



2012 // 2013
COURSE CATALOG



MUSICIANS INSTITUTE
COLLEGE OF CONTEMPORARY MUSIC

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ACADEMIC CALENDAR

FALL QUARTER	2013	2014	2015
Re-Registration	September 3–20	September 2–19	September 1–18
New Student Registration	September 23–October 4	September 22–October 3	September 21–October 2
New Student Orientation	October 3	October 2	October 1
Financial Aid Application Deadline	September 24	1 Week prior to registration	1 Week prior to registration
Quarter Begins	October 7	October 6	October 5
*Thanksgiving Break	November 28–29	November 27–28	November 26–27
Final Exams	December 16–20	December 15–19	December 14–18
Quarter Break	December 21–January 5	December 20–January 5	December 19–January 3

WINTER QUARTER	2013	2014	2015
Re-Registration	November 25–December 13	December 2–December 20	December 1–December 19
New Student Registration	December 17–28	December 23–January 3	December 22–January 2
New Student Orientation	January 3	January 2	January 2
Financial Aid Application Deadline	December 31	1 Week prior to registration	1 Week prior to registration
*New Year's Day	January 1	January 1	January 1
Quarter Begins	January 7	January 6	January 5
*Martin Luther King Day	January 21	January 20	January 19
Final Exams	March 18–22	March 17–21	March 16–20
Graduation	March 23	March 22	March 21
Quarter Break	March 23–April 7	March 24–April 6	March 23–April 5

*School closed

ACADEMIC CALENDAR

SPRING QUARTER	2013	2014	2015
Re-Registration	March 4–22	March 3–21	March 2–20
New Student Registration	March 25–April 5	March 24–April 4	March 23–April 3
New Student Orientation	April 4	April 3	April 2
Financial Aid Application Deadline	April 1	1 Week prior to registration	1 Week prior to registration
Quarter Begins	April 8	April 7	April 6
*Memorial Day	May 27	May 26	May 25
Final Exams	June 17–21	June 16–20	June 15–19
Quarter Break	June 22–July 7	June 21–July 6	June 20–July 5

SUMMER QUARTER	2013	2014	2015
Re-Registration	June 3–21	June 2–20	June 1–19
New Student Registration	June 24–July 5	June 23–July 3	June 22–July 3
New Student Orientation	July 3	July 3	July 2
Financial Aid Application Deadline	July 1	1 Week prior to registration	1 Week prior to registration
*Independence Day	July 4	July 4	July 4
Quarter Begins	July 8	July 7	July 6
*Labor Day	September 2	September 1	September 7
Final Exams	September 16–20	September 15–19	September 14–18
Graduation	September 21	September 20	September 19
Quarter Break	September 21–October 6	September 21–October 5	September 20–October 4

*School closed

MISSION STATEMENT

Constantly striving to be the vanguard of instructional techniques and technologies, Musicians Institute's core mission is to provide a comprehensive, innovative and artistic education in contemporary music. By blending its unique educational philosophy with world-class talent in a supportive environment, MI aspires to foster creativity, individuality, excellence and an entrepreneurial mindset, in order to prepare students for successful, contributive and varied careers in music and its associated industries.

MUSICIANS INSTITUTE OFFERS THE FOLLOWING PROGRAMS OF STUDY:

• BACCALAUREATE

- Bachelor of Music in Performance
(Contemporary Styles)
Bass, Guitar, Keyboards, Drums, Vocals

With additional minor studies in:
Audio Production
Music Industry Studies

- Bachelor of Music in Composition
Scoring for Visual Media Program

• ASSOCIATE

- Associate of Arts in Performance
Bass, Guitar, Keyboard Technology,
Drums, Vocals

• ASSOCIATE OF ARTS IN PERFORMANCE WITH EMPHASIS IN:

- Audio Engineering
- Independent Artist Development
- Music Business
- Guitar Craft
- Music Video, Film, and Television Production

• CERTIFICATE

- Certificate in Performance
Bass, Guitar, Keyboard Technology,
Drums, Vocals
- Independent Artist Development
Artist Certificate
- Audio Engineering
Certificate in Audio Engineering
- Certificate in Audio Engineering
(Post-Production Audio)
- Certificate in Audio Engineering
(Live Sound Production)
- Guitar Craft
Certificate in Guitar Craft
Certificate in Guitar Craft
(Acoustic Guitar Design)
- Music Business
Certificate in Music Business
Certificate in Music Business
(Music Entrepreneur)
- Music Video, Film, and Television
Certificate in Music Video, Film, and
Television Production

• NON-CERTIFICATE

- Encore Program
Bass, Guitar, Keyboards, Drums, Vocals
- MI Extension
Avocational courses and programs related to
contemporary popular music
- Summer Shot
Bass, Guitar, Keyboard Technology, Drums, Vocals,
Recording, Songwriting, Guitar Building, DJ/
Producer

NOTICES

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

Faculty Qualifications

In keeping with Musicians Institute's institutional mission to provide practical training in contemporary music performance with a primary emphasis on applied skill, MI recognizes the importance of real-world music industry experience along with academic credentials in teaching positions involving performance ability and application. In order to provide students with the most current and competitive skill set and career preparation, MI weighs both professional experience and academic accomplishments when evaluating the assets of potential faculty members.

Approval and Accreditation

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

Accuracy of Information

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

No Guarantee of Employment

MI offers no guarantee that employment will result from enrolling in, attending, or completing any MI program. For information about MI graduation rates, the median debt of students who complete their programs, and other important information, please visit our website at mi.edu.

Questions and Complaints

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

The Bureau for Private Postsecondary Education

2535 Capitol Oaks Drive, Suite 400
Sacramento, CA 95833

www.bppe.ca.gov

Toll free: (888) 370-7589

Fax: (916) 263-1897

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

www.bppe.ca.gov.

ADMISSIONS

BACHELOR OF MUSIC IN PERFORMANCE (CONTEMPORARY STYLES)

// Bass, Drums, Guitar, Keyboards, Vocals

BACHELOR OF MUSIC IN COMPOSITION (SCORING FOR VISUAL MEDIA PROGRAM)

Eligibility Requirements

1. Satisfactory completion of an accredited secondary school program (high school) or its equivalent. Students are advised to follow a college preparatory curriculum with four years of English, three years of Social Sciences and as many music courses as are practical.
2. At least three years of study on the primary instrument (Bass, Guitar, Keyboards, Drums, or Vocals).
3. Music reading ability in both treble and bass clef.
4. Knowledge of and interest in contemporary styles.
5. Working knowledge of keyboard harmony.

How to Apply for Admission to the BM Program:

The admissions procedure for the Bachelor of Music Program consists of three parts:

1. Completed application form with all required documents.
2. Written entrance test.
3. (A) For Bachelor of Music in Performance Applicants: Video Performance Test
(B) For Bachelor of Music in Composition Applicants: Audio recording (CD or DVD format) of two examples of music in any style written by the applicant (solo or ensemble, instrumental or vocal) accompanied by notation (lead sheet, score or piano reduction)

After your written application is received, reviewed, and approved, you will receive a written Bachelor of Music entrance test by mail to be completed and returned along with an unedited video recording of yourself performing specific instrumental playing requirements (details provided with entrance test).

Bachelor Applicants

Please send all of the following items together by mail:

1. Completed application form.
2. High school diploma or equivalent from an accredited institution. Please provide an official English translation if the original is not in English.
3. \$100.00 USD application fee.
4. A 250-word written essay describing why you want to attend Musicians Institute.
5. Domestic students: SAT or ACT scores (from within the previous five years); SAT minimum: 500 Critical Reading, 500 Mathematics, 500 Writing; ACT minimum: 21. SAT/ACT scores are not required if applicant has satisfactorily completed at least one quarter of postsecondary schooling (including MI) at 12-units per quarter minimum.
6. Two letters of recommendation from instructors or professors you have studied with for at least one year, including one recommendation in music and one recommendation in academic areas.
7. Transfer credit information from prior college or university (if applicable).

International Applicants

Please send all of the items described together by mail or e-mail, plus:

1. The \$100.00 USD application fee.
International applicants: *The application fee must be submitted as an International Money Order, Postal Money Order, Bank Wire Transfer, or Credit Card for U.S. funds.*
2. If a student's principal language is one other than English, he or she must present verification of English language proficiency through a Test of English as a Foreign Language (TOEFL) or International English Language Testing System (IELTS). The minimum TOEFL acceptance score is 61 on internet-based (500 on the paper-based or 173 on the computer-based TOEFL). The minimum test score on the IELTS is a score of 6.).
 - a. TOEFL/TOEIC test scores are not required of international applicants if either of the following conditions are met:
 - i. Student has graduated from an MI AA Program
 - ii. Student is a resident Alien.
3. Resident Alien applicants must take either ESL or SAT/ACT tests for admittance to the college.
4. A non-immigrant student F-1 Visa is required for all degree programs (see International Student Information for details).

Admissions Deadlines and Notification

The Admissions Department must receive a completed written application, all official documents, required materials, and completed Theory, Ear Training, and Performance DVD tests by the following dates:

- Fall admission: July 31
- Spring admission: January 31

Fully completed applications will be reviewed with placement priority given to applications received prior to the established due dates. Accepted applicants will be notified by mail and telephone. Applicants who are not accepted will receive notification by mail only, along with the specific reasons for non-acceptance.

Tuition Deposit (Domestic Students Only)

Upon acceptance to the degree program, students are required to submit a refundable deposit in the amount of \$300.00 USD to secure their placement (see Letter of Acceptance for details). The deposit is applied toward the first quarter's tuition and is completely refundable in the event of cancellation of enrollment.

Registration

Students are expected to arrive prior to the start of classes for registration and orientation. Late registration will be held until Friday of the first week of classes. Registration after the first week of classes is by permission only.

Students who need housing/roommate assistance should arrive at least two weeks prior to the start of classes. Daily housing meetings and new student tours will take place during registration week.

Placement Evaluation

After you are accepted by the Bachelor of Music Program, you will be given a placement evaluation to determine your experience level in several fundamental areas of music and musicianship. In some cases, you may receive advanced placement in certain subjects in which you may already be proficient. Placement evaluations will take

place during registration week. Students will not be scheduled for classes until their evaluations are complete.

Orientation

Orientation will be held on the Thursday prior to the start of classes. During this meeting you will learn about school policy and procedures, Student Affairs, Juries and other school-related topics.

General Education Transfer Credits

The two main components of the Bachelor of Music Degree are the music coursework and the general education requirements. To fulfill the general education degree requirements, students must complete 45 quarter units or 30 semester units in liberal arts subjects. For this purpose, Musicians Institute has entered into a partnership with Los Angeles City College (LACC). All required general education courses, including a wide selection of subjects in English, mathematics, natural science, social science and humanities are offered on the nearby LACC campus. MI students may register for appropriate general education courses in consultation with LACC advisors with support and coordination from Musicians Institute. LACC is accredited by the Western Association of Schools and Colleges (WASC). See Bachelor of Music Degree requirements in this catalog for a summary of required General Education credit distribution.

Students may also transfer up to the maximum number of required general education units from institutions other than LACC pending review and approval by the Dean. Acceptance of coursework will be based on standards set by the National Association of Schools of Music and Musicians Institute, as well as comparisons to offerings from LACC.

Music Transfer Credits

The maximum number of transfer credits that may be applied to satisfy music coursework requirements varies according to the student's initial placement in the areas of Private Lessons, Ensembles, Theory, Ear Training, and Reading. In no case may the total number of transfer credits (music and general education combined) exceed the maximum allowed under the Residency/Transfer of Credit Requirement (see Policies).

Applying for Transfer Credit

Provide official transcripts and course catalogs of all college study relevant to the desired transfer credits to the attention of:

Musicians Institute Office of Admissions
6752 Hollywood Boulevard
Hollywood, California 90028

Transfer students who enter Musicians Institute with missing official transcripts or classes in progress must meet with the Dean during their first quarter to confirm the transfer of those credits. The Admissions Office must receive all transcripts before the end of the student's first quarter of enrollment at Musicians Institute.

Note: see the *Notice Concerning Transferability of Credits and Credentials Earned at Musicians Institute under Additional Information.*

Ability to Benefit Notice

Musicians Institute does not participate in Ability to Benefit Programs. As such, all students must meet minimum admissions requirements.

Requirements for MI Associate Degree Students

Applying to the BM Program

Applicants who complete an Associate of Arts in Performance Degree in Bass, Guitar, Drums, Keyboard Technology, or Vocals at Musicians Institute with a minimum cumulative GPA of 3.30 and meet all other Bachelor of Music Degree admission requirements will be admitted to the Bachelor of Music Program without submitting the video performance test. Each admitted student will be given a placement test in Music Theory and Ear Training and placed at the appropriate level in those subjects (in some cases, remedial coursework may be required).

Students who complete an Associate of Arts Degree at MI with a GPA lower than 3.30 or students who complete an Associate of Arts Degree (Combined Emphasis) will be required to complete the video performance test as part of the Bachelor of Music application process. Acceptance for admission will be subject to meeting minimum test requirements.

Transfer credits from MI Associate to BM Program

Applicants who have completed MI's Associate of Arts Degree in Performance (Bass, Guitar, Keyboard Technology, Drums, or Vocals), and have been accepted to the Bachelor of Music Program, may transfer the following credits (for passed courses) toward their Bachelor of Music completion requirements:

Instrument Study:	12 credits
Reading:	6 credits

Additional credits that may be transferred based on results of Bachelor of Music entrance evaluation include:

Private Lesson:	up to 12 credits
Ensembles:	up to 6 credits
Electives:	up to 9 credits

Transfer credits for students who are admitted to the Bachelor of Music Program after completing the Associate of Arts Performance Degree will be evaluated on a course-by-course basis.

ASSOCIATE OF ARTS IN PERFORMANCE

// Bass, Drums, Guitar, Keyboard Technology, Vocals

The Associate of Arts Degree in Performance is a terminal/occupational degree. This type of degree is not designed to prepare graduates for transfer to baccalaureate programs.

Policies regarding the transfer of occupational degrees or acceptance of transfer course credit vary by institution. MI cannot guarantee the transferability of credit except between its own degree programs (see Transfer Credits from MI Associate to Bachelor of Music Program).

Eligibility Requirements

The admissions procedure is selective and based on factors including:

1. Recorded audition or written test (where applicable).
2. Written application.
3. Prior experience.
4. Evidence of desire for career advancement and commitment to an intensive educational program.

Each applicant is individually reviewed, taking into consideration his or her experience, achievements, aptitude, attitude, and potential

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for growth. Prospective students still enrolled in high school are encouraged to follow a college preparatory curriculum and to take as many music and music-related courses as are practical prior to attending MI.

How to Apply for Admission to the AA-Performance Program

Please send all of the following items together by mail (additional items are also required; check below under the specific program to which you are applying):

1. Completed application form.
2. \$100.00 USD application fee.

International applicants: *The application fee must be submitted as an International Money Order, Postal Money Order, Bank Wire Transfer, or Credit Card for U.S. funds.*

3. High school diploma or proof of GED equivalent from institution with recognized accreditation (please provide an official English translation if the original is not in English).
4. An audio recording of your playing or singing (see application for details).

International Applicants

In addition to the materials previously described:

Student Visas

1. A non-immigrant student F-1 Visa is required for the Associate of Arts Degree Program (see International Student Information for details).
2. A non-immigrant student M-1 Visa is required for the Performance Certificate Program (see International Student Information for details).
3. TOEFL tests are not required for admission to Associate of Arts Degree or certificate programs; however, all classes are taught in English and students must have a basic understanding of the English language in both spoken and written communication.

