areas of the campus (such as stages and recording spaces) that would be dangerous to the dog or to the handler (discussed in advance on a case-by-case basis). Owners are responsible for the safety, health, and well-being of their service dog, and may be liable should the dog cause damage or harm someone. Service dogs walked on campus must be kept on a leash and must be picked up after, in accordance with Los Angeles sanitation requirements.

Any student wishing to request Accommodations for a Service Animal must submit a request with supporting documentation to Student Affairs in advance of bringing the animal to campus. For more information, please refer to the Accommodations Application.

**Disclaimer: Therapy Dogs, Comfort Dogs, or Emotional Support Animals (Assistance Animals):** Assistance Animals are not allowed on Los Angeles College of Music's property, nor are they allowed in other controlled spaces on campus, such as: student residences, classrooms, computer labs, recording spaces, and offices.

## HEALTH INSURANCE POLICY

All students taking at least 6 credits at LACM must have a valid health insurance plan, either by enrolling in the [Gallagher Student Health](#) insurance plan or waiving the requirement with an alternate qualified health insurance plan.

The Gallagher Student Health plan is utilized by numerous colleges and universities, including the CSU and UC systems, Cal Arts, USC, and many more. We are confident that you will receive excellent service and coverage with this plan. A few highlights of the plan include:

- Fully compliant with the Affordable Care Act (ACA)
- Unlimited policy year maximum
- Low annual deductibles: \$250 for Preferred Providers and \$600 for Out-of-Network Providers
- Preferred Provider Physician's Office visits covered at 100% after a \$25 copay
- Coverage at 80% for Preferred Providers & 60% for Out-of-Network Providers
- Access to Preferred Providers whether at home, school, or throughout the country through the United Healthcare Choice Plus Network
- Preventive Pediatric Dental & Vision coverage up to age 19
- Worldwide Travel Assurances includes Emergency Medical Evacuation and Repatriation
- Optional Voluntary Dental or Vision Insurance Plans available for all students
- Prescription drug coverage with low copayments: \$25 Tier 1, \$45 Tier 2, \$60 Tier 3
- Telehealth services are now available through Healthiest you

The information provided above is used as a general summary of benefits. For a detailed plan description, limitations, and exclusions, visit the website at [gallagherstudent.com/LACM](http://gallagherstudent.com/LACM).

Questions regarding Gallagher Student Health Insurance options, can be submitted to customer service through the website. You can also contact [studentinsurance@lacm.edu](mailto:studentinsurance@lacm.edu).



# ADMISSIONS POLICIES

ENTRANCE REQUIREMENTS  
AUDITION REQUIREMENTS  
TRANSCRIPTS  
PLACEMENT  
ENGLISH PROFICIENCY  
TRANSFER STUDENTS  
ENROLLMENT  
ORIENTATION

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## **Admissions**

[admissions@lacm.edu](mailto:admissions@lacm.edu)  
[www.lacm.edu/apply](http://www.lacm.edu/apply)

## **International Enrollment**

[international@lacm.edu](mailto:international@lacm.edu)  
[www.lacm.edu/international-student-services](http://www.lacm.edu/international-student-services)



# ENTRANCE REQUIREMENTS

## Application Requirements

- Completion of Admissions Application
- Proof of High School Graduation or equivalent
- Major Specific Audition Material
- International Students: TOEFL or IELTS Score

All materials must be submitted for an application to be evaluated.

# AUDITION REQUIREMENTS

Audition requirements are different per program. Please refer to the audition requirements for your intended major.

## Bass Performance

1. Prepared Piece
  - Prepare one (1) selection in a style you are comfortable with (3-5 minutes in length). The piece should showcase your musical interest, proficiency on the instrument, and musicianship. Although not required, your piece may include improvisation.
2. Scales
  - Play a minimum of three (3) scales from the following options (two octaves, quarter note = 80 BPM):
    - Major
    - Minor (natural, harmonic, or melodic)
    - Whole Tone
    - Phrygian or Mixolydian
3. Time/Styles
  - Choose two different styles (funk, rock, jazz, latin, hip hop, etc.) and provide examples of a consistent, repeating pattern (with a click or loop) without deviating/embellishing for 60 seconds. (Note: example #1 – 75 BPM; example #2 – 130 BPM)
4. Blues
  - Demonstrate your ability to play over a I-IV-V blues progression (minimum of three (3) choruses, in a key of your choosing).
5. Reading
  - [Example #1: Rhythmic reading](#). (Note: quarter note tempo = 65 BPM, with click)
  - [Example #2: Chord Chart](#)– choose any style, play through at least two times, creating a bass line consistent with your chosen style (quarter note tempo = 117 BPM, with click)
6. Recommended: Techniques (Optional)
  - Demonstrate any of the following techniques you may be familiar with. For each, play at least 16 bars without fills or embellishments in steady time.
    - Slap/pop
    - Pick playing

- Harmonics/false harmonics
- Chords
- Two-hand tapping

## Brass & Woodwind Performance

1. 12 major scales
2. 12 minor scales.
3. Perform one of the following jazz heads: (play the melody once, solo over the form at least once, then play the head out)
  - Anthropology
  - Confirmation
  - Donna Lee
  - Scapple from the Apple
  - Ornithology
4. Recommended: Original Composition (Optional)
5. Perform a classical etude (Approximately 2:30 in length)

## Drum Performance

1. A video demonstrating one (1) example of ensemble playing either with a live band or a minus-one play-along track (2 – 5 minutes)
2. A video example demonstrating the following rudiments:
  - Paradiddle
  - Hand to hand flams
  - Open double stroke roll
  - Closed or buzz roll
3. A video example demonstrating your sight reading ability: Please record yourself reading one (1) of the following examples below. Please mind the tempo markings for examples 1 and 2. The tempo for example 3 is based on your ability.
  - [Reading Example 1](#)
  - [Reading Example 2](#)
  - [Reading Example 3](#)

## Guitar Performance

1. Scales
  - Play a B minor pentatonic scale, ascending and descending, in any position, using all six strings. Tempo: 8th notes at 60 BPM.
  - Play an A major scale, ascending and descending, in any position, using all six strings. Tempo: 8th notes at 60 BPM.
  - Play an G Dorian scale, ascending and descending, in any position, using all six strings. Tempo: 8th notes at 60 BPM.
2. Chords & Readings
  - Play all of the following reading examples
    - [Play Ex. 1](#) using only first-position (open) chords. Tempo: 76 BPM
    - [Play Ex. 2](#) using only barre chords. Tempo: 80 BPM
    - [Play Ex. 3](#). Tempo: 72 BPM

### 3. Rhythm Guitar

- Play a 12-bar blues in the key of G, twice through, with a straight-8th feel. Tempo: 92 BPM.

### 4. Lead Guitar

- Solo over this [12-bar blues track](#) in the key of A, using minor pentatonic scales and/or blues scales.
- Play a solo piece of any genre that showcases your musical interest and performance capabilities.

## Piano Performance

### 1. Prepared Piece

- This prepared selection should be an example of your best playing in a style that you enjoy and are most comfortable with, and should demonstrate your proficiency on the instrument. Your prepared piece can be a solo, an ensemble, or play-along to a backing track. If you are playing with other musicians, you must play the melody and solo in addition to accompanying. Please introduce the title, composer and style of the piece in your application (5 minutes maximum).
- NOTE: No original pieces in this section (See below).

### 2. Scales

- Perform the following scales at a tempo of 120 BPM, two octaves up and down, hands together:
  - C major, B major and Bb major
  - F natural minor
  - Chromatic scale starting on any note

### 3. Technique

- Perform the following:
  - [2 Short Czerny Excerpts](#) (quarter note tempo ~80 BPM)
  - [Rhythmic Chart Excerpt](#) (quarter note tempo ~160 BPM)

### 4. Reading

- Select one (1) of the examples below:
  - [Excerpt from John Legend's "PDA"](#) – Groove/comp in the verse section
  - [Bach's "Little Prelude" BWV 939](#)
  - [Excerpt from "What a Difference a Day Made,"](#) - Melody with chordal accompaniment, any style

### 5. Recommended: Original Composition (Optional)

- Submit an original composition. This may be submitted in audio or video format. Include a lead sheet or score if possible, lyrics if applicable, and any other information you want to include about your piece.

## Vocal Performance

### 1. Video #1: Perform one (1) of the following songs:

- Bridge Over Troubled Water – Simon & Garfunkel
- Fly Me To The Moon – American Jazz Standard

### 2. Video #2: Perform any song of your choice (2 – 5 minutes).

- The Admissions Committee is looking for live performances giving the committee a sense of what would be heard in a live audition setting.

- Applicants may accompany themselves, utilize an instrumentalist, or sing to a backing track. It is imperative you can be seen and heard at the best possible quality.
- Your videos must not be produced, edited, or be given any effects. Overly produced videos will not be evaluated.
- Applicants may not utilize any pitch correction (auto-tune) of any kind, and should utilize minimal production (reverb/effects).

### Sheet music resources

<http://www.sheetmusicplus.com>

## Music Producing & Recording

1. Minimum of three (3) audio tracks that you have recorded, as producer/engineer (you may be the artists, also). Tracks must be between 2:00 – 5:00 in length.
2. Written explanation of your involvement with each track, the tools used, and the challenges you faced. (150 words minimum, but all detail is welcomed.)
3. A written description of a) your computer skills, and b) any music skills/experience (150 words minimum, but all detail is welcomed.).
4. A written description of the goals you wish to achieve after graduating from LACM's Music Producing & Recording program.

## Composing for Visual Media

1. Audio examples of three (3) compositions that you have created and recorded (1:00 – 5:00 in length).
2. Written explanation of your involvement in each of your compositions (150 minimum).
3. A written description of your computer skills and prior studio/music experience (150 minimum)

## Music Business

### 1. Short Answer Submission:

- Choose one (1) question from the following and write a detailed response (500 – 750 words):
  1. How has the music industry changed for both artists and music consumers from 1980 to current day?
  2. What trends could be predicted for the next five years for the state of the music industry?
  3. What are the most important factors for success for a new songwriter and/or artist breaking into today's music industry?

### 2. Short Video Performance

- Please upload a one (1) minute video of you performing on your primary instrument any cover song of your choice. The video must showcase basic musical abilities and should demonstrate your musical strengths. Your primary instrument may be voice, piano, guitar, etc.

## Songwriting

### 1. Audition Video

- Applicants must submit two (2) original songs showcasing basic accompanying instrumental/vocal proficiencies in video form. These can be co-writes, and if so, please explain your contribution to each song (i.e. lyrics, melody, hook, etc.)

### 2. Lyric Sheets

- Applicants must submit lyrics for each of the two (2) original songs shown in the audition videos

### 3. Recommended (Optional)

- Submit an audio sample of a completely original song concept (at least 0:45 in length). Include a short summary of the song elements: lyrics, song concept, production, etc.

#### Please Note:

- The Admissions Committee is looking for live performances giving the committee a sense of what would be heard in a live audition setting.
- Applicants must accompany themselves utilize a melodic instrument. It is imperative you can be seen and heard at the best possible quality.
- Your videos must not be produced, edited, or be given any effects. Overly produced videos will not be evaluated.
- Applicants may not utilize any pitch correction (auto-tune) of any kind, and should utilize minimal production (reverb/effects).

## TRANSCRIPTS

**First Time Freshman:** If you are still in high school and graduating soon, or if you have graduated high school and have not earned college credit beyond the summer immediately following graduation, you need to submit your official high school transcripts. An admission decision may be granted during a student's final year of high school study, but enrollment will be contingent upon satisfactory completion of high school graduation requirements.

**Lower Division Transfer:** If you have attempted college level credits beyond the summer immediately following high school graduation, you will need to submit your official high school transcripts AND official college transcripts for all schools attended.

**Upper Division Transfer:** If you have completed a Bachelor degree from a regionally accredited college/university, you will need to submit only your official college transcripts. These must show proof of graduation at the Bachelor degree level. You may still be asked to provide proof of high school graduation to satisfy federal financial aid or immigration policies.

See "Transfer Students" Section for information regarding

*transfer credits and policies.*

## PLACEMENT

Students who wish to receive credit for designated lower division courses may take Placement Exams to show aptitude in the subject matter. Students who pass the exams will be placed in the next level of instruction. To be considered for placement credit, students must contact the Academic Advising Department for access to the exams online. Placement exams are only offered to transfer or incoming 1st quarter students. Placement exams must be completed by Thursday of quarter Week 1.

Applied Theory placement exams are designed to place students in the appropriate level of theory instruction based on their existing knowledge. No one can attempt placement into ATL 5 – this is an applied course where students create new music using the skills obtained in levels 1-4. Instructions and grading criteria are available from the Academic Advising Department.

## ENGLISH PROFICIENCY

All international applicants must demonstrate proficiency in English by submitting an official score from at least one of the following tests:

- Test of English as a Foreign Language (TOEFL iBT):  
Minimum score 70
- International English Language Testing System (IELTS):  
Minimum score 6

Scores may not be more than two years old at the time of application to LACM.

Applicants with schooling that has been completed outside of the United States are required to submit a credential evaluation report.

You must submit official transcripts for evaluation by an accredited credential evaluation agency (including high school/secondary school). You may find a list at [www.naces.org/members.html](http://www.naces.org/members.html)

## TRANSFER STUDENTS

### Current LACM Students

Currently enrolled LACM students transferring into another major or program of study at LACM may transfer all applicable credits earned into the new major or program of study.

Note: LACM does not accept transfer course credit for grades C-, D, F, I & W.

### **New Transfer Students**

LACM accepts transfer credits in general education according to the guidelines of Intersegmental General Education Transfer Curriculum (IGETC) - see details below.

LACM accepts music credits on a case-by-case basis from accredited institutions. Some music credits may require proficiency testing to determine aptitude before transfer is approved. All transcripts must be evaluated during the admissions process.

Students may transfer up to 50% of combined general education and music credits. Students are required to complete at least 50% of coursework at LACM.

### **Transfer Credit Pre-Approval Policy**

Some students may complete one or more general education degree requirements with courses from another institution while enrolled with LACM. Advanced planning ensures transfer courses will apply toward specific requirements in your Degree Program. It is the responsibility of the student to provide all information requested pertaining to the other institution, such as accreditation, course descriptions, course titles and codes, etc.

### **General Education Transfer Policy**

The LACM Bachelor's degree requires general education coursework. Students who have completed courses within the Intersegmental General Education Transfer Curriculum (IGETC) will be accepted as transfer credit (Domestic students only). All general education courses will be compared by description, course length, and credit value. If the comparisons of general education courses do not match at least by 80%, the course cannot be accepted as transfer credit. In addition, AP high-school credit courses are invalid if the AP exam was not taken or passed with a score of 3 or higher. CLEP (College Level Examination Program) and DSST (Dantes Subject Standardized Tests) exams are acceptable for credit. LACM awards college credit for most International Baccalaureate (IB) higher level exams with scores of 4 or higher. Information regarding International Baccalaureate can be found at [ibo.org](http://ibo.org). There is no course proficiency offered for GE courses.

### **Notice Concerning the Transferability of Credits and Credentials Earned at Our Institution**

The transferability of credits you earn at Los Angeles College of Music (LACM) is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the degree or diploma you earn in your program is also at the complete discretion of the institution to which you may seek to transfer. If the credits, degree or diploma that you earn at this institution are not accepted

at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending Los Angeles College of Music (LACM) to determine if your credits, degree or diploma will transfer.

### **Transcript Policy**

LACM provides transfer credit services for students:

- Domestic transcripts must be from an official nationally or regionally accredited institution
- International transcripts must be submitted to a certified credential evaluation service

Each course submitted must have a grade of "C" (70% or 2.0) or higher. Grades from previous institutions do not count towards LACM student GPA.

LACM does not request transcripts on behalf of any student. A transcript is considered official only if:

- It is sent directly from a college/university to LACM
- It is given to either the Office of Admissions or the Office of the Registrar in a sealed and stamped envelope
- It is not faxed; it is not opened; it is not a grade report

Following all transfer credit evaluations, domestic and international students will receive a transfer credit tracking sheet indicating the transferred courses (*Please review General Education Transfer Credit Policy*).

Accredited by an accrediting agency or state approval agency recognized by the U.S. Secretary of Education as a "reliable authority as to the quality of postsecondary education" within the meaning of the Higher Education Act of 1965, as amended (HEA).

### **Domestic Transcripts**

Transcripts from domestic institutions require evaluation during the application process. Students should send or have the institution send official transcripts reflecting all completed coursework to LACM. All transcripts should be delivered to the Office of Admissions (prospective students) or to the Office of Academic Advising (Continuing and Re-Admitted students).

### **International Transcripts**

Transcripts from all international institutions other than the United States must have their official transcripts evaluated from a NACES-approved Member Service evaluation agency. For a full list of NACES Members, please check the NACES website ([www.naces.org](http://www.naces.org)).

The transcript evaluation must include:

1. A detailed report (course-by-course evaluation)
2. A U.S. degree equivalency
3. A U.S. Grade Point Average (GPA) equivalency

## ENROLLMENT

LACM will review all admissions materials and send notice of the status of the application. Once accepted, students can enroll.

To Enroll and Accept Offer of Admission:

- Complete Enrollment Agreement
- Submit Enrollment Deposit
- Arrange payment for 1st quarter tuition
- **International Students:** Enrollment is provisional until all required documents are received (i.e. Student Visa Verification)

## ORIENTATION

New Student Orientation is a mandatory requirement for all incoming students of Los Angeles College of Music. Orientation consists of two sections, one to complete via online module and one on-campus orientation event prior to the start of the first academic quarter. Orientation serves to prepare new students for all requirements of registration, technology tools and systems related to academic and support services, as well as to acclimate new students to the campus and housing facilities. All Orientation information and requirements will be delivered by the LACM Admissions staff to the incoming students via the assigned LACM student email address.



# REGISTRAR POLICIES

REGISTRATION

ADD/DROP

AUDIT

REPEATING A COURSE

ACADEMIC CALENDAR & DEADLINES

ACADEMIC YEAR

CATALOG YEAR

COURSE CREDIT

STUDENT RECORDS

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**Registrar**

[registrar@lacm.edu](mailto:registrar@lacm.edu)

## REGISTRATION

All eligible LACM students will register by the deadlines set forth by the Registrar's Office. Students register for courses in the subsequent quarter of attendance. If a student fails to register by the assigned deadline, classes may be added late with administration approvals only and student will be required to pay a late registration fee\*. Students are informed by email and given updates throughout their program on their student information system (SIS) accounts. Students are advised to use the degree audit to register for courses. Students who have financial aid, billing or any other holds on their account will not be able to register and are responsible for clearing said holds prior to the start of the quarter.

\*Subject to enrollment capacity and class availability.

## ADD/DROP

Students that wish to add or drop a course must do so via LACM's student information system (SIS) and adhere to the add/drop deadlines.

Week 1: Students may only add courses during Week 1. Students may drop courses without receiving a transcript record.

After the Week 1 deadline to drop a course has passed, students may withdraw from a course by submitting a LACM COURSE DROP REQUEST FORM found in the Student Information System (SIS). A withdrawn course will remain on a transcript with a grade of "W" (Withdrawn) and is not eligible for a tuition refund or a replacement course. Please note: Withdrawn courses are considered attempted courses and, as such, may affect a student's Satisfactory Academic Progress (SAP). Withdrawn courses are not part of the student's GPA. However, If you receive Federal Financial Aid or Veterans' Benefits, the withdrawal from a course(s) may reduce your eligibility for aid. If you are an international student, the withdrawal from a course(s) may jeopardize your F-1 Visa status.

Upon withdrawal of courses, students will still be responsible for payment of tuition for the term in the amount prior to the withdrawal. No refunds will be issued and additional costs may apply should the withdrawal result in an extension of the student's program beyond the original anticipated graduation date.

After Week 6, students may not withdraw from any course. A grade will be issued.

Please refer to "Tuition Refund Policy" for refund percentage. Students must inform the instructor and

officially drop the course through the Office of the Registrar.

## AUDIT

A student can submit a request to audit a course through the Academic Advisor. The Academic Advisor will seek approval from the respective Department Head. Upon approval, the student and instructor will be notified via email. An admin fee will be applied. See Add/Drop period for registration policy.

Class Auditing Regulations:

- Students will not receive academic credit
- Permission to audit entitles the student to attend the course for observation. The student may not participate, ask questions, submit papers, or participate in any evaluation
- Students auditing courses must not cause interruptions by coming in late, leaving early, etc
- Course auditing can be revoked at any time by the instructor of the course
- A course taken for audit in one quarter may be taken for credit in a future quarter
- A course previously taken for credit and passed may be taken again for audit
- The course will be listed on your final transcript as an "AUD"
- A student cannot audit a course if it conflicts with their class schedule

## REPEATING A COURSE

Students receiving a failing grade in a required course must repeat that course and will be charged a retake fee. Students can attempt a repeated course 3 times. After the 3rd attempt it requires the approval of the Dean of Students. The grade received the last time a repeated course is taken is the final official grade for that course.

Students who received a passing grade in a course but would like to attempt a higher grade are welcome to repeat a course.

Students on financial aid should be aware that the use of federal funds is limited. Students are responsible for tuition and fees for all repeated courses beyond federal funds limit.

Any failed private lessons need to be retaken to satisfy the degree requirements. There is a per-credit fee to retake a required private lesson.

# ACADEMIC CALENDAR FALL 2021 - SUMMER 2022

## FALL QUARTER 2021: OCTOBER 4 - DECEMBER 17

Tuition Payment	
July 10	Tuition Deadline (New Students)
August 21	Tuition Deadline (Continuing Students)

Fall 2020 School Calendar	
September 29 - October 1	New Student Orientation
October 4	Quarter Begins
November 11	Veterans Day Observed, Campus Closed
November 25	Thanksgiving, Campus Closed
November 26	Campus Open, No classes
December 13 - 17	Exams Week
December 17	Quarter Ends
December 24 - 25	Christmas, Campus Closed
December 31 - January 1	New Year's, Campus Closed

## WINTER QUARTER 2022: JANUARY 10 - MARCH 25

Tuition Payment	
October 26	Tuition Deadline (New Students)
November 20	Tuition Deadline (Continuing Students)

Winter 2021 School Calendar	
January 10	Quarter Begins
January 17	MLK Jr. Day Observed; Campus Open, No Classes
February 18	Presidents Day Observed; Campus Open, No Classes
March 21 - 25	Exams Week
March 25	Quarter Ends
March 26	Graduation

## SPRING QUARTER 2022: APRIL 4 - JUNE 17

Tuition Payment	
January 18	Tuition Deadline (New Students)
February 26	Tuition Deadline (Continuing Students)

Spring 2021 School Calendar	
March 31 - April 1	New Student Orientation
April 4	Quarter Begins
May 30	Memorial Day, Campus Closed
June 13 - 17	Exams Week
June 17	Quarter Ends

## SUMMER QUARTER 2022: JULY 5 - SEPTEMBER 16

Tuition Payment	
April 18	Tuition Deadline (New Students)
May 21	Tuition Deadline (Continuing Students)

Summer 2021 School Calendar	
July 5	Quarter Begins
July 4	Independence Day, Campus Closed
September 5	Labor Day, Campus Closed
September 12 - 16	Exams Week
September 16	Quarter Ends

## ACADEMIC YEAR

LACM defines an Academic Year as 3 quarters, 36 credits (full-time) and 33 weeks (including exam weeks). LACM degree pacing requires all students to take summer classes during their first year. Diploma and Associate of Arts students complete their programs without a term break. Bachelor of Music and Bachelor of Arts students take summer breaks during their third and fourth years.

## CATALOG YEAR

This catalog covers Fall 2020 through Summer 2021.

All students are assigned to a specific academic year catalog at matriculation. This catalog provides you with a complete set of academic requirements required to graduate, which will not change despite any curricular



changes that occur during a student's time at LACM. However, students may opt to change to a more recent catalog year assignment if they prefer to graduate under a newer set of curricular requirements. They may not change their catalog year assignment to an earlier catalog. Should a student choose to change their catalog year they must meet with the academic advisor to obtain the appropriate paperwork as well as discuss the applicability of past coursework to the existing catalog assignment. Tuition and fees are subject to change.

Students who leave and return to LACM after one or more years will automatically be assigned to the new catalog year that is in effect at the time of their return.

### Catalog Addendum Policy

This catalog represents the current policies and procedures of LACM at the time of its publication. This catalog will be updated and/or amended as needed. All updates and/or amendments to this catalog shall be published as an addendum during the year for which this catalog is in effect, and shall be incorporated into the catalog proper in subsequent versions of it. All faculty, staff, and students shall be provided with copies of all addenda as they are put into effect.

## COURSE CREDIT

All coursework at LACM is measured in quarterly academic credits. Each quarter is comprised of 10 weeks of instruction followed by 1 week of testing, for a total of 11 weeks. Courses are assigned specific credit values based on the type of course, overall coursework required and approximated study-time requirements. Courses are stylized into lectures, ensemble workshops, ensembles, labs, and private lessons. The ratio of credits to study-time outside of class equates to 1 quarter credit per 3 hours of study each week.

### Academic Grading System

Course grades are based on a 100 point scale. The chart below converts the 100 scale to a letter grade and Grade Point Average (GPA) score.

Points Letter	Grade	Grade Points
92 - 100	A	4.00
90 - 91	A-	3.70
88 - 89	B+	3.30
82 - 87	B	3.00
80 - 81	B-	2.70
78 - 79	C+	2.30
72 - 77	C	2.00

Points Letter	Grade	Grade Points
70 - 71	C-	1.70
68 - 69	D+	1.30
62 - 67	D	1.00
60 - 61	D-	0.70
0 - 59	F	0.00

### Additional Grade Letter Codes

- W – Withdraw from a course
- P – Proficiency
- AUD – Audit
- I – Incomplete
- R – Retake
- IP – In Progress

### Withdraw "W"

The symbol "W" indicates that a student withdrew from a course during the permissible period (week's two thru six) and has consulted with the academic advisor.

### Proficiency "P"

The symbol "P" indicates a student has proven proficiency in a respective course.

### No Credit "AUD"

The symbol "AUD" indicates a student audited a course for no credit.

### Incomplete Policy "I"

An Incomplete (I) is assigned to signify temporary deferment of a regular final letter grade.

The "I" grade (Incomplete) can only be given by an instructor and Department Head. It is used sparingly in compelling situations when a student is unable to complete a course because of illness or other conditions beyond the student's control.

The student must initiate the request for an Incomplete (I). The instructor cannot issue an Incomplete (I) without a request from the student. The student must fill out the Request for An Incomplete Form and submit it to the course instructor for approval. The form can be found on Populi under STUDENT FORMS, or can be obtained from the Registrar's Office.

To qualify for an Incomplete (I), the student must:

- Have proof of extenuating circumstances.
- Have completed a substantial portion of the coursework (e.g. only one or two assignments or final exam needs completion).

- Have a passing grade in the work completed.
- Be able to finalize the Incomplete (I) within 6 months (2 quarters) from the last day of the quarter in which the Incomplete (I) was assigned. Students must submit the completed form to the course instructor on or before the day of the final exam for the course. If there is no final exam, students must present the form prior to the last day of class.
- If the student fails to submit the request for an Incomplete (I) by the deadline stated, they will receive the grade that they have earned for the entire course, including work completed and penalties for work not completed.
- No retroactive Incomplete (I) is permitted.

If the request is approved, the student will be notified by the Registrar's Office via e-mail. Students can verify their Incomplete (I) request on Populi.

Students are required to read and adhere to all stipulations described on the form.

If the incomplete grade is not resolved within 2 quarters the student will be issued a failing grade (F). If the Incomplete is a prerequisite course, students must finalize the Incomplete (I) prior to the end of Week 1 of the subsequent quarter in order to enroll in the next course (by the Add Deadline).

### Retake "R"

The symbol "R" indicates a course has been re-taken. The "R" will appear next to the grade (not counted towards GPA)\*.

### In Progress "IP"

The symbol "IP" indicates a course is currently in progress.

### Prerequisite and Tiered Course Policy

A prerequisite is an academic requirement that must be fulfilled before enrollment in a desired course. The prerequisite requires a passing grade of 70%.

### Receiving an (F) or (W) in a Course

If a student receives an (F) or (W) in a course they must repeat it to receive a passing grade.

### Grade Changes

Grades are considered FINAL when submitted by the faculty and can only be changed to correct an error in grading or to change an official incomplete grade to a final grade. Students cannot submit or redo work after the end of the quarter unless an official incomplete grade has been approved. Grade change forms are located in the Registrar's Office. The deadline for changing an incorrect

grade is Friday before the start of the subsequent quarter.

Appeal process is located under "Student Conduct & Rights".

### Determining Grade Point Average

GPA is determined by multiplying the grade points by the credit value of the course. Quarterly Grade Point Average (QGPA) is determined by dividing the total grade points earned for all courses in one quarter by the total credit values for those courses. Cumulative Grade Point Average (CGPA) is determined by dividing the total grade points earned for all courses in every quarter of a student's program by the total credit values for those courses. If a student repeats a required course only the grade from the repeat will be calculated into both the QGPA and CGPA.

### Academic Distinctions

Recognized at graduation and notation will appear on transcript.

**Dean's List (quarterly):** Students must achieve a Cumulative Grade Point Average (CGPA) between 3.20 and 3.59.

**President's List (quarterly):** Students must achieve a Cumulative Grade Point Average (CGPA) of 3.6 or higher.

## STUDENT RECORDS

### Responsibility for Maintaining Records

Records relating to LACM students are generated by all departments. Some records are department-specific and the primary responsibility for maintaining those records shall remain with the Department Manager of the specific department (i.e., records relating to student financial aid). The overall responsibility for maintaining, securing, and (when necessary) disposing of records is assigned to the Registrar.

### Types of Records

LACM maintains student records in two (2) forms: physical records (paper documents) and digital records (computer files, digital images, etc.) which are created, accessed, and updated through the institution's computer campus management system. As of calendar year 2017, LACM has been transitioning to predominantly digital student records format. The current anticipated completion date for complete transition to digital file format is the Fall of 2020. As of this time, Admissions and Billing records have been completely transitioned to digital form. Only Academic and Financial Aid files are currently maintained (partially) in physical (hard copy) form.

Student records generally, but not exclusively, exist in four

**(4) departmental categories:**

- Admissions Records (application, required documentation for admission, communications with an applicant's Admissions Representative, high school and college transcripts, test results, and the decision of the Admissions Department on whether to admit the applicant).
- Financial Aid Records (all records pertaining to a student's financial aid: Title IV, state, private, or institutional forms of student financial aid).
- Academic Records (all records pertaining to a student's studies and activities at LACM including graduation, withdrawal, transfer to another institution, readmission, transcripts, etc.).
- Billing Records (all records pertaining to any charges that a student incurs as a result of their course of studies at LACM).

**Access to Student Records**

Access to student records is restricted to those individuals who have a need to view the information contained in them. Student records are covered by various state and federal privacy laws. It is the responsibility of all employees of LACM to ensure strict adherence to those laws and to protect the privacy and confidentiality of all student records. Overall responsibility for ensuring privacy and confidentiality of student records falls to the Registrar. The Registrar shall ensure that all LACM employees are trained regarding the privacy and confidentiality laws, regulations, and institutional policies relating to student records. No person or persons who do not have a need to view or otherwise examine a particular student record shall be granted access to that record. Access to digital student records shall be controlled through compartmentalization and user/password access through the institution's campus management computer system. Access to physical student records shall be controlled by the Department Managers with respect to their specific records, and the Registrar shall have overall responsibility for controlling access to physical student records. The Registrar and all Department Managers shall ensure compliance with all laws, regulations, and institutional policies regarding access to student records.

**Active and Inactive Applicant Admissions Files**

Records pertaining to active applicants to LACM are maintained digitally in the campus management system. These records contain all information required of an applicant – personal as well as prior academic information that is used to make a determination regarding whether to admit the applicant as a student. Digital Admissions files are stored in the campus management system with access restricted to those members of the LACM staff that require access for the performance of their duties.

Digital Admissions files for accepted students are archived and maintained securely in a designated computer data system indefinitely. Digital Admissions files for those applicants who are not granted admission to LACM are archived and maintained securely in the same designated computer system for a period of one year, so that the information is available to the Admissions Department in the event that an applicant who is denied admission again seeks admission to LACM. The same restrictions on access to an applicant's digital Admissions file remain in effect after the applicant is no longer under consideration, has been denied admission, or has been admitted to LACM as a student. Digital Admissions files for applicants who are not granted admission to LACM are securely and completely deleted after the one-year archiving period has expired.

**Active and Inactive Student Academic Files**

Records pertaining to active students are maintained digitally in the campus management system, and physically in the Office of the Registrar. All active students at LACM shall have both a digital file in the campus management system and a physical file. These records contain personal information on the student (identification information, contact information, etc.) and information specific to the student's studies at LACM. All information pertaining to a student's studies at LACM is documented and maintained in either the student's digital file or the student's physical file. The student's physical Academic file shall remain secured in the Office of the Registrar until such time as the student becomes inactive (graduates, withdraws, transfers to another institution, etc.). When an active student becomes inactive, the student's physical student file shall be transferred to a secure storage area.

A student's digital Academic file remains accessible in the campus management system indefinitely. The same restrictions on access to an active student's digital file remain in effect once the student becomes inactive. LACM's digital student records are protected through various computer safety protocols that are monitored and regularly updated by IT professionals.

No Active Student Academic files shall be removed from the Office of the Registrar without the express permission of the Registrar. A record of any such files being removed from the Office of the Registrar shall be maintained, and it shall be the responsibility of the Registrar to ensure that the file is returned to the Office of the Registrar.

**Inactive Student Academic Files**

The proper personnel shall have access to stored files of inactive students. Digital Academic files remain archived on the campus management system indefinitely so as to make the information readily available to properly

authorized personnel as necessary. Physical files of inactive students are maintained in secure storage for a period of seven years after the date that they become inactive. After the seven-year period has expired, the student's physical file is securely and completely destroyed.

### **Financial Aid Files**

The Financial Aid Department maintains both digital files and physical (hard copy) files containing information pertaining to a student's financial aid. Physical Financial Aid files are securely stored in the Financial Aid Office, and access to them is restricted to authorized employees in the Financial Aid and Billing Departments. Additional student data regarding Financial Aid is maintained on the necessary government databases (FAFSA, NSLDS, COD, etc.). These databases can be accessed only by persons who possess the requisite departmental credentials which are issued by the respective agencies and not by LACM.

Institutional digital Financial Aid files are maintained indefinitely in the campus management system, with access restricted to authorized personnel in the Financial Aid and Billing Office. Upon graduation or otherwise leaving LACM, students' physical Financial Aid files are maintained in secure storage for a period of five years. After the expiration of the five-year period, physical Financial Aid files are securely and completely destroyed.

### **Disposition and Destruction of Inactive Student Physical Files**

When a student's physical Academic and/or Financial Aid files are destroyed, they are shredded in order to make recovery of the file or revelation and inspection of the information contained therein impossible.

### **Student Access to Educational and Related Files**

In accordance with the Federal Educational Rights and Privacy Act (FERPA – 20 U.S.C. § 1232g; 34 CFR Part 99), both active and inactive students shall have access to their educational records. Active students have access to information pertaining specifically to themselves through the campus management system. Any information to which the student does not possess a need to know is not accessible through the student's access credentials. Upon graduation or otherwise leaving LACM, students are no longer granted full student access to the campus management computer system and their login credentials are deleted.

According to FERPA rules, active and inactive students are permitted to inspect their physical files (should they still exist) and digital files and to protest any information contained in their files that they believe to be inaccurate.

Any such protest shall be investigated immediately and if the information in question is found to be in error, then that information shall be removed from the file. If the information is found not to be in error, the information shall be retained in the file. All student protests of information contained in any of their files shall be documented and included in that file, regardless of the disposition of the protest.

### **FERPA Disclosure of Information in a Student's Files**

Strict adherence to FERPA regulations shall be exercised by all employees of LACM at all times. All students are advised of FERPA rules upon being granted admission to LACM. All students are provided with a FERPA Authorization Form in order to list any person or persons that the student decides shall have access to his or her student files. No person who is not listed on a student's FERPA Authorization Form – other than an employee of LACM with a need to view the information – shall be permitted to inspect a student's files or to view the information contained in those files, except as required by law and under the required conditions and restrictions. No information or documentation that is required to be disclosed to a student under FERPA regulations shall be withheld from a student.

In the event that information from a student's files is disclosed according to FERPA regulations, the student in question shall be notified of that disclosure as soon as is possible, unless such notification is not permitted according to FERPA guidelines. All disclosures of information from a student's file that are made to a person or persons other than the student or an individual authorized by the student to receive such information shall be recorded and maintained in a separate FERPA Disclosure file. This FERPA Disclosure file shall be maintained in the Office of the Registrar, with access to it restricted to senior administrative staff of LACM.

### **Unauthorized Data Breach of Student Files**

LACM employs a number of security measures and protocols to protect all information maintained in its physical and digital records. The specifics of these security measures and protocols are kept confidential in order to prevent them from being compromised. In the event of an unauthorized data breach of the institution's computer campus management system, the institution shall notify all affected parties as soon as the unauthorized breach is discovered and the affected persons are identified. All affected persons shall be kept informed of the progress of the resulting investigation into the breach. In addition, the proper authorities shall be notified as soon as the unauthorized data breach is discovered.

**Compliance with Policy**

All employees of LACM shall comply with this policy. The overall responsibility for ensuring compliance with this policy shall be assigned to the Registrar. All department heads shall have responsibility for ensuring that the personnel in their respective departments comply with this policy. Any violations of this policy shall be documented and reported to the Registrar, who shall immediately notify the necessary senior institutional officials and initiate an investigation into the unauthorized data access.

The Registrar shall be responsible for ensuring that all LACM employees are properly trained in FERPA regulations, as well as providing them with any updated or otherwise relevant information with respect to the maintenance and confidentiality of student files and records.

**GDPR**

The General Data Protection Regulation (GDPR) is a set of standards for organizations that process personal information for individuals residing in the European Union (EU). GDPR took effect May 25, 2018 and affects organizations worldwide, including colleges.

If you are a citizen or currently residing in the EU, GDPR standards protect you and your data.

For further information about Los Angeles College of Music's data use, please email: [support@lacm.edu](mailto:support@lacm.edu)

Please note: The "Right to be Forgotten" is not universal. It only applies to EU residents and non-EU citizens living in an EU member state. Units that collect personal information do not need consent for all collection and use. Contractual obligations and legitimate business interests do not require consent under GDPR.

A close-up photograph of a hand pointing towards a computer keyboard. The hand is in the foreground, and the keyboard keys are visible in the background. The lighting is warm, and the background is dark.

# ACADEMIC POLICIES

CHOICE OF CATALOG  
ELECTIVE & PREREQUISITE COURSE  
CHANGE OF PROGRAM  
STUDENT STATUS  
LEAVE OF ABSENCE  
WITHDRAWAL & ADMIN WITHDRAWAL  
READMISSION  
ATTENDANCE & TARDINESS  
STANDARDS FOR STUDENT ACHIEVEMENT

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**Student Services**

[studentservices@lacm.edu](mailto:studentservices@lacm.edu)

[www.lacm.edu/student-services](http://www.lacm.edu/student-services)

## CHOICE OF CATALOG

All students are assigned to a specific academic year catalog at matriculation. This catalog provides the student with a complete set of academic requirements required to graduate, which will not change despite any curricular changes that occur during a student's time at LACM. However, students may opt to change to a more recent catalog year assignment if they prefer to graduate under a newer set of curricular requirements. They may not change their catalog year assignment to an earlier catalog. Should a student choose to change their catalog year they must meet with the academic advisor to obtain the appropriate paperwork as well as discuss the applicability of past coursework to the existing catalog assignment. Tuition and fees are subject to change.

Students who leave and return to LACM after one or more years will automatically be assigned to the new catalog year that is in effect at the time of their return.

## ELECTIVE AND PREREQUISITE COURSE

### Elective Policy

Full-time students (12-20 credits) may take electives at no additional fee with the exception of elective private lessons. Any credits above 20 per quarter will be charged on a per-credit basis. Students who are not full-time will be charged for electives on a per-credit basis.

Elective Private Lessons (a private lesson not required by the students' degree) will be charged on a per-credit basis regardless of the student's full-time/part-time registration status. Required private lessons do not carry a per credit fee unless they are retaken. Please see the retake policy.

Some programs require a number of elective credits. To meet these elective credit requirements, a student must add one or more courses that are not required by their degree program. The total of elective credits earned must meet or exceed the elective credits required by the student's degree program in order to graduate. Students can check their degree requirements on the school's SIS (student information system) or by contacting their Academic Advisor.

A student can enroll in an elective if:

- Students have met all required prerequisites for the course
- There are no scheduling conflicts
- Class size allows for additional students – Lab fees will apply

### Prerequisites Courses

Prerequisites are courses that must be taken before enrolling in a higher level course. Each prerequisite designation is listed in the course description. Students must earn a final grade of 70% or higher to pass a prerequisite course and be eligible to matriculate into the higher level course.

### Corequisite Courses

A corequisite is a course that must be taken simultaneously with a designated course. Students are notified of a course corequisite during the registration process. Students must earn a grade higher than 60% to pass the course. If a student fails one corequisite but passes the other, they are required to retake the failed course but not the passed corequisite. See the Academic Advisor for guidance.

## CHANGE OF PROGRAM

### Change of Program

Students are required to declare a program at the time of application. LACM defines 'program' as the combination of a student's declared degree level and major. Students are welcome to change their program by changing either their degree level or major. Those seeking a change of program must visit the Office of Academic Advising and consult with an Academic Advisor.

### Change of Major

A Change of Major has implications such as but not limited to; delay in graduation, additional tuition, fees, and other costs, etc. Students on financial aid (including Veterans Affairs) must also meet with the Financial Aid Department. Students applying for a change of major apply via Admissions Office for the new major. Once accepted into the new major, students will need to meet again with the Academic Advisor to create a new Academic Plan.

### Change of Degree

A Change of Degree has implications such as but not limited to; delay in graduation, additional tuition, fees, and other costs. Students on financial aid (including Veterans Affairs) must also meet with the Financial Aid Department to understand the impacts on their financial aid. Students approved for a change of degree must meet again with the Academic Advisor to create a new Academic Plan.

## STUDENT STATUS

The Office of Academic Advising facilitates requests for change of status and can assist students that have questions about this process.

### Student Status

The standard status for students enrolled at LACM is full-time. A full-time student is defined as a student who is currently enrolled in a course of study consisting of 12 to 20 quarter credit units per quarter.

### Greater than Full-Time Status

In certain circumstances, students will seek to enroll in a greater than full-time status. Department Head approval must be obtained prior to a student moving into a greater than full-time status. Approval shall be granted only on a case-by-case basis, after a careful review of the student's reason for the requested status change, academic progress, and performance to date. The decision of the Department Head is final and cannot be appealed.

Students seeking to enroll in a greater than full-time status are required to meet with an Academic Advisor prior to formally applying for a status change in order to discuss the impact that such an increased course load might have on their studies and on their overall academic performance. All requirements for maintaining attendance and satisfactory academic performance (SAP) shall remain in effect for a student whose status is greater than full-time.

Students who are granted permission to enroll at a greater than full-time status must be aware that all units over twenty per quarter will carry a per-credit charge over and above the student's normal tuition costs. Students must also be aware that increasing a course load to a point greater than full-time status will not increase the rate at which student financial aid is disbursed, so the increased cost may be borne by the student until such time as the student's financial aid is regularly disbursed.

### Less than Full-Time Status

Less than full-time status is defined as being enrolled in courses of study less than 12 quarter credit units per quarter. Students are not allowed to enroll in less than full-time status. Any exceptions due to extenuating circumstances must be approved by administration and the student must meet with the Financial Aid and Billing Office. Please see your Academic Advisor for more information.

Students seeking to enroll in a less-than full-time status are required to meet with an Academic Advisor prior to formally applying for a status change in order to discuss the impact that such a status change might have on their academic performance, the probability of graduating past the 150% of time requirement, and their probability of successfully completing their program of studies.

Students who are granted permission to enroll at a less

than full-time status must be aware that their reduced enrollment status might adversely affect their eligibility for various forms of student financial aid, including Title IV FSA and VA Benefits. Additionally, students will no longer qualify for Institutional Aid. Furthermore, all requirements for maintaining attendance and satisfactory academic performance (SAP) shall remain in effect for a student whose status is less than full-time. A less than full-time status does not lessen the degree of academic rigor in a program of study.

Students must also be aware that dropping below a specified number of units per quarter may adversely affect their eligibility to reside in the LACM off-campus housing units.

### International Students Dropping Below Full-Time Status

International students studying on an F1 or M1 student visa are required to maintain a full-time enrollment status throughout their program of study. Failure to do so will result in the student being out of status and will jeopardize the student's visa. In addition, dropping below full-time status will extend the student's anticipated completion date beyond the original anticipated completion date, which may also result in the international student being out of status. In cases of very specific exigent circumstances, an international student may apply for and be granted approval for a temporary reduction from full-time status. These specific exemptions involve certain academic difficulties or medical impairments, and they must be reported in a timely manner in order for the request for change of status to be approved. Details regarding these exemptions are available from the college's International Student Coordinator's Office.

### Satisfactory Academic Progress (SAP) for Enrollment

Satisfactory Academic Progress (SAP) standards ensure that you are successfully completing your coursework and can continue to receive financial aid. All students receiving financial aid are required to meet SAP standards.

Students must maintain Satisfactory Academic Progress (SAP) to remain enrolled at Los Angeles College of Music. SAP is determined by:

- **Cumulative Grade Point Average (CGPA):** Students must maintain a minimum CGPA of 2.0 throughout their enrollment. CPGA is reviewed at the end of each quarter.
- **Incremental Completion Rate (ICR) of 67%:** Students must stay on pace. ICR is calculated by dividing the total attempted credits by the total earned credits. Your ICR must be above 67% in order to maintain SAP.



- **Maximum Time Frame (150%):** Students must complete all graduation requirements within 150% of the length of the degree or diploma, e.g., complete the 90 credit degree within 135 attempted credits.

### Failure to Meet SAP Standards

**For Full-Time Enrollment:** In order to remain in their program, full-time students at LACM must demonstrate "Satisfactory Academic Progress" (SAP) which is a function of the following components:

- **Achieve the minimum Incremental Completion Rate of 67%:** Incremental Completion Rate (ICR) is calculated by dividing the total credits a student completed per quarter by the number of credits attempted per quarter. When this calculation falls below 67%, a student is no longer on pace to graduate on time and is ineligible to receive financial aid.
- **Meet the minimum 2.0 Cumulative GPA Requirement**
- **Complete the program within the maximum allowable time frame:**
  - Diploma (60 credits): within 6 quarters
  - Associate (90 credits): within 9 quarters
  - Bachelor's (180 credits): within 18 quarters

*\*LACM reserves the right to modify the Satisfactory Academic Progress policy at any time.*

**For Part-Time Enrollment:** In order to remain in their program, part-time students at LACM must demonstrate "Satisfactory Academic Progress" (SAP) which is a function of the following components:

- **Achieve the minimum Incremental Completion Rate of 67%:** Incremental Completion Rate (ICR) is calculated by dividing the total credits a student completed per quarter by the number of credits attempted per quarter. When this calculation falls below 67%, a student is no longer on pace to graduate on time and is ineligible to receive financial aid.
- **Meet the minimum 2.0 Cumulative GPA Requirement.**
- **Complete the program within the maximum allowable timeframe:**
  - Diploma (60 credits): within 10 quarters
  - Associate (90 credits): within 15 quarters
  - Bachelor's (180 credits): within 30 quarters

*\*LACM reserves the right to modify the Satisfactory Academic Progress policy at any time.*

### SAP and Financial Aid Eligibility

Per federal regulations, financial aid recipients are required to maintain SAP toward their degree or diploma program in order to maintain financial aid eligibility.

### Academic Standings & Conditions

Students must conform to the following three conditions in order to demonstrate Satisfactory Academic Progress (SAP):

- Maintain an incremental completion rate (ICR) of 67% or higher;
- Earn a cumulative grade point average of 2.0 or higher; and
- Complete your program within 150% of your program length.

*\*Please note students who fail to maintain satisfactory academic standing and are receiving financial aid are at risk of losing funding.*

### Academic Warning, Probation, Probation Extension and Dismissal

All students must maintain a cumulative GPA of 2.0 or higher. If a student's cumulative GPA drops below 2.0 and/or their ICR (Incremental Completion Rate) falls below 67%, the student's academic status will follow a three-step process that includes Academic Warning, Academic Probation and Academic Dismissal. A student's academic status will be restored when the cumulative GPA returns to 2.0 or higher and/or their ICR is at 67% or higher.

#### Academic Warning

Any student who fails to maintain a cumulative GPA of 2.0 or higher and/or their ICR falls below 67% will be placed on Academic Warning. They will have a lock on their registration and must see the Academic Advisor to create an academic plan in order to remove the lock.

#### Academic Probation

Any student who receives a cumulative GPA below a 2.0 and/or an ICR below 67% in two consecutive quarters will be placed on Academic Probation. A student on Academic Probation is required to consult with the Academic Advisor and develop an academic plan suited for their success. Students must meet the minimum cumulative GPA/ICR requirements the subsequent quarter in order to be removed from Academic Probation.

#### Academic Dismissal

A student who does not maintain the minimum cumulative GPA and/or ICR at the conclusion of the quarter of Academic Probation will be Academically Dismissed. Students placed on academic dismissal are eligible for a one-time appeal and, if approved, will be placed on academic probation extension status for one quarter. However financial aid will not be available for the fourth quarter on probation. If the student is not on financial aid or accepts paying out of pocket, a student who is

approved for academic probation extension must improve performance to comply with ICR and GPA standards or face dismissal without the option to appeal. If the initial appeal is denied, the student will be dismissed and can apply for readmission after one year since the last date of attendance. Students who are readmitted will automatically be placed on Academic Probation. Readmitted students need to see the Financial Aid Office in order to determine their financial aid eligibility.

All Academic Probation and Academic Dismissal actions are permanently noted on the student's transcript. Students on Academic Probation or Probation Extension cannot receive an incomplete grade in any of their courses.

### Graduation Policies

Note: Policy and Procedure for Graduation Ceremony are noted separate from Graduation from LACM.

To qualify for graduation, each student must:

- Submit the LACM Petition to Graduate Form the 3 quarters prior to completion
- Receive a passing grade in all required core curriculum in the enrolled program
- Earn all minimum required credits for the enrolled program
- Achieve a CGPA of 2.0 or higher
- Finalize all finances and additional responsibilities with LACM
- Complete academic advising exit counseling
- If applicable, complete Financial Aid exit counseling

LACM's Graduation Ceremony is offered to all students scheduled to complete their program within 3 quarters. Students with remaining program requirements cannot participate unless they enroll in program completion by the quarterly registration deadline.

### Graduating with Honors

Bachelor Degree recipients who have a 3.5 Cumulative GPA are awarded honors upon graduation. The designations of GPA are:

Designation	GPA Range
Cum Laude	3.50 - 3.74
Magna Cum Laude	3.75 - 3.89
Summa Cum Laude	3.90 & above

## WITHDRAWAL & ADMINISTRATIVE WITHDRAWAL

### Withdrawal Policy

Students have the right to withdraw from LACM at any time by providing written notice using LACM's Withdrawal Form which can be obtained from the Office of Academic Advising. Grades of W (withdrawal) are recorded on the student's academic transcript for each in-progress course if the withdrawal notice is submitted through Week 6. Any withdrawal notice submitted after Week 6 will result in final grades based upon all in-progress grades at the time of submission, combined with zeros for any assignments, exams, performances, attendance, or other grades after the date the withdrawal form is submitted. The student will be sent an official letter via LACM student email from the Office of the Registrar which notifies the student the withdrawal has been processed.

Withdrawn students will have their ID card deactivated and will be unable to use LACM facilities. Withdrawn students are welcome to any LACM events which are open to the public or as a guest to a currently enrolled student under the Visitor Policy.

### Administrative Withdrawal

If at any time during the quarter, a registered student fails to attend 2 consecutive weeks of all scheduled classes, he/she will be administratively withdrawn from the program. If the student is withdrawn before Week 7, the student will receive "W" grades in all registered classes for the quarter on the transcript record. If the student is withdrawn in Week 7 or after, the student will receive a letter grade in all registered classes. An appeal will only be granted due to extenuating circumstances with verifiable documentation. The student will be notified of the decision via e-mail. A tuition refund may be due depending on when the student is administratively withdrawn during the quarter. Please see the **Tuition Refund Policy** for refund percentage.

If a student chooses to return to the program after being administratively withdrawn he/she may fill out a **Program Readmit Form** within one year of withdrawal. After one year the student must reapply through admissions.

## READMISSION

Students not enrolled at LACM for longer than one year, for any reason, must seek readmission through the Admissions office. Re-admittance requests must be received before registration deadlines. Re-admission to LACM is not guaranteed. Students approved for re-admittance will be assessed the current tuition rate and under the current curriculum standards. Readmitted students are subject to the curriculum, policies, deadlines and other requirements in effect at the time of return. Students are responsible to meet any changes to the program of study that has occurred during the period of absence. Students cannot be re-admitted to programs having been discontinued. Students requesting readmission to a major that has undergone substantial change since matriculation may not receive credit for

courses previously taken. The student must be in good financial standing.

## ATTENDANCE & TARDINESS

Students are required to attend all classes for which they are scheduled. All faculty will take attendance at the start of each class, and the information shall be entered into the student information system each week. A student who is 5 minutes late to class is tardy. Two tardies equal one absence.

If a student is more than 15 minutes late for a private lesson the instructor may then cancel the lesson, record the student as absent for that day, and is under no obligation to reschedule the lesson. Students are responsible for obtaining, completing, and submitting on-time all assignments given to the class in the event that they are absent. Also see: exam retake fee policy.

In the event of an unforeseen circumstance that prevents a student from attending a scheduled class session or forces the student to arrive late (contagious illness, death in the family, accidents, emergencies, etc.) the absence or tardiness may be determined to be excused. The instructor shall determine if the student's absence shall be recorded as an excused absence or as an unexcused absence. Students are responsible for notifying the instructor via lacm.edu e-mail of any expected absence or tardiness prior to the start of class. Excessive absences and/or tardiness are highly disruptive and have a negative effect on the learning experience of the other students in that class. Excessive absences, tardiness, or early departure from class shall not be tolerated and can have a detrimental effect on the student's grade and progress for that class. Excused absences shall not exceed 10% of the class total.

*NOTE: Due to the nature of ensemble courses in which the success of the class depends on the attendance of all student players, LACM's attendance policy for all performance classes states: students will be withdrawn from an ensemble course after two unexcused absences. When missing a performance class is absolutely unavoidable, it is the student's responsibility to secure a substitute player and to inform the instructor prior to class time.*

### Extended Applied Learning Absence

An Extended Applied Learning Absence (EALA) allows students to request a momentary break from their program/classes. This will be granted to students who have received work opportunities within the music industry that are deemed beneficial to the student's career advancement. Students are required to submit written proof of these learning or career opportunities. EALAs are allowed for a maximum time frame of two weeks. Students requiring more than two weeks must withdraw from classes and apply for readmittance upon returning. Students must follow the steps below to acquire an EALA:

1. Make an appointment with an academic advisor.
2. Provide written proof of career or learning opportunity.
3. Fill out an Extended Applied Learning Absence form.
4. Submit the EALA form and written proof of career or learning opportunity to the Office of the Registrar to be processed.
5. Receive written confirmation of processed and approved EALA from the Office of the Registrar.

### Make-up Exams

Only extenuating circumstances such as personal health problems, death of a family member, approved applied learning absence, or other serious circumstances with proof of the applicable circumstance will allow for make-up exams. It is the student's responsibility to make sure all exam dates are adhered to and necessary action is taken and documentation is provided. Students are expected to remain on campus for the entirety of the quarter, which includes finals week. **Your final exams may or may not be scheduled on the same day and time as your regularly scheduled classes.** Please plan accordingly.

A rescheduling fee may apply and students should note that additional fees may occur and will vary depending on the class.

It is the student's responsibility to begin the process by communicating with the instructor and requesting the make-up. If circumstances are approved for the make-up exam, instructors then fill out the Make-Up Exam Request Form to provide details to the business office. The student is billed and must show proof of payment to the instructor BEFORE conducting the make-up test. *NOTE: The student can make the payment and get a copy of the receipt on their student page in Populi.*

## STANDARDS FOR STUDENT ACHIEVEMENT

Student Achievement measures the amount of learning a student completes in a specific amount of time. LACM monitors student achievement in several meaningful ways. Each degree and major have expected student learning outcomes that are uniquely designed to ensure all necessary core competencies are represented and appropriately supported throughout the entire curricula. Students are assessed each quarter in the form of written tests, performances (concerts and showcases), jury exams, recitals and project work. It is critical for there to be proof that students are meeting LACM's expected learning outcomes. To that end, each student is provided an ePortfolio that resides in LACM's Learning Management System (LMS). As determined by the major Department Head, video of each student's performances, project works and tests are inserted throughout their program and act as proof all outcomes are being met.



# TUITION & FINANCIAL AID POLICIES

TUITION & FEES  
PAYING TUITION & FEES  
FINANCIAL AID  
VETERANS' BENEFITS  
GRANTS & SCHOLARSHIPS  
SATISFACTORY ACADEMIC PROGRESS (SAP)  
REFUND POLICY  
STUDENT TUITION RECOVERY FUND (STRF)

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## **Scholarships & Financial Aid**

[finaid@lacm.edu](mailto:finaid@lacm.edu)

[www.lacm.edu/financial-aid](http://www.lacm.edu/financial-aid)

## **Student Billing Services**

[billing@lacm.edu](mailto:billing@lacm.edu)

[www.lacm.edu/tuition-fees](http://www.lacm.edu/tuition-fees)

## TUITION & FEES

Tuition and fees are subject to change without notice. Mandatory fees for each student are non-refundable.

### Estimated Cost of Attendance

The Cost of Attendance Budget Chart reflects estimated enrollment costs per Quarter.

#### 2021-2022 Average Cost of Attendance Budget Per Quarter

	Dependent Students	Independent Students
Tuition	\$ 8,150.00	\$ 8,150.00
Student Activity Fee	\$ 200.00	\$ 200.00
Student Technology Fee	\$ 200.00	\$ 200.00
Estimate		
Books & Supplies	\$ 300.00	\$ 300.00
Room & Board	\$ 1,806.00	\$ 4,596.00
Transportation	\$ 369.00	\$ 417.00
Personal	\$ 1086.00	\$ 999.00
Total	\$12,111.00	\$14,862.00

#### 2021-2022 Average Total Cost of Tuition & Fees Per Degree Program

	Dependent Students	Independent Students
Bachelor's Degree 12 Quarters	\$102,600	\$102,600
Associate's Degree 6 Quarters	\$51,300	\$51,300
Diploma 4 Quarters	\$34,200	\$34,200

#### 2019-2020 Average Cost of Attendance Budget Per Quarter

	Dependent Students	Independent Students
Tuition	\$ 8,150.00	\$ 8,150.00
Student Activity Fee	\$ 200.00	\$ 200.00
Student Technology Fee	\$ 200.00	\$ 200.00
Estimate		

	Dependent Students	Independent Students
Books & Supplies	\$ 300.00	\$ 300.00
Room & Board	\$ 1,806.00	\$ 4,596.00
Transportation	\$ 369.00	\$ 417.00
Personal	\$ 1086.00	\$ 999.00
Total	\$12,111.00	\$14,862.00

### Student Financial Responsibility

Registration for any term at LACM signifies agreement to pay all charges incurred during that term, including any assessed late fees. If necessary, the College will employ the services of a collection agency if students fail to meet the monetary terms of their agreement. In addition, it is important that students realize that they are responsible for repaying all charges incurred while attending college, even if they do not complete their education, are dissatisfied with their education, or are not able to get a job after graduating.

A student who obtains a loan to pay for any portion of his or her educational program will have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund. If the student has received federal student financial aid funds, the student is entitled to a refund of the moneys not paid from federal student financial aid program funds.

A Financial Aid Advisor will provide students with information on applying for a deferment or forbearance if students are having difficulty in meeting loan repayment.

## PAYING TUITION & FEES

### Payment Deadlines

New Students: Payment in full is due 11 weeks prior to the first day of their initial quarter. Deadlines for 2020/2021:

- Fall Quarter Start: Due July 20, 2020.
- Winter Quarter Start: Due October 26, 2020
- Spring Quarter Start: Due January 18, 2021

Returning Students: Payment in full is due at the end of Week 7 of the prior quarter. Deadlines for 2020/2021:

- Fall Quarter: Due August 21, 2020
- Winter Quarter: Due November 20, 2020
- Spring Quarter: Due February 26, 2021
- Summer Quarter: Due May 21, 2021

Late fees will be incurred for payments that are received after the deadline. Students who have failed to meet their financial obligations by the end of Week 6 of the quarter will be withdrawn from the school and receive a "W" grade in all courses. This can have both short-term and long

term consequences including a negative impact on Satisfactory Academic Progress (SAP) and Incremental Completion Rate (ICR).

## FINANCIAL AID

The Financial Aid Department at LACM assists eligible students in finding appropriate funding to meet their educational goal. The Financial Aid Administrator will simplify the process of identifying and applying for grants, loans and work-study funds, helping students along the path through college.

Financial aid is not intended to replace the financial responsibility of the student; rather, it is intended to supplement what the family can provide. Students are required to complete the Free Application for Federal Student Aid (FAFSA) each year they are seeking financial aid. The information provided is used to create an analysis of each student's financial ability to contribute toward his or her educational costs. Students may complete the FAFSA application via the Internet at [www.fafsa.ed.gov](http://www.fafsa.ed.gov). Please contact 1-800-4FED-AID (800-433-3243) if you have FAFSA submission questions. Students are required to inform LACM Financial Aid Office of all financial assistance (including scholarships) they receive. LACM participates in federal financial aid programs. Regardless of source, the college encourages students to make every effort to minimize their reliance on student loans, as those loans will ultimately require repayment. Financial aid is available to those who qualify.

### Application Process

Prospective students are strongly encouraged to complete the financial aid process as soon as possible. All Required documents must be submitted on a timely basis. Federal financial aid applicants must meet the following criteria:

- U.S. Citizenship or eligible non-citizen status
- Valid Social Security number
- Registration with the Selective Service
- Not in default on any federal educational loan

No outstanding repayment due on a federal educational grant. If selective service registration is required, students must be registered to receive financial aid. Supporting documentation may be required.

Applicants to LACM will receive an initial financial aid packet during their financial aid overview. This packet includes pertinent forms related to the financial aid application process.

Financial aid applications will be processed in the order received. Submitting the application by LACM's stated deadlines is essential to have timely processing. Only complete files containing the required documentation will

be processed. A financial aid file is complete only after the following documents and information have been received:

- Confirmation of Admission status in an eligible program.  
A valid FAFSA containing LACM's federal school code 038684 (LA Music Academy).
- Any other documentation requested by the Financial Aid Office required for completion of the verification process. Financial aid awards are for one academic year and it is the responsibility of the student to re-apply each year if additional aid is needed.

Supporting documentation may be required to complete the financial aid application, including, but not limited to:

- U.S. IRS Federal Tax Transcripts (if required to file a tax return) and/or W-2 forms
- \* Verification worksheet
- \* Statements from any agencies from whom the applicant has received benefits

Federal regulations prohibit offers of financial aid to any individual who under IRS regulations is delinquent in filing a federal tax return. If a tax return has not yet been filed but is not delinquent, estimates may be used when applying. However, it is the student /parent responsibility to make sure they file on a timely manner.