Application Review and Notification

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

Tuition Deposit

Upon acceptance to all degree and certificate programs, admitted students are required to submit a refundable deposit in the amount of \$300.00 USD to secure their placement (see Letter of Acceptance for details). The deposit is applied toward the first quarter's tuition and is completely refundable in the event of cancellation of enrollment (students are encouraged to submit the deposit along with the application fee).

Registration

Students are expected to arrive two weeks prior to the start of classes for registration and orientation. Students who fail to register at their assigned registration appointment will be assessed a late registration fee of \$100.00 USD. Applicants may register after the first week of classes only with permission from the program director.

Students who need housing/roommate assistance should arrive at least four weeks prior to the start of classes. Daily housing meetings and new student tours will take place during registration week.

Placement Evaluation

After you are admitted to the Associate of Arts Degree Program, you will be given a placement evaluation. The evaluation will measure your current level of knowledge and experience in several fundamental musical areas. Placement evaluations take place during registration week and you will not be scheduled for classes until your evaluation is complete. In some cases, a student may be recommended for advanced placement in courses in which he or she may already be proficient.

Orientation

Orientation will be held on the Thursday prior to the start of classes. During this meeting you will learn about school policy and procedures, Student Affairs, lab and LPW sign-ups and other school-related topics.

ASSOCIATE OF ARTS IN PERFORMANCE // Combined Emphasis

Musicians Institute offers Associate Degrees combining study of one of the five primary instruments with a non-performance emphasis.

Emphasis options include:

- Audio Engineering
- Music Business
- Music Video, Film, and Television Production
- Guitar Craft
- Independent Artist Development

Eligibility and Application

Students applying for admission to an Associate of Arts Degree (combined emphasis) Program must meet the eligibility requirements of both the instrument study portion (see AA Degree requirements) and the additional emphasis portion (see Music Industry Certificates).

All other application, registration, placement, and orientation requirements are identical to those described above for the Associate of Arts Degree in Performance.

CERTIFICATE IN PERFORMANCE // Bass, Drums, Guitar, Keyboard Technology, Vocals

Eligibility

All eligibility, application, registration, placement and orientation requirements for the four-quarter/60 credit-unit Certificate in Performance are identical to those described for Associate of Arts Degree in Performance.

Transfer from an AA Degree Program to a Performance Certificate Program

Currently enrolled students seeking to transfer from an Associate of Arts Degree Program to a Performance Certificate Program with the same instrument major must complete and submit a Petition for Transfer to the Registrar's office.

Students who have withdrawn or been terminated from an Associate of Arts Degree Program and are seeking to transfer to a Performance Certificate Program within the same instrument major must contact the Student Records office for instructions.

For information on transferring to a different instrument major, contact the Admissions Office.

Note: See the Notice Concerning Transferability of Credits and Credentials Earned at Musicians Institute under Additional Information.

ENCORE PROGRAM (Non-certificate training in music)

// Bass, Drums, Guitar,
Keyboard Technology, Vocals

Eligibility

There are no specific academic entrance requirements for the Encore Program. Each applicant is individually reviewed, taking into consideration his or her experience, past achievements, aptitude and potential for growth.

How to Apply to the Encore Program

Please send the following items together by mail or email:

1. Completed application form.
2. \$100.00 USD application fee.

International Applicants

In addition to the materials described above:

Student Visas

A non-immigrant student M-1 Visa is required (see International Student Information for details).

English Language

TOEFL tests are not required for admission to the Encore Program; however, all classes are taught in English and students must have a basic understanding of the English language in both spoken and written communication.

Application Review and Notification

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

Scheduling/Registration/Orientation

Encore students are expected to arrive prior to the start of classes for Scheduling, Registration, and Orientation. Students who need housing and/or roommate assistance should arrive at MI as early as possible prior to the start of classes.

MUSIC INDUSTRY CERTIFICATE PROGRAMS

Audio Engineering

- Certificate in Audio Engineering
- Certificate in Audio Engineering (Post-Production Audio)
- Certificate in Audio Engineering (Live Audio Production)

Film

- Certificate in Music Video, Film, and TV Production

Guitar Craft

- Certificate in Guitar Craft
- Certificate in Guitar Craft (Acoustic Guitar Design)

Independent Artist Development

- Artist Certificate

Music Business

- Certificate in Music Business
- Certificate in Music Business (Music Entrepreneur)

Eligibility

The admission procedure for each program is selective and based on factors including:

1. A recorded audition or written test (where applicable).
2. Written application.
3. Prior experience.
4. Applicant's desire for career advancement and commitment to an intensive educational program.

Each applicant is individually reviewed, taking into consideration his or her experience, achievements, aptitude, attitude, and potential for growth. Prospective students still attending high school are encouraged to follow a college preparatory curriculum and to take as many music and music-related courses as are practical prior to attending MI.

HOW TO APPLY FOR ADMISSION (all programs):

Send all of the following items together by mail along with any additional items required by the program to which you are applying (see below):

1. Completed application form.
2. \$100.00 USD application fee.
(International applicants: The application fee must be submitted as an International Money Order, Postal Money Order, Bank Wire Transfer, or Credit Card for U.S. funds.)
3. High school diploma or proof of G.E.D. equivalent from an accredited institution (please provide an official English translation if the original is not in English).

Program-Specific Requirements Audio Engineering (all certificates)

Application:

In addition to the items listed above under All Programs you must pass a written Scholastic Level Exam (see application form for details).

Placement:

If you are admitted into an Audio Engineering Certificate Program, you will be given a placement evaluation as part of the registration process. The evaluation will measure your current level of knowledge and experience in several fundamental areas. Placement evaluations will take place during registration week and you will not be scheduled for classes until your evaluation is complete. In some cases, a student may be recommended for advanced placement in classes in which he or she may already be proficient.

Students already enrolled in the Certificate in Audio Engineering Program may apply for transfer to the Certificate in Audio Engineering (Post-Production Audio) or Certificate in Audio Engineering (Live Audio Production) Programs. The applicant's academic progress in the current program will also be considered as a factor in determining eligibility for transfer.

Music Video, Film, and Television

In addition to the items listed above under All Programs you must pass a written Scholastic Level Exam and submit samples of your creative background. (see application form for details).

Independent Artist

In addition to the items listed above under All Programs, you must also submit an original recording (see application form for details).

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Guitar Craft (all certificates)

In addition to the items listed above under All Programs, you must pass a written Scholastic Level Exam and also submit a recorded musical audition and recording of your speaking voice with a short narrative in English telling us why you want to attend Musicians Institute (see application form for details).

International Applicants

In addition to the materials described above:

Student Visas

A non-immigrant student M-1 Visa is required for all programs (see International Student Information for details).

English Language

TOEFL tests are not required for admission; however, all classes are taught in English and students must have a basic understanding of the English language in both spoken and written communication.

Application Review and Notification

Class sizes are limited and placement priority will be given to approved applications based on the date of acceptance into the desired program. Fully completed applications are reviewed for acceptance on an ongoing basis. Accepted applicants will be notified by mail and/or phone. Applicants who are not accepted will receive notification by mail.

Tuition Deposit

Upon acceptance to all degree and certificate programs, admitted students are required to submit a refundable deposit in the amount of \$300.00 USD to secure their placement (see Letter of Acceptance for details). The deposit is applied toward the first quarter's tuition and is completely refundable in the event of cancellation of enrollment.

Registration

Students are expected to arrive prior to the start of classes for registration and orientation. Students who fail to register at the assigned registration appointment will be assessed a late registration fee of \$100.00 USD. Registration after the first week of classes is by permission only.

Students who need housing/roommate assistance should arrive as early as possible in advance of the start of classes. Daily housing meetings and new student tours will take place during registration week.

Orientation

Orientation will be held on the Thursday prior to the start of classes. The orientation meeting explains school policy and procedures, Student Affairs, lab sign-ups, and other school-related topics.

INTERNATIONAL STUDENT INFORMATION

Musicians Institute is authorized under Federal law to enroll nonimmigrant Alien students. Musicians Institute follows a policy of equal opportunity in all of its educational activities, admissions and employment and does not discriminate because of race, color, national origin, religion, sex, sexual orientation, age, physical handicap, or marital status.

MI's International Student Office assists international students in immigration and personal matters. A few important regulations applying to all international students include:

Sufficient Funds: All international students must submit an official letter from the student's, parent's or sponsor's bank certifying that there are enough funds available for payment of tuition and living expenses during the study period. All funds sent to MI must be in U.S. dollars.

Notice to students for whom English is a second or other language: Musicians Institute does not provide English Language courses or support. All courses and correspondence takes place in English. As such, a general fluency in English is necessary in order to benefit from your time at MI.

English Documents: All documents must be in English or accompanied by a certified English translation of the document.

Student Visas: A non-immigrant F-1 student visa (for Bachelor and Associate Degree Programs) or an M-1 student visa (for Certificate and Encore Programs) is required. Musicians Institute will assist student in obtaining such visas and will confirm student status with inquiring agencies. An I-20 immigration form will be issued to the student upon meeting all entrance and financial requirements. The student must take the I-20 form to the U.S. Embassy or Consulate in his or her country of residence to obtain a student visa in order to enter the United States.

Full-time Status: All international students must maintain "full-time" status in order to satisfy student visa requirements.

ADDITIONAL INFORMATION

Notice Concerning Transferability of Credits and Credentials Earned at Musicians Institute

The transferability of credits you earn at Musicians Institute is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the degree or certificate 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 certificate that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason, you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending Musicians Institute to determine if your credits, degree, or certificate will transfer.

Disclaimer

MI offers no guarantee that employment will result from enrolling in, attending, or completing any MI program.

FEDERAL AND STATE FINANCIAL ASSISTANCE PROGRAMS

Student financial assistance is available to qualified U.S. citizens and eligible non-citizens with a valid high school diploma (or equivalent). Students applying for student financial assistance begin the application process by completing the Free Application for Federal Student Aid or FAFSA. The FAFSA may be completed online at fafsa.gov. Assistance with the FAFSA is provided to applicants by contacting the MI financial aid application coordinator. The U.S. Department of Education will send a Student Aid Report to students within two weeks of submitting the FAFSA. The information collected on the FAFSA is used to calculate a family's Expected Family Contribution, or EFC. This contribution is utilized by the MI Financial Aid Office to determine each individual student's eligibility for student financial assistance.

The Financial Aid Office receives notification of the Student Aid Report in the form of an Institutional Student Information Summary (ISIR). Student award notifications are then sent to students approximately 3-6 weeks after receipt of the ISIR. Applicants selected for a process called "verification" may be contacted by the Financial Aid Office to provide additional documents, such as student and/or parent tax transcripts, verification of untaxed income, or benefits or other documents required to determine eligibility. Student financial assistance is awarded for an academic year (up to three quarters). Students are required to re-apply to continue to receive assistance beyond their third quarter of attendance. Students that begin attending in the Spring quarter are required to reapply for financial aid for continued eligibility in the Summer and Fall quarters.

A student's eligibility for need-based financial assistance is determined by subtracting the EFC from the cost of attendance for the course of study. A student's cost of attendance includes tuition and fees, books and supplies, housing, personal, and transportation costs. Charges for tuition and fees can be found in the Tuition & Fees section of this catalog. Other costs are based on a standard expense budget as determined by the California Student Aid Commission (current figures are also shown in the Tuition & Fees section of this catalog; these costs are subject to annual updates).

Financial assistance funding is disbursed quarterly throughout the duration of the program of attendance. Funds from the various financial assistance programs (described herein) are not always disbursed in the same way or at the same time. Federal and State financial aid funds are sent to the school via electronic funds transfer. Students will be notified of Federal loan disbursements via email or by U.S. Postal Service.

Note: All Financial Aid forms, applications and other paperwork must be submitted no later than one week prior to registration.

STUDENT LOAN RESPONSIBILITIES

Students who obtain a loan to pay for an educational program have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund. Students who have received federal student financial aid funds are entitled to a refund of the moneys not paid from federal student financial aid program funds.

FINANCIAL ASSISTANCE PROGRAMS OFFERED AT MUSICIANS INSTITUTE

Federal Pell Grant

The Pell Grant program is intended to help provide eligible students access to the post-secondary institution of their choice. Pell Grants are gifts from the Department of Education for undergraduate students that are not repaid. The Department of Education uses the information provided on the Free Application for Federal Student Aid (FAFSA) to determine eligibility for this grant.

Federal Supplemental Educational Opportunity Grant (SEOG)

The SEOG is for undergraduate students with exceptional need and is not repaid. This program is funded by the Department of Education and administered by the school's financial aid office. Please note that these funds are limited and awards are offered on a "first come/first served" basis.

Federal Stafford Loan

This is a low-interest, need-based loan designed to provide students with additional funds for college. ALL FEDERAL LOANS MUST BE REPAYED. Qualified students may borrow up to \$3,500 in a subsidized or unsubsidized loan (depending on the program) in their first academic year, \$4,500 in their second academic year, and \$5,500 for the third and fourth academic years (for Bachelor students). Dependent students are also eligible for an additional unsubsidized loan of up to \$2,000. Independent students, or dependent students whose Parent Loan (PLUS) is denied, may borrow up to a maximum of \$6,334 to \$9,500 in a subsidized or unsubsidized loan (depending on the program) for the first academic year, up to \$10,500 for the second academic year, and up to \$12,500 for the third and fourth academic years (for Bachelor students). At least \$4,000 to \$7,000 of this amount must be from an unsubsidized Stafford loan. Repayment of a Stafford loan begins six months after the last date of attendance with a minimum monthly payment of \$50.00 USD per loan.

Borrowers are required to repay these loans even if they do not complete their education. Effective July 1, 2012 the interest rate is fixed at 7.9%. for any disbursements made on or after July 1, 2012 through June 30, 2013. The interest rate for the unsubsidized portion of a Stafford loan will be fixed at 6.8%. For students who demonstrate a need for a subsidized Stafford Loan, the government will pay the interest on the loan during the time in school and the specified grace period. Students who have a calculated need less-than the maximum on the Stafford Loan may borrow the difference in an Unsubsidized Stafford Loan and will be responsible for the entire interest on that portion of the loan.

Federal Parent Loan For Undergraduate Students (PLUS)

PLUS loans are designed for qualified parents of dependent students who chose to borrow to help pay for their son/daughter's education. Eligible PLUS borrowers may borrow up to the yearly cost of education less other financial aid awarded to the student. PLUS loans are credit-based and require approval by the Department of Education. THESE LOANS MUST BE REPAYED. Repayment on the PLUS loan begins within 30 to 60 days from the final disbursement. The amount of the monthly payment will vary with the amount borrowed, but will never be less-than \$50.00 USD per month. Effective July 1, 2011 the interest rate is fixed at 7.9%.

FINANCIAL AID

Borrowers Rights and Responsibilities

Students borrowing a Stafford Loan have the right to a grace period before repayment period begins. The grace period begins after the last date of attendance or after a drop below half-time status as defined by the school. The exact length of the grace period will be shown on the promissory note provided by the Department of Education.

- Borrowers must be given a repayment schedule that specifies when the first payment is due as well as the number, frequency and amount of all payments.
- Borrowers must be given a list of deferment and cancellation conditions.

The following list is required for all student loan borrowers

By signing a promissory note, students agree to repay their loans according to the terms of the note. This note is a binding legal document. This commitment to repay includes repaying the loan even when the educational program is not completed, the student does not get a job after completing the program, or is dissatisfied with the program.

Failure to repay the loan on time, or according to the terms in the promissory note, may result in loan default, which has very serious consequences.