### Eligibility Criteria

Financial need is determined by applying a formula to the information provided in the student's FAFSA. The formula determines the Expected Family Contribution (EFC). The EFC is the amount of money the applicant and family are expected to be able to contribute toward the applicant's educational expenses and is used to determine the amount of federal student aid the applicant may obtain. LACM's Financial Aid Administrator will calculate financial need, using the following formula:

- $\text{FINANCIAL NEED} = \text{COA} - \text{EFC} - \text{FPG} - \text{OTHER}$
- COA = Cost of Attendance
- EFC = Expected Family Contribution
- FPG = Federal Pell Grant (if eligible)
- OTHER = All Other Aid/Resources

The Expected Family Contribution (EFC) is a projection of funds determined to be available for the cost of attendance and other financial obligations.

Eligibility is determined one award year at a time. Students should renew their FAFSA applications annually as soon as possible after October 1st.

### Federal Aid Programs

The following is a brief description of each Federal Aid program. Full descriptions are provided in the booklet, "The Student Guide" published by the Department of Education. These booklets are available from the Student

Finance Department. Grants are funds that do not need to be repaid. Loans are borrowed money that must be repaid with interest.

### **Federal Pell Grant**

These funds are awarded to eligible undergraduate students who have not yet earned a bachelor's degree to help pay for their education. The award for full-time enrollment in the 2018/19 academic year is approximately \$6,095, and 2017/18 academic year is approximately \$5,920. These are grants that do not need to be repaid. Not all students will qualify, but all are encouraged to apply for the Federal Pell Grant.

### **Federal Supplemental Educational Opportunity Grant (SEOG)**

This grant is also awarded to students who demonstrate exceptional need. Federal SEOG funds are very limited as the federal government gives the college a set amount of money to use each year based on the federal budget.

### **Federal Work-Study (FWS)**

The FWS program provides funds for part-time jobs, which allow students to earn money needed to pay for educational expenses. FWS awards are a form of federal financial aid. In order to be eligible, students must have completed a current FAFSA, have remaining "unmet need", be a permanent resident or U.S. citizen, be in good academic standing and be enrolled at least half-time. Currently, all available positions are on campus. Students are encouraged to find positions that provide work experience in their field of study or provide valuable service to the community. The student's salary is funded by the federal budget, with the college contributing a percentage of matching funds.

### **Federal Direct Loan-Subsidized**

This program is available to students with financial need. The loan is financed by the U.S. Department of Education. This "subsidized" loan accrues interest, but the federal government pays all of the interest on the student's behalf while he or she is in school. This loan program allows a student to borrow up to \$3,500 during the first academic year, \$4,500 during the second academic year, and \$5,500 in the third, fourth, and fifth academic years of undergraduate study. The interest rate for the in-school period in 2018/19 is 5.5%. The subsidized loan has a fixed rate set by July 1st of the year. The loan is subject to origination fees and the interest begins to accrue as soon as the loan has been disbursed from the lender.

### **Federal Direct Loan-Unsubsidized**

This loan program is available for all eligible students,

regardless of income or assets. The loan is financed by the U.S. Department of Education. This loan accrues interest while the student is attending school. Students may choose to defer payment of the interest until six months after leaving school. In addition to borrowing from the subsidized Stafford loan, an independent student may borrow up to an additional \$6,000 per academic year. The interest rate for the in-school period in 2018/19 is 5.5%, and may change annually. The loan is subject to origination fees.

### **Federal Parent Loan for Undergraduate Students (PLUS)**

The PLUS loan is available to parents of dependent students as a supplemental source of funds to be used toward their child's educational expenses. Parent borrowers begin repayment within 60 days after the loan is issued. However, parents may request a deferment while your child is enrolled at least half-time and for an additional six months after your child graduates, leaves school, or drops below half-time enrollment. You don't have to make any payments while your loan is deferred. The 2018/19 interest rate is 7.6%, and may change annually. The lender obtains a credit report in order to determine eligibility for this loan. Should the parent be denied a PLUS loan, the Student Financial Aid Department may be able to assist the student in obtaining an Unsubsidized Stafford Loan by using the denial letter as documentation of need.

### **Verification**

LACM is required by The General Provision regulations to verify all applicants selected for verification by the Central Processing System (CPS). The Financial Aid Administrator may choose to verify any applicant if he or she has reason to believe that the information provided is inconsistent. All conflicting information must be resolved before any funds are disbursed. The Verification requirements are applicable to all financial aid recipients under the following Student Financial Assistance Programs:

- Federal Pell Grant Program
- Federal Direct Student Loan Program
- Federal SEOG
- Federal Work Study (FWS)

If an applicant is selected for verification, the Financial Aid Administrator will notify the student immediately. The Financial Aid Administrator will email a notification letter or notify the student by phone. The applicant must submit all documents requested on or before the due date specified by the Financial Aid Administrator. The processing of the student's federal aid will be delayed and temporary hold of registration from the program if the requested documents are not received with the specified time frame.

The verification is completed when the verification process shows that all of the student's verifiable information reported on the FAFSA is correct, and there are no outstanding issues or conflicting information in the file. If there are any changes that would affect the student's eligibility as a result of the verification, then the Financial Aid Administrator will notify the student in writing or by phone that he or she is required to sign a revised Award Notification.

### Verification Deadlines

The following deadlines, regulated by the U.S. Department of Education, will be followed at LACM. If Verification documents are not provided as soon as possible but no later than the end of the quarter/ term in attendance, the student may become cash paying student and tuition may be due immediately.

## VETERANS' BENEFITS

LACM is approved by the California State Approving Agency for Veterans Education (CSAAVE) to enroll veterans and eligible persons for education benefits. Students who believe they qualify for veterans' educational benefits should contact the College School Certifying Official Veteran Coordinator at 626-568-8850, [veterans@lacm.edu](mailto:veterans@lacm.edu).

The Veteran Coordinator at LACM will provide certification of enrollment services for veterans and will serve as a direct liaison between LACM and the Veterans' Administration regarding underpayment, overpayment or non-payment of VA educational benefits. All Veterans, including those on active duty, should call the Department of Veterans Affairs at (888) 442-4551 to obtain the appropriate application for benefits (such as letter of eligibility). Information and forms are also available online at [www.gibill.va.gov](http://www.gibill.va.gov).

Any student receiving GI Bill® benefits while attending LACM is required to obtain transcripts from all previously attended school and submit them to LACM's Registrar Office for review prior to credit.

LACM is proud to collaborate with the Veteran's Administration to provide VA Yellow Ribbon benefits to qualified students. Students who are eligible to receive VA benefits under the post-9/11 GI Bill® may be considered to receive additional funds from LACM under this program.

Veterans of the U.S. Armed Forces applying to LACM, who are not the Post 9/11 GI Bill®, must make arrangements to pay tuition through means other than veterans (VA) benefits (e.g., cash or financial aid). Students receiving Post 9/11 benefits (Chapter 33) will have any eligible

tuition payments paid directly to the school. All housing allowances (BAH) will be paid directly to the student. Students receiving other forms of VA benefits (Chapters 30, 35, 1606 /1607) will receive their monthly benefit directly from the Department of Veteran Affairs. LACM will guide veterans through the application process, but cannot determine eligibility, and accepts no responsibility for payments made directly to students. Please contact the Veterans Benefits Coordinator for any additional questions.

## GRANTS & SCHOLARSHIPS

### LACM Scholarship and Need Based Grant Program

LACM is proud to offer scholarships and Need Based Grants to qualifying applicants. Scholarships and Need Based Grants are designed to supplement, but not replace, federal financial aid. Awards are credited directly to the financial accounts of recipients. The number of scholarships and grants disbursed depends upon the availability of allocated funds. LACM tries to provide as many scholarships and grants opportunities as possible. Students should contact Financial Aid Department for additional information or questions regarding the LACM Need Based Grant.

Scholarships and Grants require full time status for the complete duration of the quarter. If a student withdraws from LACM for any reason mid quarter, tuition will be owed on a prorated basis without scholarships or grants awarded. After week 6, tuition is owed in full with no scholarship or grant application. Federal Financial Aid awarded for the quarter may also be adjusted. Please contact the Financial Aid office to see how withdrawing will affect your Federal Financial Aid.

### Private Grants and Scholarships

Students should consider applying for outside scholarships and grants offered by private and public agencies around the country. Information on grants and scholarships can be obtained at public or collegiate libraries. There are several excellent research sites on the Internet, such as [www.salliemae.com](http://www.salliemae.com) under the "College Planning" tab, [www.finaid.org](http://www.finaid.org) and [www.fastweb.com](http://www.fastweb.com). In addition, LACM cautions students to avoid any scholarship research service that promises to locate sources for a fee.

### Notice to Recipients of Federal Grants and Loans

The Higher Education Amendment of 1998 requires continued eligibility for federal grants and loans to be based on a student's satisfactory academic progress and successful completion of the studied program. If a student withdraws from school, the amount of financial aid available to pay expenses will be prorated based on



the amount of time spent in attendance) If the student has completed 60% or less of the quarter). LACM must return excess funds to Title IV programs in the sequence required by the U. S. Department of Education. Students should be aware of the remaining responsibility for all appropriate charges not covered by Federal Student Aid due to withdrawal.

## SATISFACTORY ACADEMIC PROGRESS (SAP)

As per federal regulations and institutional policies, financial aid recipients must meet all Satisfactory Academic Progress (SAP) standards as set by the college in order to continue to receive financial aid.

VA policy requires that VA benefits be terminated if a student fails to maintain satisfactory academic progress for two consecutive terms.

The US Department of Education conducts database matches to determine whether a student meets certain eligibility criteria for financial aid. The result of these matches will appear on your Student Aid Report (SAR). These include matches with: Selective Service, National Student Loan Data System (NSLDS), US Citizenship and Immigration Services (USCIS), Department of Veterans Affairs (VA), and Social Security Administration (SSA). LACM will only disburse financial aid if a student successfully passes all database matches. If there is a failure of any database matches, LACM cannot disburse ANY type of financial aid until the status from these matches has been confirmed and resolved. Failure to resolve any conflicting database matches during the federally required time frame will result in cancellation of estimated financial aid awards.

## REFUND POLICY

### Financial Aid Recipients

LACM has established a refund policy for all students who find it necessary to withdraw from the college. Students who elect to withdraw or take a leave of absence during the academic year must submit prior written notification according to the procedure specified in this Catalog. Any questions concerning LACM's refund policy should be directed to the Financial Aid Office.

### General Requirements

Federal Student Aid funds are awarded to a student under the assumption the student will attend school for the entire period for which the assistance is awarded. When a student withdraws, the student may no longer be eligible for the full amount of Title IV funds the student was originally scheduled to receive. If a recipient of

Federal Student Aid loan funds withdraws from school after beginning attendance, the amount of Federal Student Aid loan assistance earned by the student must be determined. If the amount disbursed to the student is greater than the amount the student earned, unearned funds must be returned. If the amount disbursed to the student is less than the amount the student earned, and for which the student is otherwise eligible, he or she is eligible to receive a post-withdrawal disbursement for the earned aid that was not received.

### Return of Funds by the School: Order of Return of Title IV Funds

A school must return Title IV funds to the programs from which the student received aid during the payment period or period of enrollment as applicable, in the following order, up to the net amount disbursed from each source:

- Unsubsidized Direct Stafford loans
- Subsidized Direct Stafford Loans
- Direct PLUS loans
- Pell Grant
- FSEOG

### Time Frame for the Return of Title IV Funds

A school is required to return unearned funds for which it is responsible as soon as possible, but no later than forty-five days from the determination of a student's withdrawal.

### ADD/DROP Classes

After the Week 1 deadline to drop a course has passed, students may withdraw from a course by submitting a LACM COURSE DROP REQUEST FORM found in the Student Information System (SIS). A withdrawn course will remain on a transcript with a grade of "W" (Withdrawn) and is not eligible for a tuition refund or a replacement course. For details, see the ADD/DROP section of Registrar Policies.

## STUDENT TUITION RECOVERY FUND (STRF)

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, 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, (916) 431-6959 or (888) 370-7589.

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

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

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

A student whose loan is revived by a loan holder or debt

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

However, no claim can be paid to any student without a social security number or a taxpayer identification number.

# STUDENT CONDUCT & RIGHTS

FAMILY EDUCATION RIGHTS &  
PRIVACY ACT (FERPA)

STUDENT CONDUCT & ACCOUNTABILITY  
CANCELLATION, WITHDRAWAL  
& REFUND POLICIES

GRIEVANCE POLICIES

MEDIA RELEASE

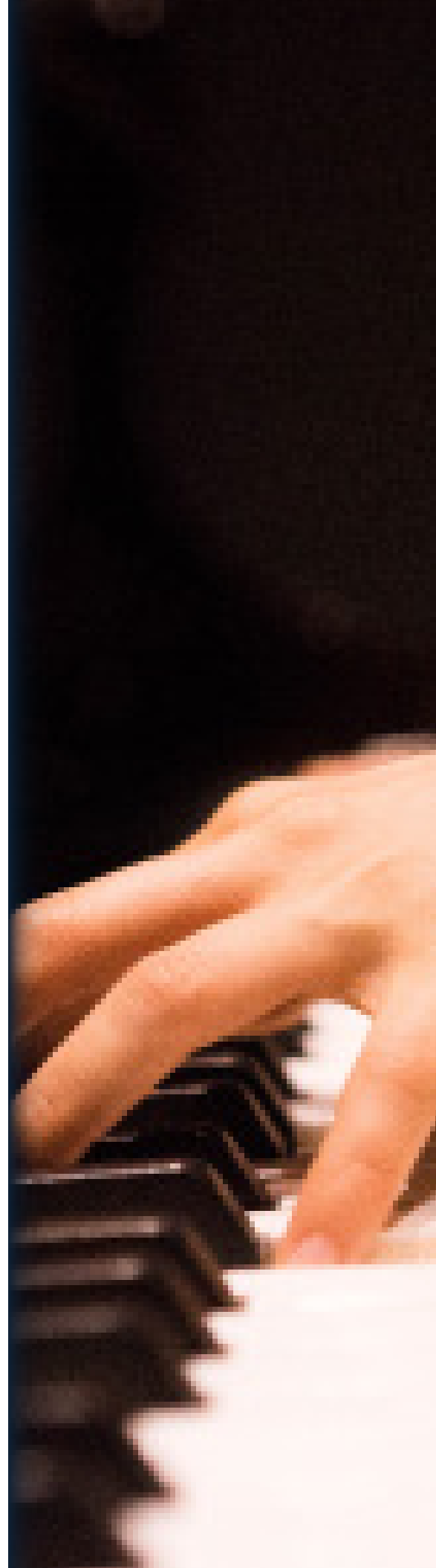
STUDENT ORIGINAL WORK

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## Student Services

[studentservices@lacm.edu](mailto:studentservices@lacm.edu)

[www.lacm.edu/student-services](http://www.lacm.edu/student-services)



## FAMILY EDUCATION RIGHTS & PRIVACY ACT (FERPA)

In compliance with the federal Family Education Rights and Privacy Act of 1974 (FERPA), LACM is prohibited from providing certain information from your education records to a third party. This includes grades, billing, assessment of tuition and fees, financial aid (including scholarships, grants, and work-study or loan amounts), and other student education record information. The law also restricts LACM from providing this information to your parents, spouse, or financial sponsor.

### LACM'S Right to Override Optional Disclosure

LACM can disclose student information without prior written consent unless an optional disclosure form is specified by the student with the Office of Admissions upon entry or with the Office of the Registrar while attending.

In certain circumstances LACM has the right to disclose information with or without optional disclosure from the student or their family. Under FERPA regulations, these circumstances might include the following:

- School officials or designated individuals with legitimate educational interest who might require such Directory Information in order to fulfill the professional responsibilities of their role (i.e. faculty, school administrative officials, third party individuals providing educational services to the school and its academic community)
- Upon request of another school in which the student is seeking to enroll, personally identifiable information may be sent by the institution
- To disclose personally identifiable information from education records without consent when the disclosure is in connection with financial aid for which the student has applied or which the student has received, if the information is necessary for such purposes as to: determine the eligibility for the aid; determine the amount of the aid; determine the conditions for the aid; and/or enforce the terms and conditions of the aid. With respect to this exception, the term "financial aid" means payment of funds provided to an individual (or payment in kind of tangible or intangible property to the individual) that is conditioned on the individual's attendance at a school
- The institution may also disclose personally identifiable information from education records, without consent, to appropriate parties, including parents of an eligible student, in connection with a health or safety emergency. Under this provision, colleges and universities may notify parents when there is a health or safety emergency involving their son or daughter,

even if the parents do not claim the student as a dependent

Other special circumstances in which FERPA allows for non-consensual disclosure of personally identifiable information from education records:

- to authorized representatives of the Comptroller General of the United States, the Attorney General of the United States, the U.S. Secretary of Education, and State and local educational authorities for 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
- to organizations conducting studies for or on behalf of the school making the disclosure for the purposes of administering predictive tests, administering student aid programs, or improving instruction
- to comply with a judicial order or a lawfully issued subpoena
- to the victim of an alleged perpetrator of a crime of violence or a non-forcible sex offense concerning the final results of a disciplinary hearing with respect to the alleged crime; and
- to any third party the final results of a disciplinary proceeding related to a crime of violence or non-forcible sex offense if the student who is the alleged perpetrator is found to have violated the school's rules or policies. The disclosure of the final results only includes: the name of the alleged perpetrator, the violation committed, and any sanction imposed against the alleged perpetrator. The disclosure must not include the name of any other student, including a victim or witness, without the written consent of that other student

The Family Education Rights and Privacy Act (FERPA) is a United States federal law that affords students certain rights with respect to their education records. They are:

- The right of the student to inspect and review their education records within 45 days of the day the College receives a request for access. Students should submit a written request that identifies the record(s) they wish to inspect to the Registrar, Dean of Students, Department Head or other appropriate officials. College officials will make arrangements for access and notify the student of the time and place where the records may be viewed. If the requested records are not maintained by the College official to whom the request was submitted, that official shall advise the student of the correct official to whom the request should be addressed.
- The right to request the correction of education records that the student believes to be inaccurate or misleading. The student should write to the LACM official responsible for the record, clearly identifying

the part of the record(s) they want corrected and specifying why it is inaccurate or misleading. If LACM decides not to correct the record as requested by the student, LACM will notify the student of the decision and advise the student of their right to a hearing regarding the request for amendment. Additional information regarding hearing procedures will be provided to the student when notified of the right to a hearing.

- The right of consent to disclosures of identifiable information contained in the student's education records, except to the extent that FERPA authorizes disclosure without consent. An exception to the policy against disclosure without consent is disclosure to College officials with legitimate educational interests. A College official is a person employed by the College in an administrative, supervisory, academic, research or support-staff position (including law enforcement unit personnel and health staff), and may include a student serving on an official committee or assisting another school official in performing his or her tasks. A College official has a legitimate educational interest if the official needs to review an education record to fulfill their professional responsibilities. The College may disclose certain information, known as Directory Information, at its discretion without consent. If a student does not want this information released, the student must complete a Non-release of Directory Information form, available in the Registrar's office. Other examples of non-Directory Information that may be disclosed without consent include, but are not limited to, a response to subpoenas and/or search warrants, or in cases of emergencies where the life or safety of a student or others is endangered. Upon request, the College may disclose education records without a student's consent to officials of other schools in which a student seeks or intends to enroll.
- The right to file a complaint with the U.S. Department of Education concerning alleged failure by the College 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 20202-4605

## STUDENT CONDUCT & ACCOUNTABILITY

### Student Accountability

Each student is responsible for the following:

- Reading the latest Catalog
- Regular access to their SIS account to view their academic progress, registration, scheduled classes, and financial responsibilities
- Regular access to their LACM student email for

important information

- Regular access to their LMS (where applicable)
- Submitting official transcripts to the Registrar's Office when transfer coursework has been completed
- Registering for classes within the registration deadlines
- Completing appropriate forms (drops, adds, status changes, etc.) by the published deadlines
- Applying for aid based on the finalized number of credits for the quarter
- Paying tuition and fees in full or developing a payment plan on or by the published deadlines
- Keeping copies of all transactions, records, and receipts
- Submitting change of name, address, or phone number to the Registrar's Office in writing
- Being actively engaged in classroom discussions and other activities
- Respecting the rights and property of others
- Being fully acquainted with and complying with the LACM published rules and regulations
- Complying with all local, state, and federal laws
- Adhering to the academic requirements determined by individual instructors

### Academic Honesty

LACM expects students to maintain the highest standards of academic honesty. Violations or attempted violations of academic honesty include, but are not limited to:

- Cheating - attempt to gain an improper advantage in an academic evaluation, allowing another person to take a quiz or exam
- Plagiarism - falsely claiming credit for the ideas, writing or other intellectual property of others by presenting such works as one's own.
- Fabrication - to alter, suppress, falsify or fabricate any research data or results, official academic record, application or document.
- Facilitating Academic Dishonesty - to aid or abet others to commit an offence of academic dishonesty, including intentional acts to disrupt academic activities.

When a student is suspected of academic dishonesty, LACM policy requires that the instructor report the allegation to the Dean of Students by filing an Incident Report and providing evidence such as a copy of the exam or paper in question.

A student who is charged with a breach of academic honesty shall be presumed innocent until, based upon clear and compelling evidence, the Dean determines the student has violated the standards of the college. If the Dean concludes there is sufficient evidence to find a student guilty, sanctions can range from a warning to suspension or dismissal. If the matter cannot be

resolved between the Dean and the student, the Dean may refer the case to the Student Conduct Committee for a hearing.

### Student Standards of Conduct

Admission to LACM carries with it the presumption that students will conduct themselves in a manner compatible with LACM's function as an educational institution. Behavior that is disruptive and/or interferes with the educational process is disrespectful of the rights of others and is not acceptable.

Classes at LACM are interactive, drawing on the rich experiences of faculty and students alike. LACM's anti-bias commitment applies to all areas of discrimination based upon but not limited to culture, ethnicity, gender, sexual orientation, political or religious affiliation. Therefore, LACM will provide reasonable accommodations for students, faculty, and staff to help develop, maintain, practice, and celebrate individuality. Disrespect shown towards persons in all categories, both generally and as individuals, is not acceptable. Violation of standards of behavior, academic integrity, confidentiality, and discrimination are deemed to be a serious breach of conduct and students doing so will face the possibility of disciplinary action, up to and including dismissal from LACM.

### Unacceptable Behavior

Unacceptable behaviors on campus or at a school-sponsored event include, but are not limited to:

- Any violation of LACM Policy as outlined in the Catalog
- Unlawful possession, use, sale, or distribution of drugs
- No smoking or vaping anywhere on campus, in accordance with city law
- Being under the influence of drugs or alcohol
- Inappropriate sexual conduct
- Exhibiting behavior which is disruptive, disrespectful or violent towards staff or other students, including, but not limited to, harassment or discriminatory conduct
- Furnishing false information
- Unauthorized use, forgery, or alteration of LACM's documents, name, logo, or seal
- Destruction of LACM property or the individual property of students or staff
- Unauthorized possession or use of LACM property or property of students or staff
- Unauthorized use of LACM equipment, keys, access codes, or scan cards
- Possession of firearms, fireworks, explosives, or weapons on LACM's premises
- Misuse of LACM communication systems: Behavior that disrupts or causes disruption of computer services, including, but not limited to, damaging, altering, or destroying data, records, computer systems, software, programs, or networks

- Theft of LACM individual physical or intellectual property
- Inappropriate use of LACM email
- Unauthorized animals on institutional premises
- Disorderly, lewd, or indecent conduct
- Divulging confidential information: students who work or volunteer in LACM administrative offices and have access to confidential information are prohibited from divulging such information under FERPA
- Unauthorized use, forgery, or alteration of student identification cards
- Inappropriate off-campus conduct when representing LACM
- Disrespect for privacy: students may not give directory information or photos of other students to anyone outside the LACM community
- Inappropriate conduct of guests

## CANCELLATION, WITHDRAWAL & REFUND POLICIES

You, the student, have the right to cancel your Enrollment Agreement at any time by providing written notice to LACM at 300 S. Fair Oaks Ave., Pasadena, California 91105 or [registrar@lacm.edu](mailto:registrar@lacm.edu). If LACM receives your notice of cancellation by the end of the first week of class sessions, or the seventh day after enrollment (whichever is later), you have the right to a full refund of all refundable paid fees and are not subject to any penalties or obligations.

If you withdraw from the program, a partial tuition refund may be issued on a prorated basis if you withdraw from the program by 5 p.m. on the 45th day of the quarter (generally this falls on the Wednesday of Week 7) and have paid for a greater portion of the quarter than you have attended.

For the purpose of determining a refund, a student shall be deemed withdrawn from their program when any of the following occur:

- The student's Withdrawal Form is processed by the Registrar's Office
- The college terminates the student's enrollment for failure to maintain satisfactory academic progress; failure to abide by the rules and regulations of the college; and/or failure to meet financial obligations to the college
- The student fails to return from a Leave of Absence

For the purpose of determining the amount of the refund, the date of the student's withdrawal shall be deemed the last date of recorded attendance. The amount owed equals the daily charge for the program (total institutional charge, minus non-refundable fees, divided by the number of days in the program), multiplied by the number of days

scheduled to attend, prior to withdrawal. If the student has completed more than 60% of the period of attendance for which the student was charged, the tuition is considered earned and the student will not receive a refund.

All refunds will be in the form of a check and will be processed within 45 days of the receipt of your Notice of Cancellation.

## GRIEVANCE POLICIES

### Academic Grievance Procedure

At the completion of each quarter, grades are made available via the LACM student information system (SIS). If a student feels they have been issued a grade that does not accurately reflect their performance in a particular course they should discuss their concerns with their instructor. If a resolution is not reached, the student should meet with their major Department Head to discuss the issue. If a resolution is reached, the Department Head will notify the instructor of the decision. If the academic issue is not resolved by the department head, the student should see the Academic Advisory to file a formal academic grievance. To be considered, an academic grievance must be submitted no later than the Friday of the first week of the subsequent quarter. The Academic Appeals Committee, which includes the Dean of Students (student advocate), Dean of Faculty (instructor advocate) and the Executive Vice President of Academic Affairs will gather information from all parties involved and review the grievance. A hearing including the student, the student's instructor and any other pertinent parties may be called if needed. A decision will be determined and communicated within one week of the hearing.

### Harassment & Discrimination Grievance Policy

LACM is committed to maintaining a respectful and fair educational and work environment free from discrimination or harassment based on but not limited to race, color, political or religious affiliation, gender, sexual orientation, national origin, citizenship status, age, disability, or veteran's status. LACM has an Equal Opportunity Complaint Procedure to deal promptly and fairly with concerns and complaints concerning discrimination or harassment. The procedure may be used by any student or employee who believes they have been discriminated against or harassed. Retaliation against anyone who makes a complaint of harassment/discrimination or anyone who is involved in a complaint process will not be tolerated. LACM encourages anyone who perceives harassment or discrimination by any member(s) of the campus community to notify the college promptly. LACM will maintain privacy in handling the information throughout the process as appropriate and to the fullest extent allowed by law. All individuals involved are informed about confidentiality rights

and consequences of retaliation, defamation or false accusation. Please meet with the Student Service Office to initiate the grievance process.

## MEDIA RELEASE

Los Angeles College of Music (LACM) captures media content on a consistent basis, comprised of performance audio and video recordings, to be utilized for educational and institution promotion use only. Every student, alumni, faculty member, guest, staff member and performer recognizes that media content can and will be captured and utilized for these purposes solely. This media content includes, but is not limited to, still photography, audio recording, video capture, social media content build and release, webcast, exhibition, promotional materials for the institution and/or institution-sponsored events. Internet promotion, print marketing materials, interactive media, social media and new media technologies are included in this media use policy.

## STUDENT ORIGINAL WORK

LACM holds that the creation, discovery and dissemination of knowledge are central to the success of the College's mission. LACM and its stakeholders share an interest both in the protection of copyrighted works and in the use of copyrighted works in the daily pursuit of learning, discovery, and the creative process.

LACM is committed to providing such an environment that supports and inspires the teaching, learning, and creative activities of its students. This Fair Use policy has been prepared in this spirit and with this intent, and aims to promote and encourage excellence and innovation in music composition and performance by identifying and protecting the rights of LACM students. Copyright ownership and the rights thereof are concepts defined by federal law.

The works produced by students at LACM are for the fulfillment of class assignments. These can be in a solo or collaborative setting, with or without use of LACM equipment and on or off campus. While student works are created for educational and not commercial fulfillment, LACM recognizes the student work (s) may have commercial value. Therefore, it's in the best interest of the student and LACM that the student work (s) remains subject to certain guidelines until the educational experience it's associated with is complete.

### Student Work Guidelines

- Ownership of the student work (s) belongs to the student who creates the work
- In the event the work was created in a collaborative

setting, shared ownership of the work is based on the agreement between the creators

- Any/all students who create the work are responsible to abide by all federal copyright laws and agree to indemnify and hold LACM harmless against any harm, loss, liability or damage that may occur as a result of the production of the work
- Any income created from the sale of the work (s) is the property of the sole and/or co-creator (s)
- The creator (s) who owns the work gives LACM the right to use the work for the sole purpose of publicizing LACM without a payment or royalty to the student (s)
- Any participation in the student work by a LACM faculty or staff member does not deem them co-creators of the work



# STUDENT SERVICES

STUDENT LIFE & ENGAGEMENT  
ACADEMIC ADVISING  
CAREER SERVICES  
CAREER & LEARNING RESOURCE CENTER  
STUDENT EMPLOYMENT OPPORTUNITIES  
STUDENT SUPPORT SERVICES  
INTERNATIONAL STUDENT SERVICES  
STUDENT SERVICES CANCELLATION FEE  
ALUMNI & POST GRADUATION SERVICES  
STUDENT LIVING

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## **Student Services**

[studentservices@lacm.edu](mailto:studentservices@lacm.edu)  
[www.lacm.edu/student-services](http://www.lacm.edu/student-services)

## **International Student Services**

[international@lacm.edu](mailto:international@lacm.edu)  
[www.lacm.edu/international-student-services](http://www.lacm.edu/international-student-services)

## **Career Services**

[careercenter@lacm.edu](mailto:careercenter@lacm.edu)  
[www.lacm.edu/career](http://www.lacm.edu/career)

## **Housing & Roommate Connection**

[housing@lacm.edu](mailto:housing@lacm.edu)  
[www.lacm.edu/housing](http://www.lacm.edu/housing)



## STUDENT LIFE & ENGAGEMENT

### Student Life

Los Angeles College of Music (LACM) believes that many of the most impactful and meaningful moments for students will occur outside of and in supplement to the academic program(s) and classes. LACM provides ongoing opportunities for social interaction, community involvement, peer support, industry networking, professional development and engaging activities designed to bring the student body together in fun and encouragement. Each quarter, students are also given the opportunity to attend multiple live performances on campus, music industry master classes, instrument-specific clinics, creative workshops, industry panels, and special events. Every student is invited to participate and become connected to each other and the greater LACM community, through the involvement in both social and industry-related events alike. These will be the experiences and relationships that will sustain beyond graduation, while building an active and thriving network of support as each student moves into their career in the music industry.

### Engagement

LACM is a community that values inclusivity, productive discourse, creativity and collaboration.

Student Activities is a group comprised of LACM staff, faculty and student representatives with a common goal to bring opportunities for social and interactive community-building events on campus. Activities might include Open Mics and Jam Sessions, Culture Outings (Museums, Theater, Concerts, etc.), Health and Wellness Events (Yoga, Sports, Meditation Groups, etc.), Non-Profit Volunteer Opportunities (LACM Gives Back, Area Organizations), Movie Nights and Field Trips. Such activities enhance the culture developed organically on campus, by nature of the collaborative music performance and creation focus inherent in the academic programs at LACM.

370 Music Group is a student-run record label project that allows each participant to either play a critical role in the administration of the label releases or be represented artistically with full marketing, promotion, and major distribution support.

LACM Gives Back is an organization affiliated in partnership with the LACM Foundation, giving opportunities to students and alumni to collaborate with area non-profit organizations. Such organizations might include Notes for Notes, Villa Esperanza, Cancer Support Center, Pasadena Humane Society, Little Kids Rock, and more. Participants experience the value of giving to

individuals in need of support in the community, whether through offering music instruction and performance or simply volunteering in service to an event or activity. LACM encourages all students to participate throughout their academic program and beyond.

## ACADEMIC ADVISING

The LACM Office of Academic Advising works closely with currently enrolled students to support successful degree completion in a timely, reasonable, and efficient manner through the provision of numerous services, programs, tools, and communications. The use of the services provided is not mandatory, but emphatically recommended. LACM is not responsible for students who neglect to utilize these services, and does not guarantee specific outcomes therefrom.

LACM's Office of Academic Advising is available to answer questions and offer the best solutions for students.

Specific services include:

- Registration
- Academic Planning
- Study Skills/Organization
- Time Management
- Workshops
- Tutoring Programs\*
- Federal Work Study
- General Academic Advice
- Student Status Change
- Leave of Absence
- Withdrawal
- Re-admission
- Academic Grievance
- Change of Program/Major

*\*Student tutoring programs are available to students in need of extra assistance outside of class. Any student interested should contact the Office of Academic Advising for more details.*

## CAREER SERVICES

LACM offers all current students and alumni the opportunity to receive professional development support from the on-campus Career & Learning Resource Center. On a drop-in and/or advance appointment basis, students can receive guidance and experience in various areas including:

- Resume/CV/Artist Bio Coaching
- Social Media Strategy
- Media Content Creation
- Marketing/Promotion Materials
- Mock Auditions
- Internship Placements

- Job Interview Preparation
- Music Industry Workshops and Seminars
- Industry Networking Events
- Gig Booking Services

Individualized Career Counseling is available to all students and alumni on a weekly basis, by appointment only. Workshops and seminars on special topics related to the music industry are ongoing throughout each term, with a focus on career development and industry readiness.

### GrammyU

Also included in each student's LACM tuition and sustaining for two years post-graduation, is a membership in the esteemed Recording Academy's Grammy U organization. This is an organization devoted to college students who are studying in the focus of music, as a supplemental resource providing industry networking, creative workshops, special events, career development opportunities, and more. Each quarter, multiple events occur that are designed to extend each student's impact and experience beyond their school campus. LACM encourages students and alumni to take full advantage of this resource while enrolled and up to two years post-graduation. For more information about Grammy U, please visit: <https://www.grammy.com/recording-academy/membership/recording-academy/about/chapters/grammy-u>

## CAREER & LEARNING RESOURCE CENTER

The Los Angeles College of Music (LACM) Career and Learning Resource Center serves the entire LACM community including current students, faculty, staff, and alumni. Located in the commons areas of the North campus building, the Career and Learning Resource Center boasts a diverse collection of traditional and non-traditional information resources, as well as computers, turntables and the student printer and photocopier. The center features academic resources that supplement the LACM learning environment such as books, periodicals, scores, digital reference materials, and a collection of over 3000 vinyl records. All LACM students, staff and faculty have access to the NAXOS Music Library. This digital library features the complete catalogs and/or selected recordings of over 800 record labels, spanning many diverse musical genres and eras.

In addition to the resources listed above, the LACM Career and Resource Center provides career development services for all current students and alumni. Such services include Career Counseling, Resume Coaching, Music Media & Marketing Support, Mock Interviews, Audition Prep, Gig

Booking Assistance, Job and Internship Placement, and more. Customized resources regarding music publishing, copyright, music entrepreneurship, industry contacts, job opportunities, and more, are provided within the LACM Career and Resource Center as well. All Career Development resources remain available to LACM Alumni permanently, in addition to current students and faculty.

Visit the LACM student information system (SIS) to learn more about the Career and Learning Resource Center's collections, circulation procedures and hours of operation.

## STUDENT EMPLOYMENT OPPORTUNITIES

### Job Placement

Los Angeles College of Music (LACM) recognizes that many students seek to secure employment while attending school. To this end and in support of this effort, there are two primary avenues for current LACM students to participate in employment opportunities:

- **On Campus:** There are multiple departments at LACM that employ qualified student workers to support campus projects and activities. Examples of these opportunities might include Live Event Production, Career Service and Outreach, Facilities Tech and Staging Support, Admissions Ambassadors and Campus Outreach Events.
- **Off Campus:** LACM's Career Center seeks to source part-time community job opportunities for current students and is committed to assisting students in this effort. In addition, paid internships that are more focused toward procuring experience specific to the music industry are sourced and arranged per request and qualification.

### Federal Work Study

The FWS program provides funds for part-time jobs, which allow students to earn money needed to pay for educational expenses. FWS awards are a form of federal financial aid. In order to be eligible, students must have completed a current FAFSA, have remained "unmet need", be a permanent resident or U.S. citizen, be in good academic standing and be enrolled at least half-time. Currently, all available positions are on campus. Students are encouraged to find positions that provide work experience in their field of study or provide valuable service to the community. The student's wages are funded by the federal budget, with the college contributing a percentage of matching funds.

### Internship Policy

Los Angeles College of Music recognizes the vital

importance of students and graduates alike to receive internship opportunities that will further their knowledge, skill sets and ability to be competitive in the music industry. It is a core value of the institution to prepare students to achieve a minimum foundation of entry-level skill and knowledge competence to qualify inclusion in a variety of workplace environments, based on specific academic focus and program. To this end, the Career Center at Los Angeles College of Music seeks to place all students who are interested and qualify in a “for credit” professional training internship opportunity within the music industry in the Greater Los Angeles area. The Career Center also seeks to assist LACM Alumni with internship placements in a “post-graduate” framework. These opportunities are equally granted to all LACM Students and Alumni who qualify and meet the requirements noted in the procedure.

Regardless of Student or Alumni status, each individual is required to adhere to a professional code of conduct when in the workplace. Students and Alumni will be held responsible to adhere to the LACM Student Code of Conduct. Should an intern sponsored by LACM be accused of impropriety, criminal behavior, unethical or unprofessional conduct, or any other unbecoming behavior or attitude of concern, Los Angeles College of Music reserves the right to withdraw support and supervision of the internship. In addition, a student must complete the required hours in good standing in order to earn credit for the course. Withdrawal from an internship placement for any reason will result in a loss of the course credit and may disqualify the student from future internship opportunities.

## STUDENT SUPPORT SERVICES

Every student enrolled at LACM has free and open access to the Student Support staff and services. Individualized and confidential counseling offers support in areas such as:

- Time and Money Management
- Stress Management
- Substance Use Moderation & Harm Reduction Techniques
- Drug & Alcohol Addiction Support
- Special Accommodations Support
- Community Resources Referrals
- Food & Housing Insecurity Counseling and Resources
- Health & Wellness Balance Coaching
- Conflict Resolution Support

LACM recognizes that each student is a person in need of a strong foundation of health, before they are a musician or music industry member. As such, a high priority is placed on individual wellbeing and providing support for areas of concern or challenge for each student.

## INTERNATIONAL STUDENT SERVICES

### New Student

**Understanding M and F Visas:** In order for international students to study at LACM, they need to have a valid non-immigrant visa status. Most international students admitted to LACM obtain F-1 or M-1 visas.

**F-1, M-1 Student Visa & I-20:** The F-1 (AA & Bachelor) visa is the most common student visa type and is issued to students who are admitted to a full-time academic or language program at a US institutions. M-1 visa are issued to students enrolled in diploma programs. The International Office at LACM issues Form I-20, the official three-page document that is endorsed by a designated school official, to admitted students. Once students receive their Form I-20, they can apply for the F-1 or M-1 visa at a US embassy/consulate in their home country. For questions regarding the I-20 issuance, see procedure or contact the International Office.

*See Document I-20 Requirements and International Student Check List*

**F-2 Dependents:** Students who plan to have dependents (spouse and/or children only) accompany them during their studies must request dependent F-2 Dependent I-20 to the International Office.

### Transfer Students

F-1 students who are currently in the US and are transferring their SEVIS records from their previous school to LACM must complete a Notice of Intent to Transfer.

### Traveling

Students may travel internationally during scheduled school breaks. Students returning to the US from a temporary break should ensure they have the required documents to re-enter.

- Required Documents for Re-entry to the US
  - Valid Passport (valid for at least 6 months beyond the date of the re-entry to the US.)
  - Valid F-1 visa in passport (except students from Canada)
  - I-20 with a valid travel signature from International Office
- Recommended Supporting Documents.
  - Financial support documents (proof of funding)
  - LACM acceptance letter (students)
  - Paper receipt of Form I-901 Sevis fee payment
  - Students only: Copy of LACM transcript and/or proof of course registration

- Contact info for LACM International Office.
- Emergency Contact Information During School Break
  - Emergencies at US Port of Entry: (626) 568-8850
  - International Office email account ([international@lacm.edu](mailto:international@lacm.edu)) will be checked periodically during university breaks. Please note that only inquiries requiring immediate attention will receive a response.

### Annual Vacation

F-1 students are eligible to take an annual vacation after completing an academic year (three quarters). Please submit to the Annual Vacation Form to the International Office. Talk to your designated school official, DSO, before taking your annual vacation. Your DSO will confirm your eligibility for vacation and sign your Form I-20, "Certificate of Eligibility for Non-immigrant Student Status," if you plan to travel outside the USA. LACM's pacing takes students for more than a calendar year before the first Annual Vacation, Fall enrollments take their annual vacation after seven (7) quarters. Winter enrollments take their first annual vacation after six (6) quarters. *If you are not eligible for annual vacation, you must enroll in a full course of study.*

If you have questions about what constitutes a full course of study during your school's summer term, speak with your DSOs. They will verify that your class schedule qualifies as a full course of study. If you are taking your annual vacation in the summer but would still like to take classes, you do not need to meet full course of study requirements.

### International Student Leave of Absence (LOA)

F-1 international students who wish to take a quarter off during the academic year (fall, winter, spring or summer (quarters) and not enroll in courses must receive authorization for an International Leave of Absence (LOA) from the International Office and their academic advisor.

#### Eligibility Requirements:

1. Student must be in good academic standing when requesting an LOA
2. Student must be outside the U.S. during the LOA
3. Students who withdraw from all of their classes in their first quarter are NOT eligible for a LOA. They must either depart the US within 15 days of the withdrawal or request the transfer of their SEVIS record to another school in the US. Students who need to withdraw from their courses in their first quarter must schedule an appointment with an International Office advisor immediately to discuss next steps.

#### Application Instructions:

1. Student schedules an appointment with an International Office advisor to discuss LOA
2. Download and complete the International LOA Form

3. Schedule appointment with academic advisor to discuss eligibility to return to academic program
  - Get approval signature on International LOA form from Academic Advisor and International Office.
  - Academic advisor will have student complete the International LOA process for their academic department. Please check with the academic advisor directly.
4. Student will be considered with an "Authorized Early Withdrawal" in their SEVIS record. The SEVIS record will be suspended during the LOA.

**Returning from a LOA:** Student must contact the International Office at least 30 days prior to their return to the USA. This will give the International Office enough time to "re-activate" their SEVIS record. Returning to the USA without notifying the International Office, may result in being denied at the port of entry.

#### LOA Exceeding Five Months:

1. Students who will be outside the U.S. for longer than five months for an LOA must obtain a new LACM I-20 with a new SEVIS ID number in order to re-enter the U.S. and return to LACM. The current I-20 will be invalid after being outside of the U.S. for more than five months. A new SEVIS ID will nullify any OPT time earned.
2. It is the student's responsibility to contact the International Office Advisor at least two months prior to returning to LACM to request the new I-20.
3. Students will need to use the new I-20 to pay the SEVIS fee and apply for a new F-1 visa, even though they may possess an unexpired visa associated with their previous I-20 SEVIS ID number.
4. Students must bring the following documents to the appointment:
  - New International Student/Scholar Information Form
  - Copy of LACM I-20
  - Copy of valid passport
5. Print out of I-94 Arrival/Departure record
6. Copy of F-1 visa in passport

#### Optional Practical Training (OPT)

OPT is a type of work authorization that permits F-1 students to gain work experience in their field of study while in the United States. OPT is not a visa; rather, it is a type of employment benefit for F-1 students who are maintaining their visa status. Students must first apply for OPT recommendation from their DSO in the International Office. Then students mail documents to the United States Citizenship and Immigration Service (USCIS) for adjudication. There are two types of OPT that are explained below.

**Pre-completion OPT:** Work experience that is permitted

during the student's academic program (before the student's program end date that is printed on the I-20)

**Post-completion OPT:** Work experience that occurs after the student's academic program ends. Students who wish to apply for OPT, please contact the International Office for information at least one-quarter before their graduation date.

## STUDENT SERVICES CANCELLATION FEE

LACM offers free sessions with tutors, career counseling, and student support services. Once an appointment is made, any cancellations, including no shows, may result in a \$100 cancellation fee if not cancelled within 24 hours of the scheduled appointment.

## ALUMNI & POST GRADUATION SERVICES

All LACM Alumni receive continued support and access to Career Services, Seminars, Workshops, Concerts and Master Classes. This support is critical for maintaining continued professional development, networking opportunities, and career support. Continued services include job opportunity and auditions leads, gig booking services, resume coaching, business plan creation, internship placements and music media marketing counseling.

In addition, the LACM campus facilities remain accessible to alumni on evenings and weekends. This allows the alumni to rehearse free of charge, in addition to utilizing the recording studios and DAW labs.

Alumni networking events occur periodically and in various locations across the world, in keeping with the international community of students and alumni at LACM.

### Standard Occupational Classification

The Bureau of Labor Statistics classifies workers into occupational categories for the purpose of collecting, calculating and disseminating data. The system used is called the Standard Occupational Classification (SOC) system. All workers are classified into one of 867 occupations according to their occupational definition. From this, detailed occupations are compiled to form broad occupation groups.

LACM prepares students for careers in the greater music industry which encompasses many diverse occupations. The SOC codes related to such occupations are as follows:

- 13-1011 Agents and Business Managers of Artists, Performers and Athletes
- 25-1121 Music Teachers
- 27-2040 Musicians, Singers and related workers
- 27-2041 Music Directors and Composers
- 27-2042 Musicians and Singers
- 27-4014 Sound Engineering Technicians

## STUDENT LIVING

LACM is located in Pasadena, California adjacent to numerous apartment buildings, condominiums, and homes with convenient rental offerings. An average 1 bedroom apartment costs \$2,000/month. LACM's Roommate Connection List helps students to connect with potential roommates before they start their first quarter. The LACM Housing staff is helpful in assisting incoming students in their search for affordable housing.

### The Cadence

LACM offers apartment style living in partnership with The Cadence, a Student Living Community in Pasadena, California. The Cadence furnished apartments provide LACM students with top quality amenities and student support services for a comfortable living experience. Located just 3 miles from campus, LACM students can utilize a shuttle service to and from campus, as well as convenient walking access to various restaurants, grocers, a gym, and many more.

The Cadence also offers Gender Neutral accommodations and limited parking. All units are two bed/two bath apartments furnished with essential living room, dining room and bedroom furniture. Services and amenities include high speed wi-fi, heat & air conditioning, campus shuttle and much more. Single and shared rooms available. For more info: [www.cadencestudenthousing.com](http://www.cadencestudenthousing.com)

The Cadence offers individual leases at a flat rate depending on length of lease & room occupancy. Leases are packaged per student, therefore the cost of rent is never affected by another student's resident status. Rent/ installments do not represent a monthly rental amount (and are not prorated), but rather the total base rent due for the lease term divided by the number of installments. Please see website for pricing information as they may change on an annual basis.

# ACADEMIC PROGRAMS

DEGREES

LACM LEARNING OUTCOMES

FACULTY QUALIFICATIONS

MAJORS & PACINGS

COURSE CODES & DESCRIPTIONS

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**Bass Performance**

**Brass & Woodwind Performance**

**Drum Performance**

**Guitar Performance**

**Piano Performance**

**Vocal Performance**

**Music Producing & Recording**

**Composing For Visual Media**

**Songwriting**

**Music Business**



## ACADEMIC DEGREES

### Music Performance

**Learning Outcomes:** The Bachelor of Music in Music Performance is a professional degree designed for students wishing to pursue a career in the music industry. Graduates of this program are qualified musicians who are ready to compete as leaders in the competitive and ever changing landscape of the music industry.

Upon completion of the Bachelor of Music program in Music Performance, students will:

- Execute a professional, entry-level competence in their chosen instrument or voice
- Employ professional entry-level ensemble leadership skills
- Demonstrate a general understanding of the music industry and of current social media aspects and trends
- Apply a practical knowledge of music production skills as they relate to the professional musician
- Demonstrate a practical, entry level competence in music orchestration and arranging, musical direction and teaching
- Be able to communicate to professionals and lay persons musical ideas and concepts
- Execute an advanced level of musicianship and a broad knowledge of musical history and repertoires
- Be able to work as a leader and in collaboration in areas of musical interpretation and performance
- Have an understanding of the societal impact of music throughout history and the ethical responsibility of a professional musician
- Communicate effectively, both in writing and orally

#### Emphases:

- Bass Performance
- Brass & Woodwind Performance
- Drum Performance
- Guitar Performance
- Piano Performance
- Vocal Performance

### Music Production

**Learning Outcomes:** Music Production (B.M.) The Bachelor of Music in Music Production is a professional degree created for students who wish to pursue a career in Music Production. Graduates of this program are qualified music producers and DJ's who are well versed in many genres of commercial music. Students focus their studies on the many areas needed to be a successful working music producer. These areas include but are not limited to: recording and engineering, mixing, mastering, technology, synthesis, music theory and composition,

music business and marketing, DJ techniques and music performance.

Upon completion of the Bachelor of Music program in Music Production, students will:

- Demonstrate achievement of professional, entry-level competence in music production, synthesis, recording, editing and mastering
- Demonstrate professional entry-level performance and composition skills
- Demonstrate practical knowledge of music production, arranging, musical direction, music business and marketing
- Be able to communicate to professionals and lay persons musical ideas and concepts
- Demonstrate a professional level of musicianship and a broad knowledge of musical genres
- Be able to work as a leader and in collaboration in areas of musical composition, recording and performance
- Have an understanding of the societal impact of music and the ethical responsibility of a professional in the music industry
- Communicate effectively, both in writing and orally

#### Emphases:

- Music Producing & Recording

### Music Industry

**Learning Outcomes:** Music Industry (B.A.) The Bachelor of Arts in Music Industry degree is a liberal arts degree that prepares graduates to foster and employ an entrepreneurial mindset. Students focus their studies on the music performance and the music industry in areas such as music law, music publishing, artist management, music licensing, live concert production and promotion, radio programming and production, artist development and marketing in addition to the conventional study of music history, theory, individual music instruction and ensemble performance. A primary goal of the program is to develop connections and relationships between students and the industry in Los Angeles through core course work, masterclasses and internships.

Upon completion of the Bachelor of Arts program in Music Industry, students will:

- Employ an entrepreneurial mindset and an understanding of the core areas within the music industry: music law, music publishing, artist management, music licensing, live concert production and promotion, radio programming and production, musical product development and marketing and finance
- Be able to communicate ideas, concepts, and



- requirements related to the music industry
- Execute a basic, entry-level competence in their chosen instrument or voice
- Be able to work as a leader and in collaboration throughout areas of the music industry
- Have an understanding of the societal impact of music throughout history and the ethical responsibility of a professional in the music industry
- Communicate effectively in writing, orally and visual presentation

**Emphasis:**

- Music Business

**Music Composition**

**Learning Outcomes:** The Bachelor of Music in Composition is a professional degree designed for students wishing to pursue a career as a songwriter in the music industry. Graduates of this program are qualified songwriters who are well versed in many genres of commercial music. Each student develops their own voice and is ready to compete as leaders in the competitive and ever changing landscape of the music industry.

- Upon completion of the Bachelor of Music program in Composition, students will:
- Execute achievement of professional, entry-level competence in songwriting and musicianship
- Employ professional entry-level ensemble leadership skills
- Demonstrate a general understanding of aspects and trends of the music industry in the areas of music law, music publishing, artist management, music licensing, live concert production and promotion, musical product development and marketing
- Apply a practical knowledge of music production skills as they relate to the professional songwriter
- Demonstrate a practical, entry level competence in music orchestration and arranging, musical direction
- Be able to communicate to professionals and lay persons musical ideas and concepts
- Execute an advanced level of musicianship and a broad knowledge of musical history and repertoires
- Be able to work as a leader and in collaboration in areas of composition and performance
- Have an understanding of the societal impact of music throughout history and the ethical responsibility of a professional musician
- Communicate effectively, both in writing and orally

**Emphasis:**

- Composing for Visual Media
- Songwriting

## DEGREE LEVELS

Bachelor of Music – 12 Quarters

Bachelor of Arts – 12 Quarters

Associate of Arts – 6 Quarters

Diploma – 4 Quarters

## LACM LEARNING OUTCOMES

### Institutional Learning Outcomes

The Los Angeles College of Music institutional learning outcomes reflect the broader mission and purpose of the institution. It is the overarching set of learning outcomes that all students, regardless of discipline, must achieve at graduation. All program, departmental and course learning outcomes are mapped to the institutional outcomes, thus reflecting an overall alignment of values, knowledge and skills expected at program completion.

#### ILO 1: General Knowledge

Students will be able to identify and explain the conceptual, theoretical and methodological foundations of sciences, social sciences, humanities and the arts.

#### ILO 2: Professional Knowledge

Students will be able to identify, explain, evaluate and synthesize relevant knowledge and information of the creative techniques, organizational systems and business practices exercised in professional music industry.

#### ILO 3: Critical Thinking and Problem Solving

Students will be able to use appropriate methods of reasoning to evaluate ideas and identify and investigate problems and to develop creative and practical solutions to issues that arise in scholarship, in the workplace and in the community.

#### ILO 4: Information Literacy

Students will be able to determine the appropriate scope of information needed for a task, know how to access the information, critically evaluate the information and its sources, apply the information accurately to accomplish a specific purpose and use the information ethically and legally.

#### ILO 5: Communication

Students will be able to demonstrate mastery in written and oral communication skills, apply and critically evaluate context, develop appropriate and relevant content, skillfully integrate credible and relevant sources as evidence, and demonstrate fluency, clarity and stylistic accuracy in their writing and oral delivery style.

#### ILO 6: Cultural Awareness

Students will be able to demonstrate knowledge of history and cultural diversity and thereby recognize and value perspectives and contributions that persons of diverse backgrounds bring to multicultural settings and respond constructively to issues that arise out of human diversity on both the local and the global level.

### **Program Learning Outcomes**

Program Learning Outcomes reflect the mission of the academic programs of the institution and address the acquisition of performance proficiency, specific professional knowledge and academic merit.

#### **Bachelor of Music**

##### **BM PLO 1: Performance Proficiency**

Students will be able to demonstrate expertise in performance proficiency on their major instrument.

##### **BM PLO 2: Professional Knowledge**

Students will be able to demonstrate broad professional knowledge and skills in the language, technology, creative activity, and business practice of their concentrated field of study.

##### **BM PLO 3: Critical Thinking**

Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

##### **BM PLO 4: Language of Music Fluency**

Students will be able to demonstrate a thorough knowledge of the elements of musical structure, and show proficiency in music theory and basic composition.

##### **BM PLO 5: Historical Context**

Students will be able to demonstrate a thorough academic knowledge in music history – its composers, literature, and stylistic connections, from early music to contemporary works,

#### **Bachelor of Arts**

##### **BA PLO 1: Professional Knowledge**

Students will be able to demonstrate broad professional knowledge and skills in the language, technology, legal concepts, entrepreneurial strategies and business practices recognized in the music industry.

##### **BA PLO 2: Critical Thinking**

Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the business of music and entertainment.

##### **BA PLO 3: Language of Music Fluency**

Students will be able to demonstrate an intermediate knowledge of the elements of musical structure, and show

proficiency in music theory, ear-training, keyboard skills and basic composition.

##### **BA PLO 4: Creative Activity**

Students will be able to demonstrate skill and knowledge related to basic songwriting concepts, including lyric and melodic construct as well as harmonic and structural techniques.

##### **BA PLO 5: Historical Context**

Students will be able to demonstrate academic knowledge in popular music history – its composers, literature, and stylistic connections, from the invention of music genres to their contemporary expansions.

#### **Associate of Arts**

##### **AA PLO 1: Performance Proficiency**

Students will be able to demonstrate a suitable level of performance proficiency on their major instrument.

##### **AA PLO 2: Professional Knowledge**

Students will be able to demonstrate a general professional knowledge and skills in the language, technology, creative activity, and business practice of their concentrated field of study.

##### **AA PLO 3: Critical Thinking**

Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

##### **AA PLO 4: Language of Music Fluency**

Students will be able to demonstrate knowledge of the elements of musical structure, and show foundational proficiency in music theory and basic composition.

##### **AA PLO 5: Historical Context**

Students will be able to demonstrate academic knowledge in popular music history – its composers, literature, and stylistic connections, from the invention of music genres to their contemporary expansions.

#### **General Education Outcomes**

##### **GE 1: Critical Thinking**

Students will be able to demonstrate the ability to analyze and interpret evidence, statements and questions, identify relevant arguments, analyze and evaluate alternate points of view and fully explain assumptions and reasons.

##### **GE 2: Quantitative Skills**

Students will be able to demonstrate the ability to solve problems by applying college-level mathematical reasoning to analyze and explain real world issues and to interpret and construct graphs, charts, and tables.

**GE 3: Information Literacy**

The student will be able to demonstrate the ability to use appropriate technology to identify, locate, evaluate and present information for personal, educational and workplace goals.

**GE 4: Natural Sciences**

Students will be able to demonstrate the ability to analyze and explain natural phenomena by applying the foundational principles of the biological and physical sciences.

**GE 5: Social Sciences and Humanities**

Students will be able to demonstrate the ability to integrate learned skills and knowledge derived from the study of social sciences, literature, philosophy and the arts.

**GE 6: Diversity**

Students will be able to demonstrate the ability to relate to, critically discuss—and thus be sensitive to—the diversity and universality in global history, culture, and society, as well as the diversity in and uniqueness of local communities.

**GE 7: Oral Communication**

Students will demonstrate the ability to construct oral presentations with clear organizational patterns, choose language that is compelling and appropriate, master delivery techniques with confidence and deliver a central message that is precisely stated and strongly supported.

**GE 8: Written Communication**

Students will be able to demonstrate the ability to write clearly, concisely and accurately and compellingly convey facts, ideas, and arguments in a variety of contexts and formats and for many audiences.

## FACULTY QUALIFICATIONS

LACM is proud to have a faculty comprised of working professional artists, educators and industry leaders who provide the highest standard of training and guidance to our students. In order to provide students with the most current and relevant core competencies and experience, LACM weighs both professional experience and academic accomplishments when evaluating potential faculty members.





**MAJORS &  
PROGRAM PACINGS**



# BASS PERFORMANCE

**“LACM’s immersive musical education prepares tomorrow’s bass players with the real-world skills and concepts needed for ongoing success.”**

**Jerry Watts, Jr.**

*Bass Department Head*

Jerry Watts, Jr. was educated at both William Paterson University, New Jersey, and California State University, Northridge. Since arriving in Los Angeles, Watts has garnered an extensive list of recording credits, having appeared on hundreds of CDs, numerous films & TV soundtracks, jingles, and DVDs. He has a wealth of international touring experience, representing a broad spectrum of artists at the highest levels of rock/pop, jazz, groove, and world beat music. Recording/ performance credits include: Andy Summers, Andy Timmons, Andrae Crouch, Babaghanoush, Billy Childs, Billy Idol, Dave Stewart, Don Grusin, three GRAMMY-nominated albums with Dori Caymmi, Dr. John, Flora Purim, Gerald Eaton, Grace Kelly, Herbie Hancock, Jai Uttal, John Daversa, Justo Almario, Keiko Matsui, Keith Emerson, Kewyn Lettau, L. Subramaniam, Michael Ruff, Mitchel Forman, Mylene Farmer, Pat Leonard, Peter Cetera, Russ Miller, Sergio Mendes, Sheryl Crow, Simon Phillips, Steve Vai, Tommy Walker, and Toni Childs. Film/TV credits include Mississippi Masala, Dying Young, Salaam Bombay, The Breakfast Club, Kunta Kinte Island, Batman Beyond, Fairly Odd Parents, The Larry Sanders Show, etc.

## LEARNING OUTCOMES & OBJECTIVES

The Bachelor of Music in Bass Performance is a professional degree designed for students wishing to pursue a career in the music industry. Graduates of this program are qualified musicians who are ready to compete as leaders in the competitive and ever-changing landscape of the music industry.

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

1. Performance Proficiency: Students will be able to demonstrate expertise in performance proficiency on the bass including essential elements of rhythmic time, groove, tone production, dynamics and chart reading.
2. Stylistic Versatility: Students will be able to demonstrate a firm command of essential contemporary music styles including Jazz, Rock, Funk/Hip Hop/Neo-Soul, Latin/World, and hybrid styles in solo and ensemble settings.
3. Foundational Music: Students will be able to demonstrate knowledge and proficiency in music theory, basic keyboard techniques, contemporary music history, and conducting.
4. Professional Creative Practices: Students will be able to demonstrate competency in the professional knowledge and practice of arranging, recording studio techniques, sound processing effects and computer technology.
5. Professional Business Practices: Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.
6. Pedagogy: Students will be able to demonstrate knowledge and competency in applied lesson teaching techniques, rehearsal techniques and mentorship of developing musicians of various experience levels.

## PROGRAMS OFFERED

Bachelor of Music Degree (12 Quarters)  
 Associate of Arts Degree (6 Quarters)  
 Diploma Program (4 Quarters)

# BASS PERFORMANCE

## Bachelor of Music - Degree Pacing

193 Credits

### QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
PROD-230	Apple Logic	3
MUS-1062	Bass Forum 1	2
MUS-1063	Jazz Bass 1	1
MUS-1024B	American Roots & Blues Ensemble Workshop	2
MUS-126B	Private Lesson 1	2
MUS-188	Required Ensemble 1	1
<b>Total Credits: 17</b>		

### QUARTER 4

CODE	COURSE	CREDITS
GE-111	Health & Wellness	3
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
PROD-240	Sibelius	1
MUS-2040	Bass Forum 4	2
MUS-169	Synth Bass 1	1.5
MUS-2020B	Rock & Pop 1 Ensemble Workshop	2
MUS-225B	Private Lesson 4	2
MUS-288	Required Ensemble 4	1
<b>Total Credits: 15.5</b>		

### QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
PROD-306	Ableton Live	3
MUS-1064	Bass Forum 2	2
MUS-1065	Jazz Bass 2	1
MUS-1025B	Jazz 1 Ensemble Workshop	2
MUS-127B	Private Lesson 2	2
MUS-189	Required Ensemble 2	1
<b>Total Credits: 17</b>		

### QUARTER 5

CODE	COURSE	CREDITS
GE-405	Music Appreciation	3
MUS-302	Music History: Middle Ages to 19th Century	2
PROD-107	MIDI Production 1	2
IND-100	Music Industry Studies 1	2
MUS-2044	Synth Bass 2	1.5
MUS-2041	Studio Bass 1	1.5
MUS-2021B	Rock & Pop 2 Ensemble Workshop	2
MUS-226B	Private Lesson 5	2
MUS-289	Required Ensemble 5	1
<b>Total Credits: 17</b>		

### QUARTER 3

CODE	COURSE	CREDITS
GE-200	Oral Communication	3
MUS-220	Theory/Ear Training 3	2
MUS-221	Keyboard Skills 3	1
COMP-103	Building Your DAW 1	2
MUS-1066	Bass Forum 3	2
MUS-1067	Jazz Bass 3	1
MUS-1026B	Jazz 2 Ensemble Workshop	2
MUS-128B	Private Lesson 3	2
MUS-190	Required Ensemble 3	1
<b>Total Credits: 16</b>		

### QUARTER 6

CODE	COURSE	CREDITS
GE-202	United States History 1890-1954	3
MUS-303	Music History: 19th Century - 20th Century Music	2
IND-109	Industry Studies 2	2
MUS-294	Studio Bass Technology	1
MUS-2042	Studio Bass 2	1.5
MUS-223	Fretless Bass 1	1.5
MUS-2043	Rhythm Studies 1	1.5
MUS-2022B	Gospel,R&B & Soul Ensemble Workshop	2
MUS-227B	Private Lesson 6	2
MUS-293	Bass Ensemble 1	1
<b>Total Credits: 17.5</b>		



# BASS PERFORMANCE

## Bachelor of Music - Degree Pacing Continued

193 Credits

### QUARTER 7

CODE	COURSE	CREDITS
GE-301	Music Cultures of the World	3
MUS-327	Music History: America's Popular Music	2
MUS-104	Arranging & Orchestration 1	2
IND-102	Music Marketing Foundations	2
MUS-3036	Fretless Bass 2	1.5
MUS-3037	Rhythm Studies 2	1.5
MUS-3018B	Funk, Hip-Hop & Modern R&B Ensemble Workshop	2
MUS-309B	Private lesson 7	2
MUS-388	Elective Ensemble 1	1
<b>Total Credits: 17</b>		

### QUARTER 8

CODE	COURSE	CREDITS
GE-302	Philosophy	3
MUS-200	Arranging & Orchestration 2	2
IND-312	Endorsement & Strategic Partnerships	2
MUS-3038	Pedals & Effects Lab 1	1
MUS-3039	Modern Improv Concepts 1	1.5
MUS-3040	Upright Bass Concepts 1	1.5
MUS-3019B	World Music 1 Ensemble Workshop	2
MUS-310B	Private Lesson 8	2
<b>Total Credits: 15</b>		

### QUARTER 9

CODE	COURSE	CREDITS
GE-303	Spanish 1	3
GE-305	Statistics	4
MUS-201	Arranging & Orchestration 3	2
IND-313	Entrepreneurship	2
MUS-3041	Modern Improv Concepts 2	1.5
MUS-3020B	World Music 2 Ensemble Workshop	2
MUS-311B	Private lesson 9	2
MUS-301	Junior Recital	1
<b>Total Credits: 17.5</b>		

### QUARTER 10

CODE	COURSE	CREDITS
GE-306	Physics for Musicians	3
GE-410	Music and Society	3
MUS-416	Conducting	1
MUS-4028	Bass Styles & Analysis 1	1.5
MUS-4029	Advanced Bass Techniques 1	1
MUS-403	Bass Pedagogy 1	1
MUS-4038	Pedals & Effects Lab 2	1
MUS-3042	Upright Bass Concepts 2	1.5
MUS-405B	Private Lesson 10	2
MUS-425	Performance Ensemble 1	2
<b>Total Credits: 17</b>		

### QUARTER 11

CODE	COURSE	CREDITS
GE-401	Sociology	3
GE-402	Political Science	3
ELE-104	Internship Prep	1
MUS-4030	Bass Styles & Analysis 2	1.5
MUS-4031	Advanced Bass techniques 2	1
MUS-430	Bass Pedagogy 2	1
MUS-406B	Private lesson 11	2
MUS-426	Performance Ensemble 2	2
<b>Total Credits: 14.5</b>		

### QUARTER 12

CODE	COURSE	CREDITS
GE-403	Psychology	3
GE-406	Physiology	3
IND-414	Internship	2
MUS-407B	Private Lesson 12	2
MUS-402	Senior Recital	1
MUS-431	Bass Ensemble 2	1
<b>Total Credits: 12</b>		

# BASS PERFORMANCE

## Associate of Arts - Degree Pacing

90 Credits

### QUARTER 1

CODE	COURSE	CREDITS
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
PROD-230	Apple Logic	3
MUS-1062	Bass Forum 1	2
MUS-1063	Jazz Bass Prep 1	1
MUS-1024B	American Roots & Blues Ensemble Workshop	2
MUS-126B	Private Lesson 1	2
MUS-188	Required Ensemble 1	1

**Total Credits: 14**

### QUARTER 2

CODE	COURSE	CREDITS
MUS-302	Music History: Middle Ages to 19th Century	2
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
PROD-306	Ableton Live	3
MUS-1064	Bass Forum 2	2
MUS-1065	Jazz Bass Prep 2	1
MUS-1025B	Jazz 1 Ensemble Workshop	2
MUS-127B	Private Lesson 2	2
MUS-189	Required Ensemble 2	1

**Total Credits: 16**

### QUARTER 3

CODE	COURSE	CREDITS
MUS-303	Music History: 19th Century - 20th Century Theory/	2
MUS-220	Ear Training 3	2
MUS-221	Keyboard Skills 3	1
COMP-103	Building Your DAW 1	2
MUS-1066	Bass Forum 3	2
MUS-1067	Jazz BasS Prep 3	1
MUS-1026B	Jazz 2 Ensemble Workshop	2
MUS-128B	Private Lesson3	2
MUS-190	Required Ensemble 3	1

**Total Credits: 15**

### QUARTER 4

CODE	COURSE	CREDITS
MUS-327	Music History: America's Popular Music	2
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
PROD-240	Sibelius	1
MUS-2040	Bass Forum 4	2
MUS-169	Synth Bass 1	1.5
MUS-2020B	Rock & Pop 1 Ensemble Workshop	2
MUS-225B	Private Lesson 4	2
MUS-288	Required Ensemble 4	1
MUS-293	Bass Ensemble 1	1

**Total Credits: 15.5**

### QUARTER 5

CODE	COURSE	CREDITS
MUS-104	Arranging & Orchestration 1	2
PROD-107	MIDI Production 1	2
IND-100	Music Industry Studies 1	2
MUS-2044	Synth Bass 2	1.5
MUS-2041	Studio Bass 1	1.5
MUS-2021B	Rock & Pop 2 Ensemble Workshop	2
MUS-226B	Private Lesson 5	2
MUS-289	Required Ensemble 5	1
MUS-431	Bass Ensemble 2	1

**Total Credits: 15**

### QUARTER 6

CODE	COURSE	CREDITS
MUS-294	Studio Bass Technology	1
IND-109	Music Industry Studies 2	2
MUS-2042	Studio Bass 2	1.5
MUS-223	Fretless Bass 1	1.5
MUS-2043	Rhythm Studies 1	1.5
MUS-3038	Pedals & Effects Lab 1	1
MUS-2022B	Gospel,R&B & Soul Ensemble Workshop	2
MUS-227B	Private Lesson 6	2
MUS-388	Elective Ensemble 1	1
MUS-291	AA Recital	1

**Total Credits: 14.5**

# BASS PERFORMANCE

## Diploma - Degree Pacing

60.5 Credits

### QUARTER 1

CODE	COURSE	CREDITS
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
PROD-230	Apple Logic	3
MUS-1062	Bass Forum 1	2
MUS-1063	Jazz Bass Prep 1	1
MUS-1024B	American Roots & Blues Ensemble Workshop	2
MUS-126B	Private Lesson 1	2
MUS-188	Required Ensemble 1	1

**Total Credits: 14**

### QUARTER 4

CODE	COURSE	CREDITS
MUS-327	Music History: America's Popular Music	2
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
PROD-240	Sibelius	1
MUS-2040	Bass Forum 4	2
MUS-169	Synth Bass 1	1.5
MUS-2020B	Rock & Pop 1 Ensemble Workshop	2
MUS-225B	Private Lesson 4	2
MUS-288	Required Ensemble 4	1
MUS-295	Diploma Jury	1

**Total Credits: 15.5**

### QUARTER 2

CODE	COURSE	CREDITS
MUS-302	Music History: Middle Ages to 19th Century	2
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
PROD-306	Ableton Live	3
MUS-1064	Bass Forum 2	2
MUS-1065	Jazz Bass Prep 2	1
MUS-1025B	Jazz 1 Ensemble Workshop	2
MUS-127B	Private Lesson 2	2
MUS-189	Required Ensemble 2	1

**Total Credits: 16**

### QUARTER 3

CODE	COURSE	CREDITS
MUS-303	Music History: 19th Century - 20th Century Theory/	2
MUS-220	Ear Training 3	2
MUS-221	Keyboard Skills 3	1
COMP-103	Building Your DAW 1	2
MUS-1066	Bass Forum 3	2
MUS-1067	Jazz BasS Prep 3	1
MUS-1026B	Jazz 2 Ensemble Workshop	2
MUS-128B	Private Lesson3	2
MUS-190	Required Ensemble 3	1

**Total Credits: 15**



# BRASS & WOODWIND PERFORMANCE

**The Bachelor of Music in Performance in Trumpet, Trombone or Saxophone is a professional degree in contemporary music designed for students wishing to pursue a career in the music industry.**

*Brass & Woodwind Department Head*

## **Bryan Lipps**

Trumpeter, writer and educator Bryan Lipps is on a mission to play, create, and share as much music as physics will allow. From his time in the Joe LaBarbara quintet to his tenure as international touring soloist for multi Grammy recording artists Michael Buble and John Mayer, he has been featured on nearly every continent, every major entertainment TV show, and every major jazz festival in the world.

Bryan's recording studio credits include a sizable list of RIAA multi-platinum and Grammy winning records, and as a writer, he penned the chart-topping lead single and album title track "Nobody But Me" for Michael Buble's 2016 Reprise release. As an active Los Angeles studio/jazz musician, he has worked closely with RIAA multi-platinum record producers David Foster, Bob Rock, Steve Jordan, and Umberto Gatica. Mr. Lipps has been a band member for the Kim Richmond Jazz Orchestra, Jack Sheldon Orchestra, and Kurt Elling small group, to name a few.

Believing first hand in the transformative power of music, Mr. Lipps is committed to nurturing the developing musician. He has taught at the premiere West coast arts high school, L.A. County High School for the Arts since 2001, and has seen many of his students receive top prize at the Monterey Jazz Festival "Next Generation" competition, "Spotlight," "DownBeat," and Grammy Foundation honors. He has presented master classes across the globe and has contributed in his role as a consultant and educator to innovative Thelonious Monk Institute of Jazz programs including Jazz In America, Jazz In The Classroom, and BeBop To Hip-Hop.

Bryan was handpicked by Herbie Hancock and Wayne Shorter as one of five musicians worldwide selected to participate in the Thelonious Monk Institute of Jazz international Fellowship Program, a two year post graduate fellowship where he had the honor of learning from and playing with the patriarchs of modern jazz, including Herbie Hancock, Wayne Shorter, Jimmy Heath, Barry Harris, and Terrence Blanchard. Mr. Lipps holds a B.M. from North Carolina School of the Arts, a M.M. From Manhattan School of Music, and an Advanced Performers Certificate from the Thelonious Monk Institute at the University Of Southern California.

### **Brass & Woodwind Department Advisory Chair Gordon Goodwin**

Having amassed 21 Grammy nominations, four statues and three Emmy wins, Gordon Goodwin is the most decorated big band leader in the 21st century. He is the leader of Gordon Goodwin's Big Phat Band, an internationally known ensemble with a reputation as one of the most exciting large ensembles in jazz.

The BPB has released seven critically acclaimed records, its most recent being *Life in the Bubble*, which garnered four Grammy Nominations, and won the Grammy for "Best Large Ensemble Album."

Gordon's composing for film and television has garnered him three Emmy Awards. He has written and worked with artists like Ray Charles, Christina Aguilera, Johnny Mathis, John Williams, Natalie Cole, David Foster, Sarah Vaughan, Mel Torme, and Quincy Jones, to name a few. His charts are played all over the world, and along with his method books and CDs, have been a robust source of inspiration and learning for thousands of young musicians.

Goodwin is the host of a popular new radio program called "Phat Tracks with Gordon Goodwin," airing weekends on KJAZZ, America's jazz and blues station. His newest recording "An Elusive Man" is due for release in fall 2016.

## **LEARNING OUTCOMES & OBJECTIVES**

The Bachelor of Music in Brass and Woodwind Performance is a professional degree designed for students wishing to pursue a career in the music industry. Graduates of this program are qualified musicians who are ready to compete as leaders in the competitive and ever-changing landscape of the music industry.

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

1. Performance Proficiency: Students will be able to demonstrate expertise in performance proficiency on their instrument and relative doubles including mastery of tone, intonation, chart reading and technical facility.
2. Stylistic Versatility: Students will be able to demonstrate a firm command of essential contemporary music styles including Jazz, Rock/Pop, Gospel, Funk/R&B, Latin/World in solo and ensemble settings.

3. Foundational Music: Students will be able to demonstrate knowledge and proficiency in music theory, basic keyboard techniques, contemporary music history, and conducting.
4. Professional Creative Practices: Students will be able to demonstrate competency in the professional knowledge and practice of arranging, recording studio techniques, sound processing effects, and computer technology.
5. Professional Business Practices: Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.
6. Pedagogy: Students will be able to demonstrate knowledge and competency in applied lesson teaching techniques, rehearsal techniques and mentorship of developing musicians of various experience levels.

## **PROGRAMS OFFERED**

- Bachelor of Music Degree (12 Quarters)
- Associate of Arts Degree (6 Quarters)
- Diploma Program (4 Quarters)

# BRASS & WOODWIND PERFORMANCE

## Bachelor of Music - Degree Pacing

193 Credits

### QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
PROD-306	Apple Logic	3
MUS-1012	B&WW Fundamentals 1	2
MUS-1013	Introduction to Important Records 1	2
MUS-1027	Contemporary Ensemble 1	2
MUS-126BWW	Private Lesson 1	2

**Total Credits: 17**

### QUARTER 4

CODE	COURSE	CREDITS
GE-111	Health & Wellness	3
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
PROD-240	Sibelius	1
MUS-2047	Reading Skills 2	2
MUS-2048	Jazz Rhythm Changes Ensemble Workshop	2
MUS-2023	Contemporary Ensemble 4	2
MUS-225BWW	Private Lesson 4	2

**Total Credits: 15**

### QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
COMP-103	Ableton Live	3
MUS-1035	B&WW Fundamentals 2	2
MUS-1036	Introduction to Important Records 2	2
MUS-1028	Contemporary Ensemble 2	2
MUS-127BWW	Private Lesson 2	2

**Total Credits: 17**

### QUARTER 5

CODE	COURSE	CREDITS
GE-405	Music Appreciation	3
MUS-302	Music History: Middle Ages to 19th Century	2
MUS-2059	Jazz Theory 1	2
IND-100	Music Industry Studies 1	2
MUS-2140	Elective Course (2 credits): 1	2
MUS-2058	American Songbook 1 Ensemble Workshop	2
MUS-2024	Contemporary Ensemble 5	2
MUS-226BWW	Private Lesson 5	2

**Total Credits: 17**

### QUARTER 3

CODE	COURSE	CREDITS
GE-200	Oral Communication	3
MUS-220	Theory/Ear Training 3	2
MUS-221	Keyboard Skills 3	1
COMP-103	Building Your DAW 1	2
MUS-1037	Reading Skills 1	2
MUS-1038	Jazz Blues Ensemble Workshop	2
MUS-1029	Contemporary Ensemble 3	2
MUS-128BWW	Private Lesson 3	2

**Total Credits: 16**

### QUARTER 6

CODE	COURSE	CREDITS
GE-202	United States History 1890-1954	3
MUS-303	Music History: 19th Century - 20th Century Jazz	2
MUS-3059	Theory 2	2
IND-109	Music Industry Studies 2	2
MUS-325	Alexander Technique	1
MUS-3058	American Songbook 2 Ensemble Workshop	2
MUS-2025	Contemporary Ensemble 6	2
MUS-227BWW	Private Lesson 6	2

**Total Credits: 16**

# BRASS & WOODWIND PERFORMANCE

## Bachelor of Music - Degree Pacing Continued

193 Credits

### QUARTER 7

CODE	COURSE	CREDITS
GE-301	Music Cultures of the World	3
MUS-327	Music History: America's Popular Music	2
MUS-104	Arranging & Orchestration 1	2
IND-102	Music Marketing Foundations	2
MUS-3060	Aural Skills for BWW	2
MUS-3068	Be-Bop/Hard Bop Ensemble Workshop	2
MUS-3021	Contemporary Ensemble 7	2
MUS-309BWW	Private Lesson 7	2
<b>Total Credits: 17</b>		

### QUARTER 10

CODE	COURSE	CREDITS
GE-306	Physics for Musicians	3
GE-410	Music and Society	3
MUS-416	Conducting	1
MUS-4002	Arranging & Composition BWW	2
MUS-4022	Modern Instrumental and Beyond 2 Ensemble Workshop	2
MUS-3140	Elective Course (2 credits): 2	2
MUS-4012	Contemporary Ensemble 10	2
MUS-405BWW	Private Lesson 10	2
<b>Total Credits: 17</b>		

### QUARTER 8

CODE	COURSE	CREDITS
GE-302	Philosophy	3
MUS-200	Arranging & Orchestration 2	2
IND-312	Endorsement & Strategic Partnerships	2
MUS-3078	Endless Miles: Music Of Miles Davis Ensemble Workshop	2
MUS-3022	Contemporary Ensemble 8	2
MUS-301BWW	Private Lesson 8	2
MUS-3080	Jury	1
<b>Total Credits: 14</b>		

### QUARTER 11

CODE	COURSE	CREDITS
GE-401	Sociology	3
GE-402	Political Science	3
ELE-104	Internship Prep	1
MUS-4032	Comercial Horn Practices Ensemble Workshop	2
MUS-4140	Elective Course (2 credits): 3	2
MUS-4013	Contemporary Ensemble 11	2
MUS-406BWW	Private Lesson 11	2
<b>Total Credits: 15</b>		

### QUARTER 9

CODE	COURSE	CREDITS
GE-303	Spanish 1	3
GE-305	Statistics	4
MUS-201	Arranging & Orchestration 3	2
IND-313	Entrpreneurship	2
MUS-3082	Modern Instrumental and Beyond 1 Ensemble Workshop	2
MUS-3081	BWW Pedegogy	2
MUS-3023	Contemporary Ensemble 9	2
MUS-311BWW	Private Lesson 9	2
<b>Total Credits: 19</b>		

### QUARTER 12

CODE	COURSE	CREDITS
GE-403	Psychology	3
GE-406	Physiology	3
IND-414	Internship	2
MUS-4014	Contemporary Ensemble 12	2
MUS-402	Senior Recital	1
MUS-407BWW	Private Lesson 12	2
<b>Total Credits: 13</b>		

# BRASS & WOODWIND PERFORMANCE

## Associate of Arts - Degree Pacing

90 Credits

### QUARTER 1

CODE	COURSE	CREDITS
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
PROD-230	Apple Logic	3
MUS-1012	B&WW Fundamentals 1	2
MUS-1013	Introduction to Important Records 1	2
MUS-1027	Contemporary Ensemble 1	2
MUS-126BWW	Private Lesson 1	2
<b>Total Credits: 14</b>		

### QUARTER 4

CODE	COURSE	CREDITS
MUS-327	Music History: America's Popular Music	2
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
PROD-240	Sibelius	1
MUS-2047	Reading Skills 2	2
MUS-2048	Jazz Rhythm Changes Ensemble Workshop	2
MUS-2023	Contemporary Ensemble 4	2
MUS-225BWW	Private Lesson 4	2
<b>Total Credits: 14</b>		

### QUARTER 2

CODE	COURSE	CREDITS
MUS-302	Music History: Middle Ages to 19th Century	2
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
COMP-103	Ableton Live	3
MUS-1035	B&WW Fundamentals 2	2
MUS-1036	Introduction to Important Records 2	2
MUS-1028	Contemporary Ensemble 2	2
MUS-127BWW	Private Lesson 2	2
<b>Total Credits: 16</b>		

### QUARTER 5

CODE	COURSE	CREDITS
MUS-104	Arranging & Orchestration 1	2
MUS-2059	Jazz Theory 1	2
PROD-107	MIDI Production 1	2
IND-100	Music Industry Studies 1	2
MUS-2058	American Songbook 1 Ensemble Workshop	2
MUS-2024	Contemporary Ensemble 5	2
MUS-226BWW	Private Lesson 5	2
<b>Total Credits: 14</b>		

### QUARTER 3

CODE	COURSE	CREDITS
MUS-303	Music History: 19th Century - 20th Century Theory/	2
MUS-220	Ear Training 3	2
MUS-221	Keyboard Skills 3	1
COMP-103	Building Your DAW 1	2
MUS-1037	Reading Skills 1	2
MUS-1038	Jazz Blues Ensemble Workshop	2
MUS-1029	Contemporary Ensemble 3	2
MUS-128BWW	Private Lesson 3	2
<b>Total Credits: 15</b>		

### QUARTER 6

CODE	COURSE	CREDITS
MUS-3059	Jazz Theory 2	2
IND-109	Music Industry Studies 2	2
MUS-3060	Aural Skills for BWW	2
MUS-3081	BWW Pedagogy	2
MUS-2140	Elective Course (2 credits): 1	2
MUS-3058	American Songbook 2 Ensemble Workshop	2
MUS-2025	Contemporary Ensemble 6	2
MUS-227BWW	Private Lesson 6	2
MUS-291	AA Recital	1
<b>Total Credits: 17</b>		



# BRASS & WOODWIND PERFORMANCE

## Diploma - Degree Pacing

60 Credits

### QUARTER 1

CODE	COURSE	CREDITS
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
PROD-230	Apple Logic	3
MUS-1012	B&WW Fundamentals 1	2
MUS-1013	Introduction to Important Records 1	2
MUS-1027	Contemporary Ensemble 1	2
MUS-126BWW	Private Lesson 1	2
<b>Total Credits: 14</b>		

### QUARTER 4

CODE	COURSE	CREDITS
MUS-327	Music History: America's Popular Music	2
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
PROD-240	Sibelius	1
MUS-2047	Reading Skills 2	2
MUS-2048	Jazz Rhythm Changes Ensemble Workshop	2
MUS-2023	Contemporary Ensemble 4	2
MUS-225BWW	Private Lesson 4	2
MUS-295	Diploma Jury	1
<b>Total Credits: 15</b>		

### QUARTER 2

CODE	COURSE	CREDITS
MUS-302	Music History: Middle Ages to 19th Century	2
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
COMP-103	Ableton Live	3
MUS-1035	B&WW Fundamentals 2	2
MUS-1036	Introduction to Important Records 2	2
MUS-1028	Contemporary Ensemble 2	2
MUS-127BWW	Private Lesson 2	2
<b>Total Credits: 16</b>		

### QUARTER 3

CODE	COURSE	CREDITS
MUS-303	Music History: 19th Century - 20th Century Theory/	2
MUS-220	Ear Training 3	2
MUS-221	Keyboard Skills 3	1
COMP-103	Building Your DAW 1	2
MUS-1037	Reading Skills 1	2
MUS-1038	Jazz Blues Ensemble Workshop	2
MUS-1029	Contemporary Ensemble 3	2
MUS-128BWW	Private Lesson 3	2
<b>Total Credits: 15</b>		



# DRUM PERFORMANCE

**“The drum major program at LACM focuses on the essentials, which are learning your instrument and learning to play with others.”**

## **Ralph Humphrey**

### ***Drum Department Head***

Ralph Humphrey is one of Los Angeles' most demanded studio drummers, recording for TV, motion pictures, albums and jingles. His most recent projects include American Idol, Charmed, Piglet's Big Movie, Star Trek Enterprise, The Simpsons, ABC 50th Anniversary Special, Far From Heaven, Coca Cola, and Ping Golf Clubs. He is on the recent release by Babaghanoush, featuring Jimmy Mahlis, Andy Suzuki, and Jerry Watts. His past touring and recording experience includes the Don Ellis Big Band, Frank Zappa and the Mothers of Invention, Akiyoshi-Tabackin Big Band, Al Jarreau, Manhattan Transfer, Seals and Crofts, and Free Flight. He can also be heard on album projects by Wayne Shorter, Tom Rainier, Mike Miller, Jeff Richman, and The Outside- men, among many others.

Ralph is the author of the drum book *Even in the Odds* and contributes occasional articles to *Modern Drummer* magazine.

### ***Drum Department Co-Head***

## **Joe Porcaro**

Joe Porcaro's musical spectrum ranges from jazz and rock to opera and symphonic. He has recorded with jazz artists including Stan Getz, Gerry Mulligan, Freddie Hubbard, Don Ellis, Mike Manieri and rock/ pop artists such as Toto and Madonna. His credits include numerous television shows and movies. One of the most highly regarded percussion and drum instructors in the world, Joe is the author of two drum books: Joe Porcaro's Drum Set Methods and Odd Times, and the instructional video Joe Porcaro on Drums.

Diploma Program (4 Quarters)

## LEARNING OUTCOMES & OBJECTIVES

The Bachelor of Music in Drum Performance is a professional degree designed for students wishing to pursue a career in the music industry. Graduates of this program are qualified musicians who are ready to compete as leaders in the competitive and ever-changing landscape of the music industry.

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

1. Performance Proficiency: Students will be able to demonstrate expertise in performance proficiency on the drum set, hand percussion and electronic percussion instruments including essential elements of motion and balance, sound and tone, rudiments and sticking vocabulary, rhythmic variety in odd meters and chart reading.
2. Stylistic Versatility: Students will be able to demonstrate a firm command of essential contemporary music styles including Jazz, Rock/Pop, Funk/R&B, Latin/World, and hybrid styles in solo and ensemble settings.
3. Foundational Music: Students will be able to demonstrate knowledge and proficiency in music theory, basic keyboard techniques, contemporary music history, reading and conducting.
4. Professional Creative Practices: Students will be able to demonstrate competency in the professional knowledge and practice of arranging, recording studio techniques, electronic percussion instruments and programming, and computer technology.
5. Professional Business Practices: Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.
6. Pedagogy: Students will be able to demonstrate knowledge and competency in applied lesson teaching techniques, rehearsal techniques and mentorship of developing musicians of various experience levels.

## PROGRAMS OFFERED

Bachelor of Music Degree (12 Quarters)  
Associate of Arts Degree (6 Quarters)

# DRUM PERFORMANCE

## Bachelor of Music - Degree Pacing

193 Credits

### QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
PROD-230	Apple Logic	3
MUS-144	Playing Techniques 1	1
MUS-1041	Applied Sight Reading 1 (Drums)	1
MUS-166	Foundations of Jazz Drumming	1
MUS-1024D	American Roots & Blues Ensemble Workshop	2
MUS-1057	Recording Techniques for Drummers	1
MUS-126D	Private Lesson 1	2
MUS-188	Required Ensemble 1	1

**Total Credits: 18**

### QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
PROD-306	Ableton Live	3
MUS-145	Playing Techniques 2	1
MUS-1042	Applied Sight Reading 2 (Drums)	1
MUS-1043	Jazz Drums 1	1
MUS-1059	Jazz 1 Ensemble Workshop (Drums)	1
MUS-127D	Private Lesson 2	2
MUS-189	Required Ensemble 2	1

**Total Credits: 16**

### QUARTER 3

CODE	COURSE	CREDITS
GE-200	Oral Communication	3
MUS-220	Theory/Ear Training 3	2
MUS-221	Keyboard Skills 3	1
COMP-103	Building Your DAW 1	2
MUS-146	Playing Techniques 3	1
MUS-1044	Applied Sight Reading 3 (Drums)	1
MUS-1045	Jazz Drums 2	1
MUS-1069	Jazz 2 Ensemble Workshop (Drums)	1
MUS-2020D	Rock & Pop 1 Ensemble Workshop	2
MUS-128B	Private Lesson 3	2
MUS-190	Required Ensemble 3	1

**Total Credits: 17**

### QUARTER 4

CODE	COURSE	CREDITS
GE-111	Health & Wellness	3
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
PROD-240	Sibelius	1
MUS-249	Playing Techniques 4	1
MUS-2037	Applied Sight Reading 4 (Drums)	1
MUS-245	Ensemble Reading Technique 1	1.5
MUS-143	Hand Percussion / Brazilian	1
MUS-2021D	Rock & Pop 2 Ensemble Workshop	2
MUS-225D	Private Lesson 4	2
MUS-288	Required Ensemble 4	1

**Total Credits: 16.5**

### QUARTER 5

CODE	COURSE	CREDITS
GE-405	Music Appreciation	3
MUS-302	Music History: Medieval to Classical	2
PROD-107	MIDI Production 1	2
IND-100	Music Industry Studies 1	2
MUS-250	Playing Techniques 5	1
MUS-2038	Applied Sight Reading 5 (Drums)	1
MUS-246	Ensemble Reading Technique 2	1.5
MUS-3034	Hybrid Set Ups	1
MUS-3033	Brazilian Drum Ensemble Workshop	1.5
MUS-226D	Private Lesson 5	2
MUS-289	Required Ensemble 5	1

**Total Credits: 18**

### QUARTER 6

CODE	COURSE	CREDITS
GE-202	United States History 1890-1954	3
MUS-303	Music History: Romantic - 20th Century	2
IND-109	Music Industry Studies 2	2
MUS-251	Playing Techniques 6	1
MUS-2048	Applied Sight Reading 6 (Drums)	1
MUS-213D	Rhythm Studies 1 (Drums)	2
MUS-281	Hand Percussion / Afro-Cuban	1
MUS-2022D	Gospel, R&B & Soul Ensemble Workshop	2
MUS-227D	Private Lesson + Jury	2
MUS-388	Elective Ensemble 1	1

**Total Credits: 17**

# DRUM PERFORMANCE

## Bachelor of Music - Degree Pacing Continued

193 Credits

### QUARTER 7

CODE	COURSE	CREDITS
GE-301	Music Cultures of the World	3
MUS-327	Music History: America's Popular Music	2
MUS-104	Arranging & Orchestration 1	2
IND-102	Music Marketing Foundations	2
MUS-214D	Rhythm Studies 2 (Drums)	2
MUS-3035	Afro Cuban Drum Ensemble Workshop	1.5
MUS-2039	Contemporary Styles Ensemble 1	1.5
MUS-309D	Private lesson 7	2
MUS-389	Elective Ensemble 2	1
<b>Total Credits: 17</b>		

### QUARTER 10

CODE	COURSE	CREDITS
GE-306	Physics for Musicians	3
GE-410	Music and Society	3
MUS-416	Conducting	1
MUS-317	Studio Drums 2	1.5
MUS-3020D	World Music 2 EW	2
MUS-405D	Private Lesson 10	2
MUS-425	Performance Ensemble 1	2
<b>Total Credits: 14.5</b>		

### QUARTER 8

CODE	COURSE	CREDITS
GE-302	Philosophy	3
MUS-200	Arranging & Orchestration 2	2
IND-312	Endorsement & Strategic Partnerships	2
MUS-326	Rhythm Studies 3 (Drums)	2
MUS-3043	Contemporary Styles Ensemble 2	1.5
MUS-3018D	Funk, Hip Hop & Modern R&B Ens. Workshop	2
MUS-310D	Private Lesson 8	2
<b>Total Credits: 14.5</b>		

### QUARTER 11

CODE	COURSE	CREDITS
GE-401	Sociology	3
GE-402	Political Science	3
ELE-104	Internship Prep	1
MUS-4026	Drum Styles and Analysis 1	2
MUS-412	Drum Set Pedagogy	1
MUS-406D	Private lesson 11	2
MUS-426	Performance Ensemble 2	2
<b>Total Credits: 14</b>		

### QUARTER 9

CODE	COURSE	CREDITS
GE-303	Spanish 1	3
GE-305	Statistics	4
COMP-100	Songwriting 1	1.5
IND-313	Entrepreneurship	2
MUS-248	Studio Drums 1	1.5
MUS-3019D	World Music 1 Ensemble Workshop	2
MUS-301	Junior Recital	1
MUS-311D	Private lesson 9	2
<b>Total Credits: 17</b>		

### QUARTER 12

CODE	COURSE	CREDITS
GE-403	Psychology	3
GE-406	Physiology	3
IND-414	Internship	2
MUS-4027	Drum Styles and Analysis 2	2
MUS-402	Senior Recital	1
MUS-407D	Private Lesson 12	2
MUS-4039	Percussion Ensemble	0.5
<b>Total Credits: 13.5</b>		

# DRUM PERFORMANCE

## Associate of Arts - Degree Pacing

90 Credits

### QUARTER 1

CODE	COURSE	CREDITS
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
PROD-230	Apple Logic	3
MUS-144	Playing Techniques 1	1
MUS-1041	Applied Sight Reading 1 (Drums)	1
MUS-166	Foundations of Jazz Drumming	1
MUS-1024D	American Roots & Blues Ensemble Workshop	2
MUS-1057	Recording Techniques for Drummers	1
MUS-126D	Private Lesson 1	2
MUS-188	Required Ensemble 1	1
<b>Total Credits: 15</b>		

### QUARTER 4

CODE	COURSE	CREDITS
MUS-327	Music History: America's Popular Music	2
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
PROD-240	Sibelius	1
MUS-249	Playing Techniques 4	1
MUS-2037	Applied Sight Reading 4 (Drums)	1
MUS-245	Ensemble Reading Technique 1	1.5
MUS-143	Hand Percussion / Brazilian	1
MUS-2021D	Rock & Pop 2 Ensemble Workshop	2
MUS-225D	Private Lesson 4	2
MUS-288	Required Ensemble 4	1
<b>Total Credits: 15.5</b>		

### QUARTER 2

CODE	COURSE	CREDITS
MUS-302	Music History: Middle Ages to 19th Century	2
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
PROD-306	Ableton Live	3
MUS-145	Playing Techniques 2	1
MUS-1042	Applied Sight Reading 2 (Drums)	1
MUS-1043	Jazz Drums 1	1
MUS-1059	Jazz 1 Ensemble Workshop (Drums)	1
MUS-127D	Private Lesson 2	2
MUS-189	Required Ensemble 2	1
<b>Total Credits: 15</b>		

### QUARTER 5

CODE	COURSE	CREDITS
MUS-104	Arranging & Orchestration 1	2
PROD-107	MIDI Production 1	2
IND-100	Music Industry Studies 1	2
MUS-250	Playing Techniques 5	1
MUS-2038	Applied Sight Reading 5 (Drums)	1
MUS-246	Ensemble Reading Technique 2	1.5
MUS-3034	Hybrid Set Ups	1
MUS-3033	Brazilian Drum Ensemble Workshop	1.5
MUS-226D	Private Lesson 5	2
MUS-289	Required Ensemble 5	1
<b>Total Credits: 15</b>		

### QUARTER 3

CODE	COURSE	CREDITS
MUS-303	Music History: 19th Century - 20th Century Theory/	2
MUS-220	Ear Training 3	2
MUS-221	Keyboard Skills 3	1
COMP-103	Building Your DAW 1	2
MUS-146	Playing Techniques 3	1
MUS-1044	Applied Sight Reading 3 (Drums)	1
MUS-1045	Jazz Drums 2	1
MUS-1069	Jazz 2 Ensemble Workshop (Drums)	1
MUS-2020D	Rock & Pop 1 Ensemble Workshop	2
MUS-128B	Private Lesson 3	2
MUS-190	Required Ensemble 3	1
<b>Total Credits: 16</b>		

### QUARTER 6

CODE	COURSE	CREDITS
IND-109	Music Industry Studies 2	2
MUS-251	Playing Techniques 6	1
MUS-2048	Applied Sight Reading 6 (Drums)	1
MUS-213D	Rhythm Studies 1 (Drums)	2
MUS-281	Hand Percussion / Afro-Cuban	1
MUS-248	Studio Drums 1	1.5
MUS-2022D	Gospel,R&B & Soul Ensemble Workshop	2
MUS-227D	Private Lesson 6	2
MUS-291	AA Recital	1
<b>Total Credits: 13.5</b>		

# DRUM PERFORMANCE

## Diploma - Degree Pacing

60 Credits

### QUARTER 1

CODE	COURSE	CREDITS
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
PROD-306	Apple Logic	3
MUS-144	Playing Technique 1	1
MUS-1041	Applied Sight Reading 1	1
MUS-166	Foundations of Jazz Drumming	1
MUS-1024D	American Roots & Blues Ensemble Workshop	2
MUS-126D	Private Lesson 1	2
MUS-1057	Recording Techniques for Drummers 1	1
MUS-188	Required Ensemble 1	1
<b>Total Credits: 15</b>		

### QUARTER 4

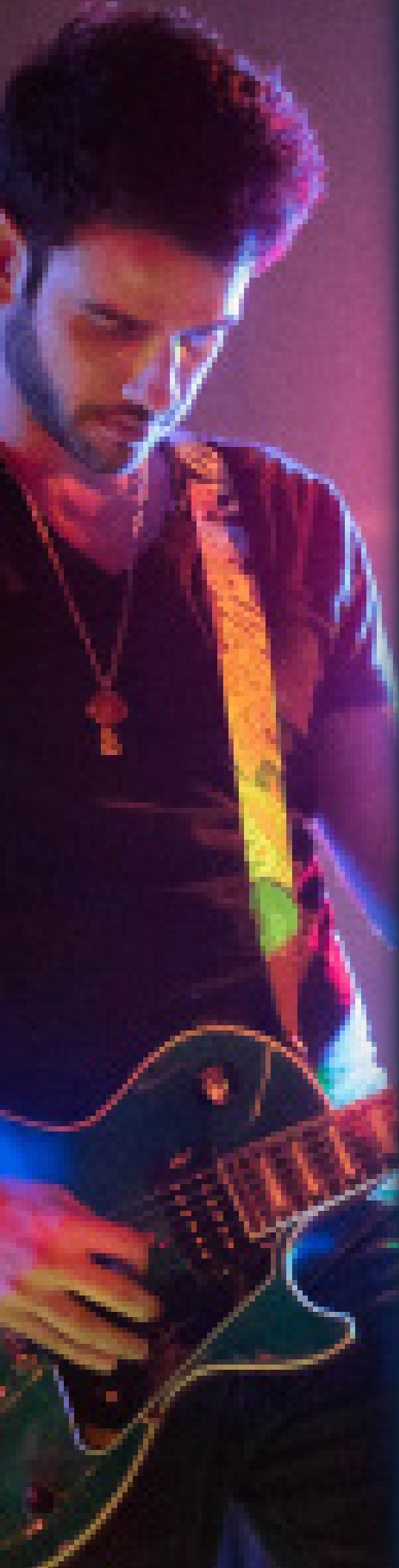
CODE	COURSE	CREDITS
MUS-327	Music History: America's Popular Music	2
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
PROD-240	Sibelius	1
MUS-249	Playing Technique 4	1
MUS-2037	Applied Sight Reading 4	1
MUS-245	Ensemble Reading Technique 1	1.5
MUS-143	Hand Percussion / Brazilian	1
MUS-225D	Private Lesson	2
MUS-290	Diploma Jury	1
MUS-4039	Percussion Ensemble	0.5
<b>Total Credits: 14</b>		

### QUARTER 2

CODE	COURSE	CREDITS
MUS-302	Music History :Medieval to Baroque	2
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
PROD-306	Ableton Live	3
MUS-145	Playing Technique 2	1
MUS-1042	Applied Sight Reading 2	1
MUS-1043	Jazz Drums 1	1
MUS-1059	Jazz 1 Ensemble Workshop	1
MUS-127D	Private Lesson 2	2
MUS-189	Required Ensemble 2	1
<b>Total Credits: 15</b>		

### QUARTER 3

CODE	COURSE	CREDITS
MUS-303	Music History: 19th Century - 20th Century Theory/	2
MUS-220	Ear Training 3	2
MUS-221	Keyboard Skills 3	1
COMP-103	Building Your DAW 1	2
MUS-146	Playing Technique 3	1
MUS-1044	Applied Sight Reading 3	1
MUS-1045	Jazz Drums 2	1
MUS-1069	Jazz 2 Ensemble Workshop	1
MUS-2020D	Rock & Pop 1 Ensemble Workshop	2
MUS-128B	Private Lesson 3	2
MUS-190	Required Ensemble 3	1
<b>Total Credits: 16</b>		



# GUITAR PERFORMANCE

**“LACM’s thorough guitar program focuses on the fundamentals and real-world skills, preparing our students to leave as working and successful contemporary guitarists.”**

**Molly Miller**

*Guitar Department Head*

A Los Angeles native, Molly Miller has performed, toured, and recorded with the likes of Jason Mraz, Wynton Marsalis, Ashley Clark, Bushwalla, Kenton Chen (The Sing Off), and Morgan Karr (Spring Awakening). She grew up playing guitar on stage in a band with her four siblings, performing on national television, and winning music awards all around the country. In May she graduated with her Doctorate in Guitar Performance from the University of Southern California’s prestigious Thornton School of Music, where she also received both her Bachelors and Masters in Music.



Diploma Program (4 Quarters)

## LEARNING OUTCOMES & OBJECTIVES

The Bachelor of Music in Guitar Performance is a professional degree designed for students wishing to pursue a career in the music industry. Graduates of this program are qualified musicians who are ready to compete as leaders in the competitive and ever-changing landscape of the music industry.

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

1. Performance Proficiency: Students will be able to demonstrate expertise in performance proficiency on the guitar including an essential understanding of the fretboard and chords (dyads, triads, seventh chords, inversions and extended chords), intervals and note recognition up and down the fretboard and chart reading.
2. Stylistic Versatility: Students will be able to demonstrate a firm command and stylistic vocabulary of essential contemporary music styles including Jazz, Rock/Pop, Funk/R&B, Latin/World, and hybrid styles in solo and ensemble settings.
3. Foundational Music: Students will be able to demonstrate knowledge and proficiency in music theory, basic keyboard techniques, contemporary music history, and conducting.
4. Professional Creative Practices: Students will be able to demonstrate competency in the professional knowledge and practice of arranging, recording studio techniques, sound processing effects and computer technology.
5. Professional Business Practices: Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.
6. Pedagogy: Students will be able to demonstrate knowledge and competency in applied lesson teaching techniques, rehearsal techniques and mentorship of developing musicians of various experience levels.

## PROGRAMS OFFERED

Bachelor of Music Degree (12 Quarters)  
Associate of Arts Degree (6 Quarters)

# GUITAR PERFORMANCE

## Bachelor of Music - Degree Pacing

193 Credits

### QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
PROD-230	Apple Logic	3
MUS-154	String Theory 1	1
MUS-1056	Applied Sight Reading 1	1.5
MUS-152	Jazz Guitar Prep	1
MUS-1039	American Roots & Blues Ensemble Workshop	2
MUS-126G	Private Lesson 1	2
MUS-188	Required Ensemble 1	1

**Total Credits: 17.5**

### QUARTER 4

CODE	COURSE	CREDITS
GE-111	Health & Wellness	3
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
PROD-240	Sibelius	1
MUS-262	String Theory 4	1
MUS-2029	Applied Sight Reading 4	1.5
MUS-151	Slow Burn Soloing	1
MUS-2046	Motown, Soul and R&B Ensemble Workshop	2
MUS-225G	Private Lesson 4	2
MUS-288	Required Ensemble 4	1

**Total Credits: 15.5**

### QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
PROD-306	Ableton Live	3
MUS-155	String Theory 2	1
MUS-1058	Applied Sight Reading 2	1.5
MUS-1009	Improvisation Development 1	1
MUS-1040	Rock & Pop 1 Ensemble Workshop	2
MUS-127G	Private Lesson 2	2
MUS-189	Required Ensemble 2	1

**Total Credits: 17.5**

### QUARTER 5

CODE	COURSE	CREDITS
GE-405	Music Appreciation	3
MUS-302	Music History: Middle Ages to 19th Century	2
PROD-107	MIDI Production 1	2
MUS-263	String Theory 5	1
MUS-2031	Applied Sight Reading 5	1.5
MUS-1034	Chord Melody 1	1
MUS-2049	Jazz 2 Ensemble Workshop	2
MUS-226G	Private Lesson 5	2
MUS-289	Required Ensemble 5	1

**Total Credits: 15.5**

### QUARTER 3

CODE	COURSE	CREDITS
GE-200	Oral Communication	3
MUS-220	Theory/Ear Training 3	2
MUS-221	Keyboard Skills 3	1
COMP-103	Building Your DAW 1	2
MUS-156	String Theory 3	1
MUS-1060	Applied Sight Reading 3	1.5
MUS-258	Intro to Performance	1
MUS-1046	Jazz 1 Ensemble Workshop	2
MUS-128G	Private Lesson 3	2
MUS-190	Required Ensemble 3	1

**Total Credits: 16.5**

### QUARTER 6

CODE	COURSE	CREDITS
GE-202	United States History 1890-1954	3
MUS-303	Music History: 19th Century - 20th Century Music	2
IND-100	Industry Studies 1	2
MUS-2033	Applied Sight Reading 6	1.5
MUS-4019	Improvisation Development 2	1
MUS-261	Studio Guitar 1	1.5
MUS-2050	Modern R'n'B and Funk Ensemble Workshop	2
MUS-227G	Private Lesson 6	2
MUS-388	Elective Ensemble 1	1

**Total Credits: 16**

# GUITAR PERFORMANCE

## Bachelor of Music - Degree Pacing Continued

193 Credits

### QUARTER 7

CODE	COURSE	CREDITS
GE-301	Music Cultures of the World	3
MUS-327	Music History: America's Popular Music	2
MUS-104	Arranging & Orchestration 1	2
IND-102	Music Marketing Foundations	2
MUS-3030	Reading Reality 1	2
MUS-2034	Chord Melody 2	1
MUS-3046	World Music 1 Ensemble Workshop	2
MUS-309G	Private lesson 7	2
MUS-318	Guitar Ensemble	1

**Total Credits: 17**

### QUARTER 10

CODE	COURSE	CREDITS
GE-306	Physics for Musicians	3
GE-410	Music and Society	3
MUS-416	Conducting	1
MUS-4046	World Music 2 Ensemble Workshop	2
MUS-3027	Rhythm Studies 2	2
MUS-413	Guitar Pedagogy	1
MUS-405G	Private Lesson 10	2
MUS-425	Performance Ensemble 1	2

**Total Credits: 16**

### QUARTER 8

CODE	COURSE	CREDITS
GE-302	Philosophy	3
MUS-200	Arranging & Orchestration 2	2
IND-312	Endorsement & Strategic Partnerships	2
MUS-4015	Reading Reality 2	2
MUS-279	Studio Guitar 2	1.5
MUS-257	Finger Style	1
MUS-3026	Repertoire Development 1	1
MUS-310G	Private Lesson 8	2
MUS-319	Advanced Guitar Ensemble	1

**Total Credits: 15.5**

### QUARTER 11

CODE	COURSE	CREDITS
GE-401	Sociology	3
GE-402	Political Science	3
ELE-104	Internship Prep	1
MUS-4018	Duo Playing	1
MUS-3140	Elective Course	2
MUS-406G	Private lesson 11	2
MUS-426	Performance Ensemble 2	2

**Total Credits: 14**

### QUARTER 9

CODE	COURSE	CREDITS
GE-303	Spanish 1	3
GE-305	Statistics	4
MUS-201	Arranging & Orchestration 3	2
IND-313	Entrepreneurship	2
MUS-3026	Repertoire Development 2	1
MUS-3025	Rhythm Studies 1	2
MUS-3029	Nylon Guitar 1	1
MUS-301	Junior Recital	1
MUS-311G	Private lesson 9	2

**Total Credits: 18**

### QUARTER 12

CODE	COURSE	CREDITS
GE-403	Psychology	3
GE-406	Physiology	3
IND-414	Internship	2
MUS-4017	Slide Guitar/Open Tuning	1
MUS-4140	Elective Course	2
MUS-407G	Private Lesson 12	2
MUS-402	Senior Recital	1

**Total Credits: 14**

# GUITAR PERFORMANCE

## Associate of Arts - Degree Pacing

90.5 Credits

### QUARTER 1

CODE	COURSE	CREDITS
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
PROD-230	Apple Logic	3
MUS-154	String Theory 1	1
MUS-1056	Applied Sight Reading 1	1.5
MUS-152	Jazz Guitar Prep	1
MUS-1039	American Roots & Blues Ensemble Workshop	2
MUS-126G	Private Lesson 1	2
MUS-188	Required Ensemble 1	1
<b>Total Credits: 14.5</b>		

### QUARTER 4

CODE	COURSE	CREDITS
MUS-327	Music History: America's Popular Music	2
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
PROD-240	Sibelius	1
MUS-262	String Theory 4	1
MUS-2029	Applied Sight Reading 4	1.5
MUS-151	Slow Burn Soloing	1
MUS-2046	Motown, Soul and R&B Ensemble Workshop	2
MUS-225G	Private Lesson 4	2
MUS-288	Required Ensemble 4	1
<b>Total Credits: 14.5</b>		

### QUARTER 2

CODE	COURSE	CREDITS
MUS-302	Music History: Middle Ages to 19th Century	2
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
PROD-306	Ableton Live	3
MUS-155	String Theory 2	1
MUS-1058	Applied Sight Reading 2	1.5
MUS-1009	Improvisation Development 1	1
MUS-1040	Rock & Pop 1 Ensemble Workshop	2
MUS-127G	Private Lesson 2	2
MUS-189	Required Ensemble 2	1
<b>Total Credits: 16.5</b>		

### QUARTER 5

CODE	COURSE	CREDITS
MUS-104	Arranging & Orchestration 1	2
PROD-107	MIDI Production 1	2
IND-100	Music Industry Studies 1	2
MUS-263	String Theory 5	1
MUS-2031	Applied Sight Reading 5	1.5
MUS-1034	Chord Melody 1	1
MUS-2049	Jazz 2 Ensemble Workshop	2
MUS-226G	Private Lesson 5	2
MUS-289	Required Ensemble 5	1
<b>Total Credits: 14.5</b>		

### QUARTER 3

CODE	COURSE	CREDITS
MUS-303	Music History: 19th Century - 20th Century Theory/	2
MUS-220	Ear Training 3	2
MUS-221	Keyboard Skills 3	1
COMP-103	Building Your DAW 1	2
MUS-156	String Theory 3	1
MUS-1060	Applied Sight Reading 3	1.5
MUS-258	Intro to Performance	1
MUS-1046	Jazz 1 Ensemble Workshop	2
MUS-128G	Private Lesson 3	2
MUS-190	Required Ensemble 3	1
<b>Total Credits: 15.5</b>		

### QUARTER 6

CODE	COURSE	CREDITS
IND-109	Music Industry Studies 2	2
MUS-2033	Applied Sight Reading 6	1.5
MUS-4019	Improvisation Development 2	1
MUS-261	Studio Guitar 1	1.5
MUS-2050	Modern R'n'B and Funk EW	2
MUS-3029	Nylon Guitar 1	1
MUS-2140	Elective Course 1	2
MUS-227G	Private Lesson 6	2
MUS-318	Guitar Ensemble	1
MUS-291	AA Recital	1
<b>Total Credits: 15</b>		

# GUITAR PERFORMANCE

## Diploma - Degree Pacing

61 Credits

### QUARTER 1

CODE	COURSE	CREDITS
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
PROD-230	Apple Logic	3
MUS-154	String Theory 1	1
MUS-1056	Applied Sight Reading 1	1.5
MUS-152	Jazz Guitar Prep	1
MUS-1039	American Roots & Blues Ensemble Workshop	2
MUS-126G	Private Lesson 1	2
MUS-188	Required Ensemble 1	1
<b>Total Credits: 14.5</b>		

### QUARTER 4

CODE	COURSE	CREDITS
MUS-327	Music History: America's Popular Music	2
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
PROD-240	Sibelius	1
MUS-262	String Theory 4	1
MUS-2029	Applied Sight Reading 4	1.5
MUS-151	Slow Burn Soloing	1
MUS-2046	Motown, Soul and R&B Ensemble Workshop	2
MUS-225G	Private Lesson 4	2
MUS-295	Diploma Jury	1
<b>Total Credits: 14.5</b>		

### QUARTER 2

CODE	COURSE	CREDITS
MUS-302	Music History: Middle Ages to 19th Century	2
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
PROD-306	Ableton Live	3
MUS-155	String Theory 2	1
MUS-1058	Applied Sight Reading 2	1.5
MUS-1009	Improvisation Development 1	1
MUS-1040	Rock & Pop 1 Ensemble Workshop	2
MUS-127G	Private Lesson 2	2
MUS-189	Required Ensemble 2	1
<b>Total Credits: 16.5</b>		

### QUARTER 3

CODE	COURSE	CREDITS
MUS-303	Music History: 19th Century - 20th Century Theory/	2
MUS-220	Ear Training 3	2
MUS-221	Keyboard Skills 3	1
COMP-103	Building Your DAW 1	2
MUS-156	String Theory 3	1
MUS-1060	Applied Sight Reading 3	1.5
MUS-258	Intro to Performance	1
MUS-1046	Jazz 1 Ensemble Workshop	2
MUS-128G	Private Lesson 3	2
MUS-190	Required Ensemble 3	1
<b>Total Credits: 15.5</b>		



# PIANO PERFORMANCE

**“LACM’s piano program offers a contemporary approach to the conservatory experience with a newly-designed, integrative curriculum for today’s complete pianist.”**

**Lisa Harriton**

*Piano Department Head*

Lisa Harriton is a Grammy and Oscar Nominated songwriter, producer, keyboardist and sound designer with deep roots in the Los Angeles music scene. The daughter of a film/tv composer Father and studio-singer Mother, she discovered her passion young. By the age of 8, she was already recording in the studio with industry vets.

At age eleven, she propelled her music education even further by enrolling in London’s prestigious, Royal Schools of Music, where she received a degree with honors in classical piano. Shortly after, Lisa received a scholarship to study at USC where she graduated with a Jazz Piano degree. Lisa has toured/performed with The Smashing Pumpkins, Ed Sheeran, Tal Wilkenfeld, Kesha, Adam Lambert, Joe Labarbera, Darek Oles, Ernie Watts, Ingrid Jensen & Larry Koonse.

Always a songwriter at heart, Lisa and her writing partner, Joshua Bartholomew co-wrote and produced the Grammy and Oscar-nominated song “Everything Is Awesome!!!” for the Lego Movie. Operating under the moniker “JoLi” they have written and produced songs for artists, film/tv and video games.

## LEARNING OUTCOMES & OBJECTIVES

The Bachelor of Music in Piano Performance is a professional degree designed for students wishing to pursue a career in the music industry. Graduates of this program are qualified musicians who are ready to compete as leaders in the competitive and ever-changing landscape of the music industry.

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

1. Performance Proficiency: Students will be able to demonstrate expertise in performance proficiency on the piano and electronic and electro-acoustic keyboard instruments including essential elements of groove, improvisation and chart reading.
2. Stylistic Versatility: Students will be able to demonstrate a firm command and stylistic vocabulary of essential contemporary music styles including Jazz, Rock/Pop, Gospel, Funk/R&B, Latin/World, and hybrid styles in solo and ensemble settings.
3. Foundational Music: Students will be able to demonstrate knowledge and proficiency in music theory, contemporary music history, and conducting.
4. Professional Creative Practices: Students will be able to demonstrate competency in the professional knowledge and practice of arranging, recording studio techniques, synthesis, sound processing effects and computer technology.
5. Professional Business Practices: Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.
6. Pedagogy: Students will be able to demonstrate knowledge and competency in applied lesson teaching techniques, rehearsal techniques and mentorship of developing musicians of various experience levels.

## PROGRAMS OFFERED

- Bachelor of Music Degree (12 Quarters)
- Associate of Arts Degree (6 Quarters)
- Diploma Program (4 Quarters)

# PIANO PERFORMANCE

## Bachelor of Music - Degree Pacing

193 Credits

### QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
MUS-100	Theory/Ear Training 1	2
PROD-230	Apple Logic	3
MUS-1100	Keyboard Technique & Mastery 1	1.5
MUS-1102	Live Performance & Technology 1	1.5
MUS-1103	Sightreading 1	1
MUS-1104	Mainstage	1
MUS-1024P	American Roots & Blues Ensemble Workshop	2
MUS-126P	Private Lesson 1	2
MUS-188	Required Ensemble 1	1

**Total Credits: 18**

### QUARTER 4

CODE	COURSE	CREDITS
GE-111	Health & Wellness	3
MUS-290	Theory/Ear Training 4	2
PROD-240	Sibelius	1
COMP-202	Building Your DAW 2	2
MUS-2100	Keyboard Technique & Mastery 4	1.5
MUS-2102	Live Performance & Technology 4	1.5
MUS-2103	Sightreading & Improv 2	1
MUS-2022P	Gospel, R&B & Soul Ensemble Workshop	2
MUS-225P	Private Lesson 4	2
MUS-288	Required Ensemble 4	1

**Total Credits: 17**

### QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
MUS-102	Theory/Ear Training 2	2
PROD-306	Ableton Live	3
MUS-1110	Keyboard Technique & Mastery 2	1.5
MUS-1112	Live Performance & Technology 2	1.5
MUS-1113	Sightreading 2	1
MUS-2020P	Rock & Pop 1 Ensemble Workshop	2
MUS-127P	Private Lesson 2	2
MUS-189	Required Ensemble 2	1

**Total Credits: 17**

### QUARTER 5

CODE	COURSE	CREDITS
GE-405	Music Appreciation	3
MUS-302	Music History: Middle Ages to 19th Century	2
PROD-107	MIDI Production 1	2
MUS-2110	Keyboard Technique & Mastery 5	1.5
MUS-2112	Live Performance & Technology 5	1.5
MUS-2113	Hammond Organ	1
MUS-1025P	Jazz 1 Ensemble Workshop	2
MUS-226P	Private Lesson 5	2
MUS-289	Required Ensemble 5	1

**Total Credits: 16**

### QUARTER 3

CODE	COURSE	CREDITS
GE-200	Oral Communication	3
MUS-220	Theory/Ear Training 3	2
COMP-103	Building Your DAW 1	2
MUS-1120	Keyboard Technique & Mastery 3	1.5
MUS-1122	Live Performance & Technology 3	1.5
MUS-1123	Sightreading & Improv 1	1
MUS-2021P	Rock & Pop 2 Ensemble Workshop	2
MUS-128P	Private Lesson 3	2
MUS-190	Required Ensemble 3	1

**Total Credits: 16**

### QUARTER 6

CODE	COURSE	CREDITS
GE-202	United States History 1890-1954	3
MUS-303	Music History: 19th Century - 20th Century Music	2
IND-100	Industry Studies 1	2
MUS-2120	Keyboard Technique & Mastery 6	1.5
MUS-2122	Live Performance & Technology 6	1.5
MUS-1026P	Jazz 2 Ensemble Workshop	2
MUS-227P	Private Lesson 6	2

**Total Credits: 14**



# PIANO PERFORMANCE

## Bachelor of Music - Degree Pacing Continued

193 Credits

### QUARTER 7

CODE	COURSE	CREDITS
GE-301	Music Cultures of the World	3
MUS-327	Music History: America's Popular Music	2
MUS-104	Arranging & Orchestration 1	2
IND-102	Music Marketing Foundations	2
MUS-3100	Keyboard Technique & Mastery 7	1.5
MUS-3102	Live Performance & Technology 7	1.5
MUS-3103	Virtual Keyboards 1	1
MUS-3018P	Funk, Hip Hop and Modern R&B Ensemble Workshop	2
MUS-309P	Private lesson 7	2
<b>Total Credits: 17</b>		

### QUARTER 10

CODE	COURSE	CREDITS
GE-306	Physics for Musicians	3
GE-410	Music and Society	3
MUS-416	Conducting	1
IND - 113	Music Publishing 1	2
MUS-4100	Keyboard Technique & Mastery 10	1.5
MUS-4102	Live Performance & Technology 10	1.5
MUS-405P	Private Lesson 10	2
MUS-425	Performance Ensemble 1	2
<b>Total Credits: 16</b>		

### QUARTER 8

CODE	COURSE	CREDITS
GE-302	Philosophy	3
MUS-200	Arranging & Orchestration 2	2
IND-312	Endorsement & Strategic Partnerships	2
MUS-3110	Keyboard Technique & Mastery 8	1.5
MUS-3112	Live Performance & Technology 8	1.5
MUS-3113	Virtual Keyboards 2	1
MUS-3019P	World Music 1 Ensemble Workshop	2
MUS-310P	Private Lesson 8	2
MUS-388	Elective Ensemble 1	1
<b>Total Credits: 16</b>		

### QUARTER 11

CODE	COURSE	CREDITS
GE-401	Sociology	3
GE-402	Political Science	3
ELE-104	Internship Prep	1
MUS-4110	Keyboard Technique & Mastery 11	1.5
MUS-4112	Live Performance & Technology 11	1.5
MUS-406P	Private lesson 11	2
MUS-426	Performance Ensemble 2	2
<b>Total Credits: 14</b>		

### QUARTER 9

CODE	COURSE	CREDITS
GE-303	Spanish 1	3
GE-305	Statistics	4
MUS-201	Arranging & Orchestration 3	2
IND-313	Entrepreneurship	2
MUS-3120	Keyboard Technique & Mastery 9	1.5
MUS-3122	Live Performance & Technology 9	1.5
MUS-301	Junior Recital	1
MUS-311P	Private lesson 9	2
MUS-389	Elective Ensemble 2	1
<b>Total Credits: 18</b>		

### QUARTER 12

CODE	COURSE	CREDITS
GE-403	Psychology	3
GE-406	Physiology	3
IND-414	Internship	2
MUS-402	Senior Recital	1
MUS-407P	Private Lesson 12	2
MUS-424	Piano Pedagogy	1
MUS-4140	Elective Course	2
<b>Total Credits: 14</b>		

# PIANO PERFORMANCE

## Associate of Arts - Degree Pacing

90 Credits

### QUARTER 1

CODE	COURSE	CREDITS
MUS-100	Theory/Ear Training 1	2
PROD-230	Apple Logic	3
MUS-1100	Keyboard Technique & Mastery 1	1.5
MUS-1102	Live Performance & Technology 1	1.5
MUS-1103	Sightreading 1	1
MUS-1104	Mainstage	1
MUS-1024P	American Roots & Blues Ensemble Workshop	2
MUS-126P	Private Lesson 1	2
MUS-188	Required Ensemble 1	1
<b>Total Credits: 15</b>		

### QUARTER 4

CODE	COURSE	CREDITS
MUS-327	Music History: America's Popular Music	2
PROD-240	Sibelius	1
COMP-202	Building Your DAW 2	2
MUS-2100	Keyboard Technique & Mastery 4	1.5
MUS-2102	Live Performance & Technology 4	1.5
MUS-2103	Sightreading & Improv 2	1
MUS-2022P	Gospel, R&B & Soul Ensemble Workshop	2
MUS-225P	Private Lesson 4	2
MUS-288	Required Ensemble 4	1
MUS-290	Theory/Ear Training 4	2
<b>Total Credits: 16</b>		

### QUARTER 2

CODE	COURSE	CREDITS
MUS-302	Music History: Middle Ages to 19th Century	2
MUS-102	Theory/Ear Training 2	2
PROD-306	Ableton Live	3
MUS-1110	Keyboard Technique & Mastery 2	1.5
MUS-1112	Live Performance & Technology 2	1.5
MUS-1113	Sightreading 2	1
MUS-2020P	Rock & Pop 1 Ensemble Workshop	2
MUS-127P	Private Lesson 2	2
MUS-189	Required Ensemble 2	1
<b>Total Credits: 16</b>		

### QUARTER 5

CODE	COURSE	CREDITS
MUS-104	Arranging & Orchestration 1	2
PROD-107	MIDI Production 1	2
IND-313	Entrepreneurship	2
MUS-2110	Keyboard Technique & Mastery 5	1.5
MUS-2112	Live Performance & Technology 5	1.5
MUS-2113	Hammond Organ	1
MUS-1025P	Jazz 1 Ensemble Workshop	2
MUS-226P	Private Lesson 5	2
MUS-289	Required Ensemble 5	1
<b>Total Credits: 15</b>		

### QUARTER 3

CODE	COURSE	CREDITS
MUS-303	Music History: 19th Century - 20th Century Theory/	2
MUS-220	Ear Training 3	2
COMP-103	Building Your DAW 1	2
MUS-1120	Keyboard Technique & Mastery 3	1.5
MUS-1122	Live Performance & Technology 3	1.5
MUS-1123	Sightreading & Improv 1	1
MUS-2021P	Rock & Pop 2 Ensemble Workshop	2
MUS-128P	Private Lesson 3	2
MUS-190	Required Ensemble 3	1
<b>Total Credits: 15</b>		

### QUARTER 6

CODE	COURSE	CREDITS
MUS-200	Arranging & Orchestration 2	2
IND-100	Music Industry Studies 1	2
MUS-2120	Keyboard Technique & Mastery 6	1.5
MUS-2122	Live Performance & Technology 6	1.5
MUS-1026P	Jazz 2 Ensemble Workshop	2
MUS-227P	Private Lesson 6	2
MUS-388	Elective Ensemble 1	1
MUS-291	AA Recital	1
<b>Total Credits: 13</b>		

# PIANO PERFORMANCE

## Diploma - Degree Pacing

60 Credits

### QUARTER 1

CODE	COURSE	CREDITS
MUS-100	Theory/Ear Training 1	2
PROD-230	Apple Logic	3
MUS-1100	Keyboard Technique & Mastery 1	1.5
MUS-1102	Live Performance & Technology 1	1.5
MUS-1103	Sightreading 1	1
MUS-1104	Mainstage	1
MUS-1024P	American Roots & Blues Ensemble Workshop	2
MUS-126P	Private Lesson 1	2
MUS-188	Required Ensemble 1	1
		<b>Total Credits: 15</b>

### QUARTER 4

CODE	COURSE	CREDITS
MUS-327	Music History: America's Popular Music	2
PROD-240	Sibelius	1
MUS-2100	Keyboard Technique & Mastery 4	1.5
MUS-2102	Live Performance & Technology 4	1.5
MUS-2103	Sightreading & Improv 2	1
MUS-2022P	Gospel, R&B & Soul Ensemble Workshop	2
MUS-225P	Private Lesson 4	2
MUS-290	Diploma Jury	1
MUS-290	Theory/Ear Training 4	2
		<b>Total Credits: 14</b>

### QUARTER 2

CODE	COURSE	CREDITS
MUS-302	Music History: Middle Ages to 19th Century	2
MUS-102	Theory/Ear Training 2	2
PROD-306	Ableton Live	3
MUS-1110	Keyboard Technique & Mastery 2	1.5
MUS-1112	Live Performance & Technology 2	1.5
MUS-1113	Sightreading 2	1
MUS-2020P	Rock & Pop 1 Ensemble Workshop	2
MUS-127P	Private Lesson 2	2
MUS-189	Required Ensemble 2	1
		<b>Total Credits: 16</b>

### QUARTER 3

CODE	COURSE	CREDITS
MUS-303	Music History: 19th Century - 20th Century Theory/	2
MUS-220	Ear Training 3	2
COMP-103	Building Your DAW 1	2
MUS-1120	Keyboard Technique & Mastery 3	1.5
MUS-1122	Live Performance & Technology 3	1.5
MUS-1123	Sightreading & Improv 1	1
MUS-2021P	Rock & Pop 2 Ensemble Workshop	2
MUS-128P	Private Lesson 3	2
MUS-190	Required Ensemble 3	1
		<b>Total Credits: 15</b>



# VOCAL PERFORMANCE

**“We assist singers to find their truest voice, developing skills to help you achieve your highest and best goals.”**

**David Joyce**

*Vocal Department Head*

David Joyce is a singer/keyboard player/songwriter who has worked with the likes of Chris Isaak, Burt Bacharach, U2, Neil Young, Oasis, Natalie Cole, Elvis Costello, Dionne Warwick, Sheryl Crow, Ray Charles, Babyface, Michael Jackson, David Byrne, Richard Marx, Tim McGraw, Wynonna Judd, Frank Sinatra, Vince Gill, and Barry Manilow. He has played and sung on many television shows, including American Dreams, Passions, Carmen San Diego, Saved by the Bell, Days of Our Lives, and The Tonight Show. Some of the films he has sung on have included The Day the Earth Stood Still, The Watchmen, Wanted, Horton Hears a Who, I Am Legend, Spiderman 3, The Simpsons Movie, World Trade Center, Superman Returns, King Kong, Matrix 2 & 3, There's Something About Mary, Sixth Sense, Snow Falling on Cedars, Big, Face Off, and Contact. David has written songs for and produced a number of young artists in the Los Angeles area and has scored several PBS documentaries and a number of AFI films. David received his Masters in Jazz (voice) from USC and his B.M. in Composition from CSUN. He has been leading vocal/arranging seminars in Italy every summer since 2005 and has taught at both USC and Pasadena City College. In 1986, David was a Grammy Award winner in the category of Best Jazz Vocal Group with Clare Fischer's 2 + 2 Plus.