- Loan payments must be paid even if the student did not receive a bill. Billing statements and coupon books are sent as a convenience, but are not an obligation.
- Borrowers that have applied for a deferment must continue to make payments until the deferment is processed. Failure to make payments may result in default. Always maintain copies of all deferment request forms and document all contacts with the organization that holds the loan(s).
- The organization that holds the loan(s) must be notified if any of the following occur, graduation, withdrawal from school, dropping below half-time status, name or address change, or Social Security number, or transfer to another school.
- Before receiving a first disbursement, students must attend an entrance interview. Before leaving school, students must attend an exit interview (see previous).

FEDERAL STUDENT LOAN REPAYMENT INFORMATION

Before leaving school, students must receive the following information about their Federal Student Loan(s) in an exit interview:

- The average monthly repayment amount based on the total amount borrowed.
- The name of the organization that holds the loan(s), where to send loan payments, and where to write for loan questions.
- The fees expected during the repayment period.
- A description of deferment and cancellation provisions.
- A description of repayment options, such as prepayment, refinancing and consolidation loans.
- Debt management advice (if requested).
- Updated contact information (collected from student).

Private Loans

If additional funding assistance is needed for education or living expenses, Musicians Institute will provide information on the application process for private educational loans. All students, including students who are not eligible for U.S. government financial

assistance, may apply for these loans with an eligible co-signer. These loans are credit-based and applications are made directly to the lending institution offering the loan. The loan amounts certified will not exceed the student's cost of attendance less all other forms of student assistance. For further information, please contact the Financial Aid Office (international students can contact the Director of International Student Affairs).

Cal Grants (for California residents only)

The State of California offers Cal Grants to eligible undergraduate students. To qualify, students must be U.S. citizens or eligible non-citizens, a California resident, and meet the specific requirements of the grant program. Applications are only accepted between January 1st and March 2nd of each year. Additional information is available at www.csac.ca.gov, by contacting the California Student Aid Commission at (888) CA-GRANT, or log onto their website at www.calgrants.org.

California Chafee Grant Program

The Chafee Grant Program is available to current or former foster youth. This program is funded annually and is subject to availability of funds each year.

Qualified students must:

- Be eligible, or have been eligible, for foster care between their 16th and 18th birthday.
- Not have reached their 22nd birthday as of July 1st of the award year.

For more information on Chafee Grants, or to download an application, please log on to www.chafee.csac.ca.gov. You may also contact the Financial Aid Office for more information.

Please be advised, the California State Grants awards are tentative and subject to annual State budget approval.

SCHOLARSHIPS

Opportunity Scholarship

Opportunity Scholarships are available to middle-income students enrolling in degree or certificate programs who have financial need. Individual awards of up to \$1000 per quarter (\$6000 maximum) for non-repeated coursework may be granted to students who maintain a 2.0 grade point average and no less than 12 credits per quarter. The scholarships are for tuition credit only and are awarded on a first come, first served basis. Only complete applications will be considered. To be considered for an Opportunity Scholarship, applicants must meet the following criteria:

- Student must apply for Federal Student Aid Programs and have been denied a credit-based loan.
- Student and/or student's family must have an adjusted gross income greater than \$25,000.
- Student must have a high school GPA of 2.0 or higher.

All of the above information must be verified. Applications may be downloaded from the MI website (www.mi.edu) or requested in person in the Financial Aid Office.

For further information, call (323) 860-4352.

Development Scholarship

Musicians Institute offers Development Scholarships in order to encourage the educational development of musicians and music industry professionals. Development Scholarships may be applied

to any Musicians Institute certificate or degree program. The total scholarship amount will be divided by the total number of quarters in the particular program and credited toward each quarter's tuition in equal amounts for as long as the student maintains satisfactory academic progress and no less-than 12 credits per quarter. Scholarships are non-transferable and may not be applied to any person, program, or enrollment date other than that for which they were originally awarded.

Musicianship Scholarship

Musicianship Scholarships are available to students enrolled in Associate of Arts Degree in Performance and Certificate in Performance Programs. Up to 20 scholarships per year (ten per program start, two per instrument major) are awarded to applicants demonstrating outstanding musicianship. Individual awards will be granted to students who successfully complete each quarter of their enrollment. Musicianship Scholarships are available to both U.S. and non-U.S. citizens.

To be considered for a Musicianship Scholarship you must take the following steps:

- Complete a Musicianship Scholarship application for the program to which you are applying (applications are available from MI's Admissions Office).
- Submit an essay explaining why you should be considered for the scholarship.
- Submit a video recording of you performing on your major instrument. Video requirements vary by program (see application for details).

The Musicians Foundation Scholarships

Several additional scholarships are available to students enrolled in Associate of Arts and Bachelor's Degree in Performance, and Certificate Programs.

Please refer to <http://www.mi.edu/admissions/scholarships> for the most up-to-date information on these scholarship opportunities, applications and application deadlines.

All scholarship applications and application deadlines are available in PDF format on the mi.edu website. Please refer to this site for additional scholarships that may become available.

Satisfactory Academic Progress (SAP)

Federal regulations require all institutions that participate in Title IV aid programs to define and monitor satisfactory academic progress (SAP) for all financial aid recipients. The standards must meet all Federal requirements and be equal to or more stringent than the SAP standards for non-financial aid recipients. All students, regardless of whether they receive financial aid or not, are required to meet both qualitative and quantitative academic standards while attending Musicians Institute. This policy insures that students are progressing through their programs of study and identifies students who may be at risk of failing.

SAP Defined

Students with a cumulative GPA (Grade Point Average) of less than 2.0 in their active program of study or students that have completed less than 66.66% of their cumulative attempted units in their active program of study have not met the minimum requirements for Satisfactory Academic Progress (SAP) for that program.

SAP Warning Status

Students that have not met SAP for one quarter will be sent a SAP warning letter. Students in a SAP warning status are encouraged to meet with a Student Affairs counselor to request free tutoring services offered on campus.

SAP Probation Status

Students that fail to meet SAP for two consecutive quarters will be sent a SAP Probation Letter. Students in SAP probation status will be ineligible for financial aid until the SAP probationary status is appealed and the appeal is approved. Students appealing the SAP probation decision must complete a SAP appeal form and meet with an Academic Advisor to complete an academic plan. The completed SAP appeal form and academic plan must be returned to the Financial Aid office for review. Approved appeals will result in a reinstatement of the student's financial aid eligibility. Students that are not receiving financial aid will be contacted by the Registrar Services office to complete both an appeal form and academic plan.

NOTE: Students on an Academic Plan do not have online/self-registration privileges. All changes to schedule and/or Academic Plan must be made in person through the office of the Registrar.

SAP Withdrawal

Students that fail to meet the requirements specified in their academic plan will no longer be eligible for student financial assistance and will be withdrawn from MI.

Note to Non-U.S. Citizens

Students who are planning to attend Musicians Institute with an M-1 or F-1 Student Visa are ineligible to receive U.S. financial assistance. We recommend that international students contact the Department of Student Financial Assistance in their home country for information on financial aid offered by that country.

U.S. financial aid programs are only available to U.S. citizens or students who are in one of the following categories:

- U.S. permanent residents who have an Alien Registration Receipt Card (I-151 or I-551).
- Other eligible non-citizens with a Departure Record (I-94) from the U.S. Immigration and Naturalization Service showing specific designations.

Note to Veterans

Veterans of the U.S. Armed Forces applying to this school, who are NOT receiving the Post 9/11 GI Bill, must make arrangements to pay tuition through means other than veterans (VA) benefits (e.g., cash or financial aid). Students receiving Post 9/11 benefits (Chapter 33) will have any eligible tuition payments paid directly to the school. All housing allowances (BAH) will be paid directly to the student.

Students receiving other forms of VA benefits (Chapters 30, 35, 1606/1607), will receive their monthly benefit directly from the Department of Veteran Affairs.

Students can apply for VA benefits online using the VONAPP at www.gibill.va.gov. Paper forms are available for download on this site as well if needed.

Students receiving VA benefits must submit transcripts from any previously attended college(s) for the evaluation of credits. Any allowable transfer credits will be recorded, and the length of the program will be shortened proportionately.

Musicians Institute will guide veterans through the application

FINANCIAL AID

process, but cannot determine eligibility, and accepts no responsibility for payments made directly to students. Please contact the Veterans Benefits Coordinator for any additional questions.

Refund & Return of Title IV Funds Policies

When a student withdraws from all classes or takes an Unapproved Leave of Absence, MI is required to complete a refund calculation to determine a student's unearned financial aid and unearned tuition for the last quarter they attended. MI's Return of Title IV Funds Policy and Institutional Refund Policy are updated regularly in order to remain in compliance with any changes in the applicable laws and regulations from federal and state agencies.

An Approved Leave of Absence occurs when a student leaves for a full quarter with the intention to return. An Unapproved Leave of Absence occurs when a student takes more than one quarter off. Requests for all Leaves of Absence must be submitted in writing to the Student Affairs Office prior to the leave.

Withdrawals include withdrawing from all classes, academic dismissal, and academic disqualification. The date on which a student officially notifies the Student Affairs Office of their intent to withdraw will be used as the basis for calculating refunds and returns. In the absence of official notification of withdrawal, the withdrawal date will be determined in accordance with Federal Title IV requirements.

Upon notification of withdrawal, MI will determine the amount of unearned financial aid in their final quarter of attendance, then the amount of unearned tuition, as stated in the Enrollment Agreement and in the catalog.

Return of Title IV Provisions

All institutions participating in the Student Financial Aid (SFA) Programs are required to use a federally recognized payment period to determine the amount of SFA Program Funds a student has earned when he or she ceases attendance based on the payment period the student was in attendance. A payment period at this institution is the quarter.

Return of Title IV Procedures

A) Students who were awarded Title IV loans and/or grants in the quarter in which they have withdrawn. This includes funds that were or could have been disbursed under federal regulations, as students may be entitled to a Post-Withdrawal Disbursement for funds they were eligible for, but were not disbursed prior to the withdrawal.

AND

B) Students who withdraw before the 60% point of the quarter. The percentage is calculated by dividing (a) the number of days from the first day of school to and including the withdrawal date by (b) the total number of days in the quarter from the first day to and including the last day of quarter*.

Number of days completed = Percentage completed

Number of days in period

*Scheduled breaks of at least five consecutive days are excluded from the total number of calendar days in a payment period (numerator) and the number of calendar days completed in that period (denominator). Days in which a student was on an approved leave of absence are also not included in the calendar days from the payment period or period of enrollment.

Number of days completed = Percentage completed

Number of days in period (rounding the third decimal place up if the

fourth decimal place is 5 or more)

Return of Unearned SFA Program Funds

The school must return the lesser of the amount of SFA program funds that the student does not earn or the amount of institutional cost that the student incurred for the payment period, multiplied by the percentage of funds that was not earned. If the institution must return federal funds received by students who withdrew prior to completing the 60% of a given payment period, the student may owe the school for the portion of funds returned that the institution is otherwise entitled to, based on the school's approved and applicable refund policy. Return of Title IV Worksheets are available upon request from the Financial Aid Office.

Return of Title IV Funds Calculation (R2T4) Mandated Refund Priority

Title IV funds will be returned by MI and/or the student as applicable, according to federal regulations and deadlines. Federal regulations require that funds be returned to their original source in the following order.

1. Federal Unsubsidized Stafford Loan Program
2. Federal Subsidized Stafford Loan Program
3. Federal PLUS (Parent) Loan Program
4. Federal Pell Grant Program
5. Federal SEOG Grant Program

Institutional Refunds after R2T4 Refunds Determined

After the Return of Title IV Funds Calculation (R2T4) is completed and any necessary refunds determined and processed, MI completes an institutional calculation to determine if a student's prorated charges have been paid for (see Withdrawal from a Program section later in this catalog). If, per the institutional calculation, the student is due a refund, the student will be given the choice of receiving a refund check or returning the excess funds to their financial aid fund sources. For students who choose to have the excess funds returned to their financial aid fund sources, the funds will be refunded in the following order:

1. Federal Loans (same order as above)
2. Federal Grants (same order as above)
3. State Financial Assistance
4. Private Lender
5. Student/Parent
6. Other

Refunds are made within 45 days of termination or withdrawal.

Musicians Institute Financial Aid Staff Code of Conduct

Musicians Institute (MI) financial aid staff are expected to always maintain exemplary standards of professional conduct in all aspects of carrying out his or her responsibilities, specifically including all dealings with any entities involved in any manner in student financial aid, regardless of whether such entities are involved in a government sponsored, subsidized, or regulated activity.

In doing so, a financial staff person at MI should refrain from taking any action for his or her personal benefit; refrain from taking any action he or she believes is contrary to law, regulation, or the best interests of the students and parents he or she serves; ensure that the information he or she provides is accurate, unbiased, and does not reflect any preference arising from actual or potential personal gain; and be objective in making decisions and advising students at

MI regarding relationships with any entity involved in any aspect of student financial aid.

MI staff will refrain from soliciting or accepting anything of other than nominal value from any governmental entity (such as the U.S. Department of Education) involved in the making, holding, consolidating or processing of any student loans, including anything of value (including reimbursement of expenses) for serving on an advisory body or as part of a training activity of or sponsored by any such entity.

MI staff must disclose in such manner as MI may prescribe, any involvement with or interest in any entity involved in any aspect of student financial aid.

Musicians Institute Statement of Ethical Principles

The primary goal of the MI financial aid office staff is to help students achieve their educational potential by providing appropriate financial resources. To this end, this Statement provides that the MI financial aid office staff shall:

- Be committed to removing financial barriers for those who wish to pursue postsecondary learning.
- Make every effort to assist students with financial need.
- Be aware of the issues affecting students and advocate their interests at the institutional, State, and Federal levels.
- Support efforts to encourage students to aspire to and plan for education beyond high school.
- Educate students and families through quality consumer information.
- Respect the dignity and protect the privacy of students, and ensure the confidentiality of student records and personal circumstances.
- Ensure equity by applying all need analysis formulas consistently across the full population of MI student financial aid applicants.
- Provide services that do not discriminate on the basis of race, gender, ethnicity, sexual orientation, religion, disability, age, or economic status.
- Recognize the need for professional development and continuing education opportunities.
- Promote the free expression of ideas and opinions, and foster respect for diverse viewpoints within the profession.
- Commit to the highest level of ethical behavior and refrain from conflict of interest or the perception thereof.
- Maintain the highest level of professionalism, reflecting a commitment to the goals of MI.

TUITION AND FEES

// TUITION 2013-2014

	Per Quarter	Quarters	Per Credit	Total Credits	TOTAL
BACHELOR OF MUSIC					
Music Credits // all students	7,200*	12	600	135	81,000
With Minor in Music Industry Studies**	6,614†	13	569†	151	85,980
With Minor in Audio Production**	6,877†	13	592†	151	89,400
General Education Credits*** // all programs	(varies)	(varies)	(varies)	45	(varies)
ASSOCIATE OF ARTS					
Performance only	7,995	6	533	90	47,970
Combined Emphasis†	6,990 — 8,400	6	466 — 560	90	45,960 — 48,780
CERTIFICATE					
Performance	7,995	4	533	60	31,980
Audio Engineering	8,400	2	560	30	16,800
Audio Engineering // Post Production	8,400	3	560	45	25,200
Audio Engineering // Live Sound	8,400	3	560	45	25,200
Independent Artist	7,995	2	533	30	15,990
Music Business	6,990	2	466	30	13,980
Music Business // Entrepreneur	6,990	3	466	45	20,970
Guitar Craft	7,995	2	533	30	15,990
Guitar Craft // Acoustic Design	7,995	3	533	45	23,985
Music Video, Film, and Television	7,995	2	533	30	15,990
NON-CERTIFICATE					
Encore Program****	7,995	1	NA††	N/A†††	7,995
Extension Program****	447.49 (per class)	1	NA	NA	447.49 (per class)

TUITION DEPOSIT: \$300.00; All programs are refundable.

- * Published program lengths are based on optimal course load at 12 credits per quarter for Baccalaureate Programs and 15 credits per quarter for all other programs. Please see Enrollment Status for further information.
- ** Tuition costs represent total combined average for Music and Minor Area Studies; actual charges will vary by quarter.
- *** GE Units are offered by arrangement with Los Angeles City College; tuition rates vary. Contact LACC for current tuition information.
- **** Courses taken during an Encore or Extension session do not earn course credit. Attendance or completion of any course does not guarantee subsequent advanced placement in a Certificate or Degree program.
- † Combined Emphasis Degree tuition combines Performance Certificate tuition plus Emphasis tuition; actual charges will vary by quarter.
- †† Encore courses are not eligible for credit.
- ††† Encore quarter course load equivalent to 15-credit Certificate/AA course load for one quarter

TUITION AND FEES

// FEES 2013-2014

	Application <i>(non-refundable)</i>	Equipment*	Materials & Software*	Arranging Course	TOTAL
BACHELOR OF MUSIC					
All students	100			1,000	1,100
Vocal Majors	100	120			220
Minor in Audio Production	100	165	380		645
ASSOCIATE OF ARTS					
All Students	100				100
Vocal Program students	100	120			220
CERTIFICATE					
Performance // all students	100				100
Performance // Vocal Program students	100	120			220
Audio Engineering	100	165	380		645
Audio Engineering // Post Production	100	165	505		770
Audio Engineering // Live Sound	100	165	485		750
Guitar Craft // all programs	100				100
Independent Artist	100	950 — 2,600**	400**		1,450 — 3,100
Music Business // all programs	100				
Music Video, Film, and Television	100				100
NON-CERTIFICATE					
Encore Program					
All students	100				100
Vocal Program students	100	120			220

* Certain equipment/software fees may be waived if student already owns the required equipment and/or currently registered versions of required software.
NOTE: Equipment and software fees are non-refundable unless student returns the materials in brand-new condition in the original, unopened packaging.

** Costs vary according to manufacturer prices and features. Please contact our Admissions Department for details on the fees pertaining to your specific start date.

Tuition and fees for all programs are charged on a quarterly basis and are due at the time of registration for each quarter of instruction. Students are not allowed to enter MI facilities or attend classes until required tuition and fees are paid in full. See Student Billing department for current information.

TUITION AND FEES

Additional Fees

STRF Fee -- \$0.50 per \$1,000 of Total Program Cost	
Re-Application Fee	\$ 50
Late Registration Fee	\$ 100
Retest due to Failed/Missed Exam Fee	\$ 50 per test
Credit by Examination/Test Out Fee	\$ 40 per course
Lost or Renewed Student ID Card Fee	\$ 10
Transcript Request Fee	\$ 10
Rushed Transcript Fee	\$ 20

Course-Related Fees

Some courses require additional fees for supplies and/or equipment. Course-related fees must be paid at the time of Registration. Courses with related fees are noted under Course Descriptions. Fees may change without notice; current information will be provided at the time of registration.

Books and Supplies

Associate and Certificate Programs: Much of the curricular material for these programs is produced by MI at no additional cost to students. However, students are expected to procure books and supplies not produced by MI in the manner (and from the source) of their choosing. Lists of required books and supplies for each course are available during the registration period in the Registration Office.

Bachelor Degree Program:

The cost of books and supplies averages approximately \$325 per quarter for students enrolled in a full-time course of study. Actual costs will vary depending on specific courses and credit loads

Film Program (Industry Certificate Program)

While all the requisite software and equipment for classes is provided to the students via on-campus labs and classrooms, it is recommended with select softwares the students procure their own copy and in very rare cases, their own personal equipment (such as light meters and gloves). A guideline of expenses for the Film Program specifically is noted below:

Books \$295* Equipment \$199**
Software \$499**** (****Recommendation only)

COST OF LIVING

The cost of living while attending MI varies with each student's personal needs. Below are the maximum living expense budgets per month for the 2011-12 academic year, as prescribed by the California Student Aid Commission, based on average costs statewide.

To arrive at a total cost for your program, multiply the monthly costs by the number of months in that program (for example, AA Degree = 18 months).

Student living at home with parents (per month):

Tuition	varies by program	
Books & Supplies	\$ 185	
Food & Housing	\$ 489	
Transportation	\$ 130	
Personal/Miscellaneous		\$ 345
Total (not including tuition)		\$ 1,149

Student living off campus (per month):

Tuition	varies by program	
Books & Supplies	\$ 185	
Food & Housing	\$ 1,218	
Transportation	\$ 146	
Personal/Miscellaneous		\$ 316
Total (not including tuition)		\$ 1,865

Students are advised that the tuition and fee information contained in this catalog is subject to change. Please contact the Admissions Department or refer to catalog addenda to confirm tuition and fee charges in effect at the time of enrollment.

STATE OF CALIFORNIA STUDENT TUITION RECOVERY FUND

The State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by California students while attending certain schools regulated by the Bureau for Private Postsecondary Education (BPPE). This means it is a state requirement that a student who pays his or her tuition is required to pay a state-imposed assessment for this Student Tuition Recovery Fund.

You must pay the state imposed assessment for the Student Tuition Recovery Fund (STRF) if all of the following applies to you:

1. You are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all of part of your tuition either by cash, guaranteed student loans, or personal loans, and
2. Your total charges are not paid by any third party payer such as an employer, government program or other payer unless you have a separate agreement to repay the third party.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment if either of the following applies:

1. You are not a California resident, or are not enrolled in a residency program, or
2. Your total charges are paid by a third party, such as an employer, government program or other payer, and you have no separate agreement to repay the third party

You may be eligible for STRF if you are attending a California College, prepaid tuition, paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. The school closed before the course of instruction was completed.
 2. The school's failure to pay refunds or charges on behalf of a student to a third party for license fees or any other purpose, or to provide equipment or materials for which a charge was collected within 180 days before the closure of the school.
 3. The school's failure to pay or reimburse loan proceeds under a Federally guaranteed student loan program as required by law or to pay or reimburse proceeds received by the school prior to closure in excess of tuition and other cost.
 4. There was a decline in the quality of the course of instruction within 30 days before the school closed or, if the decline began earlier than 30 days prior to closure, the period of decline determined by the Bureau.
 5. An inability after diligent efforts to prosecute, prove, and collect on a judgment against the institution for a violation of the Act.
- However, no claim can be paid to any student without a social security number or a taxpayer identification number.

Students who have exhausted all other possible ways to recover lost tuition expenses may file a STRF claim application. You may download a STRF claim application by visiting our web site www.bppe.ca.gov/forms_strf.pdf.

Note: Authority: Sections 94803, 94877 and 94923, Education Code.

Reference: Sections 94874.1, 94923, 94926, 94927 and 94927.5, Education Code.

For information on BPPE, you may visit the Bureau website at: www.bppe.ca.gov

ACADEMIC POLICIES AND DEFINITIONS

Academic Calendar

All degree and certificate programs operate on a year-round quarterly academic calendar, with each quarter consisting of 10 weeks of classes and one week of testing, followed by two weeks of break.

Academic Honesty/Integrity

All students have an obligation to behave honorably and respect the highest ethical standards in carrying out their academic assignments. Academic dishonesty is defined as any form of cheating, falsification, and/or plagiarism. In cases where academic dishonesty or falsification of academic information is proven to have occurred, students may receive a failing grade and are subject to additional disciplinary actions up to and including termination from the program.

Academic Probation

Satisfactory Academic Progress is reviewed quarterly and students showing a cumulative GPA of less-than 2.0 are placed on Probationary Warning status. A cumulative GPA of less-than 2.0 for two consecutive quarters results in the student being placed on Official Academic Probation status. A continued cumulative GPA of less-than 2.0 for three consecutive quarters results in loss of Financial Aid funding and termination from the program.

Advanced Placement

See Testing Out.

Appeals/Request for Academic Review

A student has the right to appeal any change in status or grades that may affect his or her grade point average or ability to graduate. All such requests must be made in writing (forms/instructions are available in the Registrar's Office) and submitted to the Registrar for review by the Registrar/Education Department Committee. Students will be contacted as to the committee decision within one week of submission. Submission of such a review does not exempt students from any school regulations, processes, or common procedure.

Attendance Requirements

Regular attendance is required and recorded in all classes and lessons and is factored into overall course grades. Students who show poor classroom or private lesson attendance will be contacted and counseled by an Advisor. Continued absence from a class may result in a failing grade for that class (see the course syllabus for specific information on attendance). Absence from school for more than three consecutive weeks without an approved Leave of Absence will result in termination from the program.

Both scan-in and classroom attendance will be used to determine school and facility use/attendance and will be factored in to any change of status and withdrawals.

Excused Absences

Students are expected to attend every class for which they are registered. In rare cases, an absence may be excused. All requests for excused absences must be submitted to the Student Affairs Office for review. Examples of reasons for excused absences, which must be documented and are subject to review, include:

1. Jury or military duty.
2. Emergency circumstances (medical, family emergency, etc.).

Excused absence requests must be submitted with accompanying documentation within five school days after the student's return to class. Requests submitted after this period and/or after Friday of Week 11 will be denied. The maximum number of excused absences per quarter is five days. Requests for repeated absences from the same class may not be approved.

Auditing

Attendance by students in courses for which they are not registered is not permitted.

Cancellation of Enrollment

Degree and Certificate Programs

BUYERS RIGHT TO CANCEL: The student has the right to cancel the Student Enrollment Agreement and receive a full tuition refund, less any non-refundable fees by submitting a written notice of cancellation to Musicians Institute's Student Records Office prior to the first day of instruction. The written notice of cancellation becomes effective as of the date of the postmark.

Written notice of cancellation should be sent to:

Musicians Institute, Registrar's Office
6752 Hollywood Boulevard, Hollywood, California 90028

If a student attends the first day of a course of instruction and withdraws by submitting a written notice of cancellation to Musicians Institute's Registrar before end of business on the first day of instruction, or the seven calendar days after enrollment, whichever is later, he or she will receive a complete tuition refund within 30 days of cancellation, less the application fee.

Encore Program // Extension // Non-Certificate

An applicant may cancel his or her enrollment in writing any time before end of business on first day of instruction, or the seventh day after enrollment, whichever is later. Written notice of cancellation should be sent to:

Musicians Institute, Registrar's Office
6752 Hollywood Boulevard, Hollywood, California 90028

All money paid to Musicians Institute will be refunded within 30 days of cancellation, less the application fee. Remember, an applicant must cancel in writing, not by telephoning or by not coming to class.

Challenging Courses

See Testing Out.

Changing Programs

Students who wish to change their course of study from one program to another before completing their current program must:

1. Apply to the new program through Registrar Services and pay a re-application fee.
2. Audition for the new program (where applicable).
3. If accepted, register for the new program and pay all applicable tuition and fees.

Note: No student may enter a third program without having graduated from or satisfactorily completed one of the first two. If either of the two incomplete programs is the not-for-credit Encore Program, then the student must have passed two-thirds of the credits taken while in Encore Programs with a Cumulative GPA of 2.0 or better in order to begin a third program.

Transfer of credits from one program to another will be determined on a case-by-case basis during registration.

Class Standing

Class standing is determined by the number of credits completed

POLICIES

toward graduation. Class standing is calculated as follows:

Freshman	0-45 credits
Sophomore	46-90 credits
Junior	91-135 credits
Senior	136-180 credits

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

Core Courses

Core courses are required for all students attending a given program. All core courses must be passed in order to meet overall degree or certificate requirements.

Course Repetition

A student receiving an overall course grade below C- (70) in a required course will be allowed to appeal and, upon approval, re-take the final exam for a fee (see Appeals). If the student successfully raises the course grade to a passing level, credit will be awarded at C- (70). All passing grades on retaken tests will be recorded only as C- (70). Students failing the re-test will be required to take the course again, full tuition will be charged, and normal grading standards will apply. A student who has passed a course and earned credit may not re-take the same course for additional credit unless the catalog course description states "may be repeated for credit." In this case, a student may re-take a course for a higher grade without receiving additional credit, and full tuition will be charged. Only the highest grade will be factored into the GPA, and the units re-taken will be counted toward the total number of units attempted in the program.

Note: Repeated courses may not be eligible for financial aid.

Credit-Unit

Credit Hour/Credit-Unit

A hour/credit-unit is a unit of measurement indicating the quarterly academic weight given to a particular course (e.g. Inside Studio Drumming = 1 credit-unit). A quarter credit hour represents: **(1)** hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for 10 weeks, or the equivalent amount of work over a different time; or **(2)** at least an equivalent amount of work as required above **(1)** for other academic activities as established by Musicians Institute.

Dropping or Adding Courses

Students are allowed to drop or add any class without fees or penalties by submitting a Drop/Add form to the Registrar by Friday of Week 2. Students wishing to drop classes below 12 credit-units per quarter must seek counseling/approval through the Office of Student Affairs.

Drop/Add Period

A drop/add period is the period of time at the beginning of each quarter during which registered students may drop or add classes without late registration penalties. The drop/add period for each course begins on the first day of the quarter and ends on the Friday of Week 2.

Tuition and Refunds

1. Credits added to the schedule will be charged at the applicable tuition rate.

2. Payment is due immediately upon adding credits.
3. Full tuition will be refunded for credits dropped during the drop-add period. 50% of tuition will be refunded for classes dropped during Week 3.
4. No tuition will be refunded for classes dropped from the fourth week on.

**Information on withdrawing completely from a program can be found under Withdrawal from a Program in this catalog.*

Withdrawals and cancellations

1. Withdrawals after the second week but before the seventh week will appear on the student's transcript as a "W."
2. Withdrawals after the seventh week will be assigned a grade based on course requirements met up to that point.
3. Under-enrolled courses are subject to cancellation at any time before Week 2 with full tuition refund to enrolled students.

Notification of schedule changes

1. Financial Aid recipients must notify the Financial Aid Office of any schedule changes.
2. International students must notify the International Student Advisor of any schedule changes.

Students wishing to drop/withdraw from classes below 15 credit-units per quarter must seek counseling/approval through Registrar Services.

Electives

Electives are courses other than core requirements chosen by the student from an approved course offering. In programs with elective requirements, students must successfully complete the total number of required elective credits in order to qualify for the degree or certificate.

Enrollment Status

Completion of an optimal 15 credits per quarter is required to complete all programs within the shortest possible time frame.

Status	Credit-Units Attempted Per Quarter
Full-time	12 or more units*
Three-quarter-time	9 - 11.5
Half-time	6 - 8.5
Less-than-half-time	5.5 or less

Changes in Enrollment Status

*Students wishing to enroll in fewer than 15 units per quarter must complete and submit a Request to Change Enrollment Status/Course Load form in Student Affairs, which is subject to review and approval.

Associate and Certificate Students who need fewer than 15 units to complete their program may register for said units through the Office of the Registrar.

Students should be aware that diminished course loads may result in diminished access to MI campus and facilities.

- Baccalaureate students are expected to maintain full-time status, insofar as is possible, until they have completed 90 credit-units, including transfer credits and General Education credits. Baccalaureate students in good academic standing after completing 90 credit-units may be considered for three-quarter or half-time status.