## LEARNING OUTCOMES & OBJECTIVES

The Bachelor of Music in Vocal Performance is a professional degree designed for students wishing to pursue a career in the music industry. Graduates of this program are qualified musicians who are ready to compete as leaders in the competitive and ever-changing landscape of the music industry.

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

1. Performance Proficiency: Students will be able to demonstrate expertise in vocal performance proficiency including the essential elements of tone, phrasing, intonation, range and appropriate and healthy vocal technique.
2. Stylistic Versatility: Students will be able to demonstrate a firm vocal command and stylistic vocabulary of essential contemporary music styles including jazz, rock/pop, gospel, funk/r&b, Latin/Afro-Cuban, and hybrid styles in solo and ensemble settings.
3. Foundational Music: Students will be able to demonstrate knowledge and proficiency in music theory, basic keyboard techniques, contemporary music history, and conducting.
4. Professional Creative Practices: Students will be able to demonstrate competency in the professional knowledge and practice of songwriting, arranging (instrumental and vocal), recording studio techniques, and computer technology.
5. Professional Business Practices: Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.
6. Pedagogy: Students will be able to demonstrate knowledge and competency in applied lesson teaching techniques, rehearsal techniques and mentorship of developing musicians of various experience levels.

## PROGRAMS OFFERED

Bachelor of Music Degree (12 Quarters)  
 Associate of Arts Degree (6 Quarters)  
 Diploma Program (4 Quarters)

# VOCAL PERFORMANCE

## Bachelor of Music - Degree Pacing

193 Credits

### QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
MUS-259	Circle Singing 1	1
MUS-161	Vocology Workshop 1	2
MUS-1131	Chartwriting 1	2
MUS-1150	American Songbook Ensemble Workshop (Vocal)	2
MUS-126V	Private Lesson 1	2
MUS-188	Required Ensemble 1	1
<b>Total Credits: 16</b>		

### QUARTER 4

CODE	COURSE	CREDITS
GE-111	Health & Wellness	3
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
COMP-103	Building Your DAW 1	2
MUS-165	Sight Singing 3	1
COMP-101	Songwriting 2	1.5
MUS-2150	Rock & Pop Ensemble Workshop (Vocal)	2
MUS-225V	Private Lesson 4	2
MUS-288	Required Ensemble 4	1
<b>Total Credits: 15.5</b>		

### QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
PROD-240	Sibelius	1
MUS-163	Sight Singing 1	1
MUS-162	Vocology Workshop 2	2
MUS-1151	Chartwriting 2	2
MUS-280	Classic Pop Vocal Workshop (Vocal)	2
MUS-127V	Private Lesson 2	2
MUS-189	Required Ensemble 2	1
<b>Total Credits: 17</b>		

### QUARTER 5

CODE	COURSE	CREDITS
GE-405	Music Appreciation	3
MUS-302	Music History: Medieval to Classical	2
COMP-104	Guitar Accompaniment 1	1.5
MUS-2161	Technology for Vocalists	2
MUS-167	Physical Performance 1	1
COMP-102	Advanced Songwriting	1.5
MUS-2160	Classic R&B Ensemble Workshop (Vocal)	2
MUS-226V	Private Lesson 5	2
MUS-289	Required Ensemble 5	1
<b>Total Credits: 16</b>		

### QUARTER 3

CODE	COURSE	CREDITS
GE-200	Oral Communication	3
MUS-220	Theory/Ear Training 3	2
MUS-221	Keyboard Skills 3	1
PROD-230	Apple Logic	3
MUS-164	Sight Singing 2	1
MUS-157	Applied Vocology Performance	1
COMP-100	Songwriting 1	1.5
MUS-1024V	American Roots & Blues Ensemble Workshop (Vocal)	2
MUS-128V	Private Lesson 3	2
MUS-190	Required Ensemble 3	1
<b>Total Credits: 17.5</b>		

### QUARTER 6

CODE	COURSE	CREDITS
GE-202	United States History 1890-1954	3
MUS-303	Music History: Romantic - 20th Century	2
MUS-2171	Keyboard Accompaniment for Vocalists	1.5
IND-100	Music Industry Studies 1	2
MUS-282	Intro to Improv/Circle Singing 2	1
MUS-265	Background Vocals	1
MUS-2045	Vocal Performance Showcase	1
MUS-2170	Jazz Ensemble Workshop (Vocal)	2
MUS-227V	Private Lesson 6	2
MUS-388	Elective Ensemble 1	1
<b>Total Credits: 16.5</b>		

# VOCAL PERFORMANCE

## Bachelor of Music - Degree Pacing Continued

193 Credits

### QUARTER 7

CODE	COURSE	CREDITS
GE-301	Music Cultures of the World	3
MUS-327	Music History: America's Popular Music	2
MUS-104	Arranging & Orchestration 1	2
IND-102	Music Marketing Foundations	2
MUS-325	Alexander Technique	1
MUS-1033	Studio Singing	1
MUS-3150	Funk, Hip Hop & Modern R&B Ensemble Workshop (Vocal)	2
MUS-309V	Private Lesson 7	2
MUS-389	Elective Ensemble 2	1

**Total Credits: 16**

### QUARTER 8

CODE	COURSE	CREDITS
GE-302	Philosophy	3
MUS-200	Arranging & Orchestration 2	2
IND-312	Endorsement & Strategic Partnerships	2
MUS-266	Duo Ensemble	1.5
MUS-3031	Vocal Improvisation 1	1.5
MUS-2140	Elective Course	2
MUS-3160	World Music Ensemble Workshop (Vocal)	2
MUS-310V	Private Lesson 8	2
MUS-390	Elective Ensemble 3	1

**Total Credits: 17**

### QUARTER 9

CODE	COURSE	CREDITS
GE-303	Spanish 1	3
GE-305	Statistics	4
MUS-201	Arranging & Orchestration 3	2
IND-313	Entrepreneurship	2
MUS-168	Physical Performance 2	1
MUS-3032	Vocal Improvisation 2	1.5
MUS-311V	Private Lesson 9	2
MUS-301	Junior Recital	1
MUS 391	Elective Ensemble 4	1

**Total Credits: 17.5**

### QUARTER 10

CODE	COURSE	CREDITS
GE-306	Physics for Musicians	3
GE-410	Music and Society	3
MUS-416	Conducting	1
MUS-4025	Percussion and Drums for Vocalists	1
MUS-4024	Advanced Vocal Styles	1.5
MUS-422	Vocal Pedagogy	1.5
MUS-4023	Studio Project 1	1.5
MUS-405V	Private Lesson 10	2
MUS-425	Performance Ensemble 1	2

**Total Credits: 16.5**

### QUARTER 11

CODE	COURSE	CREDITS
GE-401	Sociology	3
GE-402	Political Science	3
ELE-104	Internship Prep	1
MUS-4021	Vocal Forum	1.5
MUS-3140	Elective Course	2
MUS-406V	Private Lesson 11	2
MUS-426	Performance Ensemble 2	2

**Total Credits: 14.5**

### QUARTER 12

CODE	COURSE	CREDITS
GE-403	Psychology	3
GE-406	Physiology	3
IND-414	Internship	2
MUS-4140	Elective Course	2
MUS-407V	Private Lesson 12	2
MUS-402	Senior Recital	1

**Total Credits: 13**

# VOCAL PERFORMANCE

## Associate of Arts - Degree Pacing

91 Credits

### QUARTER 1

CODE	COURSE	CREDITS
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
MUS-325	Alexander Technique	1
MUS-259	Circle Singing 1	1
MUS-161	Vocology Workshop 1	2
MUS-1131	Chartwriting 1	2
MUS-1150	American Songbook Ensemble Workshop (Vocal)	2
MUS-126V	Private Lesson 1	2
MUS-188	Required Ensemble 1	1
<b>Total Credits: 14</b>		

### QUARTER 4

CODE	COURSE	CREDITS
MUS-327	Music History: America's Popular Music	2
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
COMP-103	Building Your DAW 1	2
MUS-165	Sight Singing 3	1
COMP-101	Songwriting 2	1.5
MUS-2150	Rock & Pop Ensemble Workshop (Vocal)	2
MUS-225V	Private Lesson 4	2
MUS-288	Required Ensemble 4	1
<b>Total Credits: 14.5</b>		

### QUARTER 2

CODE	COURSE	CREDITS
MUS-302	Music History: Middle Ages to 19th Century	2
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
PROD-240	Sibelius	1
MUS-163	Sight Singing 1	1
MUS-162	Vocology Workshop 2	2
MUS-1151	Chartwriting 2	2
MUS-280	Classic Pop Vocal Workshop (Vocal)	2
MUS-127V	Private Lesson 2	2
MUS-189	Required Ensemble 2	1
<b>Total Credits: 16</b>		

### QUARTER 5

CODE	COURSE	CREDITS
MUS-104	Arranging & Orchestration 1	2
COMP-104	Guitar Accompaniment 1	1.5
MUS-2161	Technology for Vocalists	2
IND-100	Music Industry Studies 1	2
MUS-216	Physical Performance 1	1
COMP-102	Advanced Songwriting	1.5
MUS-2160	Classic R&B Ensemble Workshop (Vocal)	2
MUS-226V	Private Lesson 5	2
MUS-289	Required Ensemble 5	1
<b>Total Credits: 15</b>		

### QUARTER 3

CODE	COURSE	CREDITS
MUS-303	Music History: 19th Century - 20th Century Theory/	2
MUS-220	Ear Training 3	2
MUS-221	Keyboard Skills 3	1
MUS-4025	Percussion and Drums for Vocalists	1
PROD-306	Apple Logic	3
MUS-2036	Sight Singing 2	1
MUS-157	Applied Vocology Performance	1
COMP-100	Songwriting 1	1.5
MUS-1024V	American Roots & Blues Ensemble Workshop (Vocal)	2
MUS-128V	Private Lesson 3	2
MUS-190	Required Ensemble 3	1
<b>Total Credits: 17.5</b>		

### QUARTER 6

CODE	COURSE	CREDITS
MUS-200	Arranging & Orchestration 2	2
IND-109	Music Industry Studies 2	2
MUS-168	Physical Performance 2	1
MUS-282	Intro to Improv/Circle Singing 2	1
MUS-265	Background Vocals	1
MUS-2045	Vocal Performance Showcase	1
MUS-2170	Jazz Ensemble Workshop (Vocal)	2
MUS-227V	Private Lesson 6	2
MUS-388	Elective Ensemble	1
MUS-291	AA Recital (Vocal)	1
<b>Total Credits: 14</b>		



# VOCAL PERFORMANCE

## Diploma - Degree Pacing

61 Credits

### QUARTER 1

CODE	COURSE	CREDITS
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
MUS-325	Alexander Technique	1
MUS-259	Circle Singing 1	1
MUS-161	Vocology Workshop 1	2
MUS-1131	Chartwriting 1	2
MUS-1150	American Songbook Ensemble Workshop (Vocal)	2
MUS-126V	Private Lesson 1	2
MUS-188	Required Ensemble 1	1
<b>Total Credits: 14</b>		

### QUARTER 4

CODE	COURSE	CREDITS
MUS-327	Music History: America's Popular Music	2
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
COMP-103	Building Your DAW 1	2
MUS-165	Sight Singing 3	1
COMP-101	Songwriting 2	1.5
MUS-2150	Rock & Pop Ensemble Workshop (Vocal)	2
MUS-225V	Private Lesson 4	2
MUS-295	Diploma Jury	1
<b>Total Credits: 14.5</b>		

### QUARTER 2

CODE	COURSE	CREDITS
MUS-302	Music History: Middle Ages to 19th Century	2
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
PROD-240	Sibelius	1
MUS-163	Sight Singing 1	1
MUS-162	Vocology Workshop 2	2
MUS-1151	Chartwriting 2	2
MUS-280	Classic Pop Vocal Workshop (Vocal)	2
MUS-127V	Private Lesson 2	2
MUS-189	Required Ensemble 2	1
<b>Total Credits: 16</b>		

### QUARTER 3

CODE	COURSE	CREDITS
MUS-303	Music History: 19th Century - 20th Century Theory/	2
MUS-220	Ear Training 3	2
MUS-221	Keyboard Skills 3	1
MUS-4025	Percussion and Drums for Vocalists	1
PROD-306	Apple Logic	3
MUS-2036	Sight Singing 2	1
MUS-157	Applied Vocology Performance	1
COMP-100	Songwriting 1	1.5
MUS-1024V	American Roots & Blues Ensemble Workshop (Vocal)	2
MUS-128V	Private Lesson 3	2
<b>Total Credits: 16.5</b>		



# MUSIC PRODUCING & RECORDING

**"I live by the saying - 'There's no traffic on the extra mile'- and encourage my students to do the same."**

**André Knecht**

*Music Producing & Recording Department Head*

André Knecht's academic and professional background includes Electronic Music studies at Padua University, Italy, and a 7-year stint as a Sound Designer, Recording Engineer, Music Supervisor and composer with the Swiss Broadcasting Company (SSR). In the US, he began a twin-track career in audio engineering and marketing at Warner Bros. Records. Today, he is active as a freelance engineer and producer, as well as a consultant, instructor, beta-tester, and technical editor for book projects in the audio field.

## LEARNING OUTCOMES & OBJECTIVES

The role of the producer varies from project to project, ranging from “lending a trusted pair of additional ears,” to that of a “hands-on factotum,” involved in every single aspect of a musical work. The range of skills to be acquired is therefore necessarily wide. The Music Producing and Recording program at LACM is designed to provide students a comprehensive education that will accomplish the following learning outcomes for its graduates:

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

1. **Technical Proficiency:** Students will be able to demonstrate technical expertise in recording studio techniques including proficiency in operating analog and digital equipment, proper microphone techniques, sound processing techniques, and computer software with an emphasis on Pro Tools™ and its sound processing plug-ins and employing these tools in the process of recording, editing recorded performances, mixing and final delivery.
2. **Producer Leadership Skills:** Students will be able to demonstrate creative expertise in the production of music by conceiving recording projects from conception to completion, by practicing awareness of recording session etiquette, diversity and the roles of personnel, by making appropriate technical and artistic choices and by employing leadership skills that guide recording sessions toward positive results.
3. **Foundational Music:** Students will be able to demonstrate knowledge and proficiency in music theory, contemporary music history, and conducting.
4. **Performance Proficiency:** Students will be able to demonstrate basic performance proficiency in keyboard, drums, guitar and bass guitar in order to understand and communicate effectively with musicians in the recording studio.
5. **Proficiency in Arranging for Ensemble:** Students will be able to demonstrate the ability to read musical scores, arrange and write parts for ensembles and guide rehearsals and performances.
6. **Professional Business Practices:** Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and

promotion, budgeting and contracts, publishing, and entrepreneurship.

## PROGRAMS OFFERED

Bachelor of Music Degree (12 Quarters)  
 Associate of Arts Degree (6 Quarters)  
 Diploma Program (4 Quarters)

# MUSIC PRODUCING & RECORDING

## Bachelor of Music - Degree Pacing

193 Credits

### QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
PROD-115	Drums for Producers	1
PROD-1000	Pro Tools 101	3
PROD-113	Intro to Signal Processing	3
PROD-120	Production Styles & Genres	2
PROD-133	Sound and Signals	1
PROD-114	Drums Private Lesson	2

**Total Credits: 18**

### QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
PROD-122	Strings for Producers 1 (Guitar)	1
PROD-1001	Pro Tools 110	3
PROD-107	MIDI Production 1	2
PROD-117	Microphone Technology & Technique	2
PROD-121	Producer's Survival Skills	2
PROD-126	Strings Private Lesson (Guitar)	2

**Total Credits: 18**

### QUARTER 3

CODE	COURSE	CREDITS
GE-200	Oral Communication	3
MUS-220	Theory/Ear Training 3	2
MUS-221	Keyboard Skills 3	1
PROD-132	Strings for Producers 2 (Bass)	1
PROD-118	MIDI Production 2	2
PROD-125	Engineering for Producers 1	3
PROD-116	Advanced Signal Processing	3
PROD-136	Strings Private Lesson (Bass)	2

**Total Credits: 17**

### QUARTER 4

CODE	COURSE	CREDITS
GE-111	Health & Wellness	3
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
PROD-123	Vocals for Producers	1
PROD-240	Sibelius	1
PROD-314	Pro Tools 201	3
PROD-216	Engineering for Producers 2	3
PROD-217	Fundamentals of Synthesis	2
PROD-124	Vocal Private Lesson	2

**Total Credits: 18**

### QUARTER 5

CODE	COURSE	CREDITS
GE-405	Music Appreciation	3
MUS-302	Music History: Middle Ages to 19th Century	2
COMP-100	Songwriting 1	1.5
COMP-207	Music Business for Songwriters 1	2
PROD-315	Pro Tools 210	3
PROD-223	Law of Parts: Arranging for Producers	1
PROD-226	Producing Other People 1	3
PROD-220	Private Lesson 1	2

**Total Credits: 17.5**

### QUARTER 6

CODE	COURSE	CREDITS
GE-202	United States History 1890-1954	3
MUS-303	Music History: 19th Century - 20th Century Music	2
COMP-208	Business for Songwriters 2	2
PROD-119	Performance Editing	2
PROD-214	Introduction to DJ Techniques	1.5
PROD-227	Producing Other People 2	3
PROD-221	Private Lesson 2	2

**Total Credits: 15.5**

# MUSIC PRODUCING & RECORDING

## Bachelor of Music - Degree Pacing Continued

193 Credits

### QUARTER 7

CODE	COURSE	CREDITS
GE-301	Music Cultures of the World	3
MUS-104	Arranging & Orchestration 1	2
COMP-301	Music Business for Songwriters 3	2
PROD-230	Apple Logic	3
PROD-228	Producing Other People 3	3
PROD-222	Private Lesson 3	2
<b>Total Credits: 15</b>		

### QUARTER 10

CODE	COURSE	CREDITS
GE-306	Physics for Musicians	3
GE-410	Music and Society	3
PROD-219	History of Production 2	2
IND-207	Music Supervision	2
PROD-215	Drum Programming & Analysis	2
PROD-303	Private Lesson 6	2
PROD-305	Junior Project	1
<b>Total Credits: 15</b>		

### QUARTER 8

CODE	COURSE	CREDITS
GE-302	Philosophy	3
MUS-200	Arranging & Orchestration 2	2
COMP-302	Music Business for Songwriters 4	2
PROD-224	Fundamentals of Audio Mixing 1	3
PROD-306	Ableton Live	3
PROD-301	Private Lesson 4	2
<b>Total Credits: 15</b>		

### QUARTER 11

CODE	COURSE	CREDITS
GE-401	Sociology	3
GE-402	Political Science	3
MUS-416	Conducting	1
ELE-104	Internship Prep	1
PROD-106	Intro to Working with Picture	2
PROD-225	Music Production with Found Objects	1
PROD-304	Intro to Post Production	2
PROD-402	Private Lesson 7	2
<b>Total Credits: 15</b>		

### QUARTER 9

CODE	COURSE	CREDITS
GE-303	Spanish 1	3
GE-305	Statistics	4
MUS-201	Arranging & Orchestration 3	2
PROD-218	History of Production 1	2
PROD-300	Fundamentals of Audio Mixing 2	3
PROD-302	Private Lesson 5	2
<b>Total Credits: 16</b>		

### QUARTER 12

CODE	COURSE	CREDITS
GE-403	Psychology	3
GE-406	Physiology	3
PROD-412	Internship	4
PROD-403	Private Lesson 8	2
PROD-415	Senior Project (MPR Majors)	1
<b>Total Credits: 13</b>		

# MUSIC PRODUCING & RECORDING

## Associate of Arts - Degree Pacing

90 Credits

### QUARTER 1

CODE	COURSE	CREDITS
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
PROD-115	Drums for Producers	1
PROD-1000	Pro Tools 101	3
PROD-113	Intro to Signal Processing	3
PROD-120	Production Styles & Genres	2
PROD-133	Sound and Signals	1
PROD-114	Drums Private Lesson	2

**Total Credits: 15**

### QUARTER 2

CODE	COURSE	CREDITS
MUS-302	Music History: Middle Ages to 19th Century	2
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
PROD-122	Strings for Producers 1 (Guitar)	1
PROD-1001	Pro Tools 110	3
PROD-107	MIDI Production 1	2
PROD-117	Microphone Technology & Technique	2
PROD-121	Producer's Survival Skills	2
PROD-126	Strings Private Lesson (Guitar)	2

**Total Credits: 17**

### QUARTER 3

CODE	COURSE	CREDITS
MUS-303	Music History: 19th Century - 20th Century Theory/	2
MUS-220	Ear Training 3	2
MUS-221	Keyboard Skills 3	1
PROD-132	Strings for Producers 2 (Bass)	1
PROD-118	MIDI Production 2	2
PROD-125	Engineering for Producers 1	3
PROD-116	Advanced Signal Processing	3
PROD-136	Strings Private Lesson (Bass)	2

**Total Credits: 16**

### QUARTER 4

CODE	COURSE	CREDITS
PROD-218	History of Production 1	2
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
PROD-123	Vocals for Producers	1
PROD-314	Pro Tools 201	3
PROD-216	Engineering for Producers 2	3
PROD-217	Fundamentals of Synthesis	2
PROD-124	Vocal Private Lesson	2

**Total Credits: 16**

### QUARTER 5

CODE	COURSE	CREDITS
PROD-219	History of Production 2	2
COMP-207	Music Business for Songwriters 1	2
PROD-315	Pro Tools 210	3
PROD-223	Law of Parts: Arranging for Producers	1
PROD-226	Producing Other People 1	3
PROD-220	Private Lesson 1	2

**Total Credits: 13**

### QUARTER 6

CODE	COURSE	CREDITS
COMP-100	Songwriting 1	1.5
COMP-208	Music Business for Songwriters 2	2
PROD-119	Performance Editing	2
PROD-214	Introduction to DJ Techniques	1.5
PROD-227	Producing Other People 2	3
PROD-221	Private Lesson 2	2
PROD-229	AA Project (MPR Majors)	1

**Total Credits: 13**

# MUSIC PRODUCING & RECORDING

## Diploma - Degree Pacing

60 Credits

### QUARTER 1

CODE	COURSE	CREDITS
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
PROD-115	Drums for Producers	1
PROD-1000	Pro Tools 101	3
PROD-113	Intro to Signal Processing	3
PROD-120	Production Styles & Genres	2
PROD-133	Sound and Signals	1
PROD-114	Drums Private Lesson	2

**Total Credits: 15**

### QUARTER 4

CODE	COURSE	CREDITS
PROD-218	History of Production 1	2
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
PROD-123	Vocals for Producers	1
PROD-314	Pro Tools 201	3
PROD-216	Engineering for Producers 2	3
PROD-217	Fundamentals of Synthesis	2
PROD-124	Vocal Private Lesson	2

**Total Credits: 16**

### QUARTER 2

CODE	COURSE	CREDITS
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
PROD-122	Strings for Producers 1 (Guitar)	1
PROD-1001	Pro Tools 110	3
PROD-107	MIDI Production 1	2
PROD-117	Microphone Technology & Technique	2
PROD-121	Producer's Survival Skills	2
PROD-126	Strings Private Lesson (Guitar)	2

**Total Credits: 15**

### QUARTER 3

CODE	COURSE	CREDITS
MUS-220	Theory/Ear Training 3	2
MUS-221	Keyboard Skills 3	1
PROD-132	Strings for Producers 2 (Bass)	1
PROD-118	MIDI Production 2	2
PROD-125	Engineering for Producers 1	3
PROD-116	Advanced Signal Processing	3
PROD-136	Strings Private Lesson (Bass)	2

**Total Credits: 14**

# COMPOSING FOR VISUAL MEDIA

**“Music is of the spirit...it is ephemeral and invisible, yet it affects us profoundly. It is our job as composers to understand this and to create music that affects people in a profound way. As film composers we have the opportunity to collaborate with other artists to create something that affects us in an emotional, visceral and intellectual way.”**

## **Marty Davich**

*Composing for Visual Media Faculty Member*

Martin began studying piano at the age of 4, and, having played most of the instruments in the orchestra and band during grade school and high school, went to college with a firm grasp of music. He studied music and composition at USC and went on to have a professional career playing and conducting for various artists including Anthony Newley and Burt Bacharach. For the last 30 years, he has made his living as a composer, having written for many dramatic series, including ER for 15 years, Trinity, and Beverly Hills 90210. He has also written for several miniseries, TV movies, cable movies, and motion pictures, such as Mad Money, Touching Home, and I Bring What I Love. He is currently enjoying writing for many media and continuing to grow as a composer.

*Composing for Visual Media Department Head*

## **Mark Cross**

Mark Cross is an award winning Producer, Composer, Mixer, Educator and Author with an extensive discography in both film and television that spans over 2 decades.

As a Engineer / Mixer Mark has worked on numerous albums, film scores, and television episodes, including the Grammy-winning “I Am Shelby Lynne”, Randy Newman’s Oscar-nominated and Grammy-winning “CARS” and “Meet the Parents” score and soundtracks, along with mixing hundreds of episodes of the NBC prime time series: ER. Additional film credits include: Alien Resurrection, Seabiscuit and Beavis and Butthead Do America.

As a composer he has created original music for the NBC Prime Time Series: Last Comic Standing as well as contributing additional music for: American Idol, Curb Your Enthusiasm and The CBS Evening News (and most recently for HBO’s: Getting On and Comedy Central’s: Key and Peele). Mark has created musical themes for Nickelodeon’s Wow Wow Wubbzy, the Seinfeld Season 8 DVD, as well as producing and performing with Grammy winner John Legend on HBO’s: Curb Your Enthusiasm.





## LEARNING OUTCOMES & OBJECTIVES

The Bachelor of Music in Composing for Visual Media is a professional degree created for students who wish to pursue a career in Composition and Music Production. Graduates of this program are qualified composers who are well versed in many genres of commercial music. Students focus their studies on the many areas needed to be a successful working music composer.

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

1. Proficiency in Composition: Students will be able to demonstrate knowledge of musical structure and harmonic language by composing original music that displays expertise in musical form and function.
2. Proficiency in Orchestration: Students will be able to demonstrate knowledge of the characteristics and capabilities of acoustic and electronic instruments and the ability to orchestrate compositions for a variety of ensembles and instrumentation from small groups to full orchestra.
3. Stylistic Versatility: Students will be able to demonstrate the ability to compose music in a variety of styles and moods and create an appropriate musical underscore for a wide range of media genres including film, television, commercial advertising and games.
4. Foundational Music: Students will be able to demonstrate knowledge and proficiency in music theory, basic keyboard techniques, contemporary music history, and conducting.
5. Professional Creative Practices: Students will be able to demonstrate competency in the professional knowledge and practice of film "spotting" and collaboration with a director, recording studio techniques, computer technology, and the use of sample libraries to create orchestral mockups and electronic scores.
6. Professional Business Practices: Students will be able to demonstrate knowledge and competency in music and media industry business practices including budgeting and contracts, publishing, marketing and promotion, and entrepreneurship.

## PROGRAMS OFFERED

Bachelor of Music Degree (12 Quarters)  
 Associate of Arts Degree (6 Quarters)  
 Diploma Program (4 Quarters)

# COMPOSING FOR VISUAL MEDIA

## Bachelor of Music - Degree Pacing

193 Credits

### QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
PROD-105	History of Music in Film and TV	3
PROD-230	Apple Logic	3
PROD-1000	Pro Tools 101	3
PROD-106	Intro to Working with Picture	2
<b>Total Credits: 17</b>		

### QUARTER 4

CODE	COURSE	CREDITS
GE-111	Health & Wellness	3
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
PROD-107	MIDI Production 1	2
PROD-240	Sibelius	1
PROD-127	Harmony for the Media Composer 1	2
PROD-100	Composing for Drama	3
COMP-230	Private Lesson in Composition 3	2
<b>Total Credits: 16</b>		

### QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
PROD-306	Ableton Live	3
PROD-1001	Pro Tools 110	3
PROD-111	Working with Picture/App. Tech. 1	3
COMP-130	Private Lesson in Composition 1	2
<b>Total Credits: 17</b>		

### QUARTER 5

CODE	COURSE	CREDITS
GE-405	Music Appreciation	3
MUS-302	Music History: Middle Ages to 19th Century	2
COMP-207	Music Business for Songwriters 1	2
PROD-161	Harmony for the Media Composer 2	2
PROD-101	Composing for Comedy	3
PROD-210	Composing for a Music Library	3
COMP-231	Private Lesson in Composition 4	2
<b>Total Credits: 17</b>		

### QUARTER 3

CODE	COURSE	CREDITS
GE-200	Oral Communication	3
MUS-220	Theory/Ear Training 3	2
MUS-221	Keyboard Skills 3	1
PROD-207	Electronic Film Scoring	3
PROD-103	Composers in Depth	2
PROD-112	Working with Picture/App. Tech. 2	3
COMP-131	Private Lesson in Composition 2	2
<b>Total Credits: 16</b>		

### QUARTER 6

CODE	COURSE	CREDITS
GE-202	United States History 1890-1954	3
MUS-303	Music History: 19th Century - 20th Century	2
PROD-201	Counterpoint	2
COMP-100	Songwriting 1	1.5
COMP-208	Music Business for Songwriters 2	2
PROD-204	Composing for Video Games	3
COMP-232	Private Lesson in Composition 5	2
<b>Total Credits: 15.5</b>		

# COMPOSING FOR VISUAL MEDIA

## Bachelor of Music - Degree Pacing Continued

193 Credits

### QUARTER 7

CODE	COURSE	CREDITS
GE-301	Music Cultures of the World	3
PROD-231	Instrumentation	2
COMP-101	Songwriting 2	1.5
PROD-160	Score Reading	1
PROD-307	Composing for Independent Films	3
PROD-200	Augmenting Your Score	3
COMP-330	Private Lesson in Composition 6	2

**Total Credits: 15.5**

### QUARTER 10

CODE	COURSE	CREDITS
GE-306	Physics for Musicians	3
GE-410	Music and Society	3
MUS-416	Conducting	1
IND-207	Music Supervision	2
PROD-309	Composing for Horror	3
PROD-337	Orchestration Techniques for Film 2	2
COMP-430	Private Lesson in Composition 9	2

**Total Credits: 16**

### QUARTER 8

CODE	COURSE	CREDITS
GE-302	Philosophy	3
PROD-335	Intro to Orchestration	2
PROD-212	Production Styles for Composers	3
PROD-313	Composing for Documentary Film	3
COMP-333	Composing for Strings	3
COMP-331	Private Lesson in Composition 7	2
PROD-312	Junior Project (CVM)	1

**Total Credits: 17**

### QUARTER 11

CODE	COURSE	CREDITS
GE-401	Sociology	3
GE-402	Political Science	3
ELE-104	Internship Prep	1
PROD-311	Composing for Trailers	3
PROD-408	Music Editing for Film	3
COMP-431	Private Lesson in Composition 10	2

**Total Credits: 15**

### QUARTER 9

CODE	COURSE	CREDITS
GE-303	Spanish 1	3
GE-305	Statistics	4
PROD-406	Composing for Action	3
PROD-413	Composing for Commercials	3
PROD-211	Orchestration Techniques for Film 1	2
COMP-332	Private Lesson in Composition 8	2

**Total Credits: 17**

### QUARTER 12

CODE	COURSE	CREDITS
GE-403	Psychology	3
GE-406	Physiology	3
PROD-412	Internship	4
COMP-432	Private Lesson in Composition 11	2
COMP-450	Senior Project / Recital	2

**Total Credits: 14**

# COMPOSING FOR VISUAL MEDIA

## Associate of Arts - Degree Pacing

90 Credits

### QUARTER 1

CODE	COURSE	CREDITS
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
PROD-105	History of Music in Film and TV	3
PROD-230	Logic	3
PROD-1000	Pro Tools 101	3
PROD-106	Intro to Working with Picture	2
<b>Total Credits: 14</b>		

### QUARTER 2

CODE	COURSE	CREDITS
MUS-302	Music History: Middle Ages to 19th Century	2
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
PROD-306	Ableton Live	3
PROD-1001	Pro Tools 110	3
PROD-111	Working with Picture/App. Tech. 1	3
COMP-130	Private Lesson in Composition 1	2
<b>Total Credits: 16</b>		

### QUARTER 3

CODE	COURSE	CREDITS
MUS-303	Music History: 19th Century - 20th Century Theory/	2
MUS-220	Ear Training 3	2
MUS-221	Keyboard Skills 3	1
PROD-207	Electronic Film Scoring	3
PROD-103	Composers in Depth	2
PROD-112	Working with Picture/App. Tech. 2	3
COMP-131	Private Lesson in Composition 2	2
<b>Total Credits: 15</b>		

### QUARTER 4

CODE	COURSE	CREDITS
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
PROD-240	Sibelius	1
PROD-107	MIDI Production 1	2
PROD-231	Instrumentation	2
PROD-127	Harmony for the Media Composer 1	2
PROD-100	Composing for Drama	3
PROD-160	Score Reading	1
COMP-230	Private Lesson in Composition 3	2
<b>Total Credits: 16</b>		

### QUARTER 5

CODE	COURSE	CREDITS
COMP-207	Music Business for Songwriters 1	2
PROD-335	Intro to Orchestration	2
PROD-161	Harmony for the Media Composer 2	2
PROD-101	Composing for Comedy	3
PROD-210	Composing for a Music Library	3
COMP-231	Private Lesson in Composition 4	2
<b>Total Credits: 14</b>		

### QUARTER 6

CODE	COURSE	CREDITS
PROD-201	Counterpoint	2
COMP-208	Music Business for Songwriters 2	2
PROD-211	Orchestration Techniques for Film 1	2
PROD-212	Production Styles for Composers	3
PROD-204	Composing for Video Games	3
COMP-232	Private Lesson in Composition 5	2
COMP-250	AA Project	1
<b>Total Credits: 15</b>		

# COMPOSING FOR VISUAL MEDIA

## Diploma - Degree Pacing

60 Credits

### QUARTER 1

CODE	COURSE	CREDITS
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
PROD-105	History of Music in Film and TV	3
PROD-230	Apple Logic	3
PROD-1000	Pro Tools 101	3
PROD-106	Intro to Working with Picture	2
<b>Total Credits: 14</b>		

### QUARTER 4

CODE	COURSE	CREDITS
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
PROD-240	Sibelius	1
PROD-231	Instrumentation	2
PROD-127	Harmony for the Media Composer 1	2
PROD-100	Composing for Drama	3
PROD-160	Score Reading	1
COMP-230	Private Lesson in Composition 3	2
COMP-150	Diploma Project	1
<b>Total Credits: 15</b>		

### QUARTER 2

CODE	COURSE	CREDITS
MUS-302	Music History: Middle Ages to 19th Century	2
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
PROD-306	Ableton Live	3
PROD-1001	Pro Tools 110	3
PROD-111	Working with Picture/App. Tech. 1	3
COMP-130	Private Lesson in Composition 1	2
<b>Total Credits: 16</b>		

### QUARTER 3

CODE	COURSE	CREDITS
MUS-303	Music History: 19th Century - 20th Century Theory/	2
MUS-220	Ear Training 3	2
MUS-221	Keyboard Skills 3	1
PROD-207	Electronic Film Scoring	3
PROD-103	Composers in Depth	2
PROD-112	Working with Picture/App. Tech. 2	3
COMP-131	Private Lesson in Composition 2	2
<b>Total Credits: 15</b>		



# SONGWRITING

**“A successful songwriter must balance between the art and business of songwriting. Our program produces versatile songwriters who write great songs and know how to launch their career”.**

## **Erin Workman**

### ***Songwriting Department Head***

Erin Workman's years of experience in the field of Artist Development include working alongside major labels and networks to hone the skills of new and established artists such as Zac Efron, DJ Ashba (Sixx:AM), Drake Bell, Miley Cyrus, Sara Overall, Emma Roberts, Ashley Tisdale and many more. As former Senior Director of A&R at TAXI Music, former Senior Director of Education and VP of Industry Relations at Musicians Institute, and in her current role as an independent Education, Entertainment and A&R consultant, Erin has successfully applied her passion for guiding artists and projects to success. Her background as a staff songwriter for Gaylord Entertainment in Nashville and a Film/TV composer have given her the practical experience to teach solid song craft and the fine art of commercially competitive communication and strategic alliances. As a session singer and pianist, Erin can be heard working with artists as varied as Rufus Wainwright, Russell Crowe (TOFOG), Disney's Suite Life of Zack and Cody, Nickelodeon's Unfabulous with Emma Roberts, and many more. Erin's educational background includes a Bachelor of Arts in Music Education and Vocal Performance earned at CSU, Chico.

## LEARNING OUTCOMES & OBJECTIVES

The Bachelor of Music in Composition is a professional degree designed for students wishing to pursue a career as a songwriter in the music industry. Graduates of this program are qualified songwriters who are well versed in many genres of commercial music. Each student develops their own voice and is ready to compete as leaders in the competitive and ever-changing landscape of the music industry.

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

1. Proficiency in Composition: Students will be able to demonstrate knowledge of musical structure and harmonic language by composing original songs that display expertise in melodic and harmonic form and musical arrangement.
2. Proficiency in Lyric Writing: Students will be able to demonstrate knowledge of the style and structure of lyric composition and the ability to write original lyrics that display expertise in poetic form and content.
3. Performance Proficiency: Students will be able to demonstrate the ability to proficiently sing their songs and accompany themselves on guitar and piano using innovative chord and rhythmic patterns in support of the melodic structure.
4. Foundational Music: Students will be able to demonstrate knowledge and proficiency in music theory, basic keyboard techniques, contemporary music history, the influence of world cultures on traditional and contemporary song, and conducting.
5. Professional Creative Practices: Students will be able to demonstrate competency in the professional knowledge and practice of live performance musical direction and arranging, recording studio techniques, and computer technology.
6. Professional Business Practices: Students will be able to demonstrate knowledge and competency in music industry business practices including budgeting and contracts, publishing, marketing and promotion, performance showcases and entrepreneurship.

## PROGRAMS OFFERED

Bachelor of Music Degree (12 Quarters)  
 Associate of Arts Degree (6 Quarters)  
 Diploma Program (4 Quarters)

# SONGWRITING

## Bachelor of Music - Degree Pacing

193 Credits

### QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
COMP-106	History of Song 1	1.5
PROD-230	Apple Logic	3
COMP-100	Songwriting 1	1.5
COMP-104	Guitar Accompaniment 1	1.5
COMP-112	Original Solo Showcase	1.5
COMP-109	Private Lesson 1	2
<b>Total Credits: 17</b>		

### QUARTER 4

CODE	COURSE	CREDITS
GE-111	Health & Wellness	3
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
COMP-203	History of Song 4	1.5
COMP-202	Building Your DAW 2	2
PROD-240	Sibelius	1
COMP-216	Advanced Songwriting 2	1.5
COMP-213	Piano Vocal Showcase	1.5
IND-214	Master Class 1	0.5
COMP-204	Private Lesson 4	2
<b>Total Credits: 16</b>		

### QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
COMP-107	History of Song 2	1.5
PROD-306	Ableton Live	3
COMP-101	Songwriting 2	1.5
COMP-105	Guitar Accompaniment 2	1.5
COMP-113	Guitar Vocal Showcase	1.5
COMP-110	Private Lesson 2	2
<b>Total Credits: 17</b>		

### QUARTER 5

CODE	COURSE	CREDITS
GE-405	Music Appreciation	3
MUS-302	Music History: Middle Ages to 19th Century	2
COMP-207	Music Business for Songwriters 1	2
COMP-220	Lyric Writing	2
COMP-214	Collaborative Showcase	1.5
COMP-217	Vocals for Songwriters	2
COMP-205	Private Lesson 5	2
<b>Total Credits: 14.5</b>		

### QUARTER 3

CODE	COURSE	CREDITS
GE-200	Oral Communication	3
MUS-220	Theory/Ear Training 3	2
MUS-221	Keyboard Skills 3	1
COMP-108	History of Song 3	1.5
COMP-103	Building Your DAW 1	2
COMP-155	Foundations for Vocal Technique	1
COMP-102	Advanced Songwriting 1	1.5
COMP-114	Small Band Showcase	1.5
COMP-111	Private Lesson 3	2
<b>Total Credits: 15.5</b>		

### QUARTER 6

CODE	COURSE	CREDITS
GE-202	United States History 1890-1954	3
MUS-303	Music History: 19th Century - 20th Century Music	2
COMP-208	Business for Songwriters 2	2
COMP-209	Music Business Practicum 1	2.5
COMP-200	Co-Writing 1	2
COMP-215	Industry Showcase	1.5
COMP-210	Master Class 2	0.5
COMP-206	Private Lesson 6	2
<b>Total Credits: 15.5</b>		



# SONGWRITING

## Bachelor of Music - Degree Pacing Continued

193 Credits

### QUARTER 7

CODE	COURSE	CREDITS
GE-301	Music Cultures of the World	3
MUS-104	Arranging & Orchestration 1	2
PROD-1000	Pro Tools 101	3
COMP-301	Music Business for Songwriters 3	2
COMP-201	Co-Writing 2	2
COMP-311	Catalog Showcase	1.5
COMP-303	Private Lesson 7	2
<b>Total Credits:</b>		<b>15.5</b>

### QUARTER 10

CODE	COURSE	CREDITS
GE-306	Physics for Musicians	3
GE-410	Music and Society	3
MUS-416	Conducting	1
PROD-106	Intro to Working with Picture	2
COMP-307	Music Business Practicum 2	2.5
IND-112	Music Licensing 1	2
COMP-402	Songwriting Session Arrangement	2
COMP-405	Private Lesson 10	2
<b>Total Credits:</b>		<b>17.5</b>

### QUARTER 8

CODE	COURSE	CREDITS
GE-302	Philosophy	3
MUS-200	Arranging & Orchestration 2	2
COMP-302	Music Business for Songwriters 4	2
COMP-212	Writing for Music Row 1	2
COMP-306	Pro Artist Showcase	1.5
COMP-300	Intro to Scoring for Picture	2
COMP-315	Songwriting Demo Production	2
COMP-304	Private Lesson 8	2
<b>Total Credits:</b>		<b>16.5</b>

### QUARTER 11

CODE	COURSE	CREDITS
GE-401	Sociology	3
GE-402	Political Science	3
IND-403	Music Licensing & Song Placement Practicum	4
ELE-104	Internship Prep	1
COMP-403	Arranging for Contemporary Ensembles	2
IND-201	Music Licensing 2	2
COMP-406	Private Lesson 11	2
<b>Total Credits:</b>		<b>17</b>

### QUARTER 9

CODE	COURSE	CREDITS
GE-303	Spanish 1	3
GE-305	Statistics	4
MUS-201	Arranging & Orchestration 3	2
IND-207	Music Supervision	2
IND-206	Creating Artist Pitch Materials	2
COMP-310	Custom Writing for Film & TV	2
COMP-305	Private Lesson 9	2
MUS-301	Junior Recital	1
<b>Total Credits:</b>		<b>18</b>

### QUARTER 12

CODE	COURSE	CREDITS
GE-403	Psychology	3
GE-406	Physiology	3
PROD-412	Internship	4
COMP-407	Private Lesson 12	2
MUS-402	Senior Recital	1
<b>Total Credits:</b>		<b>13</b>

# SONGWRITING

## Associate of Arts - Degree Pacing

90 Credits

### QUARTER 1

CODE	COURSE	CREDITS
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
COMP-106	History of Song 1	1.5
PROD-230	Apple Logic	3
IND-100	Music Industry Studies 1	2
COMP-100	Songwriting 1	1.5
COMP-104	Guitar Accompaniment 1	1.5
COMP-112	Original Solo Showcase	1.5
COMP-109	Private Lesson 1	2

**Total Credits: 16**

### QUARTER 2

CODE	COURSE	CREDITS
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
COMP-107	History of Song 2	1.5
PROD-306	Ableton Live	3
IND-109	Music Industry Studies 2	2
COMP-101	Songwriting 2	1.5
COMP-105	Guitar Accompaniment 2	1.5
COMP-113	Guitar Vocal Showcase	1.5
COMP-110	Private Lesson 2	2

**Total Credits: 16**

### QUARTER 3

CODE	COURSE	CREDITS
MUS-220	Theory/Ear Training 3	2
MUS-221	Keyboard Skills 3	1
COMP-108	History of Song 3	1.5
COMP-103	Building Your DAW 1`	2
IND-110	Social Media Branding	2
COMP-102	Advanced Songwriting 1	1.5
COMP-114	Small Band Showcase	1.5
COMP-111	Private Lesson 3	2

**Total Credits: 13.5**

### QUARTER 4

CODE	COURSE	CREDITS
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
COMP-203	History of Song 4	1.5
COMP-202	Building Your DAW 2	2
PROD-240	Sibelius	1
COMP-216	Advanced Songwriting 2	1.5
COMP-213	Piano Vocal Showcase	1.5
IND-214	Master Class 1	0.5
COMP-204	Private Lesson 4	2

**Total Credits: 13**

### QUARTER 5

CODE	COURSE	CREDITS
MUS-302	Music History: Middle Ages to 19th Century	2
COMP-207	Music Business for Songwriters 1	2
COMP-220	Lyric Writing	2
COMP-214	Collaborative Showcase	1.5
COMP-217	Vocals for Songwriters	2
IND-207	Music Supervision	2
COMP-300	Intro to Scoring for Picture	2
COMP-205	Private Lesson 5	2

**Total Credits: 15.5**

### QUARTER 6

CODE	COURSE	CREDITS
MUS-303	Music History: 19th Century - 20th Century Music	2
COMP-208	Business for Songwriters 2	2
COMP-209	Music Business Practicum 1	2.5
COMP-200	Co-Writing 1	2
COMP-215	Industry Showcase	1.5
COMP-210	Master Class 2	0.5
PROD-106	Intro to Working with Picture	2
COMP-206	Private Lesson 6	2
COMP-225	Performance Jury - AA	1.5

**Total Credits: 16**

# SONGWRITING

## Diploma - Degree Pacing

60 Credits

### QUARTER 1

CODE	COURSE	CREDITS
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
COMP-106	History of Song 1	1.5
PROD-230	Apple Logic	3
IND-100	Music Industry Studies 1	2
COMP-100	Songwriting 1	1.5
COMP-104	Guitar Accompaniment 1	1.5
COMP-112	Original Solo Showcase	1.5
COMP-109	Private Lesson 1	2
<b>Total Credits: 16</b>		

### QUARTER 4

CODE	COURSE	CREDITS
MUS-327	Music History: America's Popular Music	2
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
COMP-202	Building Your DAW 2	2
PROD-240	Sibelius	1
COMP-216	Advanced Songwriting 2	1.5
COMP-213	Piano Vocal Showcase	1.5
IND-214	Master Class 1	0.5
COMP-204	Private Lesson 4	2
COMP-125	Performance Jury - Diploma	1
<b>Total Credits: 14.5</b>		

### QUARTER 2

CODE	COURSE	CREDITS
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
COMP-107	History of Song 2	1.5
PROD-306	Ableton Live	3
IND-109	Music Industry Studies 2	2
COMP-101	Songwriting 2	1.5
COMP-105	Guitar Accompaniment 2	1.5
COMP-113	Guitar Vocal Showcase	1.5
COMP-110	Private Lesson 2	2
<b>Total Credits: 16</b>		

### QUARTER 3

CODE	COURSE	CREDITS
MUS-220	Theory/Ear Training 3	2
MUS-221	Keyboard Skills 3	1
COMP-108	History of Song 3	1.5
COMP-103	Building Your DAW 1`	2
IND-110	Social Media Branding	2
COMP-102	Advanced Songwriting 1	1.5
COMP-114	Small Band Showcase	1.5
COMP-111	Private Lesson 3	2
<b>Total Credits: 13.5</b>		



# MUSIC BUSINESS

**“The music industry is changing every day and we need critical thinkers who set trends and discover new business models. This program challenges students to become the next leaders of the global music business.”**

## **Erin Workman**

### ***Music Business Department Head***

Erin Workman's years of experience in the field of Artist Development include working alongside major labels and networks to hone the skills of new and established artists such as Zac Efron, DJ Ashba (Sixx:AM), Drake Bell, Miley Cyrus, Sara Overall, Emma Roberts, Ashley Tisdale and many more. As former Senior Director of A&R at TAXI Music, former Senior Director of Education and VP of Industry Relations at Musicians Institute, and in her current role as an independent Education, Entertainment and A&R consultant, Erin has successfully applied her passion for guiding artists and projects to success. Her background as a staff songwriter for Gaylord Entertainment in Nashville and a Film/TV composer have given her the practical experience to teach solid song craft and the fine art of commercially competitive communication and strategic alliances. As a session singer and pianist, Erin can be heard working with artists as varied as Rufus Wainwright, Russell Crowe (TOFOG), Disney's Suite Life of Zack and Cody, Nickelodeon's Unfabulous with Emma Roberts, and many more. Erin's educational background includes a Bachelor of Arts in Music Education and Vocal Performance earned at CSU, Chico.

### ***Music Business Department Advising Head***

## **Ron Sobel**

Co-Founder/Partner of Winogradsky/Sobel, he is also a nationally-recognized entertainment attorney, with primary expertise in intellectual property law, music copyright, New Media platforms, and media strategic planning, and music education. Prior to developing Winogradsky/Sobel in 2009, Ron served as President of North Star Media, a music and media services company (2000 – 2009). Prior to serving as President of North Star Media, Ron was V.P./Creative Affairs, and head of the L.A. office at ASCAP. Over the course of 16 years at ASCAP, Ron also served as Director of Business Affairs, was on the New Media Council, and he signed Pearl Jam, Soundgarden, Alice In Chains, and Lenny Kravitz, among others. Ron has published several music industry articles, and his latest book, Music Publishing: The Roadmap to Royalties, has been released by Routledge Books. Ron served as Chair of the Music Business Division at McNally Smith College of Music (St. Paul, MN) from 2009 – 2010, was on the Board of Directors of the California Copyright Conference for 18 years, and is a frequent speaker and Instructor at USC, Cal State Northridge, and UCLA.

## LEARNING OUTCOMES & OBJECTIVES

The Bachelor of Arts in Music Industry degree is a liberal arts degree that prepares graduates to foster and employ an entrepreneurial mindset. Students focus their studies on the music performance and the music industry in areas such as music law, music publishing, artist management, music licensing, live concert production and promotion, radio programming and production, artist development and marketing in addition to the conventional study of music history, theory, individual music instruction and ensemble performance. A primary goal of the program is to develop connections and relationships between students and the industry in Los Angeles through core coursework, masterclasses and internships.

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

1. Professional Knowledge: Students will be able to demonstrate broad professional knowledge in the language, communication, strategic trends, and legal concepts as practiced in areas of publishing, recording, licensing, artist management and promotion in the music and entertainment industry.
2. Historical Influences: Students will be able to demonstrate knowledge of the evolution of business roles and structures in the popular music industry and how they influence current practices and trends.
3. Proficiency in Songwriting: Students will be able to demonstrate knowledge of musical structure, harmonic language and lyric composition by composing original songs that display fundamental skill in melodic and harmonic form, lyrical content and musical arrangement.
4. Foundational Music: Students will be able to demonstrate intermediate knowledge and proficiency in music theory, basic keyboard techniques, contemporary music and popular song history and their cultural context, and conducting.
5. Business Technology: Students will be able to demonstrate competency in using computer technology and online tools such as social media and streaming platforms in the practice of monetizing music and media content.
6. Strategic Planning: Students will be able to demonstrate the ability to synthesize professional knowledge and

entrepreneurial concepts to create a business strategy supported by financial planning and marketing.

## PROGRAMS OFFERED

Bachelor of Music Degree (12 Quarters)  
Associate of Arts Degree (6 Quarters)

# MUSIC BUSINESS

## Bachelor of Arts - Degree Pacing

184 Credits

### QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
IND-104	History of the Digital Revolution 1	2
IND-100	Music Industry Studies 1	2
IND-101	Building the Artist's Team	2
IND-102	Music Marketing Foundations	2
IND-103	Promotion Concepts and Tools	1
IND-114	Private Lesson 1	2
<b>Total Credits:</b>		<b>17</b>

### QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
IND-105	History of the Digital Revolution 2	2
IND-106	A&R Strategy	2
IND-107	Brand Development & Partnership	1
IND-108	Artist Management Seminar	2
IND-109	Music Industry Studies 2	2
IND-115	Private Lesson 2	2
<b>Total Credits:</b>		<b>17</b>

### QUARTER 3

CODE	COURSE	CREDITS
GE-200	Oral Communication	3
MUS-220	Theory/Ear Training 3	2
MUS-221	Keyboard Skills 3	1
COMP-102	Guitar Accompaniment 1	1.5
IND-110	Social Media Branding	2
IND-112	Music Licensing 1	2
IND-113	Music Publishing 1	2
IND-116	Private Lesson 3	2
<b>Total Credits:</b>		<b>15.5</b>

### QUARTER 4

CODE	COURSE	CREDITS
GE-111	Health & Wellness	3
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
COMP-105	Guitar Accompaniment 2	1.5
IND-201	Music Licensing 2	2
IND-202	Music Publishing 2	2
IND-203	Marketing Budgeting	2
COMP-216	Private Lesson 4	2
<b>Total Credits:</b>		<b>15.5</b>

### QUARTER 5

CODE	COURSE	CREDITS
GE-405	Music Appreciation	3
MUS-302	Music History: Middle Ages to 19th Century	2
IND-111	Music Business Law & Contracts 1	2
IND-204	Royalty Accounting	2
IND-205	Digital Distribution	1
IND-206	Creating Artist Pitch Materials	1
COMP-205	Private Lesson 5	2
<b>Total Credits:</b>		<b>13</b>

### QUARTER 6

CODE	COURSE	CREDITS
GE-202	United States History 1890-1954	3
MUS-303	Music History: 19th Century - 20th Century	2
COMP-100	Songwriting 1	1.5
IND-200	Music Business Law & Contracts 2	2
IND-209	Time & Money Management	1
IND-210	Indie Record Labels	2
IND-211	Mechandise Licensing & Retail	2
IND-304	Applied Economics for Business	2
COMP-206	Private Lesson 6	2
<b>Total Credits:</b>		<b>17.5</b>

# MUSIC BUSINESS

## Bachelor of Arts - Degree Pacing Continued

184 Credits

### QUARTER 7

CODE	COURSE	CREDITS
GE-301	Music Cultures of the World	3
MUS-327	Music History: America's Popular Music	2
MUS-104	Arranging & Orchestration 1	2
COMP-101	Songwriting 2	1.5
IND-300	Contemporary Performance Ensemble 1	1
IND-208	Tour Finance	2
IND-212	Career Development	1
IND-303	Touring Strategies 1	2
IND-314	Music Journalism	2

**Total Credits: 16.5**

### QUARTER 8

CODE	COURSE	CREDITS
GE-302	Philosophy	3
MUS-200	Arranging & Orchestration 2	2
IND-301	Contemporary Performance Ensemble 2	1
COMP-315	Songwriting Demo Production	2
IND-307	Publicity	2
IND-308	Touring Strategies 2	2
IND-309	Music Delivery Devices & Services	1
IND-404	Managing Your Audience	1

**Total Credits: 14**

### QUARTER 9

CODE	COURSE	CREDITS
GE-303	Spanish 1	3
GE-305	Statistics	4
IND-302	Contemporary Performance Ensemble 3	1
IND-207	Music Supervision	2
IND-350	Financial Strategies for the Indie Artist	2
IND-311	Record Label & A&R Practicum	4
IND-406	Technology Startups	1

**Total Credits: 17**

### QUARTER 10

CODE	COURSE	CREDITS
GE-306	Physics for Musicians	3
GE-410	Music and Society	3
MUS-416	Conducting	1
IND-400	Contemporary Performance Ensemble 4	1
IND-403	Music Licensing & Song Placement Practicum	4
IND-405	Global Music Business 1	2
ELE-104	Internship Prep	1

**Total Credits: 15**

### QUARTER 11

CODE	COURSE	CREDITS
GE-401	Sociology	3
GE-402	Political Science: Government & Policy	3
IND-401	Contemporary Performance Ensemble 5	1
IND-410	Internship 1	2
IND-407	App Development	1
IND-408	Global Music Business 2	2

**Total Credits: 12**

### QUARTER 12

CODE	COURSE	CREDITS
GE-403	Psychology	3
GE-406	Physiology 101: Architecture/Human Body	3
IND-402	Contemporary Performance Ensemble 6	1
IND-411	Internship 2	2
IND-409	Global Music Business 3	2
IND-420	Project Advisory	1
IND-450	Senior Project	2

**Total Credits: 14**

# MUSIC BUSINESS

## Associate of Arts - Degree Pacing

90 Credits

### QUARTER 1

CODE	COURSE	CREDITS
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
IND-104	History of the Digital Revolution 1	2
PROD-230	Apple Logic	3
IND-100	Music Industry Studies 1	2
IND-101	Building the Artist's Team	2
IND-102	Music Marketing Foundations	2
IND-103	Promotion Concepts and Tools	1

**Total Credits: 15**

### QUARTER 2

CODE	COURSE	CREDITS
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
IND-105	History of the Digital Revolution 2	2
PROD-306	Ableton Live	3
IND-106	A&R Strategy	2
IND-107	Brand Development & Partnership	1
IND-109	Music Industry Studies 2	2
IND-108	Artist Management Seminar	2
IND-115	Private Lesson 2	2

**Total Credits: 17**

### QUARTER 3

CODE	COURSE	CREDITS
MUS-220	Theory/Ear Training 3	2
MUS-221	Keyboard Skills 3	1
COMP-102	Guitar Accompaniment 1	1.5
COMP-103	Building Your DAW 1	2
IND-110	Social Media Branding	2
IND-112	Music Licensing 1	2
IND-113	Music Publishing 1	2
IND-116	Private Lesson 3	2

**Total Credits: 14.5**

### QUARTER 4

CODE	COURSE	CREDITS
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
COMP-105	Guitar Accompaniment 2	1.5
IND-201	Music Licensing 2	2
IND-202	Music Publishing 2	2
IND-203	Marketing Budgeting	2
COMP-216	Private Lesson 4	2

**Total Credits: 12.5**

### QUARTER 5

CODE	COURSE	CREDITS
MUS-302	Music History: Middle Ages to 19th Century	2
IND-111	Music Business Law & Contracts 1	2
IND-204	Royalty Accounting	2
IND-205	Digital Distribution	1
IND-206	Creating Artist Pitch Materials	1
IND-207	Music Supervision	2
IND-300	Contemporary Performance Ensemble 1	1
COMP-205	Private Lesson 5	2

**Total Credits: 13**

### QUARTER 6

CODE	COURSE	CREDITS
MUS-303	Music History: 19th Century - 20th Century	2
COMP-100	Songwriting 1	1.5
IND-200	Music Business Law & Contracts 2	2
IND-209	Time & Money Management	1
IND-210	Indie Record Labels	2
IND-211	Mechandise Licensing & Retail	2
IND-304	Applied Economics for Business	2
IND-301	Contemporary Performance Ensemble 2	1
IND-215	Master Class 2	0.5
COMP-206	Private Lesson 6	2
IND-225	AA Final Project	2

**Total Credits: 18**



## COURSE CODES & DESCRIPTIONS

Courses in the 100s are primarily for freshmen, 200s for sophomores, 300s for juniors, and 400s for seniors. Each course code begins with a prefix (ex. MUS = Music, GE = General Education, COMP = Composition, IND = Industry, ELE = Elective and PROD = Production). If there is a letter or series of letters placed after the course number, these letters depict the specific program that is required to take the course (ex. B=Bass, D=Drums, G=Guitar, V=Vocals, BWW= Brass/ Wood Winds, SW=Songwriting, MPR=Music Producing and Recording, CVM=Composing for Visual Media, IND=Music Industry/Business).

## MUSIC COMPOSITION

### COMP-100

#### Songwriting 1 | 1.50 Credits

This course is designed to improve (or uncover) each student's songwriting ability through a study of the craft of songwriting, and to inform their careers by focusing on the various business aspects of songwriting. Students broaden their historical perspective of songwriting through a study of definitive songwriters of popular music, while performing and recording their own compositions weekly. Melody, structure, lyrics, collaboration, and the development of a "hook" are all looked at in great detail. This course consists of a weekly one-hour lecture and one-hour lab.

### COMP-101

#### Songwriting 2 | 1.50 Credits

This course will continue the study of popular song construct, but will be applied directly to varied genres of music and the requisite shift in stylistic approach. Each genre demands varied approaches as applies to lyric, melody, hook construct and delivery, structure and chord progressions. Popular genres to be analyzed will include Pop, Pop/Rock, Modern Rock, Hip Hop, Dance/Electronica, Indie/Folk and Alternative Country. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: Songwriting 1. This course may be taken as an elective.*

### COMP-102

#### Advanced Songwriting 1 | 1.50 Credits

Building on the concepts presented in Songwriting 1 &

2, this course will address more complex techniques of melodic and harmonic functionality, advanced lyric construction with attention to issues of meter and syllabic accents as applied to lead melodic phrasing, complex lyric imagery and metaphor construct, and more. Analysis of popular songs will be utilized to demonstrate and show marketable examples of how each concept can be practically applied to the student's original material. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: Songwriting 2. This course may be taken as an elective.*

### COMP-103

#### Building Your DAW 1 | 2.00 Credits

Learning how to build a custom Digital Audio Workstation for the purpose of recording and producing their own song material is crucial to today's professional songwriter. Many writing opportunities require the writer to be able to deliver new edits, key changes, arrangement alterations and style variations in the matter of hours. Songwriters who are not proficient in basic engineering and producing skills and do not have a personal "rig" to work with will be at a disadvantage. This course will explore the options for software and hardware platforms in order to prepare the students for choosing the setup most effective for their personal style and skill set. This course will consist of two, one and a half-hour weekly lectures/ labs. *This course may be taken as an elective.*

### COMP-104

#### Guitar Accompaniment 1 | 1.50 Credits

Students will be introduced to the instrument based on each individual's level of experience. This course will focus primarily on utilizing the guitar as an accompanying instrument while in the songwriting process. Varied rhythmic patterns, chord progressions, fingerings, chord inversions, tunings and techniques will be studied and implemented into the student's original song material. This course consists of a weekly one-hour lecture and one-hour lab. *This course may be taken as an elective.*

### COMP-105

#### Guitar Accompaniment 2 | 1.50 Credits

Building on the basic techniques learned in Guitar Accompaniment 1, students will begin to access more advanced concepts of rhythmic foundation and harmonic composition. Complimentary internal instrumental hooks and lead lines will also be studied as a means to create additional motifs within the student's original song material. Students will also learn how to accompany themselves on the guitar while singing, along with playing

as part of a small ensemble in support of another singer/songwriter. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: Guitar Accompaniment 1. This course may be taken as an elective.*

### **COMP-106**

#### **History of Song 1 | 1.50 Credits**

This course will offer students an introduction and overview of “the song” as its own independent entity according to varied cultures and regions. Some of the cultures that will be studied in relation to the creation and utilization of song will include African, Celtic, Latin and Asian origins. This course will begin an analysis on the various experimentations and improvisations that led to important evolutions in the development of popular songs in diverse societies. Specific songs that represent strong associations with social and political climates, societal expectations and cultural beliefs will be analyzed and discussed. This course will consist of a one and a half-hour weekly lecture. *This course may be taken as an elective.*

### **COMP-107**

#### **History of Song 2 | 1.50 Credits**

Continuing on the concepts introduced in History of Song 1, a further studying of the evolution of the popular song will be focused on. Students will be challenged to “connect the dots” between varying words, phrases, concepts and ideas to become viable stories. Learning how to become a great storyteller through song and studying some of the most effective and powerful story songs throughout popular music history will offer students the ability to find their own unique and essential “voice”. Studying the evolution and cadence of folk song material through the eras will compliment and contrast valuably with the more current use of storytelling in popular genres and cultures. This course will consist of a one and a half-hour weekly lecture.

*Prerequisite: History of Song 1. This course may be taken as an elective*

### **COMP-108**

#### **History of Song 3 | 1.50 Credits**

Students will be introduced to the “melting pot” involved in the birth of the American song. From the tragedy of the slaves to those who survived the Irish potato famine, to the Great Depression and those persecuted, detained, abused and victimized throughout America’s history, we see how a “perfect storm” of crisis and cultural conflict led to and opened the door to the development of early American music. Genres studied according to the specific societal implications and musical results will include: Blues,

Jazz, Folk, Country, R&B and Rock n Roll. The American pop song holds influences of these varied eras, genres and evolution of societal and political challenges. Students will learn of influences from the Irish/Afro sounds of New York City in the early 1800’s to the backfields of New Orleans and on to the cowboy songs of the western frontier, back again to current times and societal conflict as influence and topics for popular songs. This course will consist of a one and a half-hour weekly lecture.

*Prerequisite: History of Song 2.*

### **COMP-109**

#### **Private Lesson 1 | 2.00 Credits**

The primary goal of each course is to act as reinforcement for the core curriculum of the Songwriting Department. Any questions involving individual weekly classes will be addressed, and the instructor will help each student keep up with the general pace of all classes in their program. Additional assignments may be given to students when appropriate. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course*

### **COMP-110**

#### **Private Lesson 2 | 2.00 Credits**

The primary goal of each course is to act as reinforcement for the core curriculum of the Songwriting Department. Any questions involving individual weekly classes will be addressed, and the instructor will help each student keep up with the general pace of all classes in their program. Additional assignments may be given to students when appropriate. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course*

### **COMP-111**

#### **Private Lesson 3 | 2.00 Credits**

The primary goal of each course is to act as reinforcement for the core curriculum of the Songwriting Department. Any questions involving individual weekly classes will be addressed, and the instructor will help each student keep up with the general pace of all classes in their program. Additional assignments may be given to students when appropriate. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course*

**COMP-112****Original Solo Showcase | 1.50 Credits**

This showcase will be prepared under the supervision and guidance of each student's private lesson instructor, through weekly sessions designed to compile a final performance of three original songs. The performance will consist of the songwriters accompanying themselves on either piano or guitar, whichever is their primary instrument, while singing their own material. This course will consist of a two-hour weekly class meeting. *This course may be taken as an elective.*

**COMP-113****Guitar Vocal Showcase | 1.50 Credits**

This showcase will be focused on using the guitar to accompany the student's original song material. Through weekly meetings with their private instructor, each student will prepare a five-song set of original material that they will sing along with accompanying themselves with either the acoustic or electric guitar. This course will consist of a two-hour weekly class meeting.

**COMP-114****Small Band Showcase | 1.50 Credits**

Students will write charts for and rehearse with a small group of musicians (2-3) in weekly rehearsals, culminating in a final showcase of six original songs. According to how they would like to express and perform their original material, the instrumentation will be the students' choice and they will act as both musical director and participant in the performance. This course will consist of a two-hour weekly class meeting.

**COMP-115****Master Class 1 | 0.50 Credits**

In this Master Class series, LACM provides a unique unparalleled experience where world-class Artists, Songwriters, Producers and Industry Veterans are invited to share their life's work and experiences with our students. Classes and clinics are held by industry guests addressing the current and ever-evolving marketplace for the professional songwriter and recording artist.

**COMP-125****Diploma Performance Jury | 1.00 Credit**

All Diploma students will be required to present a Performance Jury of four original songs, arranged and produced with live instrumentation under the guidance of their Private Lesson instructor, and presented in front of a jury comprised of Department Head and the Private Lesson instructor. In addition to showcasing four original songs, at least two of these songs should feature varied

stylistic and genre approaches. There should also feature at least one song self-accompanying on the piano and one song self-accompanying on the guitar. A minimum of two songs must feature the songwriter as the vocalist, while the other two may feature alternate vocalists as desired for the style of the song.

**COMP-130****Private Lesson in Composition 1 | 2.00 Credits**

The Private Lesson is designed to reinforce and compliment the information disseminated in the department's curriculum. The private instruction will be both structured and pliable. In addition to supporting the curriculum, the private lesson also allows the student the option to explore other techniques/topics in depth at the discretion of both instructor and student. An emphasis on the expansion of musical vocabulary as it relates to each individual on his or her chosen instrument/discipline is also addressed. Additional material will be presented to address the strengths and weaknesses of each student and afford the student opportunities to investigate other areas of interest related to their individual goals.

**COMP-131****Private Lesson in Composition 2 | 2.00 Credits**

The Private Lesson is designed to reinforce and compliment the information disseminated in the department's curriculum. The private instruction will be both structured and pliable. In addition to supporting the curriculum, the private lesson also allows the student the option to explore other techniques/topics in depth at the discretion of both instructor and student. An emphasis on the expansion of musical vocabulary as it relates to each individual on his or her chosen instrument/discipline is also addressed. Additional material will be presented to address the strengths and weaknesses of each student and afford the student opportunities to investigate other areas of interest related to their individual goals.

**COMP-150****Diploma Project | 1.00 Credit**

The Diploma Project course allows the student to work directly with the faculty to develop their Diploma Final Project. This project has the student creating a hybrid score for visual media (as approved by faculty) where the instructor takes the role of the Director guiding the student through notes on rewrites and revisions normally associated to a working composer in the professional environment. This class encourages the student to encompass all of the tools and techniques that they have studied throughout the curriculum in relation to completing and presenting this final project to the CVM Department Head.

**COMP-155****Foundation for Vocal Technique | 1.00 Credit**

Every songwriter must have a base understanding of healthy vocal technique and a foundation for understanding how to properly utilize the instrument expressively. This course will introduce students to the physiology of the vocal instrument, foundation technique and terminology, as well as methods to achieve proper health and optimal performance. This course will meet for one hour once per week.

**COMP-200****Co-writing 1 | 2.00 Credits**

This course will provide the foundation for learning how to collaborate with one or more songwriters on a project. In pairs and small groups, students will practice the sharing of ideas and strategizing complementary strengths and talents in order to achieve the most viable song concept possible. The business of royalty splits, songwriting agreements and co-production arrangements will also be addressed throughout this course. This course will consist of a weekly two hour class meeting. *This course may be taken as an elective.*

**COMP-201****Co-writing 2 | 2.00 Credits**

Building on the concepts and experience of Co-Writing 1, students will advance to learning how to write for and with a recording artist or group. Concepts of writing to an artist's specific vocal range, style, identity, lyric message and fan base will be practiced. Students will also learn to write as part of a songwriting and production team, one of today's music industry formats that is widely practiced for major label record production. This course will consist of a weekly two hour class meeting.

*Prerequisite: Co-Writing 1. This course may be taken as an elective.*

**COMP-202****Building Your DAW 2 | 2.00 Credits**

In continuation of the research conducted on various recording platforms, software instruments, programs and hardware components pursued in Building Your DAW 1, students will make their final selections and will learn to set up their own portable recording studio. Exploring various software configurations and program interactions will be a focus, along with making use of different microphones and instrumentation in the recording process. Students will use their own DAW to produce a three-song demo project of their original material. This course will consist of two, one and a half-hour weekly lectures/ labs.

*Prerequisite: Building Your DAW 1. This course may be taken as an elective.*

**COMP-203****History of Song 4 | 1.50 Credits**

In this course, students will dissect and analyze a popular "hit" song each week. Each song will be discussed according to societal, cultural and political origins or influence of the particular era, genre or stylistic approach, lyric message, demographic of audience, and aspects of the artist in regard to song selection and interpretation. Students will have the opportunity to offer their own creative interpretations and "cover" arrangements of each song, both solo and in small group performances. Guest hit songwriters will appear consistently throughout this course to offer perspective and insight into their own song material and how to write unique, important and authentic songs in today's music industry. This course will consist of one, one and a half hour lecture weekly.

*Prerequisite: History of Song 3.*

**COMP-204****Private Lesson 4 | 2.00 Credits**

The primary goal of this course is to act as reinforcement for the core curriculum of the Songwriting Department. Any questions involving individual weekly classes will be addressed, and the instructor will help each student keep up with the general pace of all classes in their program. Additional assignments may be given to students when appropriate. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

**COMP-205****Private Lesson 5 | 2.00 Credits**

The primary goal of this course is to act as reinforcement for the core curriculum of the Songwriting Department. Any questions involving individual weekly classes will be addressed, and the instructor will help each student keep up with the general pace of all classes in their program. Additional assignments may be given to students when appropriate. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

**COMP-206****Private Lesson 6 | 2.00 Credits**

The primary goal of this course is to act as reinforcement

for the core curriculum of the Songwriting Department. Any questions involving individual weekly classes will be addressed, and the instructor will help each student keep up with the general pace of all classes in their program. Additional assignments may be given to students when appropriate. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

### **COMP-207**

#### **Music Business for Songwriters 1 | 2.00 Credits**

This course focuses on music publishing with an introduction to the various income sources found in the music industry. Topics include: choosing between BMI and ASCAP, how to protect your song or song performance through copyright, recording artist deals and record companies production deals and song splits, mechanical and sync licensing, as well as understanding the varying types of common publishing deals. This course consists of a weekly, two-hour lecture.

### **COMP-208**

#### **Music Business for Songwriters 2 | 2.00 Credits**

Building on the concepts presented in Music Business for Songwriters 1, this course will delve into the aspects of writing for varied media platforms and the practices and contracts associated with each. Topics will include: writing for music libraries, title replacement, single-song agreements, licensing deals, catalog acquisition, video game custom composition agreements, film trailer and/or theme song composition and contracts. This course consists of a weekly, two-hour lecture.

*Prerequisite: Music Business for Songwriting 1.*

### **COMP-209**

#### **Music Business Practicum 1 | 2.50 Credits**

Students will have the opportunity to “work” in a hands on setting that mocks an active publishing and licensing company. Sourcing from talent within the LACM student body, each student will find one artist or songwriter with material that needs to be developed and promoted. Acting as part of the publishing company, students will learn to “pitch” material to specific projects and opportunities. Working with the LACM Music Licensing catalog, students will also act as publishing administrators in filing copyright forms, cue sheets and calculating royalty distributions. This course consists of a weekly, two-hour lecture.

### **COMP-210**

#### **Master Class 2 | 0.50 Credits**

In this Master Class series, LACM provides a unique an unparalleled experience where world-class Artists, Songwriters, Producers and Industry Veterans are invited to share their life's work and experiences with our students. Classes and clinics are held by industry guests addressing the current and ever-evolving marketplace for the professional songwriter and recording artist.

### **COMP-211**

#### **Master Class 3 | 0.50 Credits**

In this Master Class series, LACM provides a unique an unparalleled experience where world-class Artists, Songwriters, Producers and Industry Veterans are invited to share their life's work and experiences with our students. Classes and clinics are held by industry guests addressing the current and ever-evolving marketplace for the professional songwriter and recording artist.

### **COMP-212**

#### **Writing for Music Row 1 | 2.00 Credits**

In the songwriting world of Nashville, the practices and fundamentals can vary greatly from the process and business in other regions. Students will learn the art of writing with multiple songwriting partners, “pitching” material to publishers and labels, writing only music or lyric per song, and communicating with session players using the Nashville Number System. While today's Nashville music market supports many genres, the two most popular continue to be Country and Contemporary Christian. These two styles and markets will be focused on in both creative and business concepts. Industry guests from each genre and market will present their own professional experiences and answer student questions throughout this course. This course consists of a weekly, two-hour lecture.

### **COMP-213**

#### **Piano Vocal Showcase | 1.50 Credits**

This showcase will be focused on using the piano or keyboard to accompany the student's original song material. Through weekly meetings with their private instructor, each student will prepare a five- song set of original material that they will sing along with accompanying themselves with either the piano or a keyboard. This course will consist of a two-hour weekly class meeting.

### **COMP-214**

#### **Collaborative Showcase | 1.50 Credits**

Students will work in pairs to collaborate on original song

material, creating a six-song set that they will write charts for and direct a small band to perform. Each student will be required to either sing or play an instrument as part of the presentation and must equally contribute to the song creation in the areas of lyric, melody, structure, and arrangement. This course may be taken as an elective. This course will consist of a two-hour weekly class meeting.

### **COMP-215**

#### **Industry Showcase | 1.50 Credits**

Students will have the option to either perform their own material with a band or enlist a vocalist and perform as part of the band in this showcase. The final performance of four original songs will be evaluated by a panel of industry members who will be focusing on areas including showmanship, song marketability, performance quality, set arrangement, and industry viability. This course will consist of a two-hour weekly class meeting.

### **COMP-216**

#### **Advanced Songwriting 2 | 1.50 Credits**

This course will focus on the structural, melodic and lyric aspects of creating a “hit” song in today’s music marketplace. Analysis of past radio chart successes and specific similarities between hits of varied genres and eras in popular music will offer the student perspective regarding how to apply the patterns in their own original song material. While there are no guarantees in the music industry, there are specific methods that have been employed by many past popular songwriters and musicians to insure the highest level of success possible. Students will learn how to craft a memorable and marketable hook, create a dynamically progressive structure, write a lyric that connects with a specific demographic audience, and more. This course consists of a weekly, one-hour lecture and one-hour lab.

*Prerequisite: Advanced Songwriting 1*

### **COMP-217**

#### **Vocals for Songwriters | 2.00 Credits**

This course will address the need of all songwriters to be able to adequately express their song ideas through vocal interpretation and performance. The basic techniques of tone, pitch center, enunciation, dynamics and melodic accuracy will be covered, along with the more advanced interpretative skills when acting as the primary performer of their own material as the Singer/Songwriter. Powerful expression of the lyric concept, along with varied dynamic and tonal qualities in the melodic approach will be assessed through weekly performances of the student’s original song material. This course consists of a weekly, two-hour lecture.

### **COMP-219**

#### **Styles & Analysis | 2.00 Credits**

Varied musical styles and genres will be listened to, studied and analyzed in regard to structure, craft, lyric style, melodic construct and instrumentation. Styles of songwriting and artist interpretation or sound that are popular in today’s music industry will be the focus, while an analysis of the roots leading to each developed style will also be a strong focus. This course will consist of one, two-hour weekly lecture. *This course may be taken as an elective.*

### **COMP-220**

#### **Lyric Writing | 2.00 Credits**

This course will be an in-depth study of the craft of creating and placing lyrics in sequence to music, with a focus on the intricacies of rhythmic components and melodic phrasing. While the most crucial factor is the core concept of the lyric and how it speaks to the listener in a unique way, the syllabic stresses and patterns can make all the difference when crafting a conversational set of phrases that is voiced naturally and with impact. Rhyme schemes, stressed and unstressed beats, navigating different time signatures, placement of hooks and more, will all be discussed in detail and with focus on the development of each individual songwriter’s material. This course consists of weekly, two-hour lecture.

### **COMP-225**

#### **AA Performance Jury | 1.50 Credit**

All Associate of Arts students will be required to present a Performance Jury of six original songs, arranged and produced with live instrumentation under the guidance of their Private Lesson instructor, and presented in front of a jury comprised of Department Head and the Private Lesson instructor. In addition to showcasing six original songs, at least three of these songs should feature varied stylistic and genre approaches. There should also feature at least one song self-accompanying on the piano and one song self-accompanying on the guitar. A minimum of three songs must feature the songwriter as the vocalist, while the other three may feature alternate vocalists as desired for the style of the song.

### **COMP-230**

#### **Private Lesson in Composition 3 | 2.00 Credits**

The Private Lesson is designed to reinforce and compliment the information disseminated in the department’s curriculum. The private instruction will be both structured and pliable. In addition to supporting the curriculum, the private lesson also allows the student the option to explore other techniques/topics in depth at the discretion of both instructor and student. An emphasis on

the expansion of musical vocabulary as it relates to each individual on his or her chosen instrument/discipline is also addressed. Additional material will be presented to address the strengths and weaknesses of each student and afford the student opportunities to investigate other areas of interest related to their individual goals.

### **COMP-231**

#### **Private Lesson in Composition 4 | 2.00 Credits**

The Private Lesson is designed to reinforce and compliment the information disseminated in the department's curriculum. The private instruction will be both structured and pliable. In addition to supporting the curriculum, the private lesson also allows the student the option to explore other techniques/topics in depth at the discretion of both instructor and student. An emphasis on the expansion of musical vocabulary as it relates to each individual on his or her chosen instrument/discipline is also addressed. Additional material will be presented to address the strengths and weaknesses of each student and afford the student opportunities to investigate other areas of interest related to their individual goals.

### **COMP-232**

#### **Private Lesson In Composition 5 | 2.00 Credits**

The Private Lesson is designed to reinforce and compliment the information disseminated in the department's curriculum. The private instruction will be both structured and pliable. In addition to supporting the curriculum, the private lesson also allows the student the option to explore other techniques/topics in depth at the discretion of both instructor and student. An emphasis on the expansion of musical vocabulary as it relates to each individual on his or her chosen instrument/discipline is also addressed. Additional material will be presented to address the strengths and weaknesses of each student and afford the student opportunities to investigate other areas of interest related to their individual goals.

### **COMP-250**

#### **AA Project | 1.00 Credit**

The AA Project course allows the student to work directly with the faculty to develop their AA Final Project. This project has the student creating a hybrid score for visual media (as approved by faculty) where the instructor takes the role of the Director guiding the student through notes on rewrites and revisions normally associated to a working composer in the professional environment. This class encourages the student to encompass all of the tools and techniques that they have studied throughout the curriculum in relation to completing and presenting this final project to the CVM Department Head.

### **COMP-300**

#### **Introduction to Scoring For Picture | 2.00 Credits**

This course will be an introduction to skills, concepts, and composition techniques when scoring to a specific piece of visual media. Using a simple platform such as iMovie, students will practice scoring to a commercial, a video game portion, a film trailer, and a TV theme sequence. Topics will include: assigning appropriate emotional and dynamic musical setting to the visual, tracing and anticipating shifts in scene and action, developing leading motifs for setting a mood and expressing character identities or qualities through distinct melodies and instrumentation. This course will consist of one weekly two-hour lecture. *This course may be taken as an elective*

### **COMP-301**

#### **Music Business for Songwriters 3 | 2.00 Credits**

Following Music Business for Songwriters 2, the third level of this course series introduces primary marketing concepts and strategies for the songwriter. A complete marketing plan with fully researched analytic information, a timeline of benchmark goals, content development and accompanying media materials will be developed throughout this course. In addition to marketing and promotion concepts, students will be introduced to additional agreement and deal structures that apply to the working songwriter. Topics including varied types of co-writing and co-publishing agreements, work-for-hire and artist/producer deals, strategic media and content partnerships and more will be discussed in detail. With the completion of this course, students will have built a complete business and marketing plan and will have expanded essential business knowledge, skill and resources. This will lead into the creation of a supporting financial plan to provide the structure to "launch" the project, developed in Music Business for Songwriters 4.

*Prerequisite: Music Business for Songwriters 2.*

### **COMP-302**

#### **Music Business for Songwriters 4 | 2.00 Credits**

The independent songwriter must learn how to be a viable and efficient business person. This course will cover concepts of business accounting procedures and tools, state and federal tax laws for the independent contractor, business investments and growth plans, strategic partnerships with like-minded professionals and companies, corporate music opportunities and more. The course series will conclude with a practical, hands-on application of concepts in the compilation of all needed business agreement and contract templates, a complete short and long term business plan, along with a song catalog that is ready for promotion to the varied media sources addressed in Music Business for Songwriters 1-3.

This course will consist of one weekly two-hour lecture.

*Prerequisite: Music Business for Songwriters 3.*

### **COMP-303**

#### **Instrument Private Lesson 7 | 2.00 Credits**

The primary goal of this course is to act as reinforcement for the core curriculum of the Songwriting Department. Any questions involving individual weekly classes will be addressed, and the instructor will help each student keep up with the general pace of all classes in their program. Additional assignments may be given to students when appropriate. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

### **COMP-304**

#### **Instrument Private Lesson 8 | 2.00 Credits**

The primary goal of this course is to act as reinforcement for the core curriculum of the Songwriting Department. Any questions involving individual weekly classes will be addressed, and the instructor will help each student keep up with the general pace of all classes in their program. Additional assignments may be given to students when appropriate. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

### **COMP-305**

#### **Instrument Private Lesson 9 | 2.00 Credits**

The primary goal of this course is to act as reinforcement for the core curriculum of the Songwriting Department. Any questions involving individual weekly classes will be addressed, and the instructor will help each student keep up with the general pace of all classes in their program. Additional assignments may be given to students when appropriate. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

### **COMP-306**

#### **Pro Artist Showcase | 1.50 Credits**

Taking the critique and evaluation of the industry member panel in Industry Showcase 1, students will focus on incorporating the feedback into at least two of the songs from the original set and adding three more original songs. Concentration will be placed in areas of stylistic

approach, instrumentation, advanced song arrangements, marketability in today's music industry and connection with the audience. This course will consist of a two-hour weekly class meeting.

### **COMP-307**

#### **Music Business Practicum 2 | 2.50 Credits**

Students will promote their own song catalog, website, social media and promotion materials utilizing the marketing and business plans created in previous courses. Real contacts will be made in live networking events, as well as direct contact with publishers and A&R reps for specific projects and submissions to music supervisors and licensing companies for various Film/TV placement opportunities. This course will consist of a two-hour weekly class meeting.

### **COMP-308**

#### **Music Marketing for Songwriters 1 | 2.00 Credits**

In this course, students will learn the essential elements of music marketing that are critical in optimal marketing of both themselves and their music. Various marketing channels and media such as physical versus digital advertising, PR, social media and promotion campaigns will be compared and contrasted. Developing a unique brand identity will be addressed as well, laying the groundwork for building a strategic marketing plan. This course consists of a weekly, two-hour lecture.

### **COMP-309**

#### **Writing for Music Row 2 | 2.00 Credits**

Continuing on the concepts presented in Writing For Music Row 1, students will learn the business of presenting themselves in the most marketable light possible for potential publishing deals and song placement for major artist projects. This will include learning how to compile a solid "reel" showcasing the strongest aspects of the individual's writing abilities, pitching to direct project requirements, business networking events, popular venues to showcase the material live, writing with artists who are affiliated with particular publishing houses or record labels, interacting with their PRO to increase opportunity, and more. Students will also practice presenting their material in an acoustic solo "live" format, along with performing with their co-writing partners in a small ensemble setting. Mock networking meetings and events will also help to prepare the students for establishing positive business relationships. As part of this course, students will also have the opportunity to meet guest Nashville session players, publishers, songwriters and artists. This course consists of one weekly two-hour lecture.



**COMP-310****Custom Writing for Film & TV | 2.00 Credits**

This course will address the varied business and creative aspects involved with writing for Film and TV. Specific scenarios addressed and compared will include: theme song composition for a TV network show, staff composition for a TV network series, the creative and business considerations involved in the composition of Film trailers, Film scoring and composition, communicating with the "team" (music supervisors to producers, directors to screenwriters) and providing properly formatted deliverables with requisite documentation and contracts. Students will also learn how to replace "temp tracks" versus custom composing based on visual media and description of requirements only. This course will consist of a weekly, two-hour lecture.

**COMP-311****Catalog Showcase | 1.50 Credits**

Creating a song catalog that is versatile, diverse and deep in stylistic variations can be a key component to becoming successful in the world of music licensing for media (Film/TV/Video Games/etc.). Making the necessary connections to the industry and understanding how to communicate with music supervisors and media companies is also critical to the songwriter's success in this field. This showcase will feature a live presentation by each songwriter of 5-6 songs from his or her catalog. The quarter will consist of demo production and recording to add content to the catalog, preparation of the SongSpace profile, development of a strong networking database, review of common licensing agreements and scenarios, live pitching exercises and culminating in a final showcase of catalog material in front of a panel of Music Supervisors for film and television. This course consists of a weekly, two-hour lecture/lab

**COMP-312****Recording for Songwriters | 3.00 Credits**

This course defines and explains the digital workstation, while specifically tailoring the subject to the needs of the songwriter. This includes creating a Pro Tools session, understanding file management, and exploring MIDI fundamentals. In addition, signal path and all its components are explored, microphone pre interfacing, creating a track, and saving a session. Students also explore the finer points of tracking instruments during a session consisting of bass, drums, vocals and guitar. This course consists of a weekly, two-hour lecture and two hour lab.

**COMP-315****Songwriting Demo Production | 2.00 Credits**

In conjunction with students from the Music Business

major, students will apply technology concepts to a hands-on process of recording a demo in a studio setting. Music Business majors will act in an advisory capacity for the project, teaming with Songwriting majors and acting as A&R reps for song selection, pre-production, advising on production approach, as well as supervising the release if applicable. Songwriting majors will drive the sessions with selected original material to be recorded and produced, performed either by themselves or with select student musicians. A thorough understanding from start to finish will be experienced over the course of the quarter. This course will meet for two hours once per week, with self-driven producing assignments to be completed weekly in conjunction.

**COMP-330****Private Lesson in Composition 6 | 2.00 Credits**

The Private Lesson is designed to reinforce and compliment the information disseminated in the department's curriculum. The private instruction will be both structured and pliable. In addition to supporting the curriculum, the private lesson also allows the student the option to explore other techniques/topics in depth at the discretion of both instructor and student. An emphasis on the expansion of musical vocabulary as it relates to each individual on his or her chosen instrument/discipline is also addressed. Additional material will be presented to address the strengths and weaknesses of each student and afford the student opportunities to investigate other areas of interest related to their individual goals.

**COMP-331****Private Lesson in Composition 7 | 2.00 Credits**

The Private Lesson is designed to reinforce and compliment the information disseminated in the department's curriculum. The private instruction will be both structured and pliable. In addition to supporting the curriculum, the private lesson also allows the student the option to explore other techniques/topics in depth at the discretion of both instructor and student. An emphasis on the expansion of musical vocabulary as it relates to each individual on his or her chosen instrument/discipline is also addressed. Additional material will be presented to address the strengths and weaknesses of each student and afford the student opportunities to investigate other areas of interest related to their individual goals.

**COMP-332****Private Lesson in Composition 8 | 2.00 Credits**

The Private Lesson is designed to reinforce and compliment the information disseminated in the department's curriculum. The private instruction will be both structured and pliable. In addition to supporting the curriculum, the private lesson also allows the student the

option to explore other techniques/topics in depth at the discretion of both instructor and student. An emphasis on the expansion of musical vocabulary as it relates to each individual on his or her chosen instrument/discipline is also addressed. Additional material will be presented to address the strengths and weaknesses of each student and afford the student opportunities to investigate other areas of interest related to their individual goals.

### **COMP-333**

#### **Composing for Strings | 3.00 Credits**

This course is an in-depth study of writing music for strings; their strengths and limitations and their interrelationships in small and large ensembles. It takes a close look at the contemporary and historical use of the strings in both film and concert music composition. Each lesson offers a fundamental approach to composing for strings both individually and collectively with regard to their extreme range, practical range as well as exploring the idiosyncrasies inherent to each instrument. This course consists of a weekly, two-hour lecture and lab.

*Prerequisite: Instrumentation*

### **COMP-400**

#### **Music Marketing for Songwriters 2 | 2.00 Credits**

In this course, each student will begin to develop their own personal marketing and promotion plan for their music. Even if the student wishes only to write for other artists and projects, the competition in the industry is fierce and every writer will need to promote themselves and their music uniquely and aggressively. Analyzing the successful marketing and promotion plans of known artists, projects, songwriters and producers will offer valuable perspective and inspiration for the development of their own customized marketing plan. Students will build a simple website and will customize various social media platforms in preparation for launching their marketing campaign. This course consists of a weekly, two-hour lecture.

*Prerequisite: Music Marketing for Songwriters 1.*

### **COMP-401**

#### **Music Marketing for Songwriters 3 | 2.00 Credits**

This course represents the final compilation of all marketing and promotion materials created and developed in Music Marketing for Songwriters 1-2. Their own logo, brand, social media and website, complete with audio and video materials, will be "launched" and viewed by their LACM peers. The effectiveness of this launch and requisite materials will be evaluated by a panel of industry professionals at the conclusion of this course. In addition, aspects of cross promotion and strategic partnerships with varied companies and organizations will

be presented. Students will learn which companies and organizations might provide added promotion benefits, while understanding how to "pitch" themselves and their unique talents in a way that might be most effective. This course consists of a weekly, two-hour lecture.

*Prerequisite: Music Marketing for Songwriters 2.*

### **COMP-402**

#### **Songwriting Session Arrangement | 2.00 Credits**

Every songwriter needs to learn the art of translating their material to a format that will communicate to the producer, engineer and players involved with creating the song demo. Creating and compiling clear chord and structure charts will be addressed and practiced. Learning the roles of each musician, the engineer and producer, and learning the language needed to speak to each effectively will be practiced in a live and practical "hands on" studio setting. Confident demonstration of melody, lyric, dynamics and structure of each song will also be a focus. This course consists of a weekly one-hour lecture and two-hour lab.

### **COMP-403**

#### **Arranging for Contemporary Ensemble | 2.00 Credits**

This course will introduce the varied aspects of each popular instrument group in a Contemporary Ensemble: namely Guitar, Bass, Drums, Piano/Keyboards and Vocals. Understanding how the rhythm section is built, how chord progressions and song structure can be enhanced by the performance approach in each instrument group, assigning complimentary melodic counterpoint and internal hooks in the song arrangement, along with acquiring a working understanding of the limitations and potential of each instrument group will all be concepts that will be focused on throughout this course. This course consists of a weekly one-hour lecture and two-hour lab.

### **COMP-404**

#### **Internship | 4.00 Credits**

Students will be evaluated according to their skill sets and career objectives, to be placed in a practical internship with an active Los Angeles music company. Students will work on location at this company for a minimum of four hours per week and will be supervised and evaluated by that staff. Throughout the quarter, the student will report to a faculty advisor regarding specific challenges and receiving guidance on improving their competitive edge for future employment possibilities.

### **COMP-405**

#### **Instrument Private Lesson 10 | 2.00 Credits**

The primary goal of this course is to act as reinforcement

for the core curriculum of the Songwriting Department. Any questions involving individual weekly classes will be addressed, and the instructor will help each student keep up with the general pace of all classes in their program. Additional assignments may be given to students when appropriate. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

### **COMP-406**

#### **Instrument Private Lesson 11 | 2.00 Credits**

The primary goal of this course is to act as reinforcement for the core curriculum of the Songwriting Department. Any questions involving individual weekly classes will be addressed, and the instructor will help each student keep up with the general pace of all classes in their program. Additional assignments may be given to students when appropriate. This course consists of a weekly, one-hour private lesson. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

### **COMP-407**

#### **Instrument Private Lesson 12 | 2.00 Credits**

The primary goal of this course is to act as reinforcement for the core curriculum of the Songwriting Department. Any questions involving individual weekly classes will be addressed, and the instructor will help each student keep up with the general pace of all classes in their program. Additional assignments may be given to students when appropriate. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

### **COMP-430**

#### **Private Lesson in Composition 9 | 2.00 Credits**

The Private Lesson is designed to reinforce and compliment the information disseminated in the department's curriculum. The private instruction will be both structured and pliable. In addition to supporting the curriculum, the private lesson also allows the student the option to explore other techniques/topics in depth at the discretion of both instructor and student. An emphasis on the expansion of musical vocabulary as it relates to each individual on his or her chosen instrument/discipline is also addressed. Additional material will be presented to address the strengths and weaknesses of each student and afford the student opportunities to investigate other areas of interest related to their individual goals.

### **COMP-431**

#### **Private Lesson in Composition 10 | 2.00 Credits**

The Private Lesson is designed to reinforce and compliment the information disseminated in the department's curriculum. The private instruction will be both structured and pliable. In addition to supporting the curriculum, the private lesson also allows the student the option to explore other techniques/topics in depth at the discretion of both instructor and student. An emphasis on the expansion of musical vocabulary as it relates to each individual on his or her chosen instrument/discipline is also addressed. Additional material will be presented to address the strengths and weaknesses of each student and afford the student opportunities to investigate other areas of interest related to their individual goals.

### **COMP-432**

#### **Private Lesson in Composition 11 | 2.00 Credits**

The Private Lesson is designed to reinforce and compliment the information disseminated in the department's curriculum. The private instruction will be both structured and pliable. In addition to supporting the curriculum, the private lesson also allows the student the option to explore other techniques/topics in depth at the discretion of both instructor and student. An emphasis on the expansion of musical vocabulary as it relates to each individual on his or her chosen instrument/discipline is also addressed. Additional material will be presented to address the strengths and weaknesses of each student and afford the student opportunities to investigate other areas of interest related to their individual goals.

### **COMP-450**

#### **Senior Project / Recital | 2.00 Credits**

The Final Project course allows the student to work directly with the faculty to develop their Final Project. This project has the student creating a hybrid score for visual media (as approved by faculty) where the instructor takes the role of the Director guiding the student through notes on rewrites and revisions normally associated to a working composer in the professional environment. This class encourages the student to encompass all of the tools and techniques that they have studied throughout the curriculum in relation to completing and presenting this final project to the CVM faculty jury.

## **GENERAL EDUCATION**

### **GE-100**

#### **English Composition | 3.00 Credits**

Understanding the writing process with proper use of

grammar and APA formatting are usable and integral skills of college students. Planning, preparing, writing, and editing will be important aspects of this course and students can expect to develop their skills within narrative, descriptive, expository, and persuasive essays. A focus on APA formatting will be essential for this course. Supporting evidence and research for these essays will be conducted from articles, journals, and books pertaining to musical topics such as genre, artists, theory, and history. Music students will be able to explore their musical topics of interest and use their composition skills to demonstrate their ability to effectively communicate in writing. This course consists of a weekly, three hour lecture.

**GE-101****English Composition & Critical Thinking | 3.00**

**Credits** Thinking critically is a logical art of understanding how to evaluate circumstances, judgments, situations, and texts. Escaping ambiguity within writing and deterring from fallacy within logic is this course's objective. Critical thinking in combination with English composition offers dynamic features that include professional writing of resumes, business letters, and proposals. The grammatical concepts learned in English 100 will be emphasized and applied and MLA citation format will be introduced. Music students will be able to explore how to effectively use critical thinking skills and composition while working within the music industry. Topics include philosophical, psychological, historical, and social approaches to thinking critically. Effectively knowing how to critically think allows for successful communication and logical problem solving in a student's career and everyday life. This course consists of a weekly, three-hour lecture.

*Prerequisite: GE-100: English Composition*

**GE-111****Health & Wellness | 3.00 Credits**

This is a comprehensive and focused course of Health and General Well-Being. Topics cover achieving wellness, eating and exercising towards a healthy lifestyle, building healthy relationships, understanding and preventing disease, drug use and abuse and making health and healthy choices. This course consists of two weekly, two-hour lectures.

**GE-200****Oral Communication | 3.00 Credits**

Effective communication is a necessity for any industry and is used as a fundamental tool that connects individuals and determines the quality of an interaction. This course will provide music students with an applied knowledge of how to improve communication skills with others for their future success as music professionals. Some of the topics that will be covered are communication

styles, listening skills, providing and processing feedback, metacognitive reflections and cognitive communication, and interpersonal, non-verbal, and verbal communication. Special attention will be paid to the relevancy of this course to students' interactions with other music professionals. Major course assignments will provide practical applications for music students to demonstrate the speaking and listening skills they've acquired for their careers. Topics in this course will be relevant to music students' needs and interests. This course consists of two weekly, 90-minute lectures.

*Prerequisite: GE-100: English Composition*

**GE-202****United States History 1890-1954 | 3.00 Credits**

Compared to many other nations, the United States is relatively young; however, this doesn't mean that this country's history, with its interesting figures, significant events, and transformative shifts in ideology, doesn't offer an important perspective students can use when making sense of our nation's past and its influence on contemporary society. This course begins with a brief look at the Country post-Civil War, and when quickly moves into a more in depth examination of the country from the Industrial era through WWII. The course ends with a critical discussion of the country during the 1950s post-war era, a time that many people fondly recall as America's golden age, but students will learn to view in a more nuanced light. Throughout this course, the nation's social, economic, and cultural climate will be discussed from a historical context and our nation's diverse populations and their historical experiences will be emphasized. This course consists of two weekly, one and a half hour lectures.

**GE-301****Musical Cultures of the World | 3.00 Credits**

Understanding musical culture is a wonderful tool in the city you live in but imagine if you could academically travel through Native American, Chinese, Indian, or Latin American cultures to experience how culture broadens musical perspective, composition, and performance. This course will navigate musical elements of beat, rhythm, and meter with consideration to the world's musical cultures. Access to world music resources and the ability for students to share and express their own musical culture through performance and presentation will be essential.

**GE-302****Philosophy | 3.00 Credits**

Philosophy is considered to be the history of human thinking. Philosophy teaches how to think and attempts to unravel concepts of life through the practice of questioning. Philosophical questions examine what reliable

knowledge is, what is God and does it exist, what is truth, what are right and wrong, what makes something beautiful or unattractive, what is reality, what happens when we die, and in totality, what does it mean to study philosophy. This course will act as a guide for conducting life and every major can benefit from philosophical learning. Students will be able to gain relevant connections from philosophy to their daily life. This course consists of a weekly, three-hour lecture.

*Prerequisite: GE-101: English Composition & Critical Thinking*

### **GE-303**

#### **Spanish 1 | 3.00 Credits**

Spanish 1 is an introductory course, which emphasizes the basic skill of listening comprehension and speaking ability, writing simple grammatical sentences and grammar exercises. Short reading selections emphasize new vocabulary and grammar structures. Grammar and vocabulary are used to develop the four main skills of listening, speaking, reading and writing. The basics of verb usage and conjugation, greetings, numbers, professions, colors, adjectives, and phrases related to work, nationalities, family, home, and a restaurant will be covered. This course consists of two weekly, one and a half hour lectures.

### **GE-304**

#### **Spanish 2 | 3.00 Credits**

Moving forward in the Spanish language, this course guides students through the Hispanic culture and emphasizes the skills of mastering a foreign language. A continued focus on listening, speaking, reading, writing, grammar, and vocabulary will be at the forefront of this course. The development of intermediate Spanish speaking skills as well as a more comprehensive exposure to the Spanish culture will be utilized. Advancing on the topics covered in Spanish 101 and a practical application of the language in the city of Los Angeles will give students the opportunity to recall and effectively command the Spanish language.

*Prerequisite: GE-303: Spanish 1*

### **GE-305**

#### **Statistics: Methods and Applications | 4.00 Credits**

This course provides the basic concept of statistics: Topics include Data, Sampling, Experiments, Distributions, Relationships, Chance and Probability, Simulation & Expected Values, and Inference. This course consists of two weekly, two-hour lectures.

### **GE-306 & GE-306L**

#### **Physics for Musicians & Lab | 2.00 & 1.00 Credit**

This is a compact and focused course of Physics with special emphasis on Motion, Waves and Sound/Voice. Topics cover Motion, Newton's Laws, Energy, Temperature and Heat, Electromagnetism and Electromagnetic Waves, and understanding the elements, mechanisms and the dynamism of Waves and Sound. Mini-labs are done using the different musical (strings, drums and percussion, wind) instruments available in the halls and classrooms of LACM, and could also be done where students can investigate and create using items found in most kitchens, closets, and/or garages. This course consists of two weekly one-hour lectures and one-hour labs.

### **GE-401**

#### **Sociology | 3.00 Credits**

The social group is essential to human interaction. Thinking critically about society and its many influences allows for students to expand their range of knowledge and progress as social beings. Students will understand the importance of social influence and the role that society plays in their daily lives. Every day human beings leave one social group and interact with another social group. Very little ideas develop separately from the social context. Society influences everything we do and this course examines these sociological aspects of human development. A close look at how to study groups of people as sociologists do and particular human behavior will be conducted. Students will be able to demonstrate the importance of social policy and critical thinking skills by the end of the course.

### **GE-402**

#### **Political Science | 3.00 Credits**

Political science is a study of political policy, behavior, process, systems, and overall government structures. This course will cover the concepts of political economy, ideology, theory, and philosophy. It will further elaborate on political analysis, comparative politics, and international relationships. An examination of both humanistic and scientific approaches, perspectives, and tools will be used throughout the course. The political dynamics of American governmental structures as well as comparisons with other regions of the world will be applicable. Students will be able to understand and compare different countries from around the world and firmly understand the integration of government and policy within multiple societies. This course consists of two weekly, two-hour lectures.

*Prerequisite: GE-100: English Composition*

**GE-403****Psychology | 3.00 Credits**

This is a comprehensive course of basic Psychology structured upon the biological, cognitive, developmental and social foundations of human behavior. Additionally, it also covers the basic and most common mental health disorders. Topics include neuroscience, sensation and perception, motivation and emotion, learning and memory, human development, social psychology and personality. This course consists of two weekly, one and a half hour lectures.

*Prerequisite: GE-100: English Composition*

**GE-405****Music Appreciation | 3.00 Credits**

As music students that are soon to be music professionals, exposure to music and developing an overall appreciation should be exponential. This course is designed to expose students to musical performance on personal and professional levels. Students will be able to listen to recordings both live and in studio, attend a series of performances, and present their appreciation in creative presentations about their experiences as music listeners. This course allows for students to emerge from previous notions about music and augment their musical appreciation for multiple genres and composers that are currently performing today.

**GE-406****Physiology | 3.00 Credits**

This course is a comprehensive and focused study of the structure and function of the human body at the cellular, histological, and organ level. The emphasis of study includes microscopic and macroscopic anatomy and physiology of the Integumentary, Skeletal, Muscular, Nervous, Endocrine, Cardiovascular, Respiratory, Immune, Gastrointestinal, Renal and Reproductive Systems. This course consists of two weekly, one and a half hour lectures.

**GE-410****Music and Society | 3.00 Credits**

Music and Society course examines the role and meaning of music in society. Particularly, it focuses on how and why various groups evolve around music, how music expresses and shapes identity, how it influences and is being influenced by social, political, and economic changes. During the course, students will discuss topics such as taste formation, commodification and consumption of music, rationalization of music and its consequences, musical subcultures, the role of music in relations to social stratification, gender, ethnic, and other identities,

resistance, and change. Upon completion of the course, students will be able to identify and explain various challenges that music and musicians face in contemporary society, using the knowledge they acquired in this class. This course consists of two weekly 90-minute lectures.

## MUSIC BUSINESS

**IND-100****Music Industry Studies 1 | 2.00 Credits**

This course provides a thorough overview of the evolution of the recorded music industry. It will cover all of the major events and breakthroughs that started the industry and has continued to evolve it for the past 80+ years. Topics covered include: first recordings, beginning of record companies and their evolution, early recording contracts to present day, creation of music industry revenue streams.

**IND-101****Building the Artists Team | 2.00 Credits**

This course reviews the business team surrounding an artist from the artist's point of view. From the role of the manager to the lawyer, from the booking agent to the business manager, from the publisher to the record company and more, an artist must build a solid team around them and thoroughly understand each role in the development, launch and continued success of their career. This course will provide students with in-depth knowledge of the artist's business team and will prepare them to function effectively as the primary artist or as any one of the artist's team members. This course consists of one two-hour weekly lecture.

**IND-102****Music Marketing Foundations | 2.00 Credits**

Marketing has always been a crucial part of the label structure and an effective marketing campaign can ensure an artist or project's success. While this remains a key record label function, the music business has become more independent and an artist or manager must have a solid understanding of marketing and how to build a fan base independently. This course will provide a thorough overview of the functions of marketing applied to the music industry and how to effectively use marketing for a major label artist, independent artist, or concert tour. This course consists of one two-hour weekly lecture.

**IND-103****Promotion Concepts & Tools | 1.00 Credit**

In conjunction with the concepts established in Music

Marketing Foundations, this course will focus on the particular aspects of promoting a project or artist out to the marketplace and within the industry. Varied tools for managing promotion campaigns will be introduced, along with conceptual analysis of specific product campaigns that have either been successful or ineffective. The art of “cutting through the noise” in the vast array of new music will be explored thoroughly. This course consists of a one-hour weekly lecture.

#### **IND-104**

##### **History of Digital Revolution 1 | 2.00 Credits**

This course will detail the revolution of the recorded music industry caused by the introduction of digital formats and retailers. It will provide an in-depth look at the business in the beginning stages of the digital emergence and will provide a progressive review and analysis of the impact that digital delivery of music has had on the music industry as a whole. This course consists of one two-hour weekly lecture.

#### **IND-105**

##### **History of Digital Revolution 2 | 2.00 Credits**

Building on the established aspects from History of Digital Revolution 1, topics include a review of the business models of each of the new music technology companies and their specific impact on the traditional record model. The costs and benefits of the emergence of digital technology and current music delivery platforms will be analyzed thoroughly in this course. This course consists of one two-hour weekly lecture.

*Prerequisite: History of Digital Revolution 1.*

#### **IND-106**

##### **A&R Strategy | 2.00 Credits**

A&R (Artists & Repertoire) relates to the process of sourcing and signing new talent, helping the artist(s) define their repertoire in accordance with the marketing strategy and overall label vision, along with overseeing the development and delivery of the final product. This course includes a study in selecting songs and producers Rights Organizations (PRO), along with the many varied approaches to publishing splits and deals. This course consists of a weekly, two-hour lecture.

#### **IND-107**

##### **Brand Development & Partnership | 1.00 Credit**

If an artist is to have a successful long-term career, it is crucial that they have a brand strategy to guide their business. Brand is much more than simply photos or styling, rather it is about identifying the core audience, understanding their needs, and strategically positioning

the artist to take advantage of the marketplace opportunity. The artist positioning will drive all business decisions including merchandise licensing, retail partnerships, sponsorships, and marketing strategy. This course will provide students a strong understanding of the process of creating a long-term brand strategy, building a brand plan, managing the brand, and creating a planning calendar to guide the artist’s business. This course consists of a weekly, one-hour lecture.

*Prerequisite(s): Music Marketing Foundations and Promotion Concepts & Tools.*

#### **IND-108**

##### **Artist Management Seminar | 2.00 Credits**

This course provides an in-depth look into the role of the artist’s personal manager and the daily operations of a management company. Study includes strategies to manage an artist’s career, building the artist’s team, finding and securing artist clients, artist development, and the host of business deals that accompany an artist’s career. Students will have a deep understanding of the functions of management and key issues and opportunities to join a major management company or create an independent one. This course consists of one two-hour weekly lecture.

*Prerequisite: Building the Artist’s Team*

#### **IND-109**

##### **Music Industry Studies 2 | 2.00 Credits**

Building on the foundation of the historical aspects of how the traditional record industry evolved into what we know as the music industry as we know it today, this course will cover topics related to the four primary revenue streams for an independent artist launching in the current competitive market. A study of live performance and touring, merchandise and retail, sales and downloads, along with licensing and placements will combine to provide the student with a thorough overview of the most essential elements of a recording artist’s primary sources of income. This course consists of one two-hour weekly lecture.

*Prerequisite: Music Industry Studies 1*

#### **IND-110**

##### **Social Media Branding | 2.00 Credits**

Social media has become the most important tool in breaking and developing an artist’s career. Understanding how to carry a consistent branding approach across multiple social media platforms will be a focus of this course. There will also be an in-depth exploration of the various social networks, key strategies and examples of successful social media campaigns. Topics will include

analysis and exploration of strategies for YouTube, Twitter, Facebook, Instagram, Pinterest, Tumblr, Reverb Nation, Snapchat and more. This course may be taken as an elective. This course consists of one two-hour weekly lecture.

**IND-111****Music Business Law & Contracts 1 | 2.00 Credits**

This course covers essential business affairs issues related to understanding music agreements and basic music legal principles. It will prepare students to effectively review and comprehend the standard points in music deals and contracts. Topics will include the introduction to understanding recording agreements, management contracts, music licensing agreements, touring agreements, merchandise deals, producer agreements, publishing deals and distribution agreements. This course consists of one two-hour weekly lecture.

*Prerequisite(s): Music Industry Studies 1-2*

**IND-112****Music Licensing 1 | 2.00 Credits**

This course provides students an in-depth review of the process and legal aspects of licensing music for film, TV, advertising, and artist placement. It will include the review of the roles of music publishers, synch agents, music supervisors, ad agencies, and A&R executives. Topics covered also include licensing administration, securing licenses, collecting and distributing payments, usage tracking, clearance agencies, and licensing songs for covers or samples. This course consists of a weekly, two-hour lecture.

**IND-113****Music Publishing 1 | 2.00 Credits**

This course focuses on the industry of music publishing and the various income sources related, for both the songwriter and the company involved. Students will study the areas of Copyright Rights & Protections, Performance

**IND-114****Private Lesson 1 | 2.00 Credits**

The primary goal of this course is to act as reinforcement for the core curriculum of the Department. Any questions involving individual weekly classes will be addressed, and the instructor will help each student keep up with the general pace of all classes in their program. Additional assignments may be given to students when appropriate. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

**IND-115****Private Lesson 2 | 2.00 Credits**

The primary goal of this course is to act as reinforcement for the core curriculum of the Department. Any questions involving individual weekly classes will be addressed, and the instructor will help each student keep up with the general pace of all classes in their program. Additional assignments may be given to students when appropriate. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

**IND-116****Private Lesson 3 | 2.00 Credits**

The primary goal of this course is to act as reinforcement for the core curriculum of the Department. Any questions involving individual weekly classes will be addressed, and the instructor will help each student keep up with the general pace of all classes in their program. Additional assignments may be given to students when appropriate. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

**IND-200****Music Business Law & Contracts 2 | 2.00 Credits**

Building on the foundation laid in Music Business Law & Contracts 1, students will learn essential aspects of negotiating fair and equitable deals for their future projects and clients. While an attorney is always necessary for final review and counsel prior to signing, a manager and/or artist will need to know how to address points of concern or required adjustments in any given agreement. This course will also focus on important cases that have been pivotal in affecting the evolution of the music industry as we know it today. This course consists of one two-hour weekly lecture.

*Prerequisite: Music Business Law & Contracts 1*

**IND-201****Music Licensing 2 | 2.00 Credits**

Continuing to build on the knowledge gained in Music Licensing 1, students will practice reviewing and editing standard music licensing agreements. A practical study of sourcing new licensing opportunities for an artist or composer will allow the students a hands-on experience while interfacing with music supervisors from "pitch to placement". This course consists of a weekly, two-hour lecture.



*Prerequisite: Music Licensing 1*

### **IND-202**

#### **Music Publishing 2 | 2.00 Credits**

Delving deeper into the topics introduced in Music Publishing 1, this course will outline in detail the current music industry's approach to monitoring and growing publishing income for any given songwriter's catalog. An in-depth study of the function of PROs and a comparison study between the three major PROs in the United States, along with those established worldwide, will offer the students an essential base of understanding for how a song can be monetized throughout the entire process from conception to completion. This course consists of a weekly, two-hour lecture.

*Prerequisite: Music Publishing 1*

### **IND-203**

#### **Marketing Budgeting | 2.00 Credits**

Once students understand the fundamentals of building a marketing strategy, it is imperative they have an understanding of how to build a marketing budget that is cost-effective and ensures ROI. This course will give students the knowledge of costing out a marketing plan, evaluating the ROI, and managing the ongoing marketing spend of a project. This course consists of a one-hour weekly lecture.

*Prerequisite: Music Marketing Foundations.*

### **IND-204**

#### **Royalty Accounting | 2.00 Credits**

This course studies and analyzes the process of calculating music royalty payments. Topics include calculating, tracking and paying master, synch, and mechanical royalties for labels, artists, producers and songwriters. This course consists of one two-hour weekly lecture.

*Prerequisite(s): Music Publishing 1-2; Music Licensing 1-2.*

### **IND-205**

#### **Digital Distribution | 1.00 Credit**

The distribution of digital audio and video content is the cornerstone of today's music business. Understanding the various digital retailers, process of distributing the content, metadata requirements for royalty tracking, distribution companies, retail advertising, and payment processes are all critical to successfully distribute and sell digital content. This course will include a study of the primary digital distributors and related deal variations, retailers, metadata requirements, and marketing and sales strategies related to distribution. This course consists of a one-hour weekly

lecture.

### **IND-206**

#### **Creating Artist Pitch Materials | 1.00 Credit**

Pitching an artist for business deals, publicity, or sponsorships requires professional and strategically produced materials that will generate interest for further exploration. This course will review the various types of materials from EPKs, press releases, pitch decks, biographies, one-sheets and more. Students will learn key elements of each, how and when to use them, and will create their own materials in class to pitch to other students. This course consists of a one-hour weekly lecture.

*Prerequisite: Music Marketing Foundations, Promotion Concepts & Tools, Brand Development, Social Media Branding.*

### **IND-207**

#### **Music Supervision | 2.00 Credits**

This course will cover creative and business concepts associated with the role of the Music Supervisor, including: what a music supervisor's primary job is, how to interact with the music supervisor on a Film/TV assignment, what a music supervisor needs to know and be qualified to do, and how to pursue becoming a music supervisor. Qualities a music supervisor must have will be studied extensively, as this can be a viable career path for many musicians and songwriters. Topics will include: critical "song to picture" analysis, expansive music genre and artist knowledge, ability to organize song clearances and cue sheets, confidence in communicating with directors and producers of Films and TV shows along with expressing specific needs to composers in regard to musical direction, tempo, keys, song edits and "sound alike" references. This course consists of a weekly, two-hour lecture.

### **IND-208**

#### **Tour Finance | 2.00 Credits**

The touring business is much deeper than just income from the ticket sales and merchandise. Managing the tour budget, understanding the promoter and venue shares, and accounting to managers and labels can be a complex equation. This course will provide a solid understanding of the process of budgeting and accounting all aspects of tour income and expenses. This course consists of one two-hour weekly lecture.

### **IND-209**

#### **Time & Money Management | 1.00 Credit**

Understanding revenue streams and expenses is the key to properly managing music income. Artists, managers, attorneys and business managers all must understand the fundamentals of managing the artist, company or project's

revenue and budget. This course will provide a solid understanding of music career finance. In addition, tools for managing the time invested in the varied areas of a music career will be introduced as an essential component of making certain that every resource is being fully realized and efficiently utilized. This course consists of one one-hour weekly lecture.

### **IND-210**

#### **Indie Record Labels | 2.00 Credits**

The emergence of independent record labels has created a more varied and prolific production and release of new music. This course will study the differences between how indie labels and major labels function, with the benefits and drawbacks analyzed extensively. Students will also receive an introduction to the essential aspects of building and operating their own independent record label. This course will provide a review of the important functions of running an independent record company including artist development, marketing, radio, digital, retail, business operations and finance. This course consists of one two-hour weekly lecture.

*Prerequisite(s): Music Industry Studies 1-2, A&R Strategy, Music Marketing Foundations.*

### **IND-211**

#### **Merchandise Licensing & Retail | 2.00 Credits**

A major revenue stream in the music business is merchandise, licensing and retail development. It is much more complex than printing t-shirts to sell at concerts. An artist must have representatives that create a strategy for creating relevant products around their brand, find partners to license and manufacture these products, and build retail relationships to promote and sell the products. This full ecosystem is centered around the artist's brand strategy set forth in the Branding Plan. Students in this course will learn the process of identifying licensees and retailers, and get a full understanding of the role of the licensing agent. This course consists of one two-hour weekly lecture.

*Prerequisite(s): Music Marketing Foundations, Brand Development.*

### **IND-212**

#### **Career Development | 1.00 Credit**

In order for any artist or music executive to gain traction and enjoy continued success in today's music industry, an extensive and ongoing exploration of career planning and strategy must be implemented. This course will offer vital information regarding resources and organizations, varied job and career opportunities, and career networking and strategy tools. Each student will create an individualized

career goals and strategy plan, with requisite tools and resources utilized. This course consists of a one-hour weekly lecture.

### **IND-213**

#### **Artist Management Practicum | 4.00 Credits**

This course will put students in the driver's seat of managing an artist. Management does not just entail handling the business details of the artist, but will require knowledge in the areas of song selection, performance skills, production and instrumentation, along with helping the artist to build a viable business model for their music. Each student will contact an artist to develop musically, and will build and execute a creative and career plan for that artist with supervision from a seasoned artist manager. This course consists of a weekly, three-hour lecture.

### **IND-214**

#### **Master Class 1 | 0.50 Credits**

This course will introduce students to professionals from the music industry in various areas of specialization. Industry guests will include Managers, Entertainment Attorneys, Publishers, Music Supervisors, A&R Representatives, Marketing Professionals, Recording Artists, Booking Agents, Tour Promoters, Entrepreneurs and more. In a lecture and Q&A format, the students will have the opportunity to network with and learn from working professionals in the Los Angeles music industry. Understanding how to apply the knowledge they are gaining in their program to a "real world" application in the industry will be a crucial focus and this master class series will provide invaluable networking and opportunities to learn about varied career path options. This course consists of a bi-weekly, two-hour lecture.

### **IND-215**

#### **Master Class 2 | 0.50 Credits**

This course will introduce students to professionals from the music industry in various areas of specialization. Industry guests will include Managers, Entertainment Attorneys, Publishers, Music Supervisors, A&R Representatives, Marketing Professionals, Recording Artists, Booking Agents, Tour Promoters, Entrepreneurs and more. In a lecture and Q&A format, the students will have the opportunity to network with and learn from working professionals in the Los Angeles music industry. Understanding how to apply the knowledge they are gaining in their program to a "real world" application in the industry will be a crucial focus and this master class series will provide invaluable networking and opportunities to learn about varied career path options. This course consists of a bi-weekly, two-hour lecture.

*Prerequisite: IND-214: Master Class 1*

### **IND-216**

#### **Private Lesson 4 | 2.00 Credits**

The primary goal of this course is to act as reinforcement for the core curriculum of the Department. Any questions involving individual weekly classes will be addressed, and the instructor will help each student keep up with the general pace of all classes in their program. Additional assignments may be given to students when appropriate. This course consists of a weekly, one-hour private lesson. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

### **IND-217**

#### **Website Design | 2.00 Credits**

If musicians are to survive and be competitive in today's global economy, vocational skills must expand beyond simply playing an instrument. It is said that the three rules of business are advertising, advertising, and advertising! This course will provide students with the skills to design their own website, giving the vitamin B shot of technology which every musician needs to survive. This course consists of a weekly, two-hour lecture. *This course may be taken as an elective.*

### **IND-218**

#### **Tour Marketing | 3.00 Credits**

Marketing a tour requires a very specific set of marketing tactics based on the special needs of the touring business model. This includes working with the venues and promoters, local radio, TV, and print outlets and targeted digital platforms to reach each individual local market and drive ticket sales. This course will include study in building overall national and local marketing plans, working with local media partners, local publicity efforts, tactics to successfully drive local awareness and ticket sales, retail partnerships, ticketing strategies and the various ticketing companies. This course consists of one three-hour weekly lecture.

### **IND-225**

#### **AA Final Project | 2.00 Credits**

The final project will represent a cumulative assessment of all coursework over the course of the program. Students will prepare a 15-minute visual presentation (PowerPoint, Keynote, etc.) in a "TED Talk" format. Options will include asserting a potential solution to a perceived challenge or problem within the industry, "selling" a concept or project to industry colleagues or projecting a future trend in the industry that must be watched and capitalized on. Aspects of the creative process, the business strategy and financial implications, the influence of marketing,

consumer behavior, and more will need to be fully researched and presented at the end of the quarter for a panel including Department Head, Faculty, and Industry Representatives.