- Less-than-half-time status is only available to students requiring less-than six units to complete a program.

Student Access to Facilities

- Students with full- and three-quarter-time status have full access to MI facilities.
- Students with half-time and less-than-half-time status have access to facilities only during those hours when their scheduled classes are in session.
- Students must be at least three-quarter-time to get access to MI Vocal and Drum Labs.
- Vocal and Drum Labs are not available to students from other programs.

Grading Policies

The following grading standards will be applied to all credit unit requirements:

Grade	Score	GPA
A+	98-100	4.00
A	93-97	3.70
A-	90-92	3.50
B+	87-89	3.30
B	83-86	3.00
B-	80-82	2.70
C+	77-79	2.30
C	73-76	2.00
C-	70-72	1.70 (lowest passing grade)
D+	67-69	1.30
D	63-66	1.00
D-	60-62	0.70
F	0-59	0.00
P	Pass	
I	Incomplete	
W	Withdrawal	
NC	No Credit	
NR	No Record	

Grade Point

A number used to measure academic achievement in a credit unit course (4.0 = A+, 0.0 = F). Grades are calculated based on a combination of factors that may include attendance, participation, assignments and tests (see each course syllabus for specific grading standards). All and Elective requirements must be met with a grade of C- or better (1.7). Tuition will be charged for all repeated courses.

Grade Point Average (GPA)

An average of all grade points awarded for all courses attempted, calculated by dividing the number of grade points by the number of units attempted. Students enrolled in all programs are required to have earned a cumulative GPA of at least 2.0 at the end of the third quarter for Bachelor of Music and Associate of Arts Degree students; at the end of the second quarter for Certificate in Performance students; and at the end of the first quarter for all 30-unit, two-quarter certificate program students. Students failing to achieve minimum GPA requirements will be placed on probation and must correct the problem within a specified period of time to avoid possible termination.

Grading Standards and Reporting

The Grade Point Average (GPA) will be used to measure a student's Satisfactory Academic Progress. This is calculated by dividing the number of grade points by the number of units attempted. A passing grade of C- (70) or better is required to earn credit in all core and elective course work.

GRADUATION REQUIREMENTS

BACCALAUREATE GENERAL EDUCATION REQUIREMENTS

Musicians Institute maintains a General Education Transfer Agreement with Los Angeles City College (LACC) that provides for Bachelor of Music students to complete their General Education requirements at the nearby LACC campus. MI also accepts accredited, college-level Liberal Arts credits from other schools that meet equivalent requirements. Students must submit an official academic transcript, which will be evaluated on a case-by-case basis by the Dean and the Registrar. A total of 45 GE quarter-units or 30 semester-units are required for graduation. Courses that are transferred in semester credit-units from other institutions will be translated into quarter units by the Registrar's Office.

BACHELOR OF MUSIC IN PERFORMANCE

// CONTEMPORARY STYLES

Bass, Guitar, Keyboards, Drums, Vocals

1. Complete 180 required credit-units, including 135 Major Area, Supportive Music, and Elective credits, and 45 General Education credits.
2. Maintain minimum 2.0 GPA.
3. Pay all tuition and fees.

ASSOCIATE OF ARTS DEGREE IN PERFORMANCE

Bass, Guitar, Keyboard Technology, Drums, Vocals

1. Complete 90 required credit-units.
2. Maintain minimum 2.0 GPA.
3. Pay all tuition and fees.

ASSOCIATE OF ARTS IN PERFORMANCE

// COMBINED EMPHASIS

1. Complete 90 required credit-units, including:
 - a. 60 instrument-emphasis credit-units (Bass, Guitar, Keyboard Technology, Drums, or Vocals).
 - b. 30 music industry-emphasis credit-units (Audio Engineering; Guitar Craft; Music Business; Music Video, Film, and Television; or Recording Artist).
1. Maintain minimum 2.0 GPA.
2. Pay all tuition and fees.

CERTIFICATE IN PERFORMANCE

Bass, Guitar, Keyboard Technology, Drums, Vocals

1. Complete 60 required credit-units.
2. Maintain a minimum 2.0 GPA.
3. Payment of all tuition and fees.

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MUSIC INDUSTRY CERTIFICATES

Audio Engineering, Guitar Craft, Music Business, Music Video, Film, and Television, Independent Artist

1. Complete 30-45 required credit-units (varies by program).
2. Maintain a minimum 2.0 GPA.
3. Payment of all tuition and fees.

Holidays, Calendar and School Closures

Musicians Institute does not reschedule, make up or otherwise replace classes, lessons or other events that fall on holidays, during school closures or on other occasions on which the school is not open. Please refer to the most recent Academic Calendar for information on such closures.

Incomplete (I)

A grade of Incomplete will be approved only if the student is making satisfactory progress in the course and due to unforeseen, justifiable, and documented reasons including but not limited to: a personal emergency; an illness or a documented family emergency leading to the final project or examination being incomplete. All incomplete course work must be made up before the end of the second week of the following quarter unless an extension is granted due to verifiable injury or illness. When course work is completed to the satisfaction of all established requirements of the course, a grade will be issued to replace the "I" on the student's transcript. Failure to complete the course work within the maximum allotted time will result in a grade of «F» replacing the «Incomplete.» An Incomplete on a prerequisite course must be resolved before the student can enroll in a class requiring that course as a prerequisite.

Leaves of Absence (LOA)

Students who find they have to take a Leave of Absence (LOA) must submit a written request to the MI Registrar. The request must be mailed or personally delivered to the Office of the Registrar, 6752 Hollywood Boulevard, Hollywood, California, 90028. The request should contain the student's expected date of return.

The maximum length of an end-of-quarter LOA is 180 calendar days. LOA are only granted to students who complete the entire quarter including final exams and are maintaining satisfactory academic progress before beginning the LOA. Students may take only one LOA during the length of a program. Students on LOA are not qualified to receive Financial Aid during the Leave. Any student who has received a Federal Stafford Loan and takes a six-month LOA will enter the grace period and/or begin repayment on their loan because the six-month leave exceeds the Federal government's 120-day maximum for an approved LOA. As Encore is not an academic program, Encore Program students are not eligible for an LOA.

Students receiving Federal Financial Aid should also see Satisfactory Academic Progress.

Maximum Allowable Units

Students who fail to complete a program before reaching the maximum allowable number of units attempted will be terminated from the program. Units counted as units attempted per evaluation period include units transferred into the program, units completed, courses receiving letter grades of D or F, and courses designated on the transcript as "I," "W," "NC," and "NR." The maximum allowable number of units that may be attempted for each program is:

Bachelor of Music:	270 units
Associate of Arts:	135 units

Certificate in Performance:	90 units
30-unit (two-quarter) Certificate Programs:	45 units
45-unit (three-quarter) Certificate Programs:	67.5 units

Minimum Unit Completion Requirements

To maintain Satisfactory Academic Progress, all students must complete (i.e. pass with a grade of C- or above) a minimum number of units within a certain period of time depending on their program and enrollment status. Minimum unit completion requirements for each program and status are listed below.

// BACHELOR OF MUSIC AND

ASSOCIATE OF ARTS DEGREES

The minimum unit completion requirement per academic year (three quarters) for each enrollment status is as follows:

- Full-time (12 or more units per quarter)*: 30 units
- Three-quarter time (9-11 units per quarter): 23 units
- Half-time (6-8 units per quarter): 15 units
- Less-than-half-time (less-than 6 units per quarter): 3 units

Mixed enrollment: See the Financial Aid office for your minimum unit requirement.

// CERTIFICATE IN PERFORMANCE

The minimum unit completion requirement per academic year (three quarters) for each enrollment status is as follows:

- Full-time (12 or more units per quarter)*: 20 units
- Three-quarter time (9-11 units per quarter): 15 units
- Half-time (6-8 units per quarter): 10 units
- Less-than-half-time (less-than 6 units per quarter): 2 units

Mixed enrollment: See the Financial Aid office for your minimum unit requirement.

*Students wishing to enroll in fewer than 15 units per quarter must complete and submit a Request to Change Enrollment Status/Course Load form in Student Affairs, which is subject to review and approval.

*Associate and Certificate students who need fewer than 15 units to complete their program may register for said units through the Office of the Registrar.

Students should be aware that diminished course loads may result in diminished access to MI campus and facilities.

// 30-UNIT (TWO-QUARTER) CERTIFICATE PROGRAMS

The minimum unit completion requirement every quarter for each enrollment status is as follows:

- Full-time (12 or more units per quarter)*: 10 units
- Three-quarter time (9-11 units per quarter): 7 units
- Half-time (6-8 units per quarter): 4 units
- Less than half time (less-than 6 units per quarter): 1 unit

Mixed enrollment: See the Financial Aid office for your minimum unit requirement.

*Students wishing to enroll in fewer than 15 units per quarter must complete and submit a Request to Change Enrollment Status/Course Load form in Student Affairs, which is subject to review and approval.

*Associate and Certificate students who need fewer than 15 units to complete their program may register for said units through the Office of the Registrar.

Students should be aware that diminished course loads may result in diminished access to MI campus and facilities.

// 45-UNIT (THREE-QUARTER) CERTIFICATE PROGRAMS

The minimum unit completion requirement per academic year (three quarters) for each enrollment status is as follows:

- Full-time (12 or more units per quarter)*: 10 units
- Three-quarter time (9-11.5 units per quarter): 7 units
- Half-time (6-8.5 units per quarter): 4 units
- Less-than-half-time (less-than 6 units per quarter): 1 unit

Mixed enrollment: See the Financial Aid office for your minimum unit requirement.

*Students wishing to enroll in fewer than 15 units per quarter must complete and submit a Request to Change Enrollment Status/Course Load form in Student Affairs, which is subject to review and approval.

*Associate and Certificate students who need fewer than 15 units to complete their program may register for said units through the Office of the Registrar.

Students should be aware that diminished course loads may result in diminished access to MI campus and facilities.

No Credit (NC)

See Pass/No Credit.

No Record (NR)

The letters "NR" on the transcript indicate that there is no record of an overall course grade on file in the Registrar's Office. This indication is for administrative purposes only and is changed to the appropriate letter grade once the issue has been resolved.

Reinstatement to Musicians Institute

Terminated students wishing to return to MI must apply for reinstatement. Requests for reinstatement will be reviewed by a panel consisting of members of Musicians Institute management. Decisions will be made based on the reason for termination, the needs of the college and students as well as the student's overall performance. Reinstatement to the college may be contingent upon adherence to conditions and/or plans as stipulated by Musicians Institute—such as academic or payment plans, safe conduct provisions, etc. Failure to adhere to these conditions/plans may result in termination from the program.

Students who have been inactive for two or more years may be required to complete a placement exam prior to re-enrolling. A performance evaluation may result in advanced placement depending on the performance level of the individual student. Program requirements are revised periodically in response to changes in industry standards and in an effort to provide the best education possible. As such, prior to re-enrolling, returning students must meet with Academic Advising for a degree audit evaluation. The Academic Advising team will assess which courses completed previously are relevant to the current program as well as which requirements remain in order for the student to graduate.

Open Counseling

Open Counseling consists of weekly, informal, drop-in sessions during which instructors share their expertise, expand on ideas

presented in class, jam or otherwise work with individual students or small groups.

**Students may take open counseling as a for-credit elective or participate on a voluntary basis.*

**Certain programs offer Open Counseling to students outside the program major on a limited basis; check the current course offering for up-to-date information.*

Open Counseling Credits

Open Counseling Credits are written confirmation (on an Open Counseling Log) from an Open Counseling instructor of a student's participation in an Open Counseling session. Open Counseling Credits are only required for students taking Open Counseling as a for-credit elective with a minimum attendance of 10 sessions per quarter.

Open Counseling Log

For students taking Opening Counseling as an elective, this log is a record of Opening Counseling Credit sessions. After attending each session, the student obtains the Open Counseling instructor's signature confirming attendance. At the end of the quarter, the student submits the Log to the Student Records office; a minimum of 10 separate Open Counseling signatures are required to earn course credit.

Pass (P), No Credit (NC)

Some course credits may be earned by meeting requirements other than those stipulated in course descriptions/on syllabi (such as Challenging out "Pass/Fail" courses). The status of these courses is designated on your transcript as either "P" (Pass: course requirements met and credit earned) or "NC" (No Credit: course requirements not met and credit not earned). These designations do not affect a student's GPA, but any required course receiving "No Credit" must be passed in order to complete the requirements necessary to achieve a degree or certificate.

Registration

All students are required to register for classes prior to every quarter of enrollment. All registration procedures are coordinated through the Registrar's Office.

The following rules apply to all students, whether new or returning:

1. All tuition and fees are due and payable at registration (see Tuition and Fees for more information about costs and payment options).
2. Students will not be permitted to enter MI facilities until required tuition and fees have been paid.

New Students

Permission to register for classes is granted to new students only if they have been processed through the Admissions Office and have completed placement testing where applicable (see Academic Calendar for dates). Instructions and materials for registration will be made available at the times designated for new student registration.

Continuing Students

All continuing students are required to register for classes for their next quarter during the ninth week of their current quarter. Continuing students who register after the end of the re-registration period will be assessed a late registration fee (see Tuition & Fees). Failure to officially confirm attendance for the next quarter will result in courses and lessons (where applicable) being dropped from those students' schedules.

POLICIES

Rescheduled Testing

Retest due to Course Failure or Missed Exam

Students requesting late testing for missed final exams due to emergencies or other unforeseen/unavoidable events, or for grades of "I" (Incomplete) must submit the proper form to the Student Affairs Department in advance whenever possible, and pay a fee of \$50.00 per exam. Following approval, the student will need to complete his or her retesting within Week 1 of the following quarter insofar as is possible.

Students who wish to request a retest for an exam missed due to a documentable emergency situation may do so through the process above and supply documentation to Student Affairs for investigation. Approval of such request will result in the student receiving their actual grade for the course (as opposed to the maximum of C-, as above).

Residency/Transfer of Credit Requirement

Musicians Institute will make appropriate efforts to acknowledge work completed at other institutions of higher learning. Credits from other institutions, should they be accepted, may be applied only in pursuit of a Bachelor's Degree at Musicians Institute. Credits may be transferred for courses applicable to the MI Bachelor's Degree for which a student has earned a grade of C or above at an accredited institution. In order to receive a Bachelor's Degree from Musicians Institute College of Contemporary Music, a student must complete the majority (at least 51%) of all credits applied toward the Bachelor Degree at Musicians Institute.

Satisfactory Academic Progress (SAP)

All students are required to meet minimum standards for Satisfactory Academic Progress as reviewed in the following areas (refer to the respective headings in this section of the catalog):

1. Grade point average (GPA).
2. Minimum unit completion requirements.
3. Maximum allowable units.

Satisfactory Academic Progress is reviewed at the completion of each quarter. After course grades have been posted, students with a cumulative GPA (Grade Point Average) of less-than 2.0 or students that have completed less-than 66.66% of cumulative attempted units will be placed on SAP Warning.

Students that fail to meet SAP for two consecutive quarters will be notified of SAP Probation status. Financial Aid will be suspended until the SAP probationary status is appealed. Students appealing the SAP probation decision must complete an SAP Appeal form and meet with an Academic Advisor to complete an Academic Plan.

The completed SAP appeal form and academic plan must be returned to the Financial Aid office for review. Accepted appeals will result in a reinstatement of the student's financial aid eligibility. Students whose appeals have been accepted will be notified of SAP Appeal status. Students in SAP Appeal status that fail to follow their academic plan will lose their eligibility for student financial assistance and will be dismissed from attendance.