### **IND-300**

#### **Contemporary Performance Ensemble 1**

##### **1.00 Credit**

In this faculty-directed ensemble course series, students will practice all aspects of being a member of a professional ensemble performance group. Tracing the various history and styles courses, students will learn how to perform a selection of songs live, create and interpret charts, and produce powerful song arrangements for a live showcase setting. This course series will also focus on developing in the areas of advanced rehearsal techniques, musical direction, stage movement, image development and advancement, and polished performance skills. Each student will also play a role in the "business" of a professional performance ensemble. Roles include accounting, social media marketing, PR, graphic design, photography, fan management, networking, stage and audio/video logistics, and more. To conclude each Contemporary Performance Ensemble course, a final performance of the set will be promoted by the group and performed in a multi-media industry showcase setting. This course will consist of one weekly two-hour lecture/lab.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

### **IND-301**

#### **Contemporary Performance Ensemble 2**

##### **1.00 Credit**

In this faculty-directed ensemble course series, students will practice all aspects of being a member of a professional ensemble performance group. Tracing the various history and styles courses, students will learn how to perform a selection of songs live, create and interpret charts, and produce powerful song arrangements for a live showcase setting. This course series will also focus on developing in the areas of advanced rehearsal techniques, musical direction, stage movement, image development and advancement, and polished performance skills. Each student will also play a role in the "business" of a professional performance ensemble. Roles include accounting, social media marketing, PR, graphic design, photography, fan management, networking, stage and audio/video logistics, and more. To conclude each Contemporary Performance Ensemble course, a final performance of the set will be promoted by the group and performed in a multi-media industry showcase setting. This course will consist of one weekly two-hour lecture/

lab.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

### **IND-302**

#### **Contemporary Performance Ensemble 3**

##### **1.00 Credit**

In this faculty-directed ensemble course series, students will practice all aspects of being a member of a professional ensemble performance group. Tracing the various history and styles courses, students will learn how to perform a selection of songs live, create and interpret charts, and produce powerful song arrangements for a live showcase setting. This course series will also focus on developing in the areas of advanced rehearsal techniques, musical direction, stage movement, image development and advancement, and polished performance skills. Each student will also play a role in the “business” of a professional performance ensemble. Roles include accounting, social media marketing, PR, graphic design, photography, fan management, networking, stage and audio/video logistics, and more. To conclude each Contemporary Performance Ensemble course, a final performance of the set will be promoted by the group and performed in a multi-media industry showcase setting. This course will consist of one weekly two-hour lecture/lab.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

### **IND-303**

#### **Touring Strategies 1 | 2.00 Credits**

Marketing a tour requires a very specific set of marketing tactics based on the special needs of the touring business model. This includes working with the venues and promoters, local radio, TV, and print outlets and targeted digital platforms to reach each individual local market and drive ticket sales. This course will include study in building an overall national and local marketing plans, working with local media partners, local publicity efforts, tactics to successfully drive local awareness and ticket sales, retail partnerships, ticketing strategies and the various ticketing companies. This course consists of one two-hour weekly lecture.

*Prerequisite(s): Tour Finance, Music Marketing Foundations.*

### **IND-304**

#### **Applied Economics for Business | 2.00 Credits**

This course will introduce the methodology and analytical tools utilized by economists as applied to Business, with a special focus on applications to the Music Industry.

Principles of micro and macro-economics will be examined, along with broad economic theory, history and policies. Students will learn how to apply these foundation concepts to economic analysis, evaluation and decision-making in the context of business models, industry trends, finance theory and other varied aspects of the Music Industry. This course consists of one two-hour weekly lecture.

### **IND-305**

#### **Radio Promotion | 2.00 Credits**

While the model of traditional radio promotion has changed significantly over time, there still exists a strong benefit to an artist and/or song to be able to secure prime radio placement. The traditional aspects of how the radio promotion industry functions will be studied extensively, along with the essential aspects of new digital radio models and platforms. This course consists of one two-hour weekly lecture.

*Prerequisite: Promotion Concepts & Tools.*

### **IND-306**

#### **Sponsorships/Brand Deals | 2.00 Credits**

An important revenue stream and marketing platform for artists is securing sponsorship deals with major brand partners that fit the artist's brand strategy. This is a challenging and time-consuming process that requires specific knowledge of the brand world and a particular process to identify the sponsor, pitch the sponsor, negotiate the deal, and execute it. This course will provide students a thorough overview of the brand and sponsorship industry and takes them through the process of securing a deal. This course consists of one two-hour weekly lecture.

*Prerequisite: Brand Development.*

### **IND-307**

#### **Publicity | 2.00 Credits**

Publicity is an integral part of the marketing mix which garners national and local media coverage to build an artist's image and career with the public. This course will provide a strong understanding of the role of publicity in a marketing campaign, key strategies to create a publicity plan, and methods used to pitch and secure media placement. The course will include an overview of key media outlets, developing a press plan, writing press releases, pitching media outlets, and providing media training to artists or executives. This course consists of one two-hour weekly lecture.

**IND-308****Touring Strategies 2 | 2.00 Credits**

There are many strategies to consider when determining when, where, and how to tour. This course explores various strategies for both emerging and established artists including tour routing, types of venues, headlining vs. supporting, domestic vs. international, frequency of touring, methods to secure funding and strategies to maximize potential revenue while on the road. This course will also provide students with hands-on experience in booking local shows and tour dates. Students will find a local artist to create and execute a show booking plan for, which includes identifying venues, pitching the artist, booking the shows, and overseeing local promotion efforts. This course consists of one two-hour weekly lecture.

*Prerequisite:* Touring Strategies 1.

**IND-309****Music Delivery Devices & Services | 1.00 Credit**

To work in today's music industry, it is vital to have a solid understanding of the technology and the many digital music delivery methods including the devices and services that the music content is delivered through. From devices like smart phones, tablets, computers, smart TVs, and game consoles to the services that provide the music content such as iTunes, Spotify, Pandora, Vevo, and more, this course will prepare students as business leaders in the music industry to understand each of the platforms, their business models, and strategies to drive fan engagement and revenue through each of them. This course consists of one one-hour weekly lecture.

*Prerequisite(s):* Digital Revolution 1-2, Digital Distribution.

**IND-310****Crowd-Sourced Funding | 2.00 Credits**

Fan-funded campaigns are becoming an integral strategy to support the careers of independent artists. Funds that were originally provided by the record companies are now being provided directly from the fans to the artists. Crowd-sourced funding sites such as Kickstarter, PledgeMusic, GoFundMe and IndieGoGo provide independent artists the platform to generate funding support directly from their loyal fans, and the artist's team must determine the creative elements, product and experience offerings, and the fulfillment of these campaigns. This course will review the various platforms, successful crowd-sourced campaigns by other artists, and key strategies to create, manage and fulfill a successful campaign. This course consists of one two-hour weekly lecture.

**IND-311****Record Label & A&R Practicum | 4.00 Credits**

This course will allow students to gain practical experience with the day-to-day operations or running an independent record label, from the creative construction of artist projects to executing the final objectives of marketing and distribution. Students will launch their label, find an artist to sign, develop that artist and the creative/musical process, and manage the sales, marketing, distribution and finance aspects of running the artist's label. This course consists of 2 two-hour weekly lectures.

*Prerequisite(s):* Music Industry Studies 1-2; Building The Artist's Team; A&R Strategy; Music Marketing Foundations.

**IND-312****Endorsements and Strategic Partnerships  
2.00 Credits**

Securing manufacturing endorsements and aligning with strategic partners who can help a musician raise his/her profile in the industry can be a crucial element to insuring success in the professional market. This course will instruct on how to approach, connect and develop a thriving network of partners who will add credibility and marketability to the musician's profile. Materials needed to market the individual musician will be developed in class and will include a website, a full social media suite of platforms, a professional EPK and effective audio/video content. This course consists of one weekly, two-hour lecture.

**IND-313****Entrepreneurship | 2.00 Credits**

Each musician entering the professional music industry will need to view themselves as the CEO of their own company, marketing and networking on their own behalf. This course will instruct on the basic skills and knowledge needed to design an effective business plan, develop a marketing initiative to fully realize the goals and objectives of the plan, and create a financial plan that will support the business plan in the short and long term. Students will learn about varying revenue streams and business models available to them in the music industry, while applying that knowledge to their own individual business strategy plan. This course consists of one weekly, two-hour lecture.

**IND-314****Music Journalism | 2.00 Credits**

This course introduces the professional field of journalism as applied to the music industry. Students will learn how to craft an effective review of live shows, recorded releases, new music and technology products, and more. Understanding how to source a compelling angle to

present an artist in a biographical format will also be a focus. Applications of music journalism will include the crafting of informative reviews, news articles, interviews, blog postings, online media content and product reviews. The business of writing and selling content will also be introduced, along with the technical skills and specifications required of a music journalist. This course consists of a two hour weekly lecture, once per week.

### **IND-350**

#### **Financial Strategies for the Indie Artist | 2.00 Credits**

Managing the revenue streams, royalty accounting, appearance fees, and more can be a challenge for the independent artist. This course will instruct on how to implement sound and effective financial strategies to not only manage, but also grow the wealth attained from a variety of revenue streams within the music industry. Multiple sources of revenue will be studied and put into practice in a manner that will lead to efficient and optimal business management. This course will meet for two hours once per week.

### **IND-400**

#### **Contemporary Performance Ensemble 4**

##### **1.00 Credit**

In this faculty-directed ensemble course series, students will practice all aspects of being a member of a professional ensemble performance group. Tracing the various history and styles courses, students will learn how to perform a selection of songs live, create and interpret charts, and produce powerful song arrangements for a live showcase setting. This course series will also focus on developing in the areas of advanced rehearsal techniques, musical direction, stage movement, image development and advancement, and polished performance skills. Each student will also play a role in the “business” of a professional performance ensemble. Roles include accounting, social media marketing, PR, graphic design, photography, fan management, networking, stage and audio/video logistics, and more. To conclude each Contemporary Performance Ensemble course, a final performance of the set will be promoted by the group and performed in a multi-media industry showcase setting. This course will consist of one weekly two-hour lecture/lab.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

### **IND-401**

#### **Contemporary Performance Ensemble 5**

##### **1.00 Credit**

In this faculty-directed ensemble course series,

students will practice all aspects of being a member of a professional ensemble performance group. Tracing the various history and styles courses, students will learn how to perform a selection of songs live, create and interpret charts, and produce powerful song arrangements for a live showcase setting. This course series will also focus on developing in the areas of advanced rehearsal techniques, musical direction, stage movement, image development and advancement, and polished performance skills. Each student will also play a role in the “business” of a professional performance ensemble. Roles include accounting, social media marketing, PR, graphic design, photography, fan management, networking, stage and audio/video logistics, and more. To conclude each Contemporary Performance Ensemble course, a final performance of the set will be promoted by the group and performed in a multi-media industry showcase setting. This course will consist of one weekly two-hour lecture/lab.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

### **IND-402**

#### **Contemporary Performance Ensemble 6**

##### **1.00 Credit**

In this faculty-directed ensemble course series, students will practice all aspects of being a member of a professional ensemble performance group. Tracing the various history and styles courses, students will learn how to perform a selection of songs live, create and interpret charts, and produce powerful song arrangements for a live showcase setting. This course series will also focus on developing in the areas of advanced rehearsal techniques, musical direction, stage movement, image development and advancement, and polished performance skills. Each student will also play a role in the “business” of a professional performance ensemble. Roles include accounting, social media marketing, PR, graphic design, photography, fan management, networking, stage and audio/video logistics, and more. To conclude each Contemporary Performance Ensemble course, a final performance of the set will be promoted by the group and performed in a multi-media industry showcase setting. This course will consist of one weekly two-hour lecture/lab.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

### **IND-403**

#### **Music Licensing & Song Placement Practicum**

##### **4.00 Credits**

This course will take students through the process of sourcing, pitching and placing songs in film, television, commercials, and with artists. Students will represent an

actual collection of songs from an artist/songwriter and will select material, offer musical critique, guide catalog expansion, pitch, follow up, and potentially get their songs placed. Students will not only get the hands-on experience, but they will also build a network of music supervisors, synch licensing agents, ad agencies, and A&R representatives. This course consists of 2 weekly, two-hour lectures.

*Prerequisite(s): Music Licensing 1-2; Music Publishing 1-2; Music Supervision.*

#### **IND-404** **Managing Your Audience | 1.00 Credit**

Fan management is essential, not only to connect artists with their fans and to expose emerging artists to new audiences, but it allows for a strong marketing platform that creates direct-to-fan revenue streams. Audience groups can have many different structures, business models, and platforms including web-based or app-driven organization and mobilization tools. This course will explore these many structures, tools, and the variety of companies that offer audience development and management services. This course consists of one one-hour weekly lecture.

#### **IND-405** **Global Music Business 1 | 2.00 Credits**

Today's music industry is a global marketplace. Artists, managers, and labels must look at the business from a global perspective and determine targeted strategies to build a successful career in each territory. This requires a specific strategy localized for each territory based on that country's music industry and consumer behavior. In order to do this successfully, local teams must be identified and put into place in each market. This course will provide students the necessary knowledge of the key music territories around the world, local music customs, business practices, and strategies for putting local teams in place to help build the artist's career country by country. This course consists of one two-hour lecture weekly.

*Prerequisite(s): Music Industry Studies 1-2.*

#### **IND-406** **Technology Startups | 1.00 Credit**

Technology has revolutionized the music business and has become the best platform to create new music revenue streams. This course will review some of the current successful startups and the process of creating the next successful technology company from concept and funding to launch and on-going management. This course consists of one one-hour weekly lecture.

#### **IND-407** **App Development | 1.00 Credit**

Apps have become an important medium for which fans engage directly with artists and their music. A successful app strategy can drive stronger fan engagement and direct-to-fan revenue streams. Through this course, students will become knowledgeable of the app industry, successful music apps, business models and strategies for apps, and how to develop, cost, and build an app. This course consists of one one-hour weekly lecture.

*Prerequisite(s): Technology Startups, Music Delivery Devices and Services.*

#### **IND-408** **Global Music Business 2 | 2.00 Credits**

Continuing to discuss the concepts introduced in Global Music Business 1, this course will delve deeper into the specific music industry territories around the world. A specific focus will be placed on understanding the varied aspects and functionality of the current Latin and Asian music markets. An introduction of the variation in distribution, sales and promotion models per region, will provide a solid base of understanding for how to expose new artists and music to these territories. This course consists of one two-hour lecture weekly.

*Prerequisite: Global Music Business 1.*

#### **IND-409** **Global Music Business 3 | 2.00 Credits**

An exploration of the complete European music market will be executed with an in-depth look at each territory and the prominent business models and requisite companies involved. A study in worldwide stylistic and consumer trends will be conducted per territory that has been addressed throughout the Global Music Business series. Students will compile a thorough business and marketing plan to launch an artist based in the United States toward the major music territories throughout the world. This course consists of one two-hour weekly lecture.

*Prerequisite: Global Music Business 2.*

#### **IND-410** **Internship 1 | 2.00 Credits**

Students will be evaluated according to their skill sets and career objectives, to be placed in a practical internship with an active Los Angeles music company. Students will work on location at this company for a minimum of five hours per week and will be supervised and evaluated by that company's staff. Throughout the quarter, the student will report to a faculty advisor regarding specific challenges

and receiving guidance on improving their competitive edge for future employment possibilities.

### **IND-411**

#### **Internship 2 | 5.00 Credits**

Students will have the opportunity to work a minimum of eight hours per week at a new company and will be challenged to select a different industry focus in order to broaden the professional experience. Throughout the quarter, the student will report to a faculty advisor regarding specific challenges and receiving guidance on improving their competitive edge for future employment possibilities.

### **IND-413**

#### **Internship Elective | 1.00 Credit**

Los Angeles College of Music recognizes the vital importance of students and graduates alike to receive internship opportunities that will further their knowledge, skill sets and ability to be competitive in the music industry. It is a core value of the institution to prepare students to achieve a minimum foundation of entry-level skill and knowledge competence to qualify inclusion in a variety of workplace environments, based on specific academic focus and program. To this end, the Career Center at Los Angeles College of Music seeks to place all students who are interested and qualify in a “for credit” professional training internship opportunity within the music industry in the Greater Los Angeles area. The Career Center also seeks to assist LACM Alumni with internship placements in a “post-graduate” framework. These opportunities are equally granted to all LACM Students and Alumni who qualify and meet the requirements noted in the procedure.

### **IND-414**

#### **Internship | 2.00 Credits**

Students will be evaluated according to their skill sets and career objectives, to be placed in a practical internship with an active Los Angeles music company. Students will work on location at this company for a minimum of five hours and a maximum of ten hours per week and will be supervised and evaluated by that company's staff. Throughout the quarter, the student will report to a faculty advisor regarding specific challenges and receiving guidance on improving their competitive edge for future employment possibilities.

### **IND-420**

#### **Project Advisory | 1.00 Credit**

Students will work alongside a small group of their peers, as well as a member of the faculty selected to be the project advisor, to prepare for the Senior Project(s). All

aspects of planning, researching, preparing, rehearsing, and presenting will be conducted by the students with the oversight and guidance of the faculty project advisor. This class will meet for one hour once per week.

### **IND-450**

#### **Senior Project | 2.00 Credits**

The senior project will represent a cumulative assessment of all coursework over the course of the program. Students will prepare a 30-minute visual presentation (PowerPoint, Keynote, etc.) in a “TED Talk” format. Options will include asserting a potential solution to a perceived challenge or problem within the industry, “selling” a concept or project to industry colleagues or projecting a future trend in the industry that must be watched and capitalized on. Aspects of the creative process, the business strategy and financial implications, the influence of marketing, consumer behavior, and more will need to be fully researched and presented at the end of the quarter for a panel including Department Head, Faculty, and Industry Representatives.

### **ELE-104**

#### **Internship Prep | 1.00 Credit**

In weekly meetings, students will create their professional resume and explore topics related to general career development. Topics will include essential computer programs used in an office setting, apps and social media platforms that will be required knowledge when working with an entertainment company, interview skills and preparation, time management skills, office communication protocol, and more. These weekly classes will be designed to prepare the students for interviewing and placement in a professional internship while enrolled in the Internship Elective course. This course meets for one hour once per week.

## **MUSIC PERFORMANCE**

### **MUS-100**

#### **Theory and Ear Training 1 | 2.00 Credits**

Theory and Ear Training 1 (T/ET-1) is the first section of a 4-quarter tiered course designed to bring music students to the skill level expected of a working professional. Classes are a combination of lecture, demonstration and drilling. The information is presented and in class assignments are given to help prepare the student for 3 exams and 8 quizzes/homework assignments. This course consists of a weekly one-hour lecture and two one-hour labs.



**MUS-101****Keyboard Skills 1 | 1.00 Credit**

Keyboard Skills 1 is designed to complement and reinforce all the theory and ear training components from T/ET-1. Students will learn to use the piano as a tool to better comprehend the content of T/ET-1 as it relates to the piano keyboard. Students will learn proper body and hand position. Students will learn the piano keyboard and its correspondence to the grand staff with regard to pitch and register. Both major and minor scales up to two flats and two sharps with proper fingering technique will be covered as well as the intervallic, melodic and rhythmic requirements of T/ET-1. This course consists of a weekly one-hour lecture.

**MUS-102****Theory and Ear Training 2 | 2.00 Credits**

T/ET-2 is the second section of a 4-quarter tiered course designed to bring music students to the skill level expected of a working professional. Classes are a combination of lecture, demonstration and drilling. The information is presented and in class assignments are given to help prepare the student for 3 exams and 8 pop quizzes/projects during the quarter. This course consists of a weekly one-hour lecture and two one-hour labs.

*Prerequisite: T/ET 1.*

**MUS-103****Keyboard Skills 2 | 1.00 Credit**

Keyboard Skills 2 is designed to complement and reinforce all the theory and ear training components from T/ET-2. Students will learn to use the piano as a tool to better comprehend the content of T/ET-2 as it relates to the piano keyboard. Students will learn all remaining major and minor scales. The intervallic, melodic and rhythmic requirements of T/ET-2 will be covered and performed as well as the introduction of major and minor diatonic progressions and triad qualities. This course consists of a weekly one-hour lecture.

*Prerequisite: Keyboard Skills 1.*

**MUS-104****Arranging & Orchestration 1 | 2.00 Credits**

An introductory instrumentation course designed to teach students the basics of the orchestral instruments, their history, their functions, their strengths and weakness, and their use in concert and commercial music. Particular emphasis will be on understanding how the orchestra works together as a unit.

*Prerequisite: T/ET 2.*

**MUS-126 [B, BWV, D, G, P & V]****Private Lesson 1 | 2.00 Credits**

Throughout each level of this course, students meet one hour per week in a one-on-one setting for private instruction. Private lesson instruction is designed to reinforce and compliment the variety of subjects and techniques encountered in the program, as well as to allow the student to explore more specific topics in depth with their instructor. Students are given the opportunity to change private instructors every six months, if so desired. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

**MUS-127 [B, BWV, D, G, P & V]****Private Lesson 2 | 2.00 Credits**

Throughout each level of this course, students meet one hour per week in a one-on-one setting for private instruction. Private lesson instruction is designed to reinforce and compliment the variety of subjects and techniques encountered in the program, as well as to allow the student to explore more specific topics in depth with their instructor. Students are given the opportunity to change private instructors every six months, if so desired. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

**MUS-128 [B, BWV, D, G, P & V]****Private Lesson 3 | 2.00 Credits**

Throughout each level of this course, students meet one hour per week in a one-on-one setting for private instruction. Private lesson instruction is designed to reinforce and compliment the variety of subjects and techniques encountered in the program, as well as to allow the student to explore more specific topics in depth with their instructor. Students are given the opportunity to change private instructors every six months, if so desired. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

**MUS-143****Hand Percussion/Brazilian 1 | 1.00 Credit**

It is essential to play all Latin styles with authenticity, and best way to do this is to learn the proper rhythms on their instruments and then apply them to the drum set. This course is designed as a "hands on" class which introduces the drummer to a variety of important hand percussion instruments. Students are taught about Brazilian rhythms

using the hand percussion instruments specific to each style. A secondary focus is placed on various instruments and rhythms from Asia, India, and Europe. Basic techniques on these instruments are learned in order to join with other students to perform in an ensemble settings. This course consists of a weekly one-hour lecture. This course may be taken as an elective.

#### **MUS-144**

##### **Playing Techniques 1 | 1.00 Credit**

The Playing Techniques courses aim to study everything pertaining to the proper technical performance of music at the drum set, or what is referred to as the “nuts and bolts” of drum set playing skills. This series is at the center of the LACM drum program, and prepares students for all other core and performance-oriented classes. Topics covered are proper limb motions (hands and feet), sticking types, the importance of balance and coordination, touch and sound, developing vocabulary, and much more. This course consists of a weekly one-hour lecture.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course. Each course may be taken as an elective.*

#### **MUS-145**

##### **Playing Techniques 2 | 1.00 Credit**

The Playing Techniques courses aim to study everything pertaining to the proper technical performance of music at the drum set, or what is referred to as the “nuts and bolts” of drum set playing skills. This series is at the center of the LACM drum program, and prepares students for all other core and performance-oriented classes. Topics covered are proper limb motions (hands and feet), sticking types, the importance of balance and coordination, touch and sound, developing vocabulary, and much more. This course consists of a weekly one-hour lecture.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course. Each course may be taken as an elective.*

#### **MUS-146**

##### **Playing Techniques 3 | 1.00 Credit**

The Playing Techniques courses aim to study everything pertaining to the proper technical performance of music at the drum set, or what is referred to as the “nuts and bolts” of drum set playing skills. This series is at the center of the LACM drum program, and prepares students for all other core and performance-oriented classes. Topics covered are proper limb motions (hands and feet), sticking types, the importance of balance and coordination, touch and sound, developing vocabulary, and much more. This course consists of a weekly one-hour lecture.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course. Each course may be taken as an elective.*

#### **MUS-151**

##### **Slow Burn Soloing | 1.00 Credit**

Every guitar player should know how to craft a solo that tells a story. Storytelling means having a clear beginning, middle, and ending—maybe with some drama and perhaps even some humor too. That kind of soloing helps us connect with our listeners and fellow musicians, which is essential. In Slow Burn Soloing students examine those concepts. They look at how some of the greats such as Jeff Beck, Larry Carlton, Otis Rush, James Burton, and John Mayer use this approach. Learning to create slow burn solos is essential because it helps us think in more compositional ways, beyond the guitar—not just playing licks but digging deeper and making more musical choices.

*Pre-Requisite: Intro to Performance*

#### **MUS-152**

##### **Jazz Guitar Prep | 1.00 Credit**

In this 10-week course for guitar majors, students are introduced to key aspects of jazz performance on the instrument, including essential chord voicings for 7th chords, as well as common fingerings for diatonic modal scales (Ionian, Dorian, and Mixolydian). Students will learn the music theory behind these chords and scales. A handful of “standards” (classic jazz songs) will be analyzed in class to demonstrate how these chords and scales are to be applied. Some portion of each week’s class time will include listening to landmark jazz recordings. Such listening is essential part of comprehending the idiom. This course consists of one 60-minute lecture weekly.

#### **MUS-154**

##### **String Theory 1 | 1.00 Credit**

In this series students study the practical application of harmony and theory as it pertains to the guitar neck. Students are challenged in three specific areas: technique, fretboard knowledge, and improvisation skills. These three areas are bolstered as students are introduced to the CAGED system of the major scale, pentatonic scale, and blues scale, as well as to the layout of triads across the fretboard. Additionally, students will study string bending. This course consists of a weekly 60-minute lecture.

#### **MUS-155**

##### **String Theory 2 | 1.00 Credit**

Technique, fretboard knowledge, and improvisation skills are once again the focus in String Theory 2. Students continue to learn the fundamentals of the fretboard

such as triads and drop 2 chord voicings. Students study the practical application of these concepts. This course consists of a weekly 60-minute lecture.

*Prerequisite: String Theory 1.*

### **MUS-156**

#### **String Theory 3 | 1.00 Credit**

In String Theory 3 students continue to develop their technique, fretboard knowledge, and improvisation skills through the study of seventh chord arpeggios, diatonic modes, and the Harmonic Minor modes. These concepts are applied to the guitar in both technical and musical terms. This course consists of a weekly 60-minute lecture.

*Prerequisite: String Theory 2.*

### **MUS-157**

#### **Applied Vocology Performance | 1.00 Credit**

This course aims to improve skills in vocal performance through the practical application of vocal technique while singing with a band. Students perform one song (from their Ensemble Workshops or Songwriting classes) per week and work with the instructor to address technical issues of breath management, intonation, resonance, registration, tone quality, diction, and artistic expression. This course consists of a weekly Ensemble Workshop.

### **MUS-161**

#### **Vocology Workshop 1 | 2.00 Credits**

This two-level course offers a safe haven in which to explore, develop, and expand the voice. Students gain a practical understanding of vocal anatomy, function and acoustics, and work one-on-one with the instructor to identify and overcome vocal challenges presented by the songs assigned in other classes. Special emphasis is placed on understanding the root causes of various vocal problems (i.e. faulty intonation, breathiness, poor resonance), and how to rectify them through efficient coordination of the breath, laryngeal muscles and vocal tract. This course consists of a weekly 90-minute lecture and one-hour lab.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course. Each course may be taken as an elective.*

### **MUS-162**

#### **Vocology Workshop 2 | 2.00 Credits**

This two-level course offers a safe haven in which to explore, develop, and expand the voice. Students gain a practical understanding of vocal anatomy, function and acoustics, and work one-on-one with the instructor to identify and overcome vocal challenges presented by

the songs assigned in other classes. Special emphasis is placed on understanding the root causes of various vocal problems (i.e. faulty intonation, breathiness, poor resonance), and how to rectify them through efficient coordination of the breath, laryngeal muscles and vocal tract. This course consists of a weekly 90-minute lecture and one-hour lab.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course. Each course may be taken as an elective.*

### **MUS-163**

#### **Sight Singing 1 | 1.00 Credit**

This three level series is designed to develop the ability to read, hear, recognize and write basic melodic, rhythmic and chordal structures. In Level One, students develop the ability to sight-sing through major scales utilizing stepwise motion and perform and transcribe rhythms in simple meters (4/4, 3/4, 2/4 and 2/2), using solfeggio, Curwen hand signs and "numbers in the scale." This course consists of two weekly one-hour labs.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course. Each course may be taken as an elective.*

### **MUS-164**

#### **Sight Singing 2 | 1.00 Credit**

This three level series is designed to develop the ability to read, hear, recognize and write basic melodic, rhythmic and chordal structures. In Level One, students develop the ability to sight-sing through major scales utilizing stepwise motion and perform and transcribe rhythms in simple meters (4/4, 3/4, 2/4 and 2/2), using solfeggio, Curwen hand signs and "numbers in the scale." Level Two focuses on singing major, minor and medieval modes and the development of melodic, rhythmic and intervallic dictation skills. This course consists of two weekly one-hour labs.

*Prerequisite: Sight Singing 1. This course may be taken as an elective.*

### **MUS-165**

#### **Sight Singing 3/Applied | 1.00 Credit**

This three level series is designed to develop the ability to read, hear, recognize and write basic melodic, rhythmic and chordal structures. In Level Three, students further develop the skills to sight-sing major, minor and medieval modes from diatonic leaps through chromatically altered pitches, and will also read professional-level charts from actual recording sessions. In this more advanced level of Sight- Singing, vocalists will drill the material in a group format so all students are engaged and singing together.

This course consists of two weekly one-hour labs.

*Prerequisite: Sight Singing 2. This course may be taken as an elective.*

### **MUS-166**

#### **The Foundation of Jazz Drumming | 1.00 Credit**

This course explores the historical evolution of jazz drumming from early Dixieland, to Bebop and beyond, in an effort to reinforce the stylistic attributes of jazz. Famous jazz drummers such as Philly Joe Jones, Art Blakey and Max Roach will be studied both through listening and transcriptions. Students develop their facility and vocabulary by studying basic jazz techniques, including ride patterns and left hand comping, basic independence and coordination, and brush technique. This course consists of a weekly one-hour lecture.

### **MUS-167**

#### **Physical Performance 1 | 1.00 Credit**

In this class, students will learn balancing and core exercises, connecting with their own bodies and how they move, most naturally. Students will learn basic "dance moves" and will also do some arranging and choreographing background sections, as well as overall physical communication with each other, band members and the audience. This class also serves as an excellent opportunity for students to work on material for their other classes throughout the program. This course consists of a weekly, two-hour lecture/ensemble.

### **MUS-168**

#### **Physical Performance 2 | 1.00 Credit**

Using the fundamentals learned in Physical Performance 1, students will take their physical expressiveness to new levels, and learn how to block movement on stage, arrange and choreograph background sections. Students will cultivate better overall physical communication with each other, band members and the audience. Students will be working on material for their other classes, and in particular, for their Junior and Senior Recitals. This course consists of a weekly, two-hour lecture/ensemble.

*Prerequisite: Physical Performance 1.*

### **MUS-169**

#### **Synth Bass 1 | 1.50 Credit**

This course addresses functional synthesizer bass playing with an emphasis on real-world application, an important addition to the skills offered by today's professional bassist. The student is guided through basic analog and app-based synth comprehension/operation. Using synth bass repertoire as a vehicle, the student will

learn to emulate and perform synth lines from the classics through today's most current synth bass trends. This course consists of a weekly, one-hour lecture and one hour EW lab

### **MUS-171**

#### **Master Class 1 | 0.50 Credits**

In this Master Class series, LACM provides a unique and unparalleled experience where world-class Artists and Industry Veterans are invited to share their life's work and experiences with our students. Classes and clinics are held by industry guests addressing the current and ever-evolving marketplace for the professional musician.

### **MUS-172**

#### **Master Class 2 | 0.50 Credits**

In this Master Class series, LACM provides a unique and unparalleled experience where world-class Artists and Industry Veterans are invited to share their life's work and experiences with our students. Classes and clinics are held by industry guests addressing the current and ever-evolving marketplace for the professional musician.

### **MUS-173**

#### **Master Class 3 | 0.50 Credits**

In this Master Class series, LACM provides a unique and unparalleled experience where world-class Artists and Industry Veterans are invited to share their life's work and experiences with our students. Classes and clinics are held by industry guests addressing the current and ever-evolving marketplace for the professional musician.

### **MUS-188**

#### **Required Ensemble 1 | 1.00 Credit**

LACM stresses the concept of being a versatile musician through the study of eclectic musical genres. The objective of this class is to bring students together to experiment and explore the language of various musical styles through performance, discussion of performance techniques, groove/listening and working within a band. Learning objectives include performance preparation, reading, improvisation, song selection, study of specific genres of music and related artists, working within an ensemble and other considerations of performing in front of a live audience.

### **MUS-189**

#### **Required Ensemble 2 | 1.00 Credit**

LACM stresses the concept of being a versatile musician through the study of eclectic musical genres. The objective of this class is to bring students together to experiment and explore the language of various musical styles through

performance, discussion of performance techniques, groove/listening and working within a band. Learning objectives include performance preparation, reading, improvisation, song selection, study of specific genres of music and related artists, working within an ensemble and other considerations of performing in front of a live audience.

### **MUS-190**

#### **Required Ensemble 3 | 1.00 Credit**

LACM stresses the concept of being a versatile musician through the study of eclectic musical genres. The objective of this class is to bring students together to experiment and explore the language of various musical styles through performance, discussion of performance techniques, groove/listening and working within a band. Learning objectives include performance preparation, reading, improvisation, song selection, study of specific genres of music and related artists, working within an ensemble and other considerations of performing in front of a live audience.

### **MUS-200**

#### **Arranging & Orchestration 2 | 2.00 Credits**

This course is designed so that students gain the ability to arrange and orchestrate a coherent vocal/instrumental composition for a rhythm section with 4 horns (more specifically: piano or guitar, bass, drums, trumpet, alto sax, tenor sax, and trombone).

*Prerequisite: Arr. & Orch 1.*

### **MUS-201**

#### **Arranging & Orchestration 3 | 2.00 Credits**

This continuation of the Arranging & Orchestration 2 course is designed to prepare students to arrange and orchestrate for various ensembles. Students learn about the various colors of the instruments, their respective ranges and transpositions, and explore the art of combining the vast array of colors each instrument has to offer. Students will gain a better understanding of arranging/orchestration through listening and analysis. There are four writing assignments: a ballad for vocal with strings, an up-tempo groove chart for three horns and rhythm section, an orchestral movie cue for brass and percussion, and a contemporary tune for flute, harp, strings and rhythm section. This course presents the possibilities one can achieve when combining jazz and classical elements to form a cohesive musical work. Class sessions involve lectures, score study and discussion of student assignments. This course consists of a weekly, two-hour lecture.

*Prerequisite: Arr. & Orch 2.*

### **MUS-202**

#### **Arranging & Orchestration 4 | 2.00 Credits**

This continuation of the "Arranging & Orchestration 3" course is designed to prepare students to arrange and orchestrate for the string family (including violins, violas, celli and acoustic bass), as well as voices (soprano, alto, tenor and bass). During the course students learn about the many qualities of the string family, including their individual colors, the blending of their colors, and the endless possibilities they possess, from slow, lyrical playing to the fastest, most difficult passages. In addition, students learn about arranging and orchestrating for the human voice, and explore the beautiful colors and timbres of the voice from the soprano down to the bass. This course also goes more in-depth regarding the linear approach to orchestration, and gives students a better understanding of arranging and orchestration for strings and voices through listening and analysis. By the conclusion of this course, each student will have arranged and orchestrated a musical composition and have it professionally recorded. This course consists of a weekly, two-hour lecture.

*Prerequisite: Arranging & Orchestration 3.*

### **MUS-204**

#### **Ear Training/Theory 4 | 2.00 Credits**

Topics covered in this continuation of "Ear Training/Theory 3" include: modal interchange (borrowing chords between parallel relationships), diatonic chord substitution, and chord families (tonic, subdominant and dominant); secondary dominant, tonicization, tri-tone substitution, cadential and non-cadential dominant chords, and deceptive cadences; harmonic and melodic minor scales with diatonic progressions, and chord relationship to the tonic; pentatonic, blues, and symmetrical scales (chromatic, whole-tone and diminished), chord extensions (9th, 11th and 13th), derivative scales of all extensions, and re-harmonization; hearing, transcribing, and singing melodies, harmonies and rhythm. This course consists of four, weekly one-hour lectures.

*Prerequisite: Ear Training/Theory 3. This course may be taken as an elective.*

### **MUS-206**

#### **History of World Music 1 | 1.00 Credit**

A comprehensive, interactive exploration of Brazilian music, this course will present a thorough study of Afro-Brazilian culture, religion, and dance as they relate to Brazilian music. Beginning with an overview of traditional Brazilian forms of musical expression, we will then analyze how these forms were incorporated into popular musical

styles from the 1960s to the present. Artists such as Sergio Mendes, Gilberto Gil, Antonio Carlos Jobim and Dori Caymmi will be presented and discussed. *This course may be taken as an elective.*

### **MUS-207**

#### **History of Funk, Hip Hop and Modern R&B Music**

##### **1.00 Credit**

Through various media, films, discussion, readings, and literature, this course presents the history Funk, Hip Hop and Modern R&B while exploring various issues pertaining to its worldwide impact. Many pioneers of these styles such as James Brown, Rick James and Parliament Funkadelic, Sly and the Family Stone, the Beastie Boys, D'Angelo, Jay-Z, Usher and Beyonce. *This course may be taken as an elective.*

### **MUS-208**

#### **History of World Music 2 | 1.00 Credit**

This course introduces and examines Afro-Caribbean rhythms, including Cha Cha, Mambo, Son, Merengue, and many others. Students also learn the historical importance and origins of these rhythms, and how they are used in today's contemporary music. Artists studied will be: Tito Puente, Ray Barreto, Mongo Santamaria and Machito.

*Prerequisite: History of World Music 1. This course may be taken as an elective.*

### **MUS-209**

#### **Music Business & Marketing | 2.00 Credits**

This course focuses on music publishing and the various income sources found in the music industry. In addition, students learn the essential elements of music marketing which are critical in optimal marketing of both themselves and their music. Topics include: choosing between BMI and ASCAP; how to protect your song or song performance through copyright; recording artist deals and record companies; understanding the Musicians Union and scale for a variety of jobs; understanding lawyers, contracts, networking; basic copyright concepts; personal managers, how to pick a team, various marketing channels and media such as advertising, PR, internet marketing and promotion, demo packaging, and CD packaging and production. This course consists of a weekly, two-hour lecture. *This course may be taken as an elective.*

### **MUS-212**

#### **Piano 4 | 1.00 Credit**

Piano 4 introduces more advanced arranging and harmonizing techniques, such as secondary dominants, modal mixture, tritone substitutions and seventh chord

extensions. Improvisation is considered through use of the Blues form, pentatonic scales, and the blues scale. Students also learn harmonic and melodic minor, whole tone, chromatic and diminished scales and how to apply these in composition. Format: weekly, 1-hour lecture.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course. This course may be taken as an elective.*

### **MUS-213D**

#### **Rhythm Studies 1 (Drums) | 2.00 Credits**

This course instructs the musician in developing fluency while playing in odd-meter time signatures (e.g. 5/4, 7/4, 9/8, 11/8, 15/8 etc). The class is exposed to different feels and time concepts, and is challenged to play in a variety of odd, extended, or shifting meters, with the goal of applying these concepts to their own musical endeavors. Styles vary from standards performed in odd meters (as performed by artists such as Brad Mehldau) to contemporary fusion styles of players like John McLaughlin, John Scofield and Michael Brecker. This course consists of a weekly two-hour lecture/ensemble workshop.

### **MUS-214D**

#### **Rhythm Studies 2 (Drums) | 2.00 Credits**

This course instructs the musician in developing fluency while playing in odd-meter time signatures (e.g. 5/4, 7/4, 9/8, 11/8, 15/8 etc). The class is exposed to different feels and time concepts, and is challenged to play in a variety of odd, extended, or shifting meters, with the goal of applying these concepts to their own musical endeavors. Styles vary from standards performed in odd meters (as performed by artists such as Brad Mehldau) to contemporary fusion styles of players like John McLaughlin, John Scofield and Michael Brecker. This course consists of a weekly two-hour lecture/ensemble workshop.

*Prerequisite: Rhythm Studies 1*

### **MUS-215**

#### **Styles and Analysis of Musical Composition 1**

##### **2.00 Credits**

This course is designed to provide students with a better understanding of how the principles of music theory are applied to create a coherent musical composition. This is achieved by analyzing classical, pop, and jazz music by composers such as Bach, Mozart, Ellington, Gershwin, and Stevie Wonder. The class also traces the evolution of melody and harmony, and sees the connection that they have shared for the last 600 years. In addition, students learn the importance of form in musical composition, and the various shapes it has taken through the musical

periods and genres. Throughout the course, students learn how to construct and harmonize melodies, and how to fit melodies and harmonies into various types of musical form. At the conclusion of this course, students compose an original musical piece which is then professionally recorded. This course consists of a weekly, two-hour lecture.

*Prerequisite: Ear Training 1, 2 & 3*

### **MUS-217**

#### **Three Horn Band | 2.00 Credits**

The main objective of this course is to give students the valuable experience of working with a professional horn section. Students perform a variety of challenging music and are mentored during each performance by a faculty member. This course consists of a weekly, two-hour ensemble.

### **MUS-220**

#### **Theory and Ear Training 3 | 2.00 Credits**

T/ET-3 is the third section of a 4-quarter tiered course designed to bring music students to the skill level expected of a working professional. Classes are a combination of lecture, demonstration and drilling. The information is presented and in class assignments are given to help prepare the student for 3 exams and 8 quizzes/homework assignments. This course consists of a weekly one-hour lecture and two one-hour labs.

*Prerequisite: T/ET 2.*

### **MUS-221**

#### **Keyboard Skills 3 | 1.00 Credit**

Keyboard Skills 3 is designed to complement and reinforce all the theory and ear training components from T/ET-3. Students will learn to use the piano as a tool to better comprehend the content of T/ET-3 as it relates to the piano keyboard. Students will learn all possible triads and seventh chords. The intervallic, melodic and rhythmic requirements of T/ET-3 will be covered and performed as well as the introduction of transposition, all minor modes (natural, harmonic, melodic), diatonic reharmonization techniques through the use of diatonic chord families and modal interchange. This course consists of a weekly one-hour lecture.

*Prerequisite: Keyboard Skills 2.*

### **MUS-223**

#### **Fretless Bass 1 | 1.50 Credit**

This is an introductory technique class to fretless bass playing and focuses on developing the most crucial

elements of fretless playing: good intonation, tone production/touch, proper set-up, string selection, and development of an effective practice regimen. The course examines the history and development of the fretless bass by exploring classic players and all musical styles of the instrument. This course consists of a weekly one-hour lecture, and a one-hour EW lab.

### **MUS-224**

#### **Fretless Bass 2 | 1.00 Credit**

This is an introductory technique class to fretless bassplaying and focuses on developing the most crucial elements of fretless playing: good intonation, tone production/touch, proper set-up, string selection, and development of an effective practice regimen. The course examines the history and development of the fretless bass by exploring classic players and all musical styles of the instrument. This course consists of a biweekly, two-hour lecture. Prerequisite: Students must complete each level in order to continue into the subsequent level of the course. *Each course may be taken as an elective.*

### **MUS-225 [B, BWW, D, G, P & V]**

#### **Private Lesson 4 | 2.00 Credits**

Throughout each level of this course, students meet one hour per week in a one-on-one setting for private instruction. Private lesson instruction is designed to reinforce and compliment the variety of subjects and techniques encountered in the program, as well as to allow the student to explore more specific topics in depth with their instructor. Students are given the opportunity to change private instructors every six months, if so desired. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course*

### **MUS-226 [B, BWW, D, G, P & V]**

#### **Private Lesson 5 | 2.00 Credits**

Throughout each level of this course, students meet one hour per week in a one-on-one setting for private instruction. Private lesson instruction is designed to reinforce and compliment the variety of subjects and techniques encountered in the program, as well as to allow the student to explore more specific topics in depth with their instructor. Students are given the opportunity to change private instructors every six months, if so desired. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course*

**MUS-228 [B, BWW, D, G, P & V]****Private Lesson 6 | 2.00 Credits**

Throughout each level of this course, students meet one hour per week in a one-on-one setting for private instruction. Private lesson instruction is designed to reinforce and compliment the variety of subjects and techniques encountered in the program, as well as to allow the student to explore more specific topics in depth with their instructor. Students are given the opportunity to change private instructors every six months, if so desired. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course*

**MUS-228****Studio Bass 1 | 1.00 Credit**

This two level course is designed to guide students through the practical, technical, and creative aspects of studio performance. Topics covered include session preparation, taking direction from the artist and/or producer, understanding studio equipment, instrument tone/selection/maintenance, as well as use of direct boxes, amps, and effects. Weekly projects are assigned to record and submit for evaluation. This course consists of a biweekly two-hour lecture.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course. Each course may be taken as an elective.*

**MUS-229****Studio Bass 2 | 1.00 Credit**

This two level course is designed to guide students through the practical, technical, and creative aspects of studio performance. Topics covered include session preparation, taking direction from the artist and/or producer, understanding studio equipment, instrument tone/selection/maintenance, as well as use of direct boxes, amps, and effects. Weekly projects are assigned to record and submit for evaluation. This course consists of a biweekly two-hour lecture.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course. Each course may be taken as an elective.*

**MUS-238****Small Ensemble 4 | 2.00 Credits**

Students will prepare and perform repertoire from widely varying small ensemble literature. From woodwind trios, quartets & the traditional Brass quintets to Avant-Garde small ensembles, students will receive practical training in

traditional ensembles as well as creative cutting edge small groups.

**MUS-239****Wind Ensemble 1 | 2.00 Credits**

LACM's wind ensembles create amazing opportunities for growth. Students will be vigorously challenged in multiple disciplines. Beyond performing traditional literature on your primary instrument, this environment requires participation on a double. LACM students will utilize wind ensembles for much more than performing. Cutting your teeth in clinic techniques, Conducting and composing are not only encouraged, but required for two semesters.

*Prerequisite: Students must complete each level in order to continue into the subsequent. Each course may be taken as an elective.*

**MUS-240****Wind Ensemble 2 | 2.00 Credits**

LACM's wind ensembles create amazing opportunities for growth. Students will be vigorously challenged in multiple disciplines. Beyond performing traditional literature on your primary instrument, this environment requires participation on a double. LACM students will utilize wind ensembles for much more than performing. Cutting your teeth in clinic techniques, Conducting and composing are not only encouraged, but required for two semesters.

*Prerequisite: Students must complete each level in order to continue into the subsequent. Each course may be taken as an elective.*

**MUS-244****Contemporary Styles Ensemble 2 | 2.00 Credits**

This course continues to expose the student to music of a contemporary nature, featuring many artists and their music from the mid 1960's to the present. Stylistically speaking, the music being studied and performed exemplifies the fusion of jazz, rock, R&B and Latin along with influences from the Middle East, India and, of course, Africa. In addition, a style known as ECM, which is actually the name of a German record company, will also be studied. The student will be presented with a tune each week that will be the topic for the lecture. The discussion will examine the traits of the music from all angles, including stylistic influences, form, performance factors, feel and finally how the drummer is interpreting the music. Then, the student will perform the tune with a professional guitar and bass player. The course begins by exploring and performing music with standard time signatures. Eventually, odd meters, atypical forms, etc. will be studied and performed. The goal is to make the student become a better interpreter of the music and introduce all the new



contemporary styles that are important in today's music. Artists to be studied include Herbie Hancock, Pat Metheny, Dave Holland, John Scofield, Wayne Shorter, Chick Corea and many more. *This course may be taken as an elective.*

### **MUS-245**

#### **Ensemble Reading Technique 1 | 1.50 Credit**

This series of courses teach proper phrasing and chart interpretation in small and large ensemble performances. Great focus is placed on the reading and practice of written rhythmic phrases in jazz, rock, and latin styles, including section and ensemble figures, and chart interpretation and terminology. Play-along recordings are used in class, as well as numerous ensemble performance examples for demonstration and reinforcement. Further focus is given to the recognition and understanding of song forms and basic 'road map' charts, during which students are taught how to hear form without reading it, and transcribe the music heard. This course consists of a weekly one-hour lecture and one-hour lab. This course may be taken as an elective.

### **MUS-246**

#### **Ensemble Reading Technique 2 | 1.50 Credit**

This series of courses teach proper phrasing and chart interpretation in small and large ensemble performances. Great focus is placed on the reading and practice of written rhythmic phrases in jazz, rock, and latin styles, including section and ensemble figures, and chart interpretation and terminology. Play-along recordings are used in class, as well as numerous ensemble performance examples for demonstration and reinforcement. Further focus is given to the recognition and understanding of song forms and basic 'road map' charts, during which students are taught how to hear form without reading it, and transcribe the music heard. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: Ensemble Reading Technique 1. This course may be taken as an elective.*

### **MUS-248**

#### **Studio Drums 1 | 1.50 Credit**

Studio Drums 1 is the first of this two level course that addresses the conditions of the studio workplace while teaching the procedures for drum tuning and playing with click tracks and sequencers. Another major focus is given to chart reading and the creative process of chart and style interpretation. The class also includes instruction in the studio environment for better demonstration and highlights the interactions between producers, songwriters, engineers, and musicians, in the music making process. This course consists of a weekly one-hour

lecture and one-hour lab. This course may be taken as an elective.

### **MUS-249**

#### **Playing Techniques 4 | 1.00 Credit**

The Playing Techniques courses aim to study everything pertaining to the proper technical performance of music at the drum set, or what is referred to as the "nuts and bolts" of drum set playing skills. This series is at the center of the LACM drum program, and prepares students for all other core and performance-oriented classes. Topics covered are proper limb motions (hands and feet), sticking types, the importance of balance and coordination, touch types, the importance of balance and coordination, touch and sound, developing vocabulary, and much more. This course consists of a weekly one-hour lecture.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course. Each course may be taken as an elective.*

### **MUS-250**

#### **Playing Techniques 5 | 1.00 Credit**

The Playing Techniques courses aim to study everything pertaining to the proper technical performance of music at the drum set, or what is referred to as the "nuts and bolts" of drum set playing skills. This series is at the center of the LACM drum program, and prepares students for all other core and performance-oriented classes. Topics covered are proper limb motions (hands and feet), sticking types, the importance of balance and coordination, touch and sound, developing vocabulary, and much more. This course consists of a weekly one-hour lecture.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course. Each course may be taken as an elective.*

### **MUS-251**

#### **Playing Techniques 6 | 1.00 Credit**

The Playing Techniques courses aim to study everything pertaining to the proper technical performance of music at the drum set, or what is referred to as the "nuts and bolts" of drum set playing skills. This series is at the center of the LACM drum program, and prepares students for all other core and performance-oriented classes. Topics covered are proper limb motions (hands and feet), sticking types, the importance of balance and coordination, touch and sound, developing vocabulary, and much more. This course consists of a weekly one-hour lecture.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course. Each course may be taken as an elective.*

**MUS-257****Fingerstyle Guitar | 1.00 Credit**

This course examines the acoustic guitar fingerstyle approaches from blues and ragtime to contemporary styles, including “Travis” picking. Right-hand fingerstyle technique is discussed in depth. Some of the artists examined include Merle Travis, Elizabeth Cotton, and Chet Atkins. This course consists of a weekly one-hour lecture.

**MUS-258****Intro to Performance | 1.00 Credit**

Students continue to study the fundamentals of guitar and improvisation in Intro to Performance. The main focus is triad application in improvisation, accompaniment, and composition. Students explore how to interpret lead sheets and add expression to melody playing. A variety of musical styles are discussed and performed. This course consists of a weekly 60-minute lecture.

*Prerequisite: String Theory 2*

**MUS-259****Circle Singing 1 | 1.00 Credit**

This performance-based class will introduce and explore a creative area of vocal improvisation, composition and performance called circle singing, originally developed by Bobby McFerrin and the members of his vocal group Voicestra. Circle singing cultivates the traditional skills requisite for ensemble singing—intonation, dynamics, blend, and sensitivity, and builds the fundamentals of musicianship, including composition, harmony, counterpoint, intonation, improvisation, and deep, responsive listening. Using primarily the human voice and body percussion, contrapuntal motifs will be created within the four vocal sections (SATB), and students will learn the basics of participating and building these forms. The course will include some sight singing, but will rely foundationally on ear training (deep listening), musical communication, and the cultivation of improvisation.

**MUS-260****Circle Singing 2 | 1.00 Credit**

This course will build on the foundations established in Circle Singing I, with emphasis on the varieties and possibilities inherent in the larger form. Students will learn to participate, lead and create their own circle songs and their multifarious variations. Deep listening and analysis will be incorporated in greater depth, to augment the students’ other musical curriculum, and a large variety of exercises will be used to deepen the students understanding and mastery of Circle Singing.

**MUS-261****Studio Guitar 1 | 1.50 Credits**

This course emphasizes practical studio techniques, creativity in the studio, and practical performance techniques. Subjects include studio equipment, guitar gear, effects and tone production, acoustic guitar performance, microphone placement, as well as layering parts and soloing in the studio. Students are assigned weekly projects to record and submit for critique and evaluation. This course consists of a weekly one-hour lecture and Ensemble Workshop.

**MUS-262****String Theory 4 | 1.00 Credit**

Technique, fretboard knowledge, and improvisation skills are once again the focus in String Theory 4 by way of the modes of the Melodic Minor Scale, Symmetrical Scales, and altered triads. These concepts are studied, explored, and applied to the guitar in both technical and musical terms. This course consists of a weekly 60-minute lecture.

*Prerequisite: String Theory 3*

**MUS-263****String Theory 5 | 1.00 Credit**

In the final part of the String Theory series, students continue to study the practical application of harmony and theory as it pertains to the guitar neck. Students build upon the fundamentals of the guitar that they have been mastering in previous String Theory courses. Shell chord extensions, drop 2 extensions, extended arpeggios, chromatic scales, and enclosures are examined and applied to the fretboard. These skill sets will help prepare students for real-world opportunities as they progress toward professionalism. This course consists of a weekly 60-minute lecture.

*Prerequisite: String Theory 4*

**MUS-265****Background Vocals | 1.00 Credit**

This course is designed to prepare vocalists to be effective background singers in today’s music industry, and to understand the differences between live and studio backing vocal performances. Students strengthen their ability to blend, match tones, lock rhythms, implement nuances, use dynamics, and arrange vocal parts on the spot. Each week students are expected to sight-sing four to eight-bar sections of a chart, as well as learn parts by ear. Course material consists of well-known songs in which the background vocal parts have a significant influence on the lead singer’s performance, as well as the song’s overall popularity. This course consists of two, weekly Ensemble Workshops.

*Prerequisite: Theory and Ear Training 3, Sight Singing 2*

### **MUS-266**

#### **The Duo Ensemble | 1.50 Credits**

This course aims to explore the freedom found when performing within a duo. Instrumentation during class includes voice/piano, voice/guitar, voice/bass, and voice/drums pairings. Special emphasis is placed on communication during rubato material, establishing a solid groove and tempo, duo improvisation, and arrangement development. This course consists of two, weekly one and a half hour Ensemble Workshops.

*Prerequisite: Theory and Ear Training 4*

### **MUS-267**

#### **Choir 2 | 1.00 Credit**

As an exploration of choral styles and techniques, this two-quarter class will draw from the traditions of gospel and jazz, as well as those of a variety of other cultures from around the world (ex: south India, the Balkans, Bulgaria, etc.). Students will learn the technical and artistic aspects of singing in vocal ensembles, including all appropriate tonal, rhythmic and harmonic components, stylistic integrity, in addition to the specific and important vocal skills such as adjusting vowels and intonation within the vocal group. Choral experience is very useful in applying and deepening many aspects of musicianship, and is invaluable in obtaining employment as a singer, particularly in choral work, obviously. The class will consist of one two-hour lecture/rehearsal per week – some memorization will be required.

### **MUS-274**

#### **Master Class 4 | 0.50 Credits**

In this Master Class series, LACM provides a unique an unparalleled experience where world-class Artists and Industry Veterans are invited to share their life's work and experiences with our students. Classes and clinics are held by industry guests addressing the current and ever-evolving marketplace for the professional musician.

### **MUS-275**

#### **Master Class 5 | 0.50 Credits**

In this Master Class series, LACM provides a unique an unparalleled experience where world-class Artists and Industry Veterans are invited to share their life's work and experiences with our students. Classes and clinics are held by industry guests addressing the current and ever-evolving marketplace for the professional musician.

### **MUS-276**

#### **Master Class 6 | 0.50 Credits**

In this Master Class series, LACM provides a unique an unparalleled experience where world-class Artists and Industry Veterans are invited to share their life's work and experiences with our students. Classes and clinics are held by industry guests addressing the current and ever-evolving marketplace for the professional musician.

### **MUS-279**

#### **Studio Guitar 2 | 1.50 Credit**

This course is a continuation of the concepts discussed in Studio Guitar 1. Students learn practical studio techniques, creativity in the studio, and performance techniques. Subjects include studio equipment, guitar gear, effects and tone production, acoustic guitar performance, microphone placement, as well as layering parts, and soloing in the studio. Students are assigned weekly projects to record and submit for critique and evaluation. This course consists of a weekly one-hour lecture and Ensemble Workshop.

*Prerequisite: Studio Guitar 1*

### **MUS-280**

#### **Classic Pop Workshop | 2.00 Credits**

Pop Vocal Workshop focuses on some primary repertoire of, and highlighting the characteristics of - Classic Pop music of the 60's, 70's and 80's. Artists studied include: James Taylor, Carol King, the Beatles, Linda Ronstadt, Dionne Warwick, Elton John, Madonna, Stevie Wonder, and a few more current artists. This course meets twice per week and includes a vocal repertoire prep lecture (EW Prep), in which the instructor outlines the characteristics that delineate the style, works with students on any appropriate technical or theoretical topics, and establishes the criterion by which students will be assessed. On a second day, students play the song of the week with professional musicians. Meets 2x/week, for one hour, each. This course may be taken as an elective.

### **MUS-281**

#### **Hand Percussion 2/Afro-Cuban | 1.00 Credit**

It is essential to play all Latin styles with authenticity, and best way to do this is to learn the proper rhythms on their instruments and then apply them to the drum set. This course is designed as a "hands on" class which introduces the drummer to a variety of important hand percussion instruments. Students are taught about Afro-Cuban rhythms using the hand percussion instruments specific to each style. A secondary focus is placed on various instruments and rhythms from Asia, India, and Europe. Basic techniques on these instruments are learned

in order to join with other students to perform in an ensemble settings. This course consists of a weekly one-hour lecture. This course may be taken as an elective.

### **MUS-282**

#### **Intro to Improv/Circle Singing 2 | 1.00 Credit**

This class serves as an introductory course to learning the skills required for singers to be able to successfully improvise over chord changes, and will build upon knowledge from harmony, theory, ear training, and sight singing courses. Students will develop their ears and voice so they are better able to musically express themselves. The course will cover the blues scale and its permutations, tension-availability, writing and singing guide tones, motivic development, and improvisation - over basic chord changes, and will incorporate skills developed in Circle Singing I. Students will learn to participate, lead and create their own circle songs and their multifarious variations. This course consists of a weekly 30-minute lecture and one-hour lab.

*Prerequisite: Circle Singing 1*

### **MUS-288**

#### **Required Ensemble 4 | 1.00 Credit**

LACM stresses the concept of being a versatile musician through the study of eclectic musical genres. The objective of this class is to bring students together to experiment and explore the language of various musical styles through performance, discussion of performance techniques, groove/listening and working within a band. Learning objectives include performance preparation, reading, improvisation, song selection, study of specific genres of music and related artists, working within an ensemble and other considerations of performing in front of a live audience.

### **MUS-289**

#### **Required Ensemble 5 | 1.00 Credit**

LACM stresses the concept of being a versatile musician through the study of eclectic musical genres. The objective of this class is to bring students together to experiment and explore the language of various musical styles through performance, discussion of performance techniques, groove/listening and working within a band. Learning objectives include performance preparation, reading, improvisation, song selection, study of specific genres of music and related artists, working within an ensemble and other considerations of performing in front of a live audience.

### **MUS-290**

#### **Theory and Ear Training 4 | 2.00 Credits**

T/ET-4 is the fourth section of a 4-quarter tiered course designed to bring music students to the skill level expected of a working professional. Classes are a combination of lecture, demonstration and drilling. The information is presented and in class assignments are given to help prepare the student for 3 exams and 8 quizzes/homework assignments. This course consists of a weekly one-hour lecture and two one-hour labs.

*Prerequisite: T/ET 3.*

### **MUS-291**

#### **Keyboard Skills 4 | 1.00 Credit**

Keyboard Skills 4 is designed to complement and reinforce all the theory and ear training components from T/ET-4. Students will learn to use the piano as a tool to better comprehend the content of T/ET-4 as it relates to the piano keyboard. Students will learn all possible modes, pentatonic, and symmetrical scales. The intervallic, melodic and rhythmic requirements of T/ET-4 will be covered and performed as well as the introduction of secondary dominants and tri-tone substitution. This course consists of a weekly one-hour lecture.

*Prerequisite: Keyboard Skills 3.*

### **MUS-291**

#### **AA Recital | 1.00 Credit**

During their 6th quarter, each Associate of Arts candidate is required to perform a minimum 30 minute recital. Students will work in their private lesson to plan and perform their recital. The student is responsible for all aspects of the recital (i.e. securing the date and room, hiring the musician accompanists, booking rehearsal time and determining the program).

### **MUS-293**

#### **Bass Ensemble 1 | 1.00 Credit**

This course affords both upright and electric players the opportunity to perform together collectively, drawing from classical, jazz and original bass ensemble repertoire. Sight-reading, use of different clefs, intonation, blend, playing together, and more advanced techniques are all addressed, with a focus on development of overall musicianship. This course consists of a weekly two-hour lab.

**MUS-294****Studio Bass Technology | 1.00 Credit**

This is a companion course to the Studio Bass class, and provides students a deeper understanding of the technological aspects of studio bass performance. A hands-on approach to the use of direct boxes, amps, miking techniques, effects chain, amp modeling, use of plugins, etc. allows the student to become familiar with all the facets of bass recording. This course consists of a weekly, one-hour lecture.

**MUS-295****Diploma Jury | 1.00 Credit**

Attached to the private lesson, the Jury will be an evaluation of progress in the areas of repertoire, improvisation, scales, styles and sight-reading in a performance setting.

**MUS-300****Advanced Theory/Ear Training 1 | 2.00 Credits**

This course provides an overview of tonal and post-tonal harmony and aural skills in western music. The goal of the course is to review all aspects music theory and ear training that are required of a professional musician and to also provide the resources and experiences necessary to pass typical masters entrance exams in music theory and aural skills. This course consists of a weekly two-hour lecture.

**MUS-301****Junior Recital | 1.00 Credit**

During their 9th quarter, each Bachelor in Music candidate is required to perform a 30 minute recital. Students will work in their private lesson to plan and perform their recital. The student is responsible for all aspects of the recital (i.e. securing the date and room, hiring the musician accompanists, booking rehearsal time and determining the program).

**MUS-302****Music History: Middle Ages to 19th Century | 2.00 Credits**

A survey of composers and works that influenced the course of Western music. Basic stylistic concepts from a range of historical periods beginning with Medieval Era through to the Baroque Era. This course consists of a weekly two-hour lecture.

**MUS-303****Music History: 19th Century - 20th Century  
2.00 Credits**

A survey of composers and works that influenced the course of Western music. Basic stylistic concepts from a range of historical periods beginning with the Classical Era through the 20th century. This course consists of a weekly two-hour lecture.