Student Records

Student records are updated and maintained in digital format throughout a student's tenure at Musicians Institute. Thereafter, they are stored digitally or at an off-site location. Students may request copies of their academic transcript by submitting a request to Musicians Institute, attention:

Musicians Institute, Registrar's Office
6752 Hollywood Boulevard
Hollywood, CA 90028

The request must include the student's full name (maiden name if applicable), Social Security Number, program, date of attendance, and a transcript fee of \$10.00 USD per transcript payable to Musicians Institute (check or money order only). See Students' Right to Know for information regarding privacy of student records.

Termination from a Program

A student may be terminated from a program for reasons including but not limited to the following:

1. Violation of student conduct policies.
2. Failure to pay tuition or fees.
3. Continuous absence from a program for three consecutive weeks.
4. Three consecutive quarters of non-satisfactory academic progress (see Satisfactory Academic Progress).

For information on returning to Musicians Institute after termination, please see Reinstatement to Musicians Institute (pg. 23).

Testing Out

Students may receive credit for certain courses through advanced placement or by challenging the requirements of a course for a fee (see Tuition & Fees). Students wishing to test out of a course must first gain Program Director approval and pass an evaluation of their knowledge of course material with a minimum grade of A- (90%). Advanced placement tests are allowed only before or during the normal Add period at the beginning of the program for which the student has enrolled. In the case of sequential classes, prerequisite courses may not be skipped over via test-out once the original placement has been determined. Students are not allowed to test out of courses previously taken and failed. If a student meets the requirements for testing out of a course, a designation of "P" (Pass) is entered on the transcript and course credit is granted towards graduation requirements. Credits are counted toward units completed but are not factored into the GPA.

Note: *In order to test out of a course, a student must demonstrate a level of knowledge/proficiency equivalent to the level of courses being offered that quarter in order to be enrolled in such courses.*

Withdrawal from a Course (W)

The letter "W" on the transcript indicates that a student was permitted to withdraw from a course after the normal drop-add period, but within the first six weeks of classes. Withdrawals are not factored into the GPA. Students wishing to withdraw from a course after the normal drop/add period must apply in writing to the Registrar. Withdrawal from a course after the sixth week of classes is not permitted; students who stop attending a class after the sixth week will receive a grade of F for that course, which will be factored into their GPA. The Registrar notifies the Financial Aid Office of late withdrawals.

Withdrawal from a Program

A student who has completed less-than 60% of his/her quarterly enrollment has the right to withdraw from a program and receive a pro-rated refund (less any registration fees, non-refundable fees and/or charges for unreturned equipment, materials, or textbooks) by providing written notice to Student Affairs by close of business on Friday of Week 6.

1. Any monies owed to Musicians Institute are due and payable on the date of the withdrawal.
2. A withdrawal is effective on the date it is received by Student Affairs, whether personally delivered or postmarked (if mailed). No withdrawals will be accepted by telephone.
3. Refunds are calculated based on the last recorded date of attendance (either classroom attendance or scan-in). The calculation is based on the length of the completed portion of the quarter relative to its total length (10 weeks of instruction effective on the official start date of the term). No refunds will be issued after Week 6.

Sample of Refund Calculation:

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

Tuition cost	\$8,400.00
STRF fee (\$.50 per \$1,000 tuition) (Non-Refundable)	\$ 4.00
Application fee	\$ 100.00
Equipment fee	\$ 235.00
Total tuition cost	\$ 8,739.50
Tuition retained by College - (\$840 per week X 3 weeks completed)	\$2,520.00
Application fee retained by College	\$ 100.00
Equipment fee retained by College	\$ 235.00
Total amount retained by College	\$2,855.00
Refund issued to student	\$5,884.00

Both scan-in and classroom attendance will be used to determine school and facility use/attendance and will be factored in to any change of status and withdrawals.

STUDENT CONDUCT

Student Conduct Code

Musicians Institute is dedicated to providing a safe and orderly environment in which they may pursue their educational goals. This requires that students, teachers, and staff foster an atmosphere of respect toward each other and their surroundings.

In order to ensure that these processes and policies apply fairly to all, the term 'student' in the student conduct policy shall apply to current, former, and prospective students. In addition, the discipline and conduct portions of the student conduct policy may be applied to any and all visitors and guests at the Musicians Institute campus and at events sponsored by Musicians Institute.

Students are expected to abide by ordinary rules of responsible and courteous behavior. Musicians Institute holds all students, teachers and staff responsible for carrying out and monitoring compliance with this commitment. If you become aware of any violation of an ethical or legal obligation, or any unfair or improper treatment of a fellow student or teacher or staff member, you should report the matter immediately to the Safety and Security Manager so that it may be investigated and the appropriate action taken. By making it the responsibility of all members of the MI community, including students, to take an active role in policing compliance with these ethical standards, we can continue to not only maintain our creative environment, but also our reputation in the community.

The following conduct is prohibited and will not be tolerated by Musicians Institute. This list is illustrative only; other types of conduct that threaten security, personal safety, staff or student welfare, or the school's operations also may be prohibited:

Violations of Policy

Violation of any part of these policies may result in disciplinary action up to and including expulsion.

1. Intimidation, Threats, Disorderly, Lewd or Violent Acts include but are not limited to:

- Intimidating, threatening, or hostile behavior.
- Stalking, whether carried out physically, by telephone, mail, electronic mail, via online social networks, or any other means.
- Physical abuse of people or property.
- Lewd and/or lascivious behavior.
- Disorderly acts.
- Vandalism.
- Arson.
- Sabotage.
- Carrying weapons of any kind.
- Any other act Musicians Institute deems inappropriate.

2. Alcohol and Illegal Substances

Musicians Institute, in compliance with the Federal Drug-Free Schools and Communities Act Amendment of 1989, prohibits the use, possession, sale or distribution of alcohol, narcotics, dangerous or illegal drugs, or other controlled substances as defined by California statutes on school property. Students may obtain information pertaining to the health risks and effects associated with alcohol and narcotics or other dangerous or illegal drugs from the Student Affairs Office. The Student Affairs Office will also assist in referring students to recovery and/or treatment programs. Specific school policies prohibit:

- Use, possession, sale, distribution, and/or production of alcoholic beverages, acting as an accessory, liaison, or facilitator for any of the above except at a time, location and circumstance expressly permitted by MI and government regulations.
- Public intoxication anywhere on MI's premises or at functions sponsored by or participated in by MI.
- Illegal substances: Use, possession, sale, distribution, and/or production of narcotics or other controlled substances, including related paraphernalia, or acting as an accessory, liaison, or facilitator for any of the above.

Disciplinary action for a violation of this policy can range from oral and written warnings up to and including suspension, expulsion, and/or termination of employment, depending on the circumstances.

Note: Responsibility is not diminished for acts in violation of Musicians Institute rules and regulations or other laws that are committed under the influence of alcohol or any illegal drugs or controlled substances.

3. Unauthorized Video Recording/Sharing

Video recording of any class, lesson, performance or other event on MI premises without the explicit permission of instructor(s) or any other individual whose visual representation is captured by the recording is prohibited.

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Sharing of any audio/video recordings of any class, lesson, performance, or other event on MI premises (including Internet posting, file sharing, network uploading) without the express prior consent of Musicians Institute Management is prohibited.

4. Breach of Peace

Conduct that is disorderly, disruptive, lewd, or indecent as defined by laws, MI management or its designees is prohibited, as is aiding or abetting such behavior by another person anywhere on MI's premises or at functions sponsored by or participated in by MI.

5. Computer Violations

Theft or other abuse of personal or MI computers is prohibited, including but not limited to:

- Modifying system or network facilities, or attempting to crash systems or networks.
- Using personal software on college computers.
- Using network resources which inhibit or interfere with the use of the network by other students.
- Using, duplicating, or transmitting copyrighted material without first obtaining the owner's permission, in any way that may reasonably be expected to constitute an infringement, or that exceeds the scope of a license, or violates other contracts.
- Tampering with software protections or restrictions placed on computer applications or files.
- Using college information technology resources for personal for-profit purposes.
- Sending messages that are malicious or that a reasonable person would find to be harassing.
- Sending personal messages from the college network that are threatening in nature.
- Subverting restrictions associated with computer accounts.
- Using information technology resources to obtain unauthorized access to records, data, and other forms of information owned, used, possessed by, or pertaining to the college or individuals.
- Accessing another person's computer account without permission.
- Intentionally introducing computer viruses, worms, Trojan Horses, or other rogue programs into information technology resources that belong to, are licensed to, or are leased by the college or others.
- Physically damaging information technology resources.
- Using, or encouraging others to use, information technology resources in any manner that would violate this or other college policies or any applicable State or Federal law.

6. Telephone Violations

Tapping telephone or cable lines, altering another's phone message, harassing by telephone, unauthorized use of MI telephones, or theft of telephone service is prohibited.

7. Harassment

Disturbing, tormenting, bothering, annoying of others including, but not limited to slurs, jokes, statements, emails, gestures, pictures or cartoons based on such factors as race, color, religion, national

origin, ancestry, age, physical disability, medical condition, marital status, sexual orientation, family care leave status, or veteran status, as well as harassment based on gender, pregnancy, childbirth or related medical conditions is prohibited.

Sexual Harassment includes all these prohibited actions as well as other unwelcome conduct such as stalking, requests for sexual favors, conversation containing sexual comments, and unwelcome sexual advances.

8. Health and Safety Violations

Conducting oneself in a manner that endangers or threatens the health and safety of oneself or others within the MI community and is prohibited.

9. Unauthorized Entry/Use of Keys/Identification Badges

Unauthorized or improper possession or duplication of keys to MI premises, and unauthorized or improper entry to or use of MI facilities is prohibited.

10. Possession of Weapons, Explosives and Dangerous Items

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

11. Property Damage, Vandalism, and Theft

The following are all prohibited by MI:

- Destruction, damage, misuse and/or defacing of personal or public property.
- Attempted or actual removal of property without prior permission.

Note: Musicians Institute is not responsible for reimbursing or requiring others to reimburse a student for destruction, damage, misuse, or theft of personal property. It is strongly recommended that students obtain private insurance for their personal possessions.

12. Failure to Comply

Failure to comply with lawful directions of MI officials, including but not limited to security guards, teachers, or administrative personnel acting in performance of their duties, is not tolerated by MI.

13. Failure to Provide Identification

Failure to identify oneself with appropriate identification when requested to do so or providing false identification is prohibited.

14. Violation of Law

Any violation of Federal, State, or local laws on MI property or at events sponsored by or participated in by MI is prohibited.

15. Loitering or Squatting

Use of any MI facilities as a domicile to sleep and/or store personal property or for anything other than educational purposes is prohibited.

16. Other Violations

Violation of any other published MI policies, rules, or regulations, including those implemented during the academic year, is prohibited.

Reporting Prohibited Conduct

Students, teachers and other Musicians Institute employees are obligated to report any incident of prohibited conduct to the Safety

and Security Manager.

Any student who receives a threat of violence by a student, teacher and/or member of staff, and any student who becomes aware of a threat, direct or implied, by any student, teacher and/or staff member on Musicians Institute campus, should report the matter to the Safety and Security Manager.

All threats of violence are considered serious matters and will be thoroughly investigated. To the greatest extent possible, confidentiality will be maintained.

Musicians Institute may, at its discretion, file criminal charges against a violating student or assist another person in filing charges.

Musicians Institute prohibits retaliation, including but not limited to making any threatening communication by verbal, written and/or electronic means, against any individual who reports and/or provides any information concerning unlawful discrimination, harassment and/or other violations of MI policies, rules and standards of conduct. Any student or employee found engaging in retaliation will be subject to disciplinary action up to and including suspension and/or termination of employment.

STUDENT DISCIPLINE PROCEDURES

The procedures outlined in this section, based on common rules of fairness and due process, represent the steps employed to reach a resolution in cases of alleged misconduct.

Questions concerning these procedures may be addressed to the Office of Student Affairs.

A. Referral of Complaints

Complaints involving alleged misconduct by students will be referred to the Office of Student Affairs. Such complaints should be made within one month following discovery of the alleged misconduct, unless an exception is granted by the Office of Student Affairs. The Office of Student Affairs will refer the report to a Musicians Institute Designee (School Designee) or may provide information about other campus or community resources which may be of assistance in resolving the matter outside the Musicians Institute Student Conduct Code.

B. Letter of Admonition

A Musicians Institute Designee may provide notice to a student that his or her alleged behavior may have violated Musicians Institute policy or regulations and that, if repeated, such behavior may be subject to the disciplinary process.

C. Investigation and Notice to Student

Upon receiving the complaint of the alleged violation(s), the Musicians Institute Designee (School Designee), may consider information acquired from a complainant and may augment that information through further investigation in order to determine if there is a reasonable suspicion to believe that a violation may have occurred. If the School Designee determines that there is a reasonable suspicion to believe that a violation may have occurred, the School Designee will give notice to the student of the following:

1. The nature of the conduct in question, including a brief statement of the factual basis of the charges; the time, date, and place it is alleged to have occurred; and Musicians Institute rules and/or regulations allegedly violated.

2. The nature of the student conduct procedures (to be accomplished by providing the student access to the Musicians Institute Student Conduct Code).
3. That the student has seven days from the date notice was given to contact the School Designee for the purpose of scheduling an initial meeting. Meetings are to be scheduled within 10 days of the student contacting the School Designee. This schedule may be amended as a result of school breaks, closures, and holidays.
4. That if the student does not contact the School Designee within the seven-day period, or fails to keep any scheduled appointment, the student will be placed on Hold and the student will be notified that this action has been taken. The placement of a Hold may result in suspension of access to school functions or facilities, prevention of the student from registering and from obtaining transcripts, verifications, certificates, or degrees from Musicians Institute. The Hold will be removed only when the student either attends a scheduled meeting with the School Designee, or requests in writing that the case be referred to the Student Conduct Committee for a hearing.
5. That no degree may be conferred on a student until any pending disciplinary charges against a student are fully resolved.

In addition, the School Designee may direct the student to act or refrain from acting in a manner specified by the School Designee. These directions may include directing the student not to intentionally contact, telephone, or otherwise disturb the peace of others specifically named for a specified period of time. Violation of these directions is separate misconduct (Failure to Comply).

D. Meeting(s) with the School Designee Assigned to the Case

At the initial meeting with the student, the School Designee assigned to the case will:

1. Ensure that the student has been provided information on how to access the Musicians Institute Student Conduct Code.
2. Discuss confidentiality; inform the student that the content of this and all subsequent communication with the School Designee regarding information not relevant to the case will, insofar as allowed by law, be treated confidentially, unless such confidentiality is waived by the student; and that information relevant to the case may be divulged to those who have a legitimate educational interest, including but not limited to the Student Conduct Committee.
3. Provide the student with an opportunity to inspect all documents relevant to the case which are in the possession of the school at the time of the meeting, at the student's request.
4. Describe to the student as completely as possible the nature of the conduct in question, and the MI rules and/or regulation(s) allegedly violated, hear the student's defense to such charges, and counsel the student as appropriate.
5. Provide the student with copies of the documents relevant to the case, at the student's request. Should the case be referred to the Student Conduct Committee, the School Designee will provide the student with copies of

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all documents at the time the case is referred. Relevant documents received thereafter will be shared with the student.

Although meeting with the School Designee provides the student with an opportunity to resolve the case without a hearing before the Student Conduct Committee, the student may opt to forgo a meeting with the School Designee by requesting, in writing, that the case be forwarded to the Student Conduct Committee for a hearing as defined below.