**MUS-309 [B, BWV, D, G, P & V]****Private Lesson 7 | 2.00 Credits**

Throughout each level of this course, students meet one hour per week in a one-on-one setting for private instruction. Private lesson instruction is designed to reinforce and compliment the variety of subjects and techniques encountered in the program, as well as to allow the student to explore more specific topics in depth with their instructor. Students are given the opportunity to change private instructors every six months, if so desired. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course*

**MUS-310 [B, BWV, D, G, P & V]****Private Lesson 8 | 2.00 Credits**

Throughout each level of this course, students meet one hour per week in a one-on-one setting for private instruction. Private lesson instruction is designed to reinforce and compliment the variety of subjects and techniques encountered in the program, as well as to allow the student to explore more specific topics in depth with their instructor. Students are given the opportunity to change private instructors every six months, if so desired. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course*

**MUS-311 [B, BWV, D, G, P & V]****Private Lesson 9 | 2.00 Credits**

Throughout each level of this course, students meet one hour per week in a one-on-one setting for private instruction. Private lesson instruction is designed to reinforce and compliment the variety of subjects and techniques encountered in the program, as well as to allow the student to explore more specific topics in depth with their instructor. Students are given the opportunity to change private instructors every six months, if so desired. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course*

**MUS-317****Studio Drums 2 | 1.50 Credits**

Studio Drums 2 is a continuation of the Studio Drums 1 course that addresses the conditions of the studio workplace while teaching the procedures for drum tuning and playing with click tracks and sequencers. Another major focus is given to chart reading and the creative process of chart and style interpretation. The class also includes instruction in the studio environment for better demonstration and highlights the interactions between producers, songwriters, engineers, and musicians, in the music making process. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: Studio Drums 1. This course may be taken as an elective.*

**MUS-318****Guitar Ensemble | 1.00 Credit**

In Guitar Ensemble students delve deeper into the many possibilities and functions of the guitar. In this course, students study, perform, and arrange various pieces for guitar ensembles ranging in style and era. This class will develop the student's music reading, composition, arranging, improvisation, and technical skills through the practice, study, and performance of ensemble pieces written specifically for the guitar. Each student must arrange a composition of their choosing for the ensemble. The final is a performance held during week 11. This course consists of a weekly two-hour rehearsal.

**MUS-319****Advanced Guitar Ensemble | 1.00 Credit**

In Guitar Ensemble students delve deeper into the many possibilities and functions of the guitar. In this course, students study, perform, and arrange various pieces for guitar ensembles ranging in style and era. This class will develop the student's music reading, composition, arranging, improvisation, and technical skills through the practice, study, and performance of ensemble pieces written specifically for the guitar. The final is a performance held during week 11. This course consists of a weekly two-hour rehearsal.

*Prerequisite: Guitar Ensemble*

**MUS-322****Master Class 7 | 0.50 Credits**

In this Master Class series, LACM provides a unique and unparalleled experience where world-class Artists and Industry Veterans are invited to share their life's work and experiences with our students. Classes and clinics are held by industry guests addressing the current and ever-

evolving marketplace for the professional musician.

**MUS-323****Master Class 8 | 0.50 Credits**

In this Master Class series, LACM provides a unique and unparalleled experience where world-class Artists and Industry Veterans are invited to share their life's work and experiences with our students. Classes and clinics are held by industry guests addressing the current and ever-evolving marketplace for the professional musician.

**MUS-324****Master Class 9 | 0.50 Credits**

In this Master Class series, LACM provides a unique and unparalleled experience where world-class Artists and Industry Veterans are invited to share their life's work and experiences with our students. Classes and clinics are held by industry guests addressing the current and ever-evolving marketplace for the professional musician.

**MUS-325****Alexander Technique | 1.00 Credit**

The Alexander Technique is an educational method teaching how to change faulty postural habits in order to improve mobility, posture, and performance. In this course, students will learn to recognize and release unnecessary tension in order to improve breathing, vocal production, and speed and accuracy of movement. Specific topics to be addressed include: physical mechanics, the stress response and its effect on function and performance, pre-phonatory vocal work, and audition techniques.

**MUS-326****Rhythm Studies 3 (Drums) | 2.00 Credits**

This course continues the objectives of Rhythm Studies 1 and 2 but also includes further concepts for sticking applications for grooves, fills and timekeeping. In addition, artificial note values are studied and applied. The music of Frank Zappa is also explored in an effort to understand how his musical and compositional style continues to influence modern musical trends. This course consists of a weekly one-hour lecture and a one-hour ensemble.

*Prerequisite: Rhythm Studies 2.*

**MUS-327****Music History: America's Popular Music | 2.00 Credits**

This course will explore the path of America's popular music from its beginnings in minstrelsy to present day. The student will be introduced, in chronological order, to the contributors and innovators of the Blues, Country, Tin

Pan Alley, Gospel, Jazz, R&B, R&R, and Folk. The course will examine the relationship between technology, the marketplace, fashion, cultural mores, and important national and world events that helped shape the evolution of America's popular music. This course consists of a weekly two-hour lecture.

### **MUS-388**

#### **Elective Ensemble 1 | 1.00 Credit**

A continuation of the Required Ensemble goals and objectives that students can take as elective study. The objective of this class is to bring students together to experiment and explore the language of various musical styles through performance, the discussion of performance techniques, groove/listening and working within a band. Learning objectives include performance preparation, reading, improvisation, song selection, study of specific genres of music and related artists, working within an ensemble and other considerations of performing in front of a live audience. Musical genres might include: Funk/Neo-soul, Steely Dan, Motown/Stax, Pat Metheny/Yellowjackets, Metal/Hard Rock and others.

### **MUS-389**

#### **Elective Ensemble 2 | 1.00 Credit**

A continuation of the Required Ensemble goals and objectives that students can take as elective study. The objective of this class is to bring students together to experiment and explore the language of various musical styles through performance, the discussion of performance techniques, groove/listening and working within a band. Learning objectives include performance preparation, reading, improvisation, song selection, study of specific genres of music and related artists, working within an ensemble and other considerations of performing in front of a live audience. Musical genres might include: Funk/Neo-soul, Steely Dan, Motown/Stax, Pat Metheny/Yellowjackets, Metal/Hard Rock and others.

### **MUS-390**

#### **Elective Ensemble 3 | 1.00 Credit**

A continuation of the Required Ensemble goals and objectives that students can take as elective study. The objective of this class is to bring students together to experiment and explore the language of various musical styles through performance, the discussion of performance techniques, groove/listening and working within a band. Learning objectives include performance preparation, reading, improvisation, song selection, study of specific genres of music and related artists, working within an ensemble and other considerations of performing in front of a live audience. Musical genres might include: Funk/Neo-soul, Steely Dan, Motown/Stax, Pat Metheny/Yellowjackets, Metal/Hard Rock and others.

### **MUS-391**

#### **Elective Ensemble 4 | 1.00 Credit**

A continuation of the Required Ensemble goals and objectives that students can take as elective study. The objective of this class is to bring students together to experiment and explore the language of various musical styles through performance, the discussion of performance techniques, groove/listening and working within a band. Learning objectives include performance preparation, reading, improvisation, song selection, study of specific genres of music and related artists, working within an ensemble and other considerations of performing in front of a live audience. Musical genres might include: Funk/Neo-soul, Steely Dan, Motown/Stax, Pat Metheny/Yellowjackets, Metal/Hard Rock and others.

### **MUS-402**

#### **Senior Recital | 1.00 Credit**

During the 12th quarter, each Bachelor in Music candidate is required to perform a one hour recital. Students will work in their private lesson to plan and perform their recital. Just like the junior recital, the student is responsible for all aspects of the recital (i.e. securing the date and room, hiring the musician accompanists, booking rehearsal time and determining the program).

### **MUS-403**

#### **Bass Pedagogy | 1.00 Credit**

This comprehensive, in-depth class looks at the mechanics and musical thought process of teaching the bass. Students learn the "why" and the "how" as it relates to bass instruction. In other words, Bass Pedagogy is the study of how to teach bass players to teach bass. It contains ideas and techniques to help organize students teaching more efficiently, plus tips on career development as a bass teacher and performer. This course consists of a weekly one-hour lecture.

### **MUS-405 [B, BWW, D, G, P & V]**

#### **Private Lesson 10 | 2.00 Credits**

Throughout each level of this course, students meet one hour per week in a one-on-one setting for private instruction. Private lesson instruction is designed to reinforce and compliment the variety of subjects and techniques encountered in the program, as well as to allow the student to explore more specific topics in depth with their instructor. Students are given the opportunity to change private instructors every six months, if so desired. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course*

**MUS-406 [B, BWW, D, G, P & V]****Private Lesson 11 | 2.00 Credits**

Throughout each level of this course, students meet one hour per week in a one-on-one setting for private instruction. Private lesson instruction is designed to reinforce and compliment the variety of subjects and techniques encountered in the program, as well as to allow the student to explore more specific topics in depth with their instructor. Students are given the opportunity to change private instructors every six months, if so desired. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course*

**MUS-407 [B, BWW, D, G, P & V]****Private Lesson 12 | 2.00 Credits**

Throughout each level of this course, students meet one hour per week in a one-on-one setting for private instruction. Private lesson instruction is designed to reinforce and compliment the variety of subjects and techniques encountered in the program, as well as to allow the student to explore more specific topics in depth with their instructor. Students are given the opportunity to change private instructors every six months, if so desired. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course*

**MUS-412****Drum Set Pedagogy | 1.00 Credit**

This comprehensive, in-depth class looks at the mechanics and musical thought process of teaching the drum set. Students learn the “why” and the “how” as it relates to drum set instruction. In other words, Drum Set Pedagogy is the study of how to teach drummers to teach. It contains ideas and techniques to help organize students teaching more efficiently, plus tips on career development as a drum set teacher and performer. This course consists of a weekly one-hour lecture.

**MUS-413****Guitar Pedagogy | 1.00 Credit**

This comprehensive, in-depth class looks at the mechanics and musical thought process of teaching the guitar. Students learn the “why” and the “how” as it relates to guitar instruction. In other words, Guitar Pedagogy is the study of how to teach guitarists to teach. It contains ideas and techniques to help organize students teaching more efficiently, plus tips on career development as a guitar teacher and performer. This course consists of a weekly one-hour lecture.

**MUS-416****Conducting | 1.00 Credit**

Many composers in the “real world” choose to conduct their own works. This course teaches students the technique and knowledge needed for successful conducting, as well as provides an opportunity to conduct fellow musicians. This course consists of a weekly one-hour lecture.

**MUS-417****Master Class 10 | 0.50 Credits**

In this Master Class series, LACM provides a unique an unparalleled experience where world-class Artists and Industry Veterans are invited to share their life’s work and experiences with our students. Classes and clinics are held by industry guests addressing the current and ever-evolving marketplace for the professional musician.

**MUS-418****Master Class 11 | 0.50 Credits**

In this Master Class series, LACM provides a unique an unparalleled experience where world-class Artists and Industry Veterans are invited to share their life’s work and experiences with our students. Classes and clinics are held by industry guests addressing the current and ever-evolving marketplace for the professional musician.

**MUS-419****Master Class 12 | 0.50 Credits**

In this Master Class series, LACM provides a unique an unparalleled experience where world-class Artists and Industry Veterans are invited to share their life’s work and experiences with our students. Classes and clinics are held by industry guests addressing the current and ever-evolving marketplace for the professional musician.

**MUS-420****Brass/Woodwind Pedagogy | 1.00 Credit**

This comprehensive, in-depth class looks at the mechanics and musical thought process of teaching the Brass and Woodwind instruments. Students learn the “why” and the “how” as it relates to guitar instruction. In other words, Brass/Woodwind Pedagogy is the study of how to teach musicians to teach. It contains ideas and techniques to help organize students teaching more efficiently, plus tips on career development as a teacher and performer. This course consists of a weekly one-hour lecture.

**MUS-421****Advanced Theory/Ear Training 2 | 2.00 credits**

This course provides a continuing study of tonal and post-tonal harmony and aural skills in western music.



The goal of this second-level course is to delve deeper into all aspects of music theory and ear training that are required of a professional musician and to also provide the resources and experiences necessary to pass typical masters entrance exams in music theory and aural skills. This course consists of a weekly two-hour lecture.

### **MUS-422**

#### **Vocal Pedagogy | 1.50 Credit**

Music students may want to become instructors in their future professional careers, giving purpose to pedagogy. This comprehensive and in-depth course looks at the mechanics of vocals for comprehensive musical teaching processes. Students learn the “why” and the “how” as it relates to their instrument on how to instruct others. Pedagogy is the study of how to teach teaching. It contains ideas and techniques to help organize students to teach effectively in their future career as a music instructor. Career development as a teacher and performer are at the forefront of pedagogy coursework. This course consists of a weekly one hour lecture and one hour lab.

### **MUS-424**

#### **Piano Pedagogy | 1.00 Credit**

An overview of piano pedagogy as it relates to the learning process at the keyboard. The course will cover beginning and intermediate teaching techniques, starting with beginning piano instruction for children and adults. Different pedagogical approaches will be studied and compared, so that students will be equipped to teach private lessons to many different learning styles. The course will also address piano curriculum pacing and development, as well as repertoire, technique and theoretical concepts. Students will have the opportunity to teach practice lessons and receive feedback. This course consists of a one-hour weekly lecture.

### **MUS-425**

#### **Performance Ensemble 1 | 2.00 Credits**

A high-level ensemble course for fourth year students where advanced repertoire is studied, rehearsed, performed, with students possibly doing some transcription and arranging for the ensemble. Lower division students may audition for this course and if accepted, the Credits satisfy ensemble requirements. This course consists of two weekly two-hour labs.

### **MUS-426**

#### **Performance Ensemble 2 | 2.00 Credits**

A high-level ensemble course for fourth year students where advanced repertoire is studied, rehearsed, performed, with students possibly doing some transcription and arranging for the ensemble. Lower

division students may audition for this course and if accepted, the Credits satisfy ensemble requirements. This course consists of two weekly two-hour labs.

### **MUS-430**

#### **Bass Pedagogy 2 | 1.00 Credit**

This course is a continuation of the comprehensive, in-depth looks into the mechanics and musical thought process of teaching the bass. Students learn the “why” and the “how” as it relates to bass instruction. In other words, Bass Pedagogy is the study of how to teach bass players to teach bass. It contains ideas and techniques to help organize students teaching more efficiently, plus tips on career development as a bass teacher and performer. This course consists of a weekly one-hour lecture.

### **MUS-431**

#### **Bass Ensemble 2 | 1.00 Credit**

This course affords both upright and electric players the opportunity to perform together collectively, drawing from classical, jazz and original bass ensemble repertoire. Sight-reading, use of different clefs, intonation, blend, playing together, and more advanced techniques are all addressed, with a focus on development of overall musicianship. This course consists of a weekly two-hour lab.

*Prerequisite: Bass Ensemble 1*

### **MUS-1000**

#### **Applied Theory Lab 1 | 3.00 Credits**

Applied Theory Lab 1 consists of five primary elements: Music theory, ear training, basic piano, sight singing and music notation. The class will cover the fundamentals of all the aforementioned elements. Some of the topics covered will be major keys/scales, intervals, transposition, sight-reading, and hand notation skills. Ear training components will consist of melodic, rhythmic and interval dictation. The students will sit at a workstation with a computer and piano keyboard. The dissemination of the material will be interactive and hands on. The ear training, sight singing, piano and notation are all used in such a way as to reinforce the music theory goals for the course. This course consists of four weekly, one-hour labs.

### **MUS-1001**

#### **Applied Theory Lab 2 | 3.00 Credits**

Applied Theory Lab 2 continues with the five primary elements of Applied Theory 1. Diatonic harmony, chord construction and progressions as well as chromaticism are introduced. Added requirements for ear training will be chord progression and chord recognition dictation. Students are asked to perform on the piano all ear training

material to better comprehend the information. Computer notation is introduced. This course consists of four weekly, one-hour labs.

*Prerequisite: Applied Theory Lab 1.*

### **MUS-1002**

#### **Applied Theory Lab 3 | 3.00 Credits**

Applied Theory 3 continues to build on the five primary elements of Applied Theory 1 and 2. Minor keys/scales, modes, progressions in major and minor tonality, modulation, constitutes some of the new information in Applied Theory 3. Melodies, rhythms, intervals, progressions, chord qualities continue to grow in complexity as we move through these upper levels of Applied Theory 3. Prerequisite: Applied Theory Lab 2. This course consists of four weekly, one-hour labs.

*Prerequisite: Applied Theory Lab 2.*

### **MUS-1009**

#### **Improvisation Development 1 | 1.00 Credit**

In Improvisation Development students do as the title suggests: develop as improvisors. Students look at how to approach harmony, melody, and rhythm. They learn how to apply the scales and chords they have been studying in other courses to make music. In this course, students also transcribe and study other solos to help deepen their understanding of improvisation. Additionally, during the first two weeks of this course students are exposed to key elements of warming up in order to sustain good hand health.

*Prerequisite: String Theory 1.*

### **MUS-1012**

#### **BWW Fundamentals 1 | 2.00 Credits**

Through diatonic scales, intervals and arpeggios, students will develop bed-rock skills necessary for proficiency and professional practice. Emphasis placed on developing sound, time feel, intonation and technique.

### **MUS-1013**

#### **Intro to Important Records 1 | 2.00 Credits**

An intensive survey of important works from early to mid-century. Through listening and transcription, students will learn to identify important players and styles while understanding the context of the music.

### **MUS-1014**

#### **LACM Choir | 1.00 Credit**

The LACM Choir is an ensemble of mixed voices open to

all students. This ensemble concentrates on enhancing student's musical and vocal development in order to sing expressively. Focus is placed on student's understanding of a broad spectrum of choral music from a variety of historical eras and musical cultures. This course consists of a weekly two-hour rehearsal. The LACM Choir can be taken as an elective.

### **MUS-1024 [B, BWW, D, G, P & V]**

#### **American Roots & Blues Ensemble Workshop 2.00 Credits**

American Roots and Blues Music ensemble workshop focuses on the primary repertoire, stylistic characteristics and authenticity of the roots and blues styles. Artists studied include: BB King, Muddy Waters, Robert Johnson and Big Mamma Thornton. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly one-hour lecture and two one-hour labs. This course may be taken as an elective.

### **MUS-1025 [B, BWW, D, G, P & V]**

#### **Jazz 1 Ensemble Workshop | 2.00 Credits**

Jazz 1 Ensemble Workshop focuses on the primary repertoire, stylistic characteristics and authenticity of jazz styles. Artists studied include: Sonny Rollins, Billie Holiday, Joe Henderson and Ella Fitzgerald. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly one-hour lecture and two one-hour labs. This course may be taken as an elective.

### **MUS-1026 [B, BWW, D, G, P & V]**

#### **Jazz 2 Ensemble Workshop | 2.00 Credits**

Jazz 2 Ensemble Workshop builds on the repertoire studied in Jazz 1. This course focuses on the primary repertoire, stylistic characteristics and authenticity of jazz styles. Artists studied include: Bill Evans, Miles Davis, Thelonious Monk and Charlie Parker. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly one-hour lecture and two one-hour labs.

*Prerequisite: Jazz 1 Ensemble Workshop. This course may be taken as an elective.*

### **MUS-1027**

#### **Contemporary Ensemble 1 | 2.00 Credits**

The Contemporary Ensemble replicates the experience

found in most concert and studio environments. The instrumentation may be a traditional big band or a smaller grouping of horns and a modern rhythm section. Students will rehearse and perform repertoire that includes, but is not limited to; Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly two-hour rehearsals.

### **MUS-1028**

#### **Contemporary Ensemble 2 | 2.00 Credits**

The Contemporary Ensemble replicates the experience found in most concert and studio environments. The instrumentation may be a traditional big band or a smaller grouping of horns and a modern rhythm section. Students will rehearse and perform repertoire that includes, but is not limited to; Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly two-hour rehearsals.

### **MUS-1029**

#### **Contemporary Ensemble 3 | 2.00 Credits**

The Contemporary Ensemble replicates the experience found in most concert and studio environments. The instrumentation may be a traditional big band or a smaller grouping of horns and a modern rhythm section. Students will rehearse and perform repertoire that includes, but is not limited to; Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly two-hour rehearsals.

### **MUS-1033**

#### **Studio Singing | 1.00 Credit**

Students will gain a clear awareness of what is required in the professional world of studio singing. This is a practical course, in which students will cultivate and strengthen the skills and abilities commensurate with working in a studio: ear training & listening skills, blending in a group, sight-singing, creating and using effective "head charts", clear communication with other singers, contractors, engineers

and producers, and how to bring integrity and emotional honesty to their performances in the studio. The students may also create some basic vocal arrangements – as this is often a crucial skill of working studio singers. This course meets for two-hours per week.

### **MUS-1034**

#### **Chord Melody 1 | 1.00 Credit**

In Chord Melody 1, students learn to construct and execute chord melodies. Students examine the chord melody styles of players such as Ted Greene, Joe Pass, and Jim Hall to become acquainted with devices used by these masters. A variety of techniques will be discussed in the class, such as harmonization of melody, chord substitution, chord soloing, and re-harmonization. Students also harmonize their own chord melodies. The course consists of a weekly one-hour lecture.

*Prerequisite: String Theory 4.*

### **MUS-1035**

#### **BWW Fundamentals 2 | 2.00 Credits**

A continuation of BWW Fundamentals 1, skills necessary for proficiency and professional practice will be developed. Emphasis placed on developing sound, time feel, intonation and technique.

### **MUS-1036**

#### **Intro to Important Records 2 | 2.00 Credits**

An intensive survey of important works from mid-century to modern. Through listening and transcription, students will learn to identify important players and styles while understanding the context of the music.

### **MUS-1037**

#### **Reading Skills 1 | 2.00 Credits**

Students will develop fundamentals of sight-reading, section playing, playing to click and intonation. Emphasis placed on style appropriate interpretation.

### **MUS-1038**

#### **Jazz Blues Ensemble Workshop | 2.00 Credits**

In depth analysis of the blues form, harmony, language, compositions and variations. Emphasis placed on ear-centered learning and from the masters via transcription. Concepts are developed by improvising with a professional rhythm section in an interactive workshop.

**MUS-1039****American Roots and Blues Ensemble Workshop (Guitar)****2.00 Credits**

American Roots and Blues Ensemble Workshop focuses on the primary repertoire, stylistic characteristics, and authenticity of American roots and blues. Students gain a deeper insight into how to play these styles with accuracy, while developing other skillsets such as technique, improvisation, and fretboard awareness. This course meets three times per week. It includes a one-hour instrument specific lecture and two one-hour labs with EW players, where the repertoire from class is rehearsed and performed.

**MUS-1040****Rock & Pop Ensemble Workshop (Guitar)****2.00 Credits**

Rock & Pop Ensemble Workshop focuses on the primary repertoire, stylistic characteristics, and authenticity of rock & pop guitar playing from classic rock to contemporary rock & pop music. Students gain a deeper insight into how to play these styles with accuracy, while developing other skillsets such as technique, improvisation, and fretboard awareness. This course meets three times per week. It includes a one-hour instrument specific lecture and two one-hour labs with EW players, where the repertoire from class is rehearsed and performed.

**MUS-1041****Applied Sight Reading 1 (Drums) | 1.00 Credit**

Applied Sight Reading (ASR) 1 is designed to aid in the development of the drum student's rhythmic and rudimental reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory, and are introduced to rudimental etudes that continue throughout the course and gradually increase in difficulty. Students are also introduced to orchestral snare drum etudes, which are drilled each day. This course consists of a weekly one-hour lecture.

**MUS-1042****Applied Sight Reading 2 (Drums) | 1.00 Credit**

Applied Sight Reading (ASR) 2 continues the development of the drum student's rhythmic and rudimental reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory, and are introduced to rudimental etudes that continue throughout the course and gradually increase in difficulty. Students are also introduced to orchestral snare drum etudes, which are drilled each day. This course

consists of a weekly one-hour lecture.

*Prerequisite: ASR 1*

**MUS-1043****Jazz Drums 1 | 1.00 Credit**

This two level course explores the historical evolution of jazz from early Dixieland, to Bebop and beyond, in an effort to reinforce the stylistic attributes of jazz. Famous jazz drummers such as Philly Joe Jones, Art Blakey and Max Roach will be studied both through listening and transcriptions. Through this course's series of levels, students develop their facility and vocabulary by studying basic jazz techniques, including ride patterns and left hand comping, basic independence and coordination, brush technique, and ensemble interaction. In addition, focus will be placed on soloing concepts and procedures, the study and recognition of song forms, 3/4 time and other odd times, and more advanced independence and 4-way jazz coordination. This course consists of a weekly one-hour lecture.

**MUS-1044****Applied Sight Reading 3 (Drums) | 1.00 Credit**

Applied Sight Reading (ASR) 3 continues the development of the drum student's rhythmic and rudimental reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory, and are introduced to rudimental etudes that continue throughout the course and gradually increase in difficulty. Students are also introduced to orchestral snare drum etudes, which are drilled each day. This course consists of a weekly one-hour lecture.

*Prerequisite: ASR 2*

**MUS-1045****Jazz Drums 2 | 1.00 Credit**

This two level course explores the historical evolution of jazz from early Dixieland, to Bebop and beyond, in an effort to reinforce the stylistic attributes of jazz. Famous jazz drummers such as Philly Joe Jones, Art Blakey and Max Roach will be studied both through listening and transcriptions. Through this course's series of levels, students develop their facility and vocabulary by studying basic jazz techniques, including ride patterns and left hand comping, basic independence and coordination, brush technique, and ensemble interaction. In addition, focus will be placed on soloing concepts and procedures, the study and recognition of song forms, 3/4 time and other odd times, and more advanced independence and 4-way jazz coordination. This course consists of a weekly one-hour lecture.

*Prerequisite: Jazz Drums 1.*

### **MUS-1046**

#### **Jazz 1 Ensemble Workshop (Guitar) | 2.00 Credits**

Jazz 1 Ensemble Workshop focuses on the primary repertoire, stylistic characteristics, and authenticity of jazz. There is an emphasis on the variations of jazz blues' and repertoire from the Great American Songbook. Students gain a deeper insight into how to play this style with accuracy, while developing other skillsets such as technique, improvisation, and fretboard awareness. This course meets three times per week. It includes a one-hour instrument specific lecture and two one-hour labs with EW players, where the repertoire from class is rehearsed and performed. Prerequisite: String Theory 2.

### **MUS-1056**

#### **Applied Sight Reading 1 (Guitar) | 1.50 Credits**

Applied Sight Reading 1 is designed to aid in the development of the guitar student's rhythmic and melodic reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory. They are introduced to etudes that continue throughout the course and gradually increase in difficulty. This course consists of an hour-long lecture and two 30-minute labs per week.

### **MUS-1057**

#### **Recording Techniques for Drummers | 1.00 Credit**

This course focuses on several concepts that help the student record good quality drum tracks with their home recording setup. Topics will include drum tuning, mic choices and placement, overdubbing and mixing with pre-existing tracks. This course consists of a weekly one-hour lecture

### **MUS-1058**

#### **Applied Sight Reading 2 (Guitar) | 1.50 Credit**

Applied Sight Reading (ASR) 2 is designed to aid in the development of the guitar student's rhythmic and melodic reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory. They are introduced to etudes that continue throughout the course and gradually increase in difficulty. This course consists of an hour-long lecture and one 60-minute lab per week.

*Prerequisite: ASR 1.*

### **MUS-1059**

#### **Jazz 1 Ensemble Workshop (Drums) | 1.00 Credit**

Jazz 1 Ensemble Workshop focuses on the primary repertoire, stylistic characteristics and authenticity of jazz styles that are studied in Jazz Drums 1. Artists studied include: Sonny Rollins, Billie Holiday, Joe Henderson and Ella Fitzgerald. Each week a new song is studied and performed with professional musician accompanists. This course consists of a weekly two-hour lab. This course may be taken as an elective.

### **MUS-1060**

#### **Applied Sight Reading 3 (Guitar) | 1.50 Credit**

Applied Sight Reading (ASR) 3 is designed to aid in the development of the guitar student's rhythmic and melodic reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory. They are introduced to etudes that continue throughout the course and gradually increase in difficulty. This course consists of an hour-long lecture and one 60-minute labs per week.

*Prerequisite: ASR 2.*

### **MUS-1062**

#### **Bass Forum 1 | 2.00 Credits**

Bass Forum 1 consists of two primary elements: technique and sight reading/transcription skills. The technique component covers the fundamentals of good bass guitar technique. Students are taught proper hand/body positioning and posture, and learn to develop flexibility, endurance, and muscle/tactile memory. Left/right hand techniques are addressed, as is an exploration of the neck through scales, arpeggios, and patterns. Various contemporary performance techniques are introduced (one hour lecture). Sight-reading skills are developed via a number of different approaches and exercises in a real-time setting, including chart/roadmap comprehension (two hour ASR lab). This course meets weekly for a one-hour lecture and two-hour lab.

### **MUS-1063**

#### **Jazz Bass 1 | 1.00 Credit**

This course provides an overview of the basics of jazz bass playing. Topics covered include introduction to the walking bass line, swing feel, time keeping and the role the bass in jazz, common turnarounds, the ii-V-I cadence, chord scale application, standard jazz song form, and beginning improv/use of guide tones in soloing. This course consists of a weekly one-hour lecture.

**MUS-1064****Bass Forum 2 | 2.00 Credits**

This course is a continuation of concepts discussed in Forum 1. Students continue studying the fundamentals of good bass guitar technique, proper hand/body positioning and posture, emphasizing flexibility, endurance, and muscle/tactile memory. Left/right hand techniques are addressed, as is fingerboard literacy, and introduces various contemporary performance techniques (one hour lecture). Sight-reading is developed via a number of different approaches and exercises, including chart/roadmap comprehension (two hour ASR lab). This course meets weekly for a one- hour lecture and two-hour lab.

*Prerequisite: Bass Forum 1.*

**MUS-1065****Jazz Bass 2 | 1.00 Credit**

This course continues with an overview of the basics of jazz bass playing, supporting the jazz/blues repertoire addressed in Jazz Styles 1 class. Topics covered include understanding the walking bass line, swing feel, time keeping and the role the bass in jazz, common turnarounds, the ii-V-I cadence, chord scale application, standard jazz song form, and beginning improv/use of guide tones in soloing. This course consists of a weekly one-hour lecture.

*Prerequisite: Jazz Bass 1.*

**MUS-1066****Bass Forum 3 | 2.00 Credits**

This course is a continuation of concepts discussed in Forum 2. Students focus on left/right hand techniques, tone production, and fingerboard literacy through scales, arpeggios, and patterns. Basic slapping, tapping, harmonics, chording, and other more specialized techniques are introduced. Sight-reading skills are further developed via a number of different approaches (two hour ASR lab). This course meets weekly for a one- hour lecture and two-hour lab.

*Prerequisite: Bass Forum 2.*

**MUS-1067****Jazz Bass 3 | 1.00 Credit**

This course continues with an overview of the basics of jazz bass playing, supporting the jazz repertoire/ concepts addressed in Jazz Styles 2 class. Topics covered include walking bass line, swing feel, time keeping, common turnarounds, the ii-V-I cadence, chord scale application, and more complex jazz song form, with a focus on improv/use of guide tones in soloing. This course

consists of a weekly one-hour lecture.

*Prerequisite: Jazz Bass 2.*

**MUS-1069****Jazz 2 Ensemble Workshop (Drums) | 1.00 Credit**

Jazz 2 Ensemble Workshop focuses on the primary repertoire, stylistic characteristics and authenticity of jazz styles that are studied in Jazz Drums 2. Artists studied include: Bill Evans, Miles Davis, Thelonious Monk and Charlie Parker. Each week a new song is studied and performed with professional musician accompanists. This course consists of a weekly two-hour lab. This course may be taken as an elective.

**MUS-1100****Keyboard Technique & Mastery 1 | 1.50 Credits**

This course utilizes a holistic approach to the physical and mental elements of contemporary keyboard technique. Weekly group classes will address the awareness of the playing apparatus, development of practice routines and the study of technical etudes in major and minor tonalities. Students will sight-read genre-specific repertoire with corresponding harmonic and rhythmic language and study the influence of historical American Roots & Blues pioneers. This course consists of a weekly one-hour lecture and one-hour lab.

**MUS-1102****Live Performance & Technology 1 | 1.50 Credits**

This course serves as the live performance application of concepts studied in Keyboard Technique & Mastery 1. Weekly group classes will delve deeper into the applied language of American Roots & Blues and its corresponding keyboard sounds, rigs and gigging scenarios. Students will discover the fundamentals of keyboard programming and survey different families of keyboard instruments including pianos, electric pianos and organs. This course consists of a weekly one-hour lecture and one-hour lab.

**MUS-1103****Sightreading 1 | 1.00 Credit**

Students will read through unfamiliar music in various styles every week, learning to recognize and identify rhythmic and melodic patterns, and reproduce the sounds of written music. Students will examine basic key signatures, time signatures, clefs, dynamics and other phrasing marks such as slurs, ties, staccatos and accents.

**MUS-1104****Mainstage | 1.00 Credit**

This quarter 1 course is a companion to "Logic" and serves

as the required virtual keyboard platform for the “Live Performance & Technology” series. Students will learn sound design using soft synths and virtual instruments hosted within Mainstage. Other topics covered include templates for live performance and studio scenarios, effects and triggering samples/tracks. 1 hour per week for one quarter.

### **MUS-1110**

#### **Keyboard Technique & Mastery 2 | 1.50 Credits**

This course serves as a continuation of Keyboard Technique & Mastery 1. Weekly group classes will focus on stamina, dexterity, development of practice routines and the study of technical etudes in simple and compound time. Students will sight-read Rock and Pop repertoire with corresponding harmonic and rhythmic language and study the influence of Rock and Pop icons. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: KT&M 1*

### **MUS-1112**

#### **Live Performance & Technology 2 | 1.50 Credits**

This course serves as the live performance application of concepts studied in Keyboard Technique & Mastery 2. Weekly group classes will delve deeper into the applied language of Rock and Pop and its corresponding keyboard sounds, rigs and gigging scenarios. Students will explore the fundamentals of keyboard programming and survey different families of synth strings and horns, their melodic and harmonic roles and articulations. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: LP&T 1*

### **MUS-1113**

#### **Sightreading 2 | 1.00 Credit**

Building on Sight Reading 1, students will continue to read through unfamiliar music in various styles every week, further developing their ability to recognize and identify rhythmic and melodic patterns, and perform written music. Students will examine challenging key signatures, time signatures, clefs, dynamics and other phrasing marks such as slurs, ties, staccatos and accents.

*Prerequisite: Sightreading 1*

### **MUS-1120**

#### **Keyboard Technique & Mastery 3 | 1.50 Credits**

This course serves as a continuation of Keyboard Technique & Mastery 2. Weekly group classes will explore popular song forms, structures, voice leading, 7th chords and cadences. Students will sight-read Rock & Pop repertoire with corresponding harmonic and rhythmic

language and further study the influence of Rock & Pop icons. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: KT&M 2*

### **MUS-1122**

#### **Live Performance & Technology 3 | 1.50 Credits**

This course serves as the live performance application of concepts studied in Keyboard Technique & Mastery 3. Weekly group classes will delve deeper into the applied language of Rock & Pop and its corresponding keyboard sounds, rigs and gigging scenarios. Students will apply the fundamentals of keyboard programming using various families of keyboard instruments including synth pads and leads. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: LP&T 2*

### **MUS-1123**

#### **Sightreading & Improv 1 | 1.00 Credit**

Students will interpret unfamiliar music in various styles every week. They will learn to improvise with stylistically appropriate language using chord changes, rhythms and melodic patterns. Students will deconstruct chord progressions and play in all keys.

*Prerequisite: Sightreading 2*

### **MUS-1131**

#### **Chartwriting 1 | 2.00 Credits**

This course focuses on the basic musical and theoretical skills of writing music, and charts (chord charts, lead sheets). The ability to write accurate and effective musical charts is essential for the vocalist/songwriter, whether preparing for recording sessions or live performances. Students will learn to create chord charts, and lead sheets with all the requisite notations and dynamic markings. Peer performance of original songs will allow students to determine the effectiveness of their charts, in producing the intended interpretation by the musicians. Weekly charts and peer critique will contribute to the progress of the students. 2 units - meets 2x/week for one hour.

### **MUS-1150**

#### **American Songbook Ensemble Workshop (Vocal) 2.00 Credits**

This class uses the marvelous repertoire of the Great American Songbook, as a vehicle for singers to learn good phrasing, vocal technique, and basic performance skills, such as cueing the band, knowing when to enter, etc. Artists studied may include: Sarah Vaughn, Nat King

Cole, Frank Sinatra. This course has two components: an instrument-specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly, one-hour lecture and two one-hour labs. This course may be taken as an elective.

### **MUS-1151**

#### **Chartwriting 2 | 2.00 Credits**

This course continues on the basic musical and theoretical skills of writing music, and charts from Chart-writing. Students will learn about transposition, writing “ensemble hits”, D.S., D.C., Codas, intros/endings, and the like – in creating “Master Rhythm charts”. Weekly charts and peer critique will contribute to the progress of the students. 2 units meets 2x/week for one hour.

*Prerequisite Chartwriting 1*

### **MUS-2000**

#### **Applied Theory Lab 4 | 3.00 Credits**

Applied Theory 4 continues to build on the five primary elements of Applied Theory 1, 2 and 3. Tritone substitutions, composition, atonal music, modal interchange and secondary dominants are some of the new concepts in Applied Theory 4. Upon completion of Applied Theory 4, the student should arrive at level of musicianship expected of a working professional. This course consists of four weekly, one-hour labs

*Prerequisite: Applied Theory 3.*

### **MUS-2001**

#### **Applied Theory Lab 5 | 3.00 Credits**

Applied Theory 5 is project based to ensure that all the information disseminated through levels 1-4 have been completely absorbed and understood. Tasks will include piano performance, composition, transcription, orchestration, transposition, analysis and computer notation. This course consists of four weekly, one-hour labs.

*Prerequisite: Applied Theory 4.*

### **MUS-2020 [B, BWW, D, G, P & V]**

#### **Rock & Pop 1 Ensemble Workshop | 2.00 Credits**

Rock and Pop 1 Ensemble Workshop focuses on the primary repertoire, stylistic characteristics and authenticity of these styles. Artists studied include: Chuck Berry, The Beatles, The Rolling Stones and Led Zeppelin. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists

of a weekly one-hour lecture and two one-hour labs. This course may be taken as an elective.

### **MUS-2021 [B, BWW, D, G, P & V]**

#### **Rock & Pop 2 Ensemble Workshop | 2.00 Credits**

Rock and Pop 2 Ensemble Workshop focuses on the primary repertoire, stylistic characteristics and authenticity of these styles. Artists studied include: The Police, Van Halen, U2, Nirvana and Incubus. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly one-hour lecture and two one-hour labs. This course may be taken as an elective.

### **MUS-2022 [B, BWW, D, G, P & V]**

#### **Gospel, R&B and Soul Ensemble Workshop 2.00 Credits**

Gospel, R&B and Soul Ensemble Workshop focuses on the primary repertoire, stylistic characteristics and authenticity of the Gospel, R&B and Soul styles. Artists studied include: Aretha Franklin, Tower of Power, Marvin Gaye and The Temptations. Each week a new song is studied and performed. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly one-hour lecture and two one-hour labs. This course may be taken as an elective.

### **MUS-2023**

#### **Contemporary Ensemble 4 | 2.00 Credits**

The Contemporary Ensemble replicates the experience found in most concert and studio environments. The instrumentation may be a traditional big band or a smaller grouping of horns and a modern rhythm section. Students will rehearse and perform repertoire that includes, but is not limited to; Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly two-hour rehearsals.

### **MUS-2024**

#### **Contemporary Ensemble 5 | 2.00 Credits**

The Contemporary Ensemble replicates the experience found in most concert and studio environments. The instrumentation may be a traditional big band or a smaller grouping of horns and a modern rhythm section. Students will rehearse and perform repertoire that includes, but



is not limited to; Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly two-hour rehearsals.

### **MUS-2025**

#### **Contemporary Ensemble 6 | 2.00 Credits**

The Contemporary Ensemble replicates the experience found in most concert and studio environments. The instrumentation may be a traditional big band or a smaller grouping of horns and a modern rhythm section. Students will rehearse and perform repertoire that includes, but is not limited to; Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly two-hour rehearsals.

### **MUS-2029**

#### **Applied Sight Reading 4 (Guitar) | 1.50 Credits**

Applied Sight Reading (ASR) 4 is designed to aid in the development of the guitar student's rhythmic and melodic reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory, and are introduced to etudes that continue throughout the course and gradually increase in difficulty. This course consists of an hour-long lecture and one 60-minute labs per week.

*Prerequisite: ASR 3.*

### **MUS-2031**

#### **Applied Sight Reading 5 (Guitar) | 1.50 Credits**

Applied Sight Reading (ASR) 5 is designed to aid in the development of the guitar student's rhythmic and melodic reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory, and are introduced to etudes that continue throughout the course and gradually increase in difficulty. This course consists of an hour-long lecture and one 60-minute lab per week.

*Prerequisite: ASR 4.*

### **MUS-2033**

#### **Applied Sight Reading 6 (Guitar) | 1.50 Credits**

Applied Sight Reading (ASR) 6 is designed to aid in the development of the guitar student's rhythmic and melodic reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory, and are introduced to etudes that continue throughout the course and gradually increase in difficulty. This course consists of an hour-long lecture and one 30-minute lab per week.

*Prerequisite: ASR 5.*

### **MUS-2034**

#### **Chord Melody 2 | 1.00 Credit**

In Chord Melody 2, students continue to develop their understanding and execution of chord melodies. Students examine the chord melody styles of players such as Ted Greene, Joe Pass, and Jim Hall to become acquainted with devices used by these masters. A variety of techniques will be discussed in the class, such as harmonization of melody, chord substitution, chord soloing, and re-harmonization. Students also harmonize their own chord melodies. The course consists of a weekly one-hour lecture.

*Prerequisite: Chord Melody 1*

### **MUS-2037**

#### **Applied Sight Reading 4 (Drums) | 1.00 Credit**

Applied Sight Reading (ASR) 4 continues the development of the drum student's rhythmic and rudimental reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory, and are introduced to rudimental etudes that continue throughout the course and gradually increase in difficulty. Students are also introduced to orchestral snare drum etudes, which are drilled each day. This course consists of a weekly one-hour lecture.

*Prerequisite: ASR 3*

### **MUS-2038**

#### **Applied Sight Reading 5 (Drums) | 1.00 Credit**

Applied Sight Reading (ASR) 5 continues the development of the drum student's rhythmic and rudimental reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory, and are introduced to rudimental etudes that continue throughout the course and gradually increase

in difficulty. Students are also introduced to orchestral snare drum etudes, which are drilled each day. This course consists of a weekly one-hour lecture.

*Prerequisite: ASR 4*

### **MUS-2039**

#### **Contemporary Styles Ensemble 1 | 1.50 Credits**

This course introduces the student to music of a contemporary nature, featuring many artists and their music from the mid 1960's to the present. Stylistically speaking, the music being studied and performed exemplifies the fusion of jazz, rock, R&B and Latin along with influences from the Middle East, India and, of course, Africa. In addition, a style known as ECM, which is actually the name of a German record company, will also be studied. The student will be presented with a tune each week that will be the topic for the lecture. The discussion will examine the traits of the music from all angles, including stylistic influences, form, performance factors, feel and finally how the drummer is interpreting the music. Then, the student will perform the tune with a professional guitar and bass player. The course begins by exploring and performing music with standard time signatures. Eventually, odd meters, atypical forms, etc. will be studied and performed. The goal is to make the student become a better interpreter of the music and introduce all the new contemporary styles that are important in today's music. Artists to be studied include Herbie Hancock, Pat Metheny, Dave Holland, John Scofield, Wayne Shorter, Chick Corea and many more. This course consists of a weekly one-hour lecture and one-hour lab. This course may be taken as an elective.

### **MUS-2040**

#### **Bass Forum 4 | 2.00 Credits**

This course is a continuation of concepts discussed in Forum 3. Students focus on left/right hand techniques, tone production, and fingerboard literacy through scales, arpeggios, and patterns. Intermediate-level slapping, tapping, harmonics, chording, and other more specialized techniques as also addressed. Sight-reading skills are further developed via a number of different approaches (two hour ASR lab). This course meets weekly for a one-hour lecture and two-hour lab.

*Prerequisite: Bass Forum 3.*

### **MUS-2041**

#### **Studio Bass 1 | 1.50 Credits**

This two level course is designed to guide students through the practical, technical, and creative aspects of studio performance. Topics covered include session preparation, taking direction from the artist and/or

producer, understanding studio equipment, instrument tone/selection/maintenance, as well as use of direct boxes, amps, and effects. Weekly projects are assigned to record and submit for evaluation. This course consists of a weekly one-hour lecture, and a one-hour lab.

### **MUS-2042**

#### **Studio Bass 2 | 1.50 Credits**

The continuation of Studio Bass 1 guides students through the practical, technical, and creative aspects of studio performance. Topics covered include session preparation, taking direction from the artist and/or producer, understanding studio equipment, instrument tone/selection/maintenance, as well as use of direct boxes, amps, and effects. Weekly projects are assigned to record and submit for evaluation. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: Studio Bass 1.*

### **MUS-2043**

#### **Rhythm Studies 1 (Bass) | 1.50 Credits**

This course introduces the concepts and practice of developing fluency playing in odd-meter time signatures (e.g. 5/4, 7/4, 9/8, 11/8, 15/8 etc.). The student is exposed to different feels and time concepts, and is challenged to play in a variety of odd/ shifting meters. Students will use various repertoire as a vehicle to implement what has been studied, from standards performed in odd meters to more contemporary odd-meter manifestations. During the performance, students will continue to be provided feedback on their musical, technical, and conceptual development on the instrument. This course consists of a weekly, one-hour lecture and one-hour ensemble workshop.

### **MUS-2044**

#### **Synth Bass 2 | 1.50 Credits**

This course is a continuation of concepts discussed in Synth Bass 1. Functional synthesizer bass playing is addressed, with an emphasis on real-world application, an important addition to the skills offered by today's professional bassist. The student is guided through basic analog and app-based synth comprehension/operation. Using synth bass repertoire as a vehicle, the student will learn to emulate and perform synth lines from the classics through today's most current synth bass trends. This course consists of a weekly, one-hour lecture and one-hour lab.

*Prerequisite: Synth Bass 1.*

**MUS-2045****Vocal Performance Showcase | 1.00 Credit**

Under the guidance and critique of an experienced performer and vocal coach, students learn to bring all they have learned to the stage. Students choose each week from a variety of song options, and will be “judged” on their performances – both by the instructor, as well as guest instructor/artist. The course culminates in a final concert before a panel of high-profile guest judges. Each student will get individual attention, in this 2 hour Ensemble Workshop.

*Prerequisite: Theory and Ear Training 4*

**MUS-2046****Motown, Soul, & R’n’B Ensemble Workshop  
2.00 Credits**

Motown, Soul, & R’n’B Ensemble Workshop focuses on the primary repertoire, stylistic characteristics, and authenticity of guitar playing from those genres. There is a focus on developing a strong right hand, such as 16th note rhythm guitar playing. Students gain a deeper insight into how to play these styles with accuracy, while developing other skillsets such as technique, improvisation, and fretboard awareness. This course meets three times per week. It includes a one-hour instrument specific lecture and two one-hour labs with EW players, where the repertoire from class is rehearsed and performed.

**MUS-2047****Reading Skills 2 | 2.00 Credits**

Telescoping on Reading Skills 1, students will further develop fundamentals of sight-reading, section playing, playing to click and intonation. Emphasis placed on style appropriate interpretation.

**MUS-2048****Jazz Rhythm Changes Ensemble Workshop  
2.00 Credits**

In depth analysis of Rhythm Changes form, harmony, language, compositions and variations. Emphasis placed ear-centered learning and from the masters via transcription. Concepts are developed by improvising with a professional rhythm section in an interactive workshop.

**MUS-2049****Jazz 2 Ensemble Workshop (Guitar) | 2.00 Credits**

Jazz 2 Ensemble Workshop continues the study, repertoire, stylistic characteristics, and authenticity of jazz. In this course, students study more advanced harmony, playing repertoire from The Great American Songbook and modern jazz. Students gain a deeper insight into how

to play this style with accuracy, while developing other skillsets such as technique, improvisation, and fretboard awareness. This course meets three times per week. It includes a one-hour instrument specific lecture and two one-hour labs with EW players, where the repertoire from class is rehearsed and performed.

*Prerequisite: Jazz 1 EW*

**MUS-2050****Modern R’n’B & Funk Ensemble Workshop (Guitar)  
2.00 Credits**

Modern R’n’B and Funk Ensemble Workshop focuses on the primary repertoire, stylistic characteristics, and authenticity of guitar playing from those genres. Students continue to develop a strong right hand, studying 16th note rhythm guitar playing. Students gain a deeper insight into how to play these styles with accuracy, while developing other skillsets such as technique, improvisation, and fretboard awareness. This course meets three times per week. It includes a one-hour instrument specific lecture and two one-hour labs with EW players, where the repertoire from class is rehearsed and performed.

**MUS-2051****Applied Sight Reading 6 (Drums) | 1.00 Credit**

Applied Sight Reading (ASR) 6 continues the development of the drum student’s rhythmic and rudimental reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory, and are introduced to rudimental etudes that continue throughout the course and gradually increase in difficulty. Students are also introduced to orchestral snare drum etudes, which are drilled each day. This course consists of a weekly one-hour lecture.

*Prerequisite: ASR 5*

**MUS-2057****Reading Skills 3 | 2.00 Credits**

Telescoping on Reading Skills 2, students will further develop fundamentals of sight-reading, section playing, playing to click and intonation. Emphasis placed on style appropriate interpretation.

**MUS-2058****American Songbook 1 Ensemble Workshop  
2.00 Credits**

In depth analysis of American songbook form, harmony, language, and compositions. Emphasis placed on memorization of repertoire, recognizing common

chord movements by ear, style appropriate playing and transcription. Concepts are developed by improvising with a professional rhythm section in an interactive workshop.

### **MUS-2059**

#### **Jazz Theory 1 | 2.00 Credits**

In depth analysis of functional jazz harmony, voice leading and improvisation techniques.

### **MUS-2100**

#### **Keyboard Technique & Mastery 4 | 1.50 Credits**

This course serves as a continuation of Keyboard Technique & Mastery 3. Weekly group classes will address tension-free playing, continued study of 7th chords, modes, modal interchange, etudes employing the blues scale and secondary dominants. Students will sight-read genre-specific repertoire with corresponding harmonic and rhythmic language and study the influence of pioneering Gospel, R&B, and Soul artists. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: KT&M 3.*

### **MUS-2102**

#### **Live Performance & Technology 4 | 1.50 Credits**

This course serves as the live performance application of concepts studied in Keyboard Technique & Mastery 4. Weekly group classes will explore the applied language of Gospel, R&B, and Soul and its corresponding keyboard sounds, rigs and gigging scenarios. Students will delve deeper into the programming of various types of organs and bells. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: LP&T 3*

### **MUS-2103**

#### **Sightreading & Improv 2 | 1.00 Credit**

Students will continue to interpret new music in various styles every week, further honing their ability to connect chords, voice lead, and execute more complex rhythms. Students will analyze chord progressions and play in all keys.

*Prerequisite: Sightreading & Improv 1*

### **MUS-2110**

#### **Keyboard Technique & Mastery 5 | 1.50 Credits**

This course serves as a continuation of Keyboard Technique & Mastery 4. Weekly group classes will challenge students to play by ear, understand Circle of Fifths progressions (such as ii V I), and explore advanced

voicing techniques (such as upper structure chordal extensions, color tones, and Drop 2 voicings). Students will sight-read jazz repertoire with corresponding harmonic, rhythmic and structural language and study the influence of Swing/Big Band and Cool Jazz greats. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: KT&M 4*

### **MUS-2112**

#### **Live Performance & Technology 5 | 1.50 Credits**

This course serves as the live performance application of concepts studied in Keyboard Technique & Mastery 5. Weekly group classes will delve deeper into the applied language of Jazz and its corresponding keyboard sounds, rigs and gigging scenarios. Students will analyze the defining characteristics of the Swing/Big Band and Cool Jazz eras. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: LP&T 4*

### **MUS-2113**

#### **Hammond Organ | 1.00 Credit**

This course is an introduction to the performance skills, repertoire and history of the Hammond organ. Students will study the application of bass pedal technique, drawbar settings, the Leslie speaker, and iconic organ players from 1950s to present.

### **MUS-2120**

#### **Keyboard Technique & Mastery 6 | 1.50 Credits**

This course serves as a continuation of Keyboard Technique & Mastery 5. Weekly group classes will focus on advanced comping techniques, walking bass lines, voice leading and improvisation. Students will play and improvise over Jazz repertoire using idiomatic language of harmony and rhythm, and study the influence of Bebop and Fusion Jazz greats. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: KT&M 5*

### **MUS-2122**

#### **Live Performance & Technology 6 | 1.50 Credits**

This course serves as the live performance application of concepts studied in Keyboard Technique & Mastery 6. Weekly group classes will delve deeper into the applied language of Jazz and its subgenres, sounds and rigs. Students will also analyze the role of the keyboardist in various Bebop and Fusion Jazz ensemble instrumentations. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: LP&T 5*

### **MUS-2140**

#### **Elective Course (2 Credits) 1 | 2.00 Credits**

Students take a course of their choosing. Must be approved by the Academic Advising Office.

### **MUS-2141**

#### **Elective Course (1 Credit) 1 | 1.00 Credit**

Students take a course of their choosing. Must be approved by the Academic Advising Office.

### **MUS-2150**

#### **Rock & Pop Ensemble Workshop | 2.00 Credits**

This Ensemble Workshop focuses on the primary repertoire, stylistic characteristics and authenticity of these styles. Artists studied may include: Janis Joplin, the Beatles, Heart, the Police, U2, Nirvana, Incubus. This course has two components: an instrument-specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly one-hour lecture and two one-hour labs. This course may be taken as an elective

### **MUS-2160**

#### **Classic R&B Ensemble Workshop (Vocal) 2.00 Credits**

This class focuses on the primary repertoire, stylistic characteristics and authenticity of R&B and Soul styles. Artists studied may include: Aretha Franklin, Tower of Power, Marvin Gaye and The Temptations. This course has two components: an instrument-specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly, one-hour lecture and two one-hour labs. This course may be taken as an elective.

### **MUS-2161**

#### **Technology for Vocalists | 2.00 Credits**

Additional work, specific to vocalists (and songwriters)- to quickly and efficiently get ideas, and songs recorded. This course will explore and apply Logic, Sibelius, more deeply. Students will create projects in their own DAW, and be ready to submit for work as singer/songwriters. In addition, the students will study and learn to use loopers, stomp boxes, vocal processors. 2 units. This class meets for 2 hours, once per week. Prerequisite: Logic, Building Your DAW

### **MUS-2170**

#### **Jazz Ensemble Workshop (Vocal) | 2.00 Credits**

Jazz Ensemble Workshop builds on the repertoire studied in American Songbook, while focusing more on the stylistic characteristics and authenticity of Jazz styles. This course focuses on the primary repertoire, stylistic characteristics and authenticity of Jazz styles. Artists studied include: Ella Fitzgerald, Billie Holiday, Joe Henderson, and more contemporary jazz vocalists. This course has two components: an instrument-specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly, one-hour lecture and TWO one-hour labs. Prerequisite: American Songbook Ensemble Workshop. This course may be taken as an elective.

### **MUS-2171**

#### **Keyboard Accompaniment for Vocalists 2.00 Credits**

This course will assist vocalists to learn to accompany themselves and others, by applying the skills learned in the courses Keyboard Skills 1-4, while also adding the many aspects of accompaniment - such as listening, leading/following, use of dynamics, etc. Self-accompaniment requires a number of concurrent technical and musical decisions and skills, in addition to the other skills learned in the previous Keyboard Skills courses. 1.5 units. This course meets 2x/week for one hour Lecture/Lab

### **MUS-3018 [B, BWW, D, G, P & V]**

#### **Funk, Hip Hop & Modern R&B Ensemble Workshop 2.00 Credits**

Funk, Hip Hop, and Modern R&B Ensemble Workshop focuses on the primary repertoire, stylistic characteristics and authenticity of the world music styles. Artists studied include: Stevie Wonder, Earth, Wind and Fire, Parliament Funkadelic and Lauryn Hill. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly one-hour lecture and two one-hour labs. This course may be taken as an elective.

### **MUS-3019 [B, BWW, D, G, P & V]**

#### **World Music 1 Ensemble Workshop | 2.00 Credits**

World Music 1 Ensemble Workshop focuses on the primary repertoire, stylistic characteristics and authenticity of the world music styles. Artists studied include: Gal Costa, Sergio Mendes, Jimmy Cliff and Gilberto Gil. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly one-hour lecture and two one-hour

labs. This course may be taken as an elective.

### **MUS-3020 [B, BWW, D, G, P & V]**

#### **World Music 2 Ensemble Workshop | 2.00 Credits**

World Music 2 Ensemble Workshop focuses on the primary repertoire, stylistic characteristics and authenticity of the world music styles. Artists studied include: Tito Puente, Ray Barreto, Mongo Santamaria and Machito. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly one-hour lecture and two one-hour labs. This course may be taken as an elective.

### **MUS-3021**

#### **Contemporary Ensemble 7 | 2.00 Credits**

The Contemporary Ensemble replicates the experience found in most concert and studio environments. The instrumentation may be a traditional big band or a smaller grouping of horns and a modern rhythm section. Students will rehearse and perform repertoire that includes, but is not limited to; Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly two-hour rehearsals.

### **MUS-3022**

#### **Contemporary Ensemble 8 | 2.00 Credits**

The Contemporary Ensemble replicates the experience found in most concert and studio environments. The instrumentation may be a traditional big band or a smaller grouping of horns and a modern rhythm section. Students will rehearse and perform repertoire that includes, but is not limited to; Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly two-hour rehearsals.

### **MUS-3023**

#### **Contemporary Ensemble 9 | 2.00 Credits**

The Contemporary Ensemble replicates the experience found in most concert and studio environments. The instrumentation may be a traditional big band or a smaller grouping of horns and a modern rhythm section. Students will rehearse and perform repertoire that includes, but

is not limited to; Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly two-hour rehearsals.

### **MUS-3025**

#### **Rhythm Studies 1 | 2.00 Credits**

In Rhythm Studies 1 students develop fluency on their instrument, while working on different feels and time concepts. Students are challenged to play in a variety of odd, extended, or shifting meters, with the goal of applying these concepts to their own musical endeavors. Styles vary from standards performed in odd meters (as performed by artists such as Brad Mehldau) to contemporary fusion styles of players like John McLaughlin, John Scofield and Michael Brecker. This course consists of a weekly one-hour lecture and two Ensemble Workshops.

*Prerequisite: String Theory 5 and ASR 6*

### **MUS-3026**

#### **Repertoire Development 1 | 1.00 Credit**

In this course students develop various skillsets such as chart writing, band leading, and repertoire. Each week students bring in a chart (he/she wrote- not a chart from online) to perform with an ensemble. The student must lead the song: he or she must have a clear intro, ending, and other key elements such as feel and tempo in his or her chart. This course consists of a two hour EW.

*Prerequisite: String Theory 5*

### **MUS-3027**

#### **Rhythm Studies 2 | 2.00 Credits**

As a continuation of Rhythm Studies 1, this course instructs the musician in developing fluency while playing in odd-meter time signatures. The class is exposed to different feels and time concepts, and is challenged to play in a variety of odd, extended, or shifting meters, with the goal of applying these concepts to their own musical endeavors. Styles vary from standards performed in odd meters (as performed by artists such as Brad Mehldau) to contemporary fusion styles of players like John McLaughlin, John Scofield and Michael Brecker. This course consists of a weekly one-hour lecture and two Ensemble Workshops.

*Prerequisite: Rhythm Studies 1.*

**MUS-3028****Repertoire Development 2 | 1.00 Credit**

This course is a continuation of concepts from Repertoire Development 1. Students continue to expand on various skillsets such as chart writing, band leading, and repertoire. Each week students bring in a chart (he/ she wrote- not a chart from online) to perform with an ensemble. The student must lead the song: he or she must have a clear intro, ending, and other key elements such as feel and tempo in his or her chart. This course consists of a two hour EW.

*Prerequisite: Repertoire Development 1*

**MUS-3029****Nylon Guitar 1 | 1.00 Credit**

In this course students are exposed to nylon guitar playing. Students explore classical guitar right and left hand techniques through works such as the Giuliani Studies. Classical pieces are studied and performed throughout the course as well. The course consists of a weekly one-hour lecture.

**MUS-3030****Reading Reality 1 | 2.00 Credits**

This course is designed to give guitarists, bassists, and drummers the real-life experience of producing music from the page - the way countless pros do on the bandstand every day. Students gain this experience by interpreting simple lead sheets and Real Book charts of pop, Latin, Brazilian, and jazz standards at sight, and on the bandstand. The primary goal is to develop the student's fundamental sight-reading ability in live, real-world situations. A secondary, but equally important result is for the student to acquire a working knowledge of standard contemporary repertoire in a variety of popular styles. This course consists of a weekly, two-hour lecture/ensemble.

*Prerequisite: ASR 6*

**MUS-3031****Vocal Improvisation 1 | 1.50 Credits**

Vocal Improvisation 1 helps students successfully improvise over chord changes. Building on knowledge from other classes, especially Intro to Improvisation, students will develop their ears and voice so they can more fully express themselves, musically. The course reviews the blues scale and variants, tension availability, writing and singing guide tones, motivic development, and improvisation over many standard chord changes - in combination with beginner written and oral jazz transcriptions. Students will interact, improvise, and

perform weekly. This course consists of a weekly one-hour lecture and one-hour ensemble workshop. *This course may be taken as an elective.*

*Prerequisite: Theory and Ear Training 4*

**MUS-3032****Vocal Improvisation 2 | 1.50 Credits**

Vocal Improvisation 2 gives vocal students the tools to develop their own improvisational voice through expanding their vocal vocabulary - delving deeply into all aspects of vocal improvisation. The course will enhance their vocal style, whether they are singing pop, jazz or any other musical genre. Students will build on the tools learned in Vocal Improvisation 1, and will learn more advanced chord changes, modes and jazz scales. Melodic embellishment, voice leading, scales and chord tones will be explored over a variety of different musical styles (particularly Jazz, but also including styles from outside of Western musical cultures) to provide a wealth of knowledge of the musical colors available to the vocalist. Students will interact, improvise and perform weekly with a live band. This course consists of a weekly one-hour lecture and one-hour ensemble workshop.

*Prerequisite: Vocal Improv 1*

**MUS-3033****Brazilian Drum Ensemble Workshop | 1.50 Credits**

This course introduces and examines the various rhythms of Brazil, including Samba, Baiao, Bossa Nova, Afoxe, and many others. Students also learn the historical importance and origins of these rhythms, and how they are used in today's contemporary music. This course consists of a weekly one-hour lecture. and one-hour lab.

**MUS-3034****Hybrid Set Ups | 1.00 Credit**

This course will consist of lecture and hands on technique in the use of hybrid drum setups with the Cajon as a major central instrument. The instruction will be applied to contemporary rhythms used in Rock, Funk, Latin, Brazilian music and more. The class will continue in the development of playing cajon with one hand and adding other hand percussion instruments such as a shaker, tambourine, cowbell etc. Ultimately, the addition of a high hat or Gajate Bracket cow bell/ clave pedal will create a complete hybrid kit. This course consists of a weekly one hour lecture.

**MUS-3035****Afro-Cuban Drum Ensemble Workshop | 1.50 Credits**

This course introduces and examines Afro-Caribbean

rhythms, including Cha Cha, Mambo, Son, Merengue, and many others. Students also learn the historical importance and origins of these rhythms, and how they are used in today's contemporary music. This course consists of a weekly one-hour lecture and one-hour lab.

### **MUS-3036**

#### **Fretless Bass 2 | 1.50 Credits**

The continuation of Fretless Bass 1 guides the student in developing the most crucial elements of fretless playing: good intonation, tone production/touch, proper set-up, string selection, and development of an effective practice regimen. Using fretless bass repertoire as a vehicle, the student will learn to emulate and perform bass lines from the classics through today's most current trends. This course consists of a weekly, one-hour lecture and one-hour ensemble workshop.

*Prerequisite: Fretless Bass 1.*

### **MUS-3037**

#### **Rhythm Studies 2 (Bass) | 1.50 Credits**

Rhythm Studies 2 delves more deeply into the concepts and practice of developing fluency playing in odd-meter time signatures. The student is exposed to different feels and time concepts, and is challenged to play in a variety of odd/ shifting meters. Students will again use various repertoire as a vehicle to implement what has been studied, from standards performed in odd meters, to more contemporary odd-meter manifestations. During the performance, students will continue to be provided feedback on their musical, technical, and conceptual development on the instrument. This course consists of a weekly, one-hour lecture and one-hour ensemble workshop.

*Prerequisite: Rhythm Studies 1.*

### **MUS-3038**

#### **Pedal & Effects Lab 1 | 1.00 Credit**

This course is a practical overview of the use of pedals and effects in contemporary music. The student is guided through a basic understanding of signal processing, and given an overview of the history and development of pedals. The course will enable the student to control and manipulate an array of pedals, understand how to build their own pedal board, and emulate both classic and current sounds using analog and digital processing. This course consists of a weekly two-hour lab.

### **MUS-3039**

#### **Modern Improv Concepts 1 | 1.50 Credits**

Modern Improv Concepts 1 exposes the student to more

advanced improvisational concepts for bass, integrating techniques and tools acquired in previous classes. Harmonic, melodic, rhythmic, and conceptual aspects of modern improvisation are explored, emphasizing the development of each student's unique musical voice. This course consists of a weekly, one-hour lecture and one-hour ensemble workshop.

### **MUS-3040**

#### **Upright Bass Concepts 1 | 1.50 Credits**

This course introduces the basic concepts of acoustic bass playing for the electric bassist. Fingering, bowing, sound production, and pickup selection, and doubling are addressed. This course consists of a weekly one-hour lecture and one-hour lab.

### **MUS-3041**

#### **Modern Improv Concepts 2 | 1.50 Credits**

This course continues the exploration of more advanced improvisational concepts for bass, integrating techniques and tools acquired in previous classes. Harmonic, melodic, rhythmic, and conceptual aspects of modern improvisation are explored, emphasizing the development of each student's unique musical voice. This course consists of a weekly, one-hour lecture and one-hour ensemble workshop.

*Prerequisite: Modern Improv Concepts 1.*

### **MUS-3042**

#### **Upright Bass Concepts 2 | 1.50 Credits**

This course continues development of the basic concepts of acoustic bass playing for the electric bassist. Fingering, bowing, sound production, and pickup selection, and doubling are addressed. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: Upright Bass Concepts 1.*

### **MUS-3043**

#### **Contemporary Styles Ensemble 2 | 1.50 Credits**

This course continues to expose the student to music of a contemporary nature, featuring many artists and their music from the mid 1960's to the present. Stylistically speaking, the music being studied and performed exemplifies the fusion of jazz, rock, R&B and Latin along with influences from the Middle East, India and, of course, Africa. In addition, a style known as ECM, which is actually the name of a German record company, will also be studied. The student will be presented with a tune each week that will be the topic for the lecture. The discussion will examine the traits of the music from all angles, including stylistic influences, form, performance factors,



feel and finally how the drummer is interpreting the music. Then, the student will perform the tune with a professional guitar and bass player. The course begins by exploring and performing music with standard time signatures. Eventually, odd meters, atypical forms, etc. will be studied and performed. The goal is to make the student become a better interpreter of the music and introduce all the new contemporary styles that are important in today's music. Artists to be studied include Herbie Hancock, Pat Metheny, Dave Holland, John Scofield, Wayne Shorter, Chick Corea and many more. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: CSE 1 This course may be taken as an elective.*

### **MUS-3046**

#### **World Music 1 Ensemble Workshop | 2.00 Credits**

World Music 1 Ensemble Workshop focuses on the primary repertoire, stylistic characteristics, and authenticity of guitar playing from a few genres within the World Music umbrella: Reggae, Afrobeat, Afro Cuban, Nigerian, and Caribbean. Students gain a deeper insight into how to play these styles with accuracy, while developing other skillsets such as technique, improvisation, and fretboard awareness. This course meets three times per week. It includes a one-hour instrument specific lecture and two one-hour labs with EW players, where the repertoire from class is rehearsed and performed.

### **MUS-3058**

#### **American Songbook 2 Ensemble Workshop 2.00 Credits**

A continuation of American Songbook 1, analysis of American songbook form, harmony, language, and compositions. Emphasis placed on memorization of repertoire, recognizing common chord movements by ear, style appropriate playing and transcription. Concepts are developed by improvising with a professional rhythm section in an interactive workshop.

### **MUS-3059**

#### **Jazz Theory 2 | 2.00 Credits**

In depth analysis of non-functional Jazz harmony, voice leading and improvisation techniques.

### **MUS-3060**

#### **Aural Skills for BWW | 2.00 Credits**

An in depth course focusing on ear development, chord/ melodic dictation, and form recognition.

### **MUS-3068**

#### **Be-Bop/Hard Bop Ens. Workshop | 2.00 Credits**

A survey of important Be-Bop and Hard Bop era compositions, performance practices, players and improvisational techniques. Emphasis placed on analyzing and improvising over functional harmony, and building memorized repertoire. Concepts are developed by improvising with a professional rhythm section in an interactive workshop.

### **MUS-3078**

#### **Endless Miles: Music Of Miles Davis Ensemble Workshop 2.00 Credits**

A survey of important Miles Davis compositions, periods and players. From be-bop to electronic, emphasis placed on Miles lesson of creating the "new" in improvised music, while drawing on fundamentals. Concepts are developed by improvising with a professional rhythm section in an interactive workshop.

### **MUS-3080**

#### **Jury | 1.00 Credit**

Attached to the private lesson, the Jury will be an evaluation of progress in the areas of repertoire, improvisation, scales, styles and sight-reading in a performance setting.

### **MUS-3081**

#### **BWW Pedagogy | 2.00 Credits**

A course on acquiring appropriate performance practices and rolls of all instruments of the jazz combo or large ensemble. Emphasis placed on preparation for teaching and directing ensembles.

### **MUS-3082**

#### **Modern Instrumental and Beyond 1 Ensemble Workshop 2.00 Credits**

A survey of important compositions, performance practices, players and improvisational techniques. Emphasis placed on analyzing and improvising over nonfunctional harmony, and building memorized repertoire. Concepts are developed by improvising with a professional rhythm section in an interactive workshop.

### **MUS-3100**

#### **Keyboard Technique & Mastery 7 | 1.50 Credits**

This course serves as a continuation of Keyboard Technique & Mastery 6. Weekly group classes will provide a forum for students to explore modal interchange,

differentiate between swung and straight sixteenth note rhythms using technical etudes. Students will sight-read genre-specific repertoire with corresponding harmonic and rhythmic language and study the influence of Funk and Hip Hop icons. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: KT&M 6*

### **MUS-3102**

#### **Live Performance & Technology 7 | 1.50 Credits**

This course serves as the live performance application of concepts studied in Keyboard Technique & Mastery 7. Weekly group classes will delve deeper into the applied language of Funk and Hip Hop and its corresponding keyboard sounds, rigs and gigging scenarios. Students will integrate their knowledge of keyboard programming and use various families of synth bass and clavinet, as well as The Moog synthesizer. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: LP&T 6*

### **MUS-3103**

#### **Virtual Keyboards 1 | 1.00 Credit**

This course is the study and application of virtual keyboard design as a compositional tool. Students will perform and record original material using only virtual instruments. A strong emphasis will be placed on MIDI editing, quantizing, automation, song structure, orchestration, mixing, and rhythmic contrast.

### **MUS-3110**

#### **Keyboard Technique & Mastery 8 | 1.50 Credits**

This course serves as a continuation of Keyboard Technique & Mastery 7. Weekly group classes will explore clave patterns, montunos and compare the African influence in various sub-genres of Latin Jazz. Students will sight-read Bossa Nova, Samba and Salsa repertoire and study the history of Latin Jazz icons. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: KT&M 7*

### **MUS-3112**

#### **Live Performance & Technology 8 | 1.50 Credits**

This course serves as the live performance application of concepts studied in Keyboard Technique & Mastery 8. Weekly group classes will delve deeper into the applied language of Latin Jazz and its corresponding keyboard sounds, rigs and gigging scenarios. Students will integrate their knowledge of keyboard programming using various families of percussion including bongos, cajon, claves,

congas, guiro, and timbales. Students will also analyze the role of the keyboardist in various Latin Jazz ensemble instrumentations. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: LP&T 7*

### **MUS-3113**

#### **Virtual Keyboards 2 | 1.00 Credit**

Building on Virtual Keyboards 1, this course covers the applied study of virtual keyboard design in various musical scenarios. Students will learn how to program, edit, trigger and sequence various instruments and effects combinations for live performance.

*Prerequisite: Virtual Keyboards 1*

### **MUS-3120**

#### **Keyboard Technique & Mastery 9 | 1.50 Credits**

This course is a high-level study of the technical, physical and mental demands on the modern working keyboardist. Students will sight-read advanced etudes and repertoire and cultivate a healthy approach to the physical needs of playing by employing principles of Alexander Technique. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: KT&M 8*

### **MUS-3122**

#### **Live Performance & Technology 9 | 1.50 Credits**

This course serves as the live performance application of concepts studied in Keyboard Technique & Mastery 9. Weekly group classes will delve deeper into the applied skills of the working keyboardist. Students will analyze and synthesize sounds on recordings as well as model the work of successful keyboard icons of various disciplines. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: LP&T 8*

### **MUS-3140**

#### **Elective Course (2 Credits) 2 | 2.00 Credits**

*Students take a course of their choosing. Must be approved by the Academic Advising Office.*

### **MUS-3141**

#### **Elective Course (1 Credit) 2 | 1.00 Credit**

*Students take a course of their choosing. Must be approved by the Academic Advising Office.*

**MUS-3150****Funk, Hip Hop & Modern R&B Ensemble Workshop (Vocal)****2.00 Credits**

This class focuses on the primary repertoire, stylistic characteristics and authenticity of Classic R&B. Artists studied may include: Stevie Wonder, Earth, Wind and Fire, Parliament Funkadelic and Lauryn Hill. This course has two components: an instrument-specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly, one-hour lecture and two one-hour labs. This course may be taken as an elective

**MUS-3160****World Music Ensemble Workshop (Vocal)****2.00 Credits**

World Music Ensemble Workshop focuses on the primary repertoire, stylistic characteristics and authenticity of a variety of world music styles, with a focus on Brazilian and Afro-Cuban music – including Samba, Bossa Nova, Mambo, Son, Merengue. Artists studied may include: Gal Costa, Sergio Mendes, Gilberto Gil, Tito Puente, Ray Barreto, Mongo Santamaria, others. This course has two components: an instrument-specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly, one-hour lecture and two one-hour labs. This course may be taken as an elective.

**MUS-4002****Arranging & Composition BWW | 2.00 Credits**

An in-depth analysis of arranging techniques for small to large ensembles. Emphasis placed on the study of pivotal arrangers and compositions.

**MUS-4012****Contemporary Ensemble 10 | 2.00 Credits**

The Contemporary Ensemble replicates the experience found in most concert and studio environments. The instrumentation may be a traditional big band or a smaller grouping of horns and a modern rhythm section. Students will rehearse and perform repertoire that includes, but is not limited to; Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly two-hour rehearsals.

**MUS-4013****Contemporary Ensemble 11 | 2.00 Credits**

The Contemporary Ensemble replicates the experience found in most concert and studio environments. The instrumentation may be a traditional big band or a smaller grouping of horns and a modern rhythm section. Students will rehearse and perform repertoire that includes, but is not limited to; Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly two-hour rehearsals.

**MUS-4014****Contemporary Ensemble 12 | 2.00 Credits**

The Contemporary Ensemble replicates the experience found in most concert and studio environments. The instrumentation may be a traditional big band or a smaller grouping of horns and a modern rhythm section. Students will rehearse and perform repertoire that includes, but is not limited to; Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly two-hour rehearsals.

**MUS-4015****Reading Reality 2 | 2.00 Credits**

This course is designed to give guitarists, bassists, and drummers the real-life experience of producing music from the page - the way countless pros do on the bandstand every day. Students gain this experience by interpreting simple lead sheets and Real Book charts of pop, Latin, Brazilian, and jazz standards at sight, and on the bandstand. The primary goal is to develop the student's fundamental sight-reading ability in live, real-world situations. A secondary but equally important result is for the student to acquire a working knowledge of standard contemporary repertoire in a variety of popular styles. This course consists of a weekly, two-hour lecture/ensemble.

*Prerequisite: Reading Reality 1*

**MUS-4017****Slide Guitar/Open Tuning | 1.00 Credit**

In this course students explore slide guitar and alternate

tuning. This course is designed to help guitar students be well-rounded musicians. Students will learn the skillsets needed to develop their slide technique and understand the possibilities of alternate tunings. The works and techniques of slide giants such as Derek Trucks, Son House, and Ry Cooder will be studied in the course. The course consists of a weekly one-hour lecture.

### **MUS-4018**

#### **Duo Playing | 1.00 Credit**

It is essential for guitarists to be well-versed in duo playing. In this course students learn how to approach guitar duo's and vocal/ guitar duo's in a variety of genres. Students study how to improvise, accompany, and play melodies in the duo setting. A portion of the class is spent on duo guitar playing with other students in the class, the remainder of the class is spent working with EW players.

### **MUS-4019**

#### **Improvisation Development 2 | 1.00 Credit**

In Improvisation Development 2 students continue to develop as improvisors. They look at how to approach more complex harmony. In the String Theory courses, students learned a multitude of scales, chords, and arpeggios- in Improvisation Development 2, those skills are put into music. As before, students also transcribe and study other solos to help deepen their understanding of improvisation.

*Prerequisite: String Theory 5*

### **MUS-4020**

#### **Studio Project 2 | 1.00 Credit**

Studio Project 2 will move the students forward in the cultivation of their song-writing, artistry and studio skills. The course continues with the fine-tuning of the students' new songs, focusing on song structure, arrangements, melody, and lyrics, and, as the class continues, these songs are recorded and produced into a professional master recording. Students are graded on their creativity, compositional skills, studio vocal techniques and the sound quality of their final mixed songs. Class meets for two hours, once per week.

*Prerequisite: Studio Project 1*

### **MUS-4021**

#### **Vocal Forum | 1.50 Credits**

The Vocal Forum will go into greater detail on Rhythm Section Arranging: re-grooving and re-harmonizing cover tunes and even original songs, since artists must have these skills in today's entertainment world. Working with different songs each week, the students will learn

to re-harmonize and create new grooves for existing songs, under the guidance of experienced musicians, and the students will perform a concert at the end of the quarter to showcase these arrangements. The vocalists' musicianship skills will be cultivated - including work on time/groove and melodic concept. 1.5 units Class meets for two hours, once per week.

*Prerequisite: Technology for Vocalists.*

### **MUS-4022**

#### **Modern Instrumental and Beyond 2 Ensemble Workshop**

#### **2.00 Credits**

A continued survey of important compositions, performance practices, players and improvisational techniques. Emphasis placed on analyzing and improvising over nonfunctional harmony, and building memorized repertoire. Concepts are developed by improvising with a professional rhythm section in an interactive workshop.

### **MUS-4023**

#### **Studio Project | 1.50 Credits**

This class will introduce students to the real world of vocal studio production. The course begins with the fine-tuning of the students' songs, focusing on song structure, arrangements, melody, and lyrics, and, as the class continues, these songs are recorded and produced into a professional master recording. Students are graded on their creativity, compositional skills, studio vocal techniques and the sound quality of their final mixed songs. Class meets for two hours, once per week.

### **MUS-4024**

#### **Advanced Vocal Styles | 1.50 Credits**

This class will cover a variety of musical styles and influences, from around the world - including such areas as France, Ireland, Italy, the Balkans, as well as certain African and Asian countries. In addition, there will be a strong focus on strengthening the performer's stage presence, and a deeper emotional connection to the music. Some optional areas may include specific skills, which could increase employment opportunities, such as how to do Voice Overs, yodeling, extreme ranges, and using the voice to heal (toning, affirmations/mantras, deep listening). 1.5 units Class meets for two hours, once per week.

*Prerequisite: World Music 1 Ensemble Workshop.*

**MUS-4025****Percussion and Drums for Vocalists | 1.00 Credit**

This class is designed to open the world of percussion and drums to vocalists who function as bandleaders, composers, and arrangers, as well as the important skills of playing basic hand percussion. The class addresses drum and percussion techniques basics, functions, grooves, and vocabulary, and students emerge better able to communicate, demonstrate, and arrange grooves for their own music ensembles. This one-hour class meets once per week.

**MUS-4026****Drums Styles & Analysis 1 | 2.00 Credits**

This two-level course focuses on drummers of jazz and modern styles from the mid 20th century to the present day. Taking up where the "Jazz Drums" series ends, the main objective is to look at, listen to, and evaluate those drummers who have made considerable contributions to music and drumming. Legendary drummers such as Tony Williams, Jack DeJohnette, Vinnie Colaiuta, Peter Erskine and Bill Stewart are studied. During the Ensemble Workshop portion of the course, students attempt to apply attributes of the drummer being studied to a representative musical composition. This course consists of a weekly one-hour lecture and two-hour Ensemble Workshop.

**MUS-4027****Drums Styles & Analysis 2 | 2.00 Credits**

This two-level course focuses on drummers of jazz and modern styles from the mid 20th century to the present day. Taking up where the "Jazz Drums" series ends, the main objective is to look at, listen to, and evaluate those drummers who have made considerable contributions to music and drumming. Legendary drummers such as Tony Williams, Jack DeJohnette, Vinnie Colaiuta, Peter Erskine and Bill Stewart are studied. During the Ensemble Workshop portion of the course, students attempt to apply attributes of the drummer being studied to a representative musical composition. This course consists of a weekly one-hour lecture and two-hour Ensemble Workshop.

*Prerequisite: Drums Styles & Analysis 1.*

**MUS-4028****Bass Styles & Analysis 2 | 1.50 Credits**

A study of contemporary bass players, Bass Styles & Analysis 1 focuses on prominent bassists from jazz/modern styles from mid-20th century to 1975. Students will evaluate iconic bass players who have made lasting contributions to bass playing/music, and then to apply

the various attributes studied in performance, using a representative musical composition as a vehicle. During the performance, students will be provided feedback on their musical, technical, and sonic development on the instrument. This course consists of a weekly, one-hour lecture and one-hour ensemble workshop.

**MUS-4029****Advanced Bass Techniques 1 | 1.00 Credit**

In this course students study advanced playing techniques, including technical and creative applications of chords on the bass guitar, various approaches to two-hand playing/tapping, and advanced use of plectrum. This course meets weekly for a one-hour lecture.

**MUS-4030****Bass Styles & Analysis 2 | 1.50 Credits**

Part two of this class continues the focus on Contemporary Bass players, this time highlighting prominent bassists from both jazz/modern styles from 1975 to present day. Students will evaluate iconic bass players who have made lasting contributions to bass playing/music, and then to apply the various attributes studied in performance, using a representative musical composition as a vehicle. During the performance, students will be provided feedback on their musical, technical, sonic, and conceptual grasp of the subject. This course consists of a weekly, one-hour lecture and one-hour ensemble workshop.

*Prerequisite: Bass Styles & Analysis 1.*

**MUS-4031****Advanced Bass Techniques 2 | 1.00 Credit**

Advanced Bass techniques 2 continues the study of advanced playing techniques, including technical and creative applications of chords on the bass guitar, various approaches to two-hand playing/tapping and advanced use of plectrum. This course meets weekly for a one-hour lecture.

*Prerequisite: Advanced Bass Techniques 1.*

**MUS-4032****Commercial Horn Practices Ensemble Workshop  
2.00 Credits**

A survey of performance practices of the current studio recording artist and touring musician. Emphasis placed on mastering styles from the R&B, Funk, Fusion and "Horn Section" genres. Concepts are developed by improvising with a professional rhythm section in an interactive workshop.

**MUS-4038****Pedal & Effects Lab 2 | 1.00 Credit**

A continuation of Pedals & Effects Lab 1, this course offers a practical overview of the use of pedals and effects in contemporary music. The student is guided through a basic understanding of signal processing, and given an overview of the history and development of pedals. The course will enable the student to control and manipulate an array of pedals, understand how to build their own pedal board, and emulate both classic and current sounds using analog and digital processing. This course consists of a weekly two-hour lab.

*Prerequisite: Pedal & Effects Lab 1*

**MUS-4039****Percussion Ensemble | 0.5 Credit**

This course focuses on ensemble practice and development using a variety of percussion instruments in various musical styles, including Afro/Cuban, Brazilian Batucada and more. The course will include improvisation and reading well-known percussion ensemble scores in an effort to expand the student's ability to work together as a team player within the ensemble.

**MUS-4046****World Music 2 Ensemble Workshop | 2.00 Credits**

World Music 2 Ensemble Workshop focuses on the primary repertoire, stylistic characteristics, and authenticity of guitar playing from the World Music genre, with a strong emphasis on Brazilian guitar playing. Students gain a deeper insight into how to play this style with accuracy, while developing other skillsets such as technique, improvisation, and fretboard awareness. Students also explore playing this style on nylon guitar. This course meets three times per week. It includes a one-hour instrument specific lecture and two one-hour labs with EW players, where the repertoire from class is rehearsed and performed.

*Prerequisite: World Music 1 EW*

**MUS-4100****Keyboard Technique & Mastery 10 | 1.50 Credits**

This course is the study of the skills required for success as a musical director. Students will take active leadership roles in several ensemble instrumentations throughout the quarter with and demonstrate proficiency with conducting, cues, tempo changes, meter changes, odd meters, holds and cut-offs and accompaniment. Students will practice effective communication skills with other musicians as well as analyze the characteristics of successful Musical Directors. This course consists of a weekly one-hour lecture

and one-hour lab.

*Prerequisite: KT&M 9*

**MUS-4102****Live Performance & Technology 10 | 1.50 Credits**

This course serves as the live performance application of concepts studied in Keyboard Technique & Mastery 10. Weekly group classes will delve deeper into the applied language and skills of Musical Directing through live performance of transcriptions in multiple ensemble instrumentations. Students will demonstrate proficiency in rig-building for gigging scenarios and effective communication skills with fellow musicians. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: LP&T 9*

**MUS-4110****Keyboard Technique & Mastery 11 | 1.50 Credits**

This course will focus on the creation of students' original arrangements and compositions. Students will develop their individual artistic voice by arranging and composing for a variety of musical scenarios, while studying the style and techniques employed by past and present songwriters/composers. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: KT&M 10*

**MUS-4112****Live Performance & Technology 11 | 1.50 Credits**

This course serves as the live performance application of concepts studied in Keyboard Technique & Mastery 11. Students will analyze, perform and collaborate on original works while integrating stylistically appropriate keyboard sounds. This course consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: LP&T 10*

**MUS-4140****Elective Course (2 Credits) 3 | 2.00 Credits**

Students take a course of their choosing. Must be approved by the Academic Advising Office.

**MUS-4141****Elective Course (1 Credit) 3 | 1.00 Credit**

Students take a course of their choosing. Must be approved by the Academic Advising Office.

# MUSIC PRODUCTION

## PROD-100

### Composing for Drama | 3.00 Credits

This class is specific to composing for the genre of drama, and explores the style and language needed for this genre. Students examine notable music from the past, as well as what to expect in the future. This course is taught by an expert in the drama field, and includes extensive hands on experience. This course consists of a weekly, two-hour lecture and lab.

## PROD-101

### Composing for Comedy | 3.00 Credits

This class is specific to composing for the genre of comedy, and explores the style and language needed for this genre. Students examine notable music from the past, as well as what to expect in the future. This course is taught by an expert in the comedy field, and includes extensive hands on experience. This course consists of a weekly, two-hour lecture and two-hour lab.

## PROD-102

### Conversations with Composers 1 | 1.00 Credit

This three level course serves to bring students together with working professionals in the field of composition. During class, students are presented the opportunity to see their work, ask questions, and gain knowledge specific to each unique composer. Each composer also discusses his/her approach, technique, and mindset when he/she was creating the scores presented. This course consists of a weekly, one-hour lecture. *Each course may be taken as an elective.*

## PROD-103

### Film Composers In-Depth | 2.00 Credits

This class provides students a chance to closely examine the work of a film composer chosen by them. Films will be viewed during class, students will be asked to discuss the composer's work, and will replicate a piece of his/her score. By examining the music in-depth, students are able to learn exactly how the composer achieved what he/she did. This course consists of a weekly, two-hour lecture.

## PROD-105

### History of Music in Film & Television | 3.00 Credits

This course provides the opportunity to see, study, and discuss the works of composers of the past, as well as many working in the current day. Through these studies, students gain an appreciation of how difficult and

rewarding a career in composition may be. This course consists of two, weekly 90 minute lectures. *Course may be taken as an elective.*

## PROD-106

### Introduction to Working with Picture | 2.00 Credits

Given the ever-growing prominence of video in modern media, this course provides students with a basic understanding of the full video production process by teaching "do-it-yourself" video production, beginning with shooting and editing, and concluding with post production. Students also learn about file formats, cameras, lighting, planning, green screen effects, and video/sound editing. By the conclusion of the course, each student will produce a music video. This course consists of a weekly two hour lecture. *This course may be taken as an elective.*

## PROD-107

### MIDI Production 1 | 2.00 Credits

Level 1 of this course serves as an introduction to MIDI and virtual instrument-based composition using a digital audio workstation (Pro Tools). Students are taught both the best practices and the workings of MIDI systems, which subsequently lays the groundwork for their own MIDI-based productions.

## PROD-108

### Organizing the Workstation | 2.00 Credits

It is essential that a composer have as many tools as possible at his/her disposal so that nothing impedes the creative process. This class focuses on all that may be accomplished with a well-organized workstation, including editing, recording, and notation, as well as selecting a palette of instruments that will provide the sounds needed. This course consists of a weekly, one-hour lecture and lab. *This course may be taken as an elective.*

## PROD-109

### Pro Tools 100 | 4.00 Credits

In Pro Tools 100 students explore introductory level Pro Tools hardware and software functionality while studying the supplementary coursework provided. Through studying the basic Pro Tools principles, students gain the skills needed to complete a Pro Tools project from initial set up to final mix-down. Whether the project involves recording live instruments, MIDI sequencing of software synthesizers, or audio looping, this course provides the basic skills needed to succeed. At the conclusion of this course students will be given the official Pro Tools 100 certification exams. This course consists of a weekly, two-hour lecture and two-hours of lab time. *This course may be taken as an elective.*

**PROD-110****Pro Tools 110 | 4.00 Credits**

Pro Tools 110 continues building on the concepts learned in Pro Tools 100. Students focus on the key concepts and skills needed to operate a Pro Tools system, and provides the foundation for later post-production courses within the program. At the conclusion of both levels, students will be given the official Pro Tools 100 and 110 certification exams. This course consists of a weekly, two-hour lecture and two-hours of lab time.

*Prerequisite: Pro Tools 100. This course may be taken as an elective.*

**PROD-111****Working with Picture/Applied Techniques 1****3.00 Credits**

This three level course provides students with the chance to learn and experience the nuance and craft of writing for film. In levels 1 & 2, students are given a variety of films and television shows to compose for, while having a working professional guide them and provide constructive criticism of their work. This course consists of a weekly, two-hour lecture and lab.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

**PROD-112****Working with Picture/Applied Techniques 2****3.00 Credits**

This three level course provides students with the chance to learn and experience the nuance and craft of writing for film. In levels 1 & 2, students are given a variety of films and television shows to compose for, while having a working professional guide them and provide constructive criticism of their work. This course consists of a weekly, two-hour lecture and lab.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

**PROD-113****Introduction to Signal Processing | 3.00 Credits**

The ability to manipulate recorded sounds, be it for technical reasons (correcting shortcomings, ensuring compliance with standards, etc), or artistic reasons (adapting a sound's nature to its intended role) is a concept found at the core of both engineering and music production crafts. The course introduces students to the various classes of processors available today. Topics range from the basic concept of filters, to equalization,

to the more complex worlds of dynamics processors, time-domain manipulation, and finally the addition of modulation. The course consists of a weekly, two-hour lecture and two-hour lab.

**PROD-114****Drum Private Lesson | 2.00 Credits**

This course serves as an accompaniment to the "Drums for Producers 1" course, and aims to create a physical understanding of the act of playing drums and percussion. Students work on core drumming concepts during weekly private lessons with a LACM drum instructor. This course consists of a weekly, one-hour private lesson.

**PROD-115****Drums for Producers | 1.00 Credit**

This course focuses on the skills needed for producers to communicate/convey their ideas to a drummer. Students learn drumming vocabulary, tuning, and recording techniques, as well as drum set technique basics, functions, and grooves. The course aims for students to emerge better able to communicate, demonstrate and compose drum parts. This course consists of a weekly, one-hour lecture.

**PROD-116****Advanced Signal Processing | 3.00 Credits**

Building upon the foundation of the Introduction to Signal Processing, this course explores more sophisticated and complex technologies, as well as the refinement of processing techniques. Topics range from external keying applications, to noise reduction, granular synthesis, etc. The course consists of a weekly, three-hour lecture.

**PROD-117****Microphone Technology & Technique | 2.00 Credits**

This course introduces students to the world of microphone technology and technique. Topics include the various classes of microphones, their construction and application, and how to achieve the desired results from various acoustic sources. This course consists of a weekly two-hour lecture. This course may be taken as an elective.

**PROD-119****Performance Editing | 2.00 Credits**

With the trend in production moving away from larger facilities toward smaller, often home-based locations, this course teaches the basics of small studios. Topics include small studio ergonomics and design, speaker choice and placement, room treatment, and the concepts of maintaining a smaller recording/production environment. This course consists of a weekly, two-hour lecture.



**PROD-118****MIDI Production 2 | 2.00 Credits**

MIDI Production 2 digs even deeper into the world of computer MIDI-based production. This level focuses on advanced MIDI editing, routing and creating multi/stacks, and synth programming. This course consists of a weekly, one-hour lecture and two-hour lab.

*Prerequisite: MIDI Production 1. This course may be taken as an elective.*

**PROD-119****Performance Editing | 2.00 Credits**

With the trend in production moving away from larger facilities toward smaller, often home-based locations, this course teaches the basics of small studios. Topics include small studio ergonomics and design, speaker choice and placement, room treatment, and the concepts of maintaining a smaller recording/production environment. This course consists of a weekly, two-hour lecture.

**PROD-120****Production Styles and Genres | 2.00 Credits**

Just as an instrumentalist must be familiar with various styles and techniques, so must a producer know different production styles and genres. With that goal in mind, this course analyzes commercial recorded musical examples in a variety of different musical and production styles, providing both the background necessary to emulate these styles and the information necessary to blaze new territory. This course consists of a weekly, two-hour lecture. *This course may be taken as an elective.*

**PROD-121****Producers Survival Skills | 2.00 Credits**

An introduction to the electronic infrastructure of recording technology, this course covers needed information to navigate a modern recording environment. Computer architecture, hard drive operation and maintenance, file management and archiving—all are covered. Additional topics include digital device clocking and synchronization, SMPTE timecode, deciphering device schematics, etc. This course consists of a weekly, two-hour lecture.

**PROD-122****Strings for Producers (Guitar) | 1.00 Credit**

This course provides the skills needed by producers to communicate successfully with guitarists, as well as teaching the basics of guitar playing. The world of guitars is vast, with an astonishing wealth of tonal possibilities. Differences in nature (acoustic vs. electric), shape, size, tuning, construction, etc. are all explored and analyzed.

Further topics extend to playing and recording techniques, pedals and amplifiers. The course consists of a weekly one-hour lecture class. (The lecture is complemented by a weekly 1-hour Private Lesson running concurrently during the same quarter.)

**PROD-123****Vocals for Producers | 1.00 Credit**

This class is designed to help students develop their vocal skills, as well as gain the knowledge needed to successfully work with singers in a recording setting. In addition, students study vocal technique and qualities of sound. This course consists of a weekly, one-hour lecture.

**PROD-124****Vocal Private Lesson | 2.00 Credits**

This course serves as an accompaniment to the “Vocals for Producers 1” class, and aims at creating a physical understanding of the act of singing. Students work on core vocal concepts during weekly private lessons with a LACM voice instructor. This course consists of a weekly, one-hour private lesson.

**PROD-125****Engineering for Producers 1 | 3.00 Credits**

Modern production demands its practitioners have at least a basic level of engineering skills. This course provides the tools to properly capture a wide range of sources, including drums, electric and upright bass, acoustic and electric guitars, piano, and voices. The hands-on lectures and Labs feature analysis of the sonic characteristics of instruments, learning basic troubleshooting techniques, and discovering new sounds. The course consists of a weekly, two-hour lecture and two-hour Lab.

**PROD-126****Strings Private Lesson (Guitar) | 2.00 Credits**

This course serves as an accompaniment to the “Strings for Producers 1” class, and aims at creating a physical understanding of the act of playing guitar. Students study with a LACM guitar instructor. This course consists of a weekly, one-hour private lesson.

**PROD-127****Harmony for the Media Composer | 2.00 Credits**

Harmony and Voice Leading for the Media Composer, with practical applications and examples from Film, Television, and Video Games. As a focused extension of Theory Labs, first elements of Harmony will be discussed, including scales and intervals, triads and four part writing. Harmonic progressions in the major and minor modes. Dominant Harmony, and Modes. All presented with examples from

films scores from John Williams, Brian Tyler, Hans Zimmer, John Powell, and others to show their use in composing for visual media including film, television, and videogames. This course consists of a weekly one-hour lecture and two-hour lab.

### **PROD-132**

#### **Strings for Producers 2 (Bass) | 1.00 Credit**

This course provides the skills needed for producers to communicate/convey their ideas to a bassist, as well as teaches the basics of bass playing. Topics include finger and pick technique and slapping. This course consists of a weekly, one-hour lecture.

### **PROD-133**

#### **Sound and Signals | 1.00 Credit**

This course is designed to provide the first layer of knowledge about the nature of sound, its characteristics and properties, and how those translate into a musical context. When sounds are recorded they become signals, the characteristics of which are reviewed next. Lastly, the focus shifts to how signals are transferred between devices, and connectivity standards. This course consists of a weekly one-hour lecture.

### **PROD-136**

#### **Strings Private Lesson (Bass) | 2.00 Credits**

This course provides the skills needed by producers to communicate successfully with bass players, as well as teaching the basics of bass playing. The world of bass is vast, with an astonishing wealth of tonal possibilities. Differences in nature (acoustic vs. electric vs. synthesized), shape, size, tuning, construction, etc. are all explored and analyzed. Further topics extend to playing and recording techniques, pedals and amplifiers. The course consists of a weekly one-hour lecture class. (The lecture is complemented by a weekly 1-hour Private Lesson running concurrently during the same quarter.)

### **PROD-200**

#### **Augmenting Your Score | 3.00 Credits**

When you have written all there is to be written and you are done orchestrating, you come down to the finishing touches of your musical endeavor. Sometimes the little things can have the greatest impact. Adding different guitar parts, percussion passes, or synth sounds can bring a production to a different level, adding intimacy or energy to a scene with just a light touch. In this course, students experiment with the vast array of ways to do accomplish this. This course consists of a weekly, two-hour lecture and two-hour lab.

### **PROD-201**

#### **Counterpoint | 2.00 Credits**

It is important for an underscore to be created to serve the scene. At times the music is thematic and carries an entire scene, but more often than not it is played under dialog and must not get in the way. At these times, the composer may use inner voices and movement to create interest and movement. During this course students study scores and classical examples, as well as create music that makes use of the techniques studied. This course consists of a weekly, two-hour lecture.

### **PROD-202**

#### **Conversations with Composers 2 | 1.00 Credit**

These final two courses bring students together with working professionals in the field of composition. During class, students are presented the opportunity to see their work, ask questions, and gain knowledge specific to each unique composer. Each composer also discusses his/her approach, technique, and mindset when he/she was creating the scores presented. This course consists of a weekly, one-hour lecture. *Each course may be taken as an elective.*

### **PROD-203**

#### **Conversations with Composers 3 | 1.00 Credit**

These final two courses bring students together with working professionals in the field of composition. During class, students are presented the opportunity to see their work, ask questions, and gain knowledge specific to each unique composer. Each composer also discusses his/her approach, technique, and mindset when he/she was creating the scores presented. This course consists of a weekly, one-hour lecture. *Each course may be taken as an elective.*

### **PROD-204**

#### **Composing for Video Games | 3.00 Credits**

This class is specific to composing for the genre of videogames and explores the style and language needed for this genre. Students examine notable music from the past, as well as what to expect in the future. This course is taught by an expert in the video games field, and includes extensive hands on experience. This course consists of a weekly, two-hour lecture and two-hour lab.

### **PROD-205**

#### **Music Editing | 2.00 Credits**

This course primarily focuses on technique, but also provides a creative look at how to solve musical problems. Many times composers must deal with last minute changes to scenes. In this situation, and if there is no

music editor provided for the project, being able to deal with these problems is an invaluable tool for composers. This course consists of a weekly, two-hour lecture. *This course may be taken as an elective.*

### **PROD-207**

#### **Electronic Film Scoring | 3.00 Credits**

Some writing projects simply do not have the budget to pay for musicians. In these instances, the composer must be able to create a convincing, moving score by himself/herself. This class explores successful electronic writing, and allows students to create works using the concepts and techniques studied. This course consists of a weekly, two-hour lecture and two-hour lab.

### **PROD-210**

#### **Composing a Music Library | 4.00 Credits**

During this course, students are guided through the process of writing and presenting musical compositions which may then be added to the LACM MUSIC library – the recorded music division of Los Angeles College of Music. LACM MUSIC works as the administrator to expose and place songs within the catalogue, which is comprised exclusively of alumni and faculty of the college. This course consists of a weekly, two-hour lecture and lab.

### **PROD-211**

#### **Orchestration Techniques for Film | 2.00 Credits**

Keeping a score interesting, while not getting in the way of the film or dialog, requires a knowledge of how to use instruments in the most effective way for the film. This class provides students with the opportunity to explore different scores from an orchestrator's point of view, and to experiment with different techniques to make the most cinematically effective use of the orchestra. This course consists of a weekly, two-hour lecture.

### **PROD-212**

#### **Production Styles for Composers | 3.00 Credits**

Each genre and each score must be true to itself and the film it must serve. The composer must accurately present the score, whether it is a small acoustic score, electronic, or large ensemble. This course explores the relationship between content and production. This course consists of a weekly, two-hour lecture and two-hour lab.

### **PROD-213**

#### **Working with Picture/Applied Techniques 3.00 Credits**

The final course in the series provides students with the chance to learn and experience the nuance and craft of writing for film. Students are given a variety of films and

television shows to compose for, while having a working professional guide them and provide constructive criticism of their work. This course consists of a weekly, two-hour lecture and lab.

### **PROD-214**

#### **Introduction to DJ Techniques | 1.50 Credits**

DJ-style music and techniques have evolved to the point where they are now a respected part of mainstream production. In addition to a historical review of its development, the course teaches the basics of using turntables and their modern digital incarnations. This course consists of a weekly, one-hour lecture, and one-hour lab. This course may be taken as an elective.

### **PROD-215**

#### **Drum Programming and Analysis | 2.00 Credits**

This course studies and analyzes both human-played and electronic-recorded drum performances, and teaches the elements necessary to create an effective programmed drum track. Both electronic music (e.g. dance, house) and traditional music (e.g. rock, country, R&B, pop) are explored, and students learn to create their own recorded performances. This course consists of a weekly, one-hour lecture and two-hour lab. This course may be taken as an elective.

### **PROD-216**

#### **Engineering for Producers 2 | 3.00 Credits**

Building upon the foundation introduced in Tier 1 of this course, recording is brought firmly into the analog domain, with projects being recorded and mixed on analog tape through the SSL Origin mixing desk installed at LACM. With computers turned off (for once), this course is all about recording using actual cables, knobs, switches, and faders—not mice and keyboards. This experience provides students with the foundation to navigate any recording environment they may encounter in their future endeavors. This course consists of a weekly, two-hour lecture and two-hour lab.

*Prerequisite: EFP 1*

### **PROD-217**

#### **Fundamentals of Synthesis | 2.00 Credits**

The true strength of synthesizers is their ability to have their sound tailored to best suit any musical situation. Students will move beyond the “hunt-for-an-acceptable-preset” and learn first-hand how to unlock the true potential of the instrument. From the classic analog subtractive synth of yesterday to the computer based virtual instruments of today, this course will review the various synthesis engines, their strengths, and applications

within music production. This course consists of a weekly, one-hour lecture, and one two-hour lab.

### **PROD-218**

#### **History of Production 1 | 2.00 Credits**

By tracking the birth and development of sound recording and playback technologies, the first level of this course provides the springboard to discuss and analyze the parallel evolution of the producer and his/her many roles in the process of crafting music. During the second level, students focus on the rise of the producer from a “behind-the-scenes facilitator” to an increasing spot in the limelight. This course consists of a weekly, two-hour lecture.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course. Each course may be taken as an elective.*

### **PROD-219**

#### **History of Production 2 | 2.00 Credits**

By tracking the birth and development of sound recording and playback technologies, the first level of this course provides the springboard to discuss and analyze the parallel evolution of the producer and his/her many roles in the process of crafting music. During the second level, students focus on the rise of the producer from a “behind-the-scenes facilitator” to an increasing spot in the limelight. This course consists of a weekly, two-hour lecture.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course. Each course may be taken as an elective.*

### **PROD-220**

#### **Private Lesson 1 | 2.00 Credits**

During quarters four, five, and six, students are given the opportunity to work one-on-one with an instructor of their choice. Students may choose to continue studying drums, string instruments, or vocals, or may decide to further develop their skills in engineering or songwriting. This flexibility gives music producing and engineering students the power to choose the direction of their studies in senior quarters. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

### **PROD-221**

#### **Private Lesson 2 | 2.00 Credits**

During quarters four, five, and six, students are given the opportunity to work one-on-one with an instructor of their choice. Students may choose to continue studying drums,

string instruments, or vocals, or may decide to further develop their skills in engineering or songwriting. This flexibility gives music producing and engineering students the power to choose the direction of their studies in senior quarters. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

### **PROD-222**

#### **Private Lesson 3 | 2.00 Credits**

During quarters four, five, and six, students are given the opportunity to work one-on-one with an instructor of their choice. Students may choose to continue studying drums, string instruments, or vocals, or may decide to further develop their skills in engineering or songwriting. This flexibility gives music producing and engineering students the power to choose the direction of their studies in senior quarters. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

### **PROD-223**

#### **The Laws of Parts: Arranging for Producers**

##### **1.00 Credit**

This course focuses on arranging from the perspective of creating an effective recorded production. Analysis of parts and elements, from both older and more recent recordings, are used to demonstrate how best to approach the building of a successful production. This course consists of a weekly, one-hour lecture. *This course may be taken as an elective.*

### **PROD-224**

#### **Fundamentals of Audio Mixing 1 | 3.00 Credits**

This first of a two-tiered set of courses aims to demystify the craft of mixing by breaking down the process into a consistent sequence of activities that will ultimately lead to predictably better results. An organized Pro Tools session setup, and various technical preparatory procedures, all lay the groundwork for what eventually becomes a rewarding creative process. This course consists of a weekly, three-hour lecture.

### **PROD-225**

#### **Music Production with Found Objects | 1.00 Credit**

The course explores the possibilities of creating music by employing everyday sounds heard around us, instead of musical instruments. Students will record and prepare their own sounds, turn them into playable instruments by

using modern samplers, and finally produce a complete composition with their own unique sonic palette. The course consists of a weekly, one-hour lecture.

### **PROD-226**

#### **Producing Other People 1 | 3.00 Credits**

This three-tiered set of courses is all about the personal interactions at the heart of music production. Proper people skills are the key to unlocking every artist's creative potential. During this course the instructor guides two projects from inception to completion, with particular focus on the interpersonal relationships essential to music making in the studio. As the projects near completion, details of mixing techniques come into play. This course consists of a weekly, two-hour lecture and two-hour lab.

### **PROD-227**

#### **Producing Other People 2 | 3.00 Credits**

Building on the foundation introduced in POP 1, this course hinges on collaborations with students from the school's Ensemble Elective courses. Every week, MPR students find themselves executing engineering tasks (capturing full ensembles live in the studio), as well as producing—guiding the ensemble's composing, performing, and recording efforts in completing three songs. This class configuration draws on the vast assortment of skills needed by today's production professionals, and fosters the mental agility required to work under pressure. The course consists of a weekly, two-hour lecture and two-hour Lab.

*Prerequisite: POP 1*

### **PROD-228**

#### **Producing Other People 3 | 3.00 Credits**

This last tier of the Producing Other People courses focuses on the unique importance of vocals. Students are tasked with producing tracks from start to finish, while paired with a vocalist. The focus of attention is directed towards storytelling, emotional delivery, and how to elicit the best performances from a vocalist in the studio. Two songs are produced, allowing the producers to experience working with multiple artists. The course consists of a weekly, two-hour lecture and two-hour Lab.

*Prerequisite: POP 2*

### **PROD-229**

#### **AA Project (MPR Majors) | 1.00 Credit**

Each Associate of Arts Production candidate is required to present a 3-song body of work showcasing their acquired expertise. The goal of this course is for the student to begin assembling a musical "show case" collection,

highlighting their skills and abilities. Each student will review the work with the instructor on a weekly basis. The finished projects will be presented to a panel of faculty, on campus, in a recording studio setting.

### **PROD-230**

#### **Apple Logic | 3.00 Credits**

The course is designed to introduce students to Apple's Logic, one of the world's reigning DAWs. The course focus on the software's deep and sophisticated MIDI capabilities, as well as its powerful array of virtual instruments. The course consists of a weekly, two-hour lecture and two-hour Lab.

### **PROD-231**

#### **Instrumentation | 2.00 Credits**

A lecture-based introduction to the instruments of the orchestra through the study of each instrument family (strings, woodwinds, brass, and percussion). Learn how sound is produced on them and explore typical idiomatic scoring techniques for each one. Examine the rudiments of combining sounds to begin developing your understanding of the orchestral palette and its infinite possibilities. Coursework includes a review of music fundamentals, a primer on how to read and study an orchestral score, and assigned exercises. Apply your knowledge by composing two short pieces for small ensembles, to be played down in class or a studio recording session. This course consists of a weekly, two-hour lecture.

### **PROD-232**

#### **Independent Project: Working with a Director 2 1.00 Credit**

This series provides students with the chance to work with a young director on a film project. This is the opportunity for students to apply everything they have studied, to create a film score, and to have the opportunity to collaborate with another artist. This course consists of independent study.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

### **PROD-240**

#### **Sibelius | 1.00 Credit**

This class explores the functions and features of the Sibelius notation software program. A standard in the music industry, Sibelius is a valuable tool for all students of music and working professionals. The course consists of a weekly one-hour lecture.

**PROD-300****Fundamentals of Audio Mixing 2 | 3.00 Credits**

The focus of this second tier shifts from the organizational and structural work, to a more in-depth review of the analytical aspects of the musical material, the identification of creative opportunities, and the subsequent interventions this will bring about. This course consists of a weekly, three-hour lecture.

*Prerequisite: Fund. of Audio Mixing 1*

**PROD-301****Private Lesson 4 | 2.00 Credits**

Students are given the opportunity to work one-on-one with an instructor of their choice. Students may choose to continue studying drums, string instruments, or vocals, or may decide to further develop their skills in engineering or songwriting. This flexibility gives music producing and engineering students the power to choose the direction of their studies in senior quarters. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

**PROD-302****Private Lesson 5 | 2.00 Credits**

Students are given the opportunity to work one-on-one with an instructor of their choice. Students may choose to continue studying drums, string instruments, or vocals, or may decide to further develop their skills in engineering or songwriting. This flexibility gives music producing and engineering students the power to choose the direction of their studies in senior quarters. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

**PROD-303****Private Lesson 6 | 2.00 Credits**

Students are given the opportunity to work one-on-one with an instructor of their choice. Students may choose to continue studying drums, string instruments, or vocals, or may decide to further develop their skills in engineering or songwriting. This flexibility gives music producing and engineering students the power to choose the direction of their studies in senior quarters. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

**PROD-304****Intro to Post Production | 2.00 Credits**

Students will learn and experience the basic building blocks of audio post-production for picture. Audio sweetening, Foley, FX editing, and an introduction to mixing in surround are all included topics. This course consists of a weekly, two-hour lecture and lab.

**PROD-305****Junior Project (MPR Major) | 1.00 Credit**

Each Bachelor in Music Production candidate is required to present a 3-song body of work showcasing their acquired expertise. The goal of this course is for the student to begin assembling a musical “show case” collection, highlighting their skills and abilities. Each student will review the work with the instructor on a weekly basis. The finished projects will be presented to a panel of faculty, on campus, in a recording studio setting.

**PROD-306****Abelton Live | 3.00 Credits**

The course is designed to introduce students to Ableton’s Live, one of the world’s most successful DAWs. The course focus on the software’s unique “object-oriented” approach to composition, as well as its innovative time-altering “Warp” features. The course consists of a weekly, two-hour lecture and two-hour Lab.

**PROD-307****Composing for Independent Films | 3.00 Credits**

Student’s breakdown the different needs to accomplish the goal of achieving exceptional music for smaller budget films; how to gain resources, how to improve the audio field and stylistic differences within the genre. We will also study how to improve films that need structural help due to guerrilla style production. We will spot and score a variety of scenes in this genre to gain insights to the genre. Course is designed around the Socratic Method to engage students in a vibrant process for learning and developing a case for what they understand. This course consists of a weekly, two-hour lecture and two-hour lab.

**PROD-308****Funamentals of Audio Mixing 3 | 3.00 Credits**

Pop music has become more perfect than ever, and a modern producer needs to know how to use technology to correct or modify the pitch of a voice or instrument. This course explores various methods ranging from the gentle/non-invasive to more drastic methods, giving each producer the tools to be effective in both reparative and creative uses. This course consists of a weekly, one-hour lecture, and one two-hour lab. This course may be taken

as an elective.

*Prerequisite: Fundamentals of Audio Mixing 2*

### **PROD-309**

#### **Composing for Horror | 3.00 Credits**

Horror has a long lineage in film and TV and now gaming. Scoring music to horror creates unique scenarios for the film composer to accurately musically describe the scenes at hand. How does one create fear and horror with music? In this course we'll look at various composers' answers to this question in their scores, as well as my own work with composer Marco Beltrami on *Cursed* and *Redeye*. Harmonic, Orchestral, and Electronic techniques will be described in depth in this course. This course consists of a weekly, two-hour lecture and two-hour lab.

### **PROD-311**

#### **Writing for Trailers | 3.00 Credits**

Movie trailers are a marketing tool for the studios to present a vision for the film coming out. The structure and techniques of creating the right trailer music will be discussed in length. Identifying the message of the movie, addressing the change points of the trailer, the 3 act structure of the trailer, Drama, Comedy, Action, Thriller, Horror and more will be detailed as well as examples presented and exercises presented week to week. This course consists of a weekly, two-hour lecture and two-hour lab.

### **PROD-312**

#### **Junior Project (CVM Major) | 1.00 Credit**

Each Bachelor in Music Production candidate is required to present a 3-song originally composed, produced and recorded project to a panel of faculty and music industry professionals. Students will work in their private lesson and in other applicable courses to plan their project. This project will be presented on the LACM campus in a recording studio setting.

### **PROD-313**

#### **Composing for Documentary Films | 3.00 Credits**

Composing for documentary films is somewhat different from writing a score for a drama or other forms of fiction, but the task remains the same. The composer still has to help the film makers tell the story. Documentaries tend to have shorter scenes, and more of them. It is usually narrated and it may move quickly from one important moment to the next. You will learn how to navigate these demands, and help tell the story without getting in the way. This course consists of a weekly, two-hour lecture and two-hour lab.

### **PROD-314**

#### **Pro Tools 201 | 3.00 Credits**

This course covers the core concepts and skills needed to operate an Avid Pro Tools | HD 12 system in a professional studio environment. This course builds on the Pro Tools Fundamentals I and II series of courses (PT101, PT110) providing intermediate and advanced-level Pro Tools concepts and techniques. Students learn to customize the configuration of Pro Tools | HD Native systems to maximize results and improve recording, editing, and mixing workflows. The hands-on exercises provide experience optimizing system resources, configuring I/O, navigating and color-coding sessions, managing session media, using advanced selection and auditioning techniques, working with clip gain, applying advanced automation techniques, creating submixes and applying parallel processing, advanced mixing and finishing techniques for a final mixdown. This course provides the foundational training for the Avid Certified Operator: Pro Tools | Music Candidates wishing to sit either of these certification exams must have firstly passed the Avid Certified User: Pro Tools certification exam. This course consists of a weekly, two-hour lecture and two-hour lab.

*Prerequisite: Pro Tools 101, Pro Tools 110.*

### **PROD-315**

#### **Pro Tools 210M | 3.00 Credits**

Pro Tools 210 covers techniques for working with Pro Tools systems in a professional music production environment. Concepts and skills learnt in the Pro Tools Fundamentals I (PT101), Pro Tools Fundamentals II (PT110) and Pro Tools Production I (PT201) courses are reinforced with practical music-specific examples. This course prepares candidates for the Avid Certified Operator: Pro Tools | Music certification exam. Candidates wishing to take this certification exam must have firstly passed the Avid Certified User: Pro Tools certification exam. This course consists of a weekly, two-hour lecture and two-hour lab.

*Prerequisite: PT101, PT110, PT201.*

### **PROD-316**

#### **Pro Tools 210P | 3.00 Credits**

Pro Tools 210 covers techniques for working with Pro Tools systems in a professional post production environment. Concepts and skills learnt in the Pro Tools Fundamentals I (PT101), Pro Tools Fundamentals II (PT110) and Pro Tools Production I (PT201) courses are reinforced with practical music-specific examples. This course prepares candidates for the Avid Certified Operator: Pro Tools | Music certification exam. Candidates wishing to take this certification exam must have firstly passed the

Avid Certified User: Pro Tools certification exam. This course consists of a weekly, two-hour lecture and two-hour lab.

*Prerequisite: PT101, PT110, PT201.*

### **PROD-317**

#### **Pro Tools 310M | 3.00 Credits**

The Advanced Music Production Techniques (PT310M) course focuses on the advanced operation of a Pro Tools | HD system in a professional music production environment. It offers technical insights into both Pro Tools | HD hardware and software. This course uses a combination of instructor-led sessions and hands-on student activities. It builds on the concepts and skills learnt in the Pro Tools Fundamentals I and II and Pro Tools Production I and II courses and prepares candidates for the Avid Certified Expert: Pro Tools | Music certification exam. Candidates wishing to take this certification exam must have firstly passed both the Avid Certified User: Pro Tools and Avid Certified Operator: Pro Tools | Music certification exams. This course consists of a weekly, two-hour lecture and two-hour lab.

*Prerequisite: PT101, PT110, PT201, PT210M.*

### **PROD-318**

#### **Pro Tools 310P | 3.00 Credits**

The Advanced Music Production Techniques (PT310M) course focuses on the advanced operation of a Pro Tools | HD system in a professional post production environment. It offers technical insights into both Pro Tools | HD hardware and software. This course uses a combination of instructor-led sessions and hands-on student activities. It builds on the concepts and skills learnt in the Pro Tools Fundamentals I and II and Pro Tools Production I and II courses and prepares candidates for the Avid Certified Expert: Pro Tools | Music certification exam. Candidates wishing to take this certification exam must have firstly passed both the Avid Certified User: Pro Tools and Avid Certified Operator: Pro Tools | Music certification exams. This course consists of a weekly, two-hour lecture and two-hour lab.

*Prerequisite: PT101, PT110, PT201, PT210P*

### **PROD-335**

#### **Introduction to Orchestration | 2.00 Credits**

This course builds on the knowledge acquired in Instrumentation, broadening the student's understanding of how orchestral sounds work in combination with one another. Through score study of classical masterworks and examples from the ?lm/TV world, you gain practical insight into the process of orchestral writing and techniques. Also

covered are proper score layout, voicing within individual families, and how to achieve orchestral balance. You apply the techniques you've learned by composing two short pieces for small ensembles. These pieces will be recorded at midterm and during Finals Week. This course consists of a weekly, two-hour lecture.

### **PROD-336**

#### **Orchestration Techniques for Film 1 | 2.00 Credits**

By now the student will have become familiar with the instruments of the orchestra and how to write idiomatically for them, both individually and in combination. In Orch Tech 1 we turn our attention to aesthetic matters, considering the unique evocative qualities of each instrument and applying them to scoring for picture. After a brief history and overview of ?lm and TV orchestration, students learn how to work with different types of sketches, from traditional paper and-pencil models to the present-day MIDI orchestral. From there we'll move on to case studies of orchestration in a variety of settings, with examples drawn from both classical standards and the instructor's professional experience. Each example presents questions of style, technique, and dramatic shaping. Class assignments are largely based on these case studies. Students will write two short pieces for small ensembles and have them recorded by local professional Musicians. This course consists of a weekly, two-hour lecture.

### **PROD-337**

#### **Orchestration Techniques for Film 2 | 2.00 Credits**

A continuation of the previous section of Orchestration Techniques, this course explores further the relationship of music to visual media, and the ways in which orchestral color can enhance (or diminish) a score's effectiveness. Technical questions, such as orchestrating around dialog or pre-records, receive special attention. Students will also consider the art of arranging and how it differs from orchestration. As in Orch Tech 1, assignments are based on case studies from class lectures, and students will have the opportunity to apply techniques learned by composing two short pieces for small ensembles, which will be recorded in-studio by professional session musicians. This course consists of a weekly, two-hour lecture.

*Prerequisite: Orchestration Techniques for Film 1*

### **PROD-338**

#### **Fundamentals of Audio Mixing 3 | 2.00 Credits**

Pop music has become more perfect than ever, and a modern producer needs to know how to use technology to correct or modify the pitch of a voice or instrument. This course explores various methods ranging from the gentle/non-invasive to more drastic methods, giving each



producer the tools to be effective in both reparative and creative uses. This course consists of a weekly, one-hour lecture, and one two-hour lab. *This course may be taken as an elective.*

### **PROD-400**

#### **Live Ensemble Recording 1 | 2.00 Credits**

In this two level course, students will collaborate to record live performances and deliver mixes of their recordings. Due to the highly varied nature of performances given throughout the year students will gain vital insight into recording different instrument groupings and ensembles. This course consists of a weekly, two-hour lecture and lab.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

### **PROD-401**

#### **Live Ensemble Recording 2 | 2.00 Credits**

In this two level course, students will collaborate to record live performances and deliver mixes of their recordings. Due to the highly varied nature of performances given throughout the year students will gain vital insight into recording different instrument groupings and ensembles. This course consists of a weekly, two-hour lecture and lab.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

### **PROD-402**

#### **Private Lesson 7 | 2.00 Credits**

During quarters ten, eleven and twelve, students are given the opportunity to work one-on-one with an instructor of their choice. Students may choose to continue studying drums, string instruments, or vocals, or may decide to further develop their skills in engineering or songwriting. This flexibility gives music producing and engineering students the power to choose the direction of their studies in senior quarters. This course consists of a weekly, one-hour private lesson. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

### **PROD-403**

#### **Private Lesson 8 | 2.00 Credits**

During quarters ten, eleven and twelve, students are given the opportunity to work one-on-one with an instructor of their choice. Students may choose to continue studying drums, string instruments, or vocals, or may decide to further develop their skills in engineering or songwriting. This flexibility gives music producing and engineering students the power to choose the direction of their studies in senior quarters. This course consists of a weekly, one-

hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

### **PROD-404**

#### **Private Lesson 9 | 2.00 Credits**

During quarters ten, eleven and twelve, students are given the opportunity to work one-on-one with an instructor of their choice. Students may choose to continue studying drums, string instruments, or vocals, or may decide to further develop their skills in engineering or songwriting. This flexibility gives music producing and engineering students the power to choose the direction of their studies in senior quarters. This course consists of a weekly, one-hour private lesson.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

### **PROD-406**

#### **Composing for Action | 3.00 Credits**

In Composing for Action Films students first build a large orchestral template to handle the needs of this style. We will explore live music sweetening. Course will heavily focus on key elements of orchestration in this genre - the use of ostinatos, building flourishes and how to create and score for "big sound". We will learn how to effectively "arc" a musical thread that consists of large fast musical cues. And we will study the use of thematic development within the genre. Course is designed around the Socratic method to engage students in a vibrant process for learning and developing a case for what they understand. This course consists of a weekly, two-hour lecture and two-hour lab.

### **PROD-408**

#### **Music Editing for Film 1 | 3.00 Credits**

An intensive 22 week, 2 part course serving the nascent film composer by learning the craft of music editing for feature films. Students will have practical experience in having mock roles as a music editor from pre-production (setting a tone for the film, working with execs in the process) to post production (working with composers and handling all music for mix stage) therefore gaining knowledge to the roles, responsibilities that serve not only the composer but the production and studios as well. Studies will spend time to "compose" cues from existing musical stems. We will work exclusively in Pro Tools and become affluent in the tools offered within the software to become quick and effective. This course consists of a weekly, two-hour lecture and two-hour lab.

**PROD-410****Music Editing for Film 2 | 3.00 Credits**

An intensive 22 week, 2 part course serving the nascent film composer by learning the craft of music editing for feature films. Students will have practical experience in having mock roles as a music editor from pre-production (setting a tone for the film, working with execs in the process) to post production (working with composers and handling all music for mix stage) therefore gaining knowledge to the roles, responsibilities that serve not only the composer but the production and studios as well. Studies will spend time to “compose” cues from existing musical stems. We will work exclusively in Pro Tools and become affluent in the tools offered within the software to become quick and effective. This course consists of a weekly, two-hour lecture and two-hour lab.

**PROD-412****Internship | 4.00 Credits**

Each student will be given an opportunity to have an internship with a working composer. You will assist, watch, listen, and soak up whatever the composer is willing or able to share with you. This will give every student the opportunity to see the day to day business of composing for a living, to understand what it takes to deliver a project that is compliant with the direction of the director/ producers.

**PROD-413****Composing for Commercials | 3.00 Credits**

Composing for commercials presents a unique and lucrative niche in the marketplace for the media composer. Commercials demand music to be representative of the brand immediately and carry it through to the end. How does one identify musically with the brand or the message? Tags, hit points, hooks, and mood tracks will all be discussed with examples from the commercial literature. This course consists of a weekly, two-hour lecture and two-hour lab.

**PROD-415****Senior Project (MPR Majors) | 1.00 Credit**

Each Bachelor in Music Production candidate is required to present a 3-song body of work showcasing their acquired expertise. The goal of this course is for the student to complete a musical “show case” highlighting their skills and abilities. Each student will review the work with the instructor on a weekly basis. The finished projects will be presented to a panel of faculty, on campus, in a recording studio setting.

**PROD-1000****Pro Tools 101 | 3.00 Credits**

In Pro Tools 101 students explore introductory level Pro Tools hardware and software functionality while studying the supplementary coursework provided. Through studying the basic Pro Tools principles, students gain the skills needed to complete a Pro Tools project from initial set up to final mix-down. Whether the project involves recording live instruments, MIDI sequencing of software synthesizers, or audio looping, this course provides the basic skills needed to succeed. At the conclusion of this course students will be given the official Pro Tools 100 certification exams. This course consists of a weekly, two hour lecture and two-hours of lab. *This course may be taken as an elective.*

**PROD-1001****Pro Tools 110 | 3.00 Credits**

Pro Tools 110 continues building on the concepts learned in Pro Tools 101. Students focus on the key concepts and skills needed to operate a Pro Tools system, and provides the foundation for later post-production courses within the program. At the conclusion of both levels, students will be given the official Pro Tools 101 and 110 certification exams. This course consists of a weekly, two-hour lecture and two-hours of lab.

*Prerequisite: Pro Tools 1000. This course may be taken as an elective.*



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