E. Disposition by the School Designee

After conducting any further necessary investigation, the School Designee assigned to the case may take one of several actions listed below. Regardless of the action taken, the School Designee will confirm his or her disposition of the case in a notice to the student within seven days of the action.

Additionally, the results of any disciplinary action or Agreement of Resolution by Musicians Institute regarding an allegation of sexual harassment, sexual assault, sexual misconduct, or other sex offenses will be disclosed to the alleged victim by the School Designee. The scope of information to be provided under this provision will be:

1. The school's final determination with respect to the alleged sexual harassment, sexual assault, sexual misconduct, or sex offense; and
2. Any sanction that is imposed against the alleged offender with respect to the alleged sexual assault, sexual misconduct, or sex offense.

1. Imposing Sanctions

If the student does admit responsibility, and if the School Designee concludes that there is sufficient information to sustain a finding of responsibility, the School Designee may impose or defer one or more of the sanctions listed herein.

2. Referral to the Student Conduct Committee

If the student does not admit responsibility, and if the School Designee concludes that an Agreement of Resolution (see below) is not appropriate, and that there is sufficient information to sustain a finding that it is more likely than not that the student has violated the Musicians Institute Student Conduct Code, the School Designee will refer the case to the Student Conduct Committee for a hearing.

At any time until the Student Conduct Committee Recorder makes report of the hearing decision, the student may make an admission of responsibility to the School Designee assigned to the case. The School Designee may then impose or defer one or more of the sanctions listed herein. This disposition is binding and terminates all Student Conduct Committee proceedings.

3. Insufficient Evidence

If the School Designee concludes that there is insufficient information to find the student responsible, the case will not be referred to the Student Conduct Committee for a hearing.

4. Agreement of Resolution

When the School Designee and the student agree that the above dispositions are not appropriate, an Agreement of Resolution may be used to conclude the matter. This Resolution, while not considered to be a finding of responsibility, is binding. If the student fails to abide by the terms of the Agreement of Resolution, that failure may be regarded as actionable misconduct and may subject the student to disciplinary action by the school.

An Agreement of Resolution includes but is not limited to such terms as:

- Agreement by the student to refrain from specific behaviors, and/or to refrain from contacting others involved in the case;
- Agreement by the student to participate in specified educational programs, counseling, and/or reconciliation processes such as mediation. The Agreement of Resolution will be retained in the case file in the Office of Registrar Records for seven years from the date of the Agreement. During that time, should the school have a reasonable basis to believe that the student has engaged in misconduct related in nature to the conduct which occasioned the Agreement, both cases may be the subject of Musicians Institute disciplinary action.

F. Sanctions

When a student admits responsibility or is found in violation of Musicians Institute policies or regulations, the School Designee may impose one or more of the sanctions listed in this Section; any sanction may be effective retroactively.

Any sanction imposed will be appropriate to the violation, taking into consideration the context and seriousness of the violation, and may include required enrollment in and completion of educational programs, classes, activities, or workshops, which in the judgment of the School Designee will be beneficial to the student.

Where it is more likely than not that a violation of Musicians Institute policies or regulations has been committed against any person or group because of the person's or group's race, color, religion, ancestry, national origin, disability, gender, or sexual orientation, or because of the perception by the student charged with the violation that the person or group has one or more of those characteristics, the recommendation or imposition of sanctions will be enhanced, and usually will result in Suspension or Dismissal.

Sanctions include but are not limited to:

1. Exclusion from Musicians Institute Campus, Facilities or Official Functions Exclusion of a student as part of a disciplinary action from specified areas of the campus or Musicians Institute-owned, -operated or -leased facilities, or other facilities located on Musicians Institute or affiliated property, or from official Musicians Institute functions when there is reasonable cause for Musicians Institute to believe that the student's presence there will lead to physical abuse, threats of violence, or conduct that threatens the health or safety of any person on Musicians Institute property or at official Musicians Institute functions, or other disruptive activity incompatible with the orderly operation of the campus.

2. Loss of Privileges and Exclusion from Activities

Exclusion from participation in designated privileges and extracurricular activities for a specified term or terms. Violation of any conditions in the notice of loss of privileges and exclusion from activities or violation of Musicians Institute policies or regulations during the period of the sanction may be cause for further disciplinary action.

3. Restitution

A requirement for restitution in the form of reimbursement may be imposed for expenses incurred by Musicians Institute or other parties resulting from a violation of the Musicians Institute Student Conduct Code. Such reimbursement may take the form of monetary

payment or appropriate service to repair or otherwise compensate for damages. Restitution may be imposed on any student who alone, or through group or concerted activities, participates in causing the damages or costs. Musicians Institute shall not be responsible for collecting restitution assessed to or incurred by any parties other than Musicians Institute.

4. Warning/Censure

Notice or reprimand to the student that a violation of specified Musicians Institute policies or regulations has occurred and that continued or repeated violations of specified Musicians Institute policies or regulations may be cause for further disciplinary action, normally in the form of Disciplinary Probation, and/or Loss of Privileges and Exclusion from Activities, Suspension, or Dismissal.

5. Disciplinary Probation

A status imposed for a specific period of time in which a student must demonstrate conduct that conforms to Musicians Institute standards of conduct. Conditions restricting the student's privileges or eligibility for activities may be imposed. Misconduct during the probationary period or violation of any conditions of the probation may result in further disciplinary action.

6. Hold on Musicians Institute Records

A hold may be placed on the student's Musicians Institute records for either a stated period or until the student satisfies any conditions imposed as part of another sanction. The placement of a Hold on the student's Musicians Institute records may, for example, prevent the student from registering and from obtaining transcripts, verifications, or a degree from Musicians Institute.

7. Suspension

Suspension is the termination of student status for a specified academic term or terms, to take effect at such time the School Designee or Musicians Institute decides.

After the period of Suspension, the student will be reinstated if:

- a. The student has complied with all conditions imposed as part of the Suspension;
- b. the student is academically eligible;
- c. the student meets all requirements for reinstatement including, but not limited to, removal of Holds on records, payment of restitution where payment is a requirement of reinstatement; and
- d. the student meets the deadlines for filing all necessary applications, including those for readmission, registration, and enrollment.

Suspension may include a prohibition against entering specified areas of the campus. Violation of the conditions of Suspension or of Musicians Institute policies or regulations during the period of Suspension may be cause for further disciplinary action.

8. Dismissal

Dismissal is the termination of student status for an indefinite period and may include an exclusion from specified areas of the campus. Readmission to the Musicians Institute campus, facilities, or properties after Dismissal may be granted only under exceptional circumstances and requires the specific prior approval of Musicians Institute.

9. Revocation of Awarding of Degree

Should it be found that a degree, certificate, or award was obtained

by fraud, such degree, certificate, or award is subject to revocation. Such revocation is subject to review on appeal by Musicians Institute.

G. Posting of Suspension or Dismissal on Academic Transcript

When, as a result of violations of the Student Conduct Code, a student is suspended or dismissed, the fact that the discipline was imposed must be posted on the academic transcript for the duration of the Suspension or Dismissal.

H. Appeal of the Sanction

If the School Designee imposes a sanction of Suspension or Dismissal, the student may submit a written appeal of the imposed Suspension or Dismissal to the Director of Student Affairs within seven days of the date of notice from the School Designee of his or her action. The imposition of a sanction of Suspension or Dismissal may be deferred during such appeal.

If, as a result of an appeal, it is determined that the student was improperly disciplined, the Office of Registrar will, if requested by the student, have the record of the hearing sealed and have any reference to the disciplinary process removed from the student's record. In such case, the record of the hearing may be used only in connection with legal proceedings.

I. The Student Conduct Committee

When a case is referred to the Student Conduct Committee for a hearing, the following will be provided to the student to ensure a fair hearing:

- Written notice, including a brief statement of the factual basis of the charges, the Musicians Institute policies or regulations allegedly violated, and the time and place of the hearing, within a reasonable time before the hearing;
- The opportunity for a prompt and fair hearing where the school will have the responsibility of proving that it is more likely than not that a violation occurred;
- The opportunity to present documents, defense and witnesses;
- A written report including a summary of the findings of fact, and, at the request of the student, access to a copy of a record of the hearing;
- An appeal process.

1. Referral of Cases to the Student Conduct Committee

A hearing will be provided for all cases referred to the Student Conduct Committee under the Musicians Institute Student Conduct Code.

2. Composition

The Student Conduct Committee will consist of three individuals possibly including, but not limited to, member of faculty, member of Musicians Institute management, member of Musicians Institute staff, and member of Musicians Institute Directorship. One member of the Committee will act as Hearing Recorder.

3. Scheduling of Hearing

It is the intention of the Musicians Institute Student Conduct Code that hearing will be set as soon as reasonably possible after referral to the Student Conduct Committee. Events such as holidays, school closures, or forces of nature may require an extended timeline.

4. Hearing Procedures and Standards

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Hearings will be held in accordance with generally accepted standards of procedural due process.

If a student absents himself or herself from the disciplinary process, or has withdrawn from Musicians Institute while subject to pending disciplinary action, the case may proceed to disposition without the student's participation.

Attendance at such hearings will be at the discretion of Musicians Institute.

5. Continuing Resolution between the Student and Musicians Institute

Until the Student Conduct Committee publishes its decision to Musicians Institute Senior Management and the student, the student may make an admission of responsibility to the School Designee assigned to the case. The School Designee may then impose or defer one or more of the sanctions listed herein. Any sanction may be effective retroactively. This disposition of the matter will bind all parties and terminate all proceedings.

6. Reports of Student Conduct Council Hearing Decision to Musicians Institute Senior Management and Student

Within 15 days after the conclusion of a hearing, the Student Conduct Committee Recorder will submit a notice of the Committee decision to Musicians Institute Senior Management and the student. This notice will include:

- a. A summary of the allegations and the outcome of the Committee examination of the information concerning the alleged misconduct, including the positions of the parties and a summary of the evidence presented;
- b. Whether, in the opinion of a majority of the Committee, the student has violated one or more of the Musicians Institute policies or regulations that the student has been charged with violating; and
- c. A decision of sanction based on those conferred in similar cases and in any previous cases of misconduct by the accused student on file with the Office of Registrar Records. Such sanction shall be carried out by all relevant parties on the timeline decided by the Committee.

J. Appeal by Student

1. When a student has appealed in writing a sanction of Suspension or Dismissal imposed by Musicians Institute, the final decision regarding the sanction will be made by Senior Management, which will review the evidence and findings and may engage in further research to ensure that the process above has been carried out fairly and in accordance with due process.

Within 20 days of the submission of appeal, Senior Management will notify the student as to the decision on the appeal. The decision of Senior Management will be final and complete.

2. *When reviewing a student's appeal of a sanction of Suspension or Dismissal, decision may be based upon:*

- i. Any written appeal submitted by the student regarding the sanction; and
- ii. Information from the Office of Registrar Records regarding sanctions imposed in similar cases and any previous cases of misconduct by the student on file.

3. *The written decision will be delivered to:*

- i. The student and his or her representative, if any;

- ii. The Musicians Institute Office of Registrar; and
- iii. Other Musicians Institute departments/employees as necessary to carry out sanctions.

The results of any hearing in which sexual harassment, sexual assault, sexual misconduct, or sex offenses are alleged will be disclosed to the alleged victim by the School Designee. The scope of information to be provided under this provision will be:

- i. The Musicians Institute's final determination with respect to the alleged sexual harassment, sexual assault, sexual misconduct, or sex offense; and
- ii. Any sanction that is imposed against the alleged offender with respect to the alleged sexual assault, sexual misconduct, or sex offense.

K. Interim Suspension

Before final determination of an alleged violation, Interim Suspension may be imposed by the School Designee.

1. Interim Suspension may include exclusion from the Musicians Institute campus, facilities, classes, or from other specified activities. A student will be restricted to the extent necessary when there is reasonable cause to believe that the student's participation in Musicians Institute activities or presence at specified areas of the campus will lead to physical abuse, threats of violence, or conduct that threatens the health or safety of any person on Musicians Institute property or at official Musicians Institute functions, or other disruptive activity incompatible with the orderly operation of the campus.

2. Upon imposition of the Interim Suspension, the School Designee will notify the student under the Interim Suspension of the charges against him or her, the length and conditions of the Interim Suspension and the opportunity for a hearing.

3. Appeals concerning the contention that the Interim Suspension is unnecessary or that its conditions should be modified shall be made in writing to the School Designee and decisions thereon shall be based on information contained therein and upon whether there is reasonable cause to believe that the student's participation in Musicians Institute activities or presence at specified areas of the campus will lead to physical abuse, threats of violence, or conduct that threatens the health or safety of any person on Musicians Institute property or at official Musicians Institute functions, or other disruptive activity incompatible with the orderly operation of the campus.

4. Disciplinary proceedings involving students on Interim Suspension will follow normal procedures provided in the Musicians Institute Student Conduct Code.

L. Privacy and Records Retention

Student discipline records are confidential. The disclosure of information from such records is subject to the Musicians Institute Policies Applying to Campus Activities, Organizations and Students, the California Information Practices Act (<http://www.privacyprotection.ca.gov/ipa.htm>), and the Family Educational Rights and Privacy Act (www2.ed.gov/policy/gen/reg/ferpa/index.html).

The Office of Registrar retains student discipline records for seven years from the date of the notice of final disposition. When there have been repeated violations of the Musicians Institute Student Conduct Code, all student discipline records pertaining to an

individual student will be retained for seven years from the date of the final disposition in the most recent case. In those cases where the final disposition is Dismissal, the student's discipline records will be retained indefinitely.

Upon receipt of a request from professional schools, graduate programs, employers, or others, for the disciplinary records of a student, after the student provides an appropriate confidentiality waiver, the Office of Registrar will only report and/or release records where violations resulted in Suspension and/or Dismissal, both imposed and deferred, or the revocation of the awarding of a degree. Should the requesting party seek broader disclosure of a student's discipline record, the Office of Registrar will not provide additional records or information.

M. Amendment and Modification

Amendment of the Musicians Institute Student Conduct Code may be made by Musicians Institute at any time. Before adoption, Musicians Institute will review any and all measures, rules, and policies for consistency with common academic policies (where appropriate) as well as with State or Federal policies.

Musicians Institute will not refund tuition to students for lost privileges or lost access to MI's campus and facilities or classes, tests, performances, lessons, appointments, or other activities and events resulting from a disciplinary action except as required by State or Federal policies.

STUDENT RIGHTS

Musicians Institute is licensed to operate in the State of California through the Bureau for Private Postsecondary Education. If you have any complaints, questions, or problems that you cannot resolve directly with the school, please write or call:

Bureau for Private Postsecondary Education

Bureau for Private Postsecondary Education	
2535 Capitol Oaks Drive, Suite 400 Sacramento, CA 95833	Toll Free: (888)-370-7589 Phone: (916) 431-6959 Fax: (916) 236-1897 Web site: www.bppe.ca.gov

Non-Discrimination Policy

Musicians Institute is committed to creating and maintaining a community in which all persons who participate in MI programs and activities can work together in an atmosphere free of all forms of harassment, discrimination, exploitation or intimidation on the basis of race, religion, national origin, sexual orientation, disability or sex, including sexual harassment. It is the intention of MI to take whatever action may be needed to prevent, correct, and, if necessary, discipline behavior that violates this policy. MI prohibits discrimination against members of the MI community by any student, staff, faculty, or third-party contractors brought on campus for the purpose of conducting business with MI. Discrimination of any kind is against MI policy and is prohibited under State and Federal laws.

Any student who believes that he or she has been the victim of sexual harassment or other discrimination should contact the Title IX Coordinator:

Dean of Compliance and Articulation
Musicians Institute College of Contemporary Music
6752 Hollywood Boulevard
Hollywood, CA 90028
(323) 860-4349

Note: *Comprehensive information on sexual harassment policy and procedure can be obtained in the Student Affairs Office. Complaints may be submitted to the Student Affairs office or delivered to the Title IX coordinator at the address above. Students may also make verbal complaints directly to the Title IX Coordinator (or other MI personnel). Complaints of illegal sexual harassment must be received within one year of the date of the last alleged incident. Complaints to the Office of Civil Rights at the Department of Education must be made within six months of the date of the last alleged incident.*

Liability Disclaimer

Musicians Institute is not responsible for loss of, or damage to, personal property and/or personal injury that may occur while on the Institute's premises.

Students' Right to Know

MI is committed to providing current and prospective students as well as the campus community with full disclosure of all consumer information as required by Federal regulations. The laws are intended to allow students the opportunity to make fully informed choices about the institution they wish to attend. Crime statistics are available on the website and at Campus Security Office. Completion Statistics and Transfer Out Rate are shown on the School Performance Fact Sheet available in the Registrar's Office.

Safety on Campus

Campus security information is provided to prospective students via mail in their acceptance package. Currently enrolled students receive email notification in October each year that the updated campus security report is available on the MI website. Additional information, including the Crime Statistics Report, may be obtained by a visit or written request to the Student Affairs Office.

Graduation Rate Information

Information on graduation and completion rates is sent to prospective students via mail along with their acceptance letters, or can be accessed online at <http://nces.ed.gov/collegenavigator>. Currently enrolled students receive an email notification in July to review the annual completion rates on the college navigator website. Students may also request a hard copy from the Registrar's Office.

Drug-Free Schools and Community Act

Drug and alcohol abuse prevention information is given to all students at the time of registration and is also available from the Admissions Department upon request.

Financial Aid Information

Information about financial aid that is not already provided in the current Course Catalog may be obtained from the Financial Aid Office.

Family Educational Rights and Privacy Act (FERPA)

This Act entitles students to specific privacy rights with respect to their academic records and student directory information. Student directory information is considered to be name, address, telephone number, and certain school-related information. At Musicians Institute, student records and information may only be provided to the student or specific parties authorized in writing by the student, a Musicians Institute employee, representatives of Federal or State agencies, accrediting organizations, auditors, or other officials authorized under the Act.

FERPA information is provided to students during the enrollment process. Currently enrolled students may obtain FERPA information upon request from the Registrar's Office. For additional information please refer to the MI Student Handbook maintained on the Student Affairs section of the student portal.

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Notification of Student Rights under FERPA for Musicians Institute

The Family Educational Rights and Privacy Act (FERPA) affords students certain rights with respect to their education records.

These rights include:

1. The right to inspect and review the student's education records within 45 days of the day that Musicians Institute receives a request for access. A student should submit to the Registrar, or Director of the Registrar and Scheduling, a written request that identifies the record(s) that the student wishes to inspect. The designated official will make arrangements for access and notify the student of the time and place where the records may be inspected.
2. The right to request the amendment of the student's education records that the student believes are inaccurate, misleading, or otherwise in violation of the student's privacy rights under FERPA. A student who wishes to ask Musicians Institute to amend a record should write the Registrar, clearly identify the part of the record the student wants changed, and specify why it should be changed. If Musicians Institute decides not to amend the record as requested, the student will be notified in writing of the decision as well as the student's right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.
3. The right to request, in writing, Musicians Institute not disclose personally identifiable information from the student's education records, except to the extent that FERPA authorizes disclosure without consent. Musicians Institute discloses education records without a student's prior written consent under the FERPA exception for disclosure to school officials with legitimate educational interests. A school official is: a person employed by Musicians Institute in an administrative, supervisory, academic or research, or support staff position (including law enforcement unit personnel and health staff); a person or company with whom Musicians Institute has contracted as its agent to provide a service instead of using Musicians Institute employees or officials (such as an attorney, auditor, or collection agent); a person serving on the Board of Trustees; or a student serving on an official committee, such as a Disciplinary or Grievance Committee, or assisting another school official in performing his or her tasks. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibilities for the school.
4. The right to file a complaint with the U.S. Department of Education concerning alleged failures by Musicians Institute to comply with the requirements of FERPA. The name and address of the office that administers FERPA is:

Family Policy Compliance Office - U.S. Department of Education
400 Maryland Avenue, SW, Washington, D.C.
20202-5901

or uploading substantial parts of a copyrighted work without authority constitutes an infringement.

The Higher Education Opportunity Act of 2008 (HEOA) includes provisions that are designed to reduce the illegal uploading and downloading of copyrighted material through peer-to-peer (P2P) file sharing. These provisions include requirements that:

- Institutions certify to the Secretary of Education that they have developed plans to "effectively combat" the unauthorized distribution of copyrighted material.
- Institutions make an annual disclosure that informs students that the illegal distribution of copyrighted materials may subject them to criminal and civil penalties, and describes the steps that institutions will take to detect and punish illegal distribution of copyrighted materials.
- Institutions publicize alternatives to illegal file sharing.

This document outlines Musicians Institute's plan to comply with these requirements.

Plans to "Effectively Combat" the Unauthorized Distribution of Copyrighted Material

Musicians Institute currently employs bandwidth-shaping technology to prioritize network traffic, and blocks students' ability to access these sites from the student computer networks. Musicians Institute responds promptly to legitimate notices or letters of illegal copyright infringement based on the requirements of the Digital Millennium Copyright Act and directs both our Information Technology and Compliance departments to investigate and respond.

Sanctions

Musicians Institute will cooperate fully with any investigation by public authorities related to illegally downloaded copyrighted information. Students found guilty will be subject to the full extent of fines and penalties imposed, as well as facing automatic loss of Musicians Institute network access, and possible suspension. Penalties for copyright infringement include civil and criminal penalties. In general, anyone found liable for civil copyright infringement may be ordered to pay either actual damages or "statutory" damages affixed at not less than \$750.00 and not more than \$30,000 per work infringed. For "willful" infringement, a court may award up to \$150,000 per work infringed. A court can, in its discretion, also assess costs and attorney fees. For details, see Title 17, United States Code, Sections 504, 505.

Willful copyright infringement can also result in criminal penalties, including imprisonment of up to five years and fines of up to \$250,000 per offense.

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

Maintenance of this plan

Musicians Institute will review this plan each year to ensure it is current and maintains the appropriate and necessary information to effectively combat illegal file sharing, as well as update the methods employed as new technological deterrents become available.

COPYRIGHT INFRINGEMENT POLICY

Introduction

Copyright infringement is the act of exercising, without permission or legal authority, one or more of the exclusive rights granted to the copyright owner under section 106 of the Copyright Act (Title 17 of the United States Code). These rights include the right to reproduce or distribute a copyrighted work. In the file-sharing context, downloading

HOUSING

Safe, comfortable, convenient, and affordable housing is an essential part of a successful student experience, and MI is dedicated to assuring that all students have access to housing that meets these requirements. For this purpose, MI has a Housing Coordinator and Roommate Referral Service to help students locate affordable housing within walking distance to the main facilities. MI does not own or operate any dormitory facilities.

MI Provides the following housing options and services:

Apartment listings are available on a daily basis and updated weekly.

Within the two-mile radius of the MI shuttle service, we maintain approximately 50 apartment listings; outside the two-mile radius, the number of apartment listings expands into the hundreds.

Monthly rents range from \$400.00 - \$2,100.00 depending on size, location, amenities, and if you are sharing the cost of expenses. Listings for other areas are also available upon request.

MI does not own or operate any dormitory facilities.

For more questions on housing options and roommate referrals, please contact our Admissions Department at: (800) 255-7529.

STUDENT AFFAIRS

The Office of Student Affairs is the first stop for students needing support on campus. This office is the heart of the MI student community, offering a variety of services including counseling, tutoring, student discount tickets for local attractions, metro tickets, and information regarding upcoming student events. The Student Affairs counselors act as resource managers to assist students with academic, financial, or emotional issues including facilitating access to mental health counseling services in the area.

The Hollywood area offers an array of resources, including museums, libraries, recording studios, film studios, theaters, and clubs that combine to create an exciting social, cultural, educational, and professional atmosphere. The Student Affairs staff helps to put students in touch with these resources.

Student Activities and Events

For many students, moving to Los Angeles and committing to full-time study is a major life decision. Students often travel a long way from home, leaving friends and family behind, and the Student Affairs Department makes every effort to create a comfortable social environment for them while they're here.

Studies take a great deal of concentration and effort, but it's also very important for students to maintain a balanced social and emotional life. For this reason, MI offers a variety of interesting extracurricular activities, including concerts, seminars, clinics, movies, field trips, social events, entertainment discounts, and other ways to make life at MI fun as well as productive.

ARTIST AND CAREER SERVICES

ARTIST AND CAREER SERVICES

The mission of the Artist and Career Services Department (ACS) is to keep students informed of the many professional opportunities available in the music industry, to help prepare them to take advantage of these opportunities, and to make the transition from student to working professional as smooth as possible.

In addition to the benefits described below, the office maintains a list of recording and rehearsal facilities, local clubs, management and promotional agencies, major and independent labels, and other establishments and services that are important to music professionals.

MI Connects

MI Connects, MI's online talent resource, is an exclusive service for current and former students. Artist and Career Services receives frequent calls from talent scouts, managers, producers, booking agents, A&R representatives, potential music students, and studio managers who require the services of trained musicians and engineers.

All enrolled MI students are automatically eligible to join, and members can post profiles including MP3 links, photos, videos, and résumés to the MI Connects online database. Members also gain access to online job boards, a search engine exclusive to MI Connects, and a community forum.

Gig opportunities are posted regularly on MI Connects job boards, viewable on the website and in school. Listings range from paying gigs, to original bands showcasing for record labels, to signed artists auditioning or replacing band members.

For audio engineers, opportunities range from intern and runner positions to first engineer jobs in both audio and post-production facilities. You may also receive referrals for teaching and other musical opportunities in the LA area and elsewhere.

All students are highly encouraged to join MI Connects while enrolled because the contacts and networking opportunities remain equally important in the years after graduation — many of MI's success stories have come about because former students stayed in touch with each other and with their contacts at MI. Information about registering for

MI Connects is available at <http://connects.mi.edu>.

**MI offers no guarantee that professional employment will result from registering with the MI Connects or from enrolling in, attending, or completing any MI program. MI reserves the right to alter the features of or to interrupt or cancel operation of MI Connects at any time without prior notice.*

Hiring Hall

MI's weekly audition showcase brings signed artists, producers, and management firms seeking talent directly into the school. Audition opportunities are open to all students and are advertised to the student body through the MI Connects website. Artists who have previously conducted Hiring Hall auditions* include Korn, 30 Seconds To Mars, Rihanna, Maroon 5, Macy Gray, Avril Lavigne, Smashing Pumpkins, The Offspring, Gwen Stefani, Lauryn Hill, NIN, Rob Thomas, Hilary Duff, Lifehouse, Hoobastank, Missy Elliot, Billy Howerdel, Finch, Rockstar Supernova, Derek Sherinian, Liz Phair, Puddle of Mudd, Randy Jackson, Atlantic Records, Mariah Carey, and *The Glee Project*.

**MI cannot guarantee future auditions for any specific artist. MI has no control over the outcome of any audition and makes no promise regarding results.*

Career Preparation Seminars

A variety of career-related workshops and seminars are offered by ACS regularly throughout the year. Students and alumni are encouraged to participate in as many programs as possible in order to enhance their career development.

Résumé Service

ACS staff is available to help students and alumni develop and polish their résumés, interview skills, cover letters and promotional material.

Demo Duplication

ACS provides currently enrolled students with free duplication and artwork for their original CDs.

Audition Workshops

Weekly audition workshops train students in the fundamental techniques necessary for students to gain a competitive edge. Typically, students prepare material for a mock audition and their performance is critiqued by the instructor.

Band Booking Service

ACS relationships with LA booking agencies provide students with opportunities for live performances in a variety of clubs, theaters, and performance venues.

Career Counseling

Private career counseling sessions are available to all MI students. Students meet one-on-one with top industry professionals who provide personalized advice on career options and how to prepare for life as a professional.

Internships

The ACS Internship Program provides MI students with first-hand experience in the music industry through positions in music-related companies such as music publishers, artist managers, record labels, and marketing and promotion firms.

**MI provides no guarantee regarding the future availability of internships at specific companies or in specific positions. Placement is subject to availability and student qualifications.*

Industry Fairs

Each year, ACS organizes special events designed to give students a chance to meet face-to-face with prospective music industry employers and participate in on-campus interviews and auditions.

Song Submissions Service

ACS has established contacts with several music publishers and allows students and alumni to submit their original music for possible use in TV, film, video games, commercials, and other new media.

MAIN FACILITIES

Musicians Institute operates on a closed campus. Only current students, employees, and those with official business with Musicians Institute are allowed on campus or in any Musicians Institute facilities or buildings. Students must present ID and scan in using their MI ID card immediately upon entering or exiting MI facilities or buildings. Information from these scans is logged and can be used as documentation of attendance at and/or use of the facilities at MI. Visitors must check in with Security upon entering the MI campus or any MI buildings/facilities.

Musicians Institute's central Hollywood campus includes facilities devoted to a variety of programs and purposes:

Main Complex

(Performance, Recording, Lesson/Practice Rooms, Classrooms, Library, and Studios): 1655 N. McCadden Place; one block south of Hollywood Boulevard and one block east of Highland Avenue. The 60,000 square-foot main complex is open 24 hours a day, seven days a week, except holidays.

MI's Main Complex entrance is located on the alley between Hawthorn Avenue and Hollywood Boulevard, behind the Hollywood Passage. Parking is available nearby at daily and monthly rates. Metered and street parking are also available. Buses and the Metro Red Line subway stop nearby. MI provides students with a free evening shuttle service to nearby apartments.

Hollywood Passage

(Administration, Recording Computer Lab, Performance Rooms): 6752 Hollywood Boulevard, one half-block east of Highland Avenue.

Hawthorn Annex

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

Highland Annex

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

Music Business Annex

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

Guitar Craft Academy

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

Guitar Craft Academy Annex

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

LIVE PERFORMANCE FACILITIES

Main Concert Hall

With a capacity of 500 in fixed theater seating and a stage area of 900 square feet plus a backstage area, the Concert Hall is used for concerts and seminars by visiting artists as well as for student performances and workshops. The Concert Hall is also equipped for professional video and audio production with concert lighting, dual large-screen projectors, Avid VENUE console, Carvin PA amplifiers

and speaker enclosures, and a variety of top-of-the-line drum kits, keyboards, and guitar and bass amplifiers.

Performance Rooms

(145/150/155/PASS101/PASS201/PASS301/PASS302) Seven 800- to 1,000-square foot performance rooms, seating 25 to 50 people, are fully equipped for Live Performance Workshops. Each room contains a complete PA system and an assortment of guitar and bass amplifiers, keyboards, and drum sets.

RECORDING AND PRODUCTION FACILITIES

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

AUDIO ENGINEERING STUDIOS

Studio A: "Tommy Tedesco Studio"

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

Studio B

A 5.1 Surround mixing/editing suite outfitted with an Avid Pro Tools® HD 2 192 interface, Triton keyboard, MPC 1000, Avalon 747, Manley stereo compressor, vinyl and turntables, and a host of high-end plug-ins.

Studio C

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

Studio D

Features a custom-made "Baby SSL" 4000G+ Series 8-channel analog console and an Avid Pro Tools® digital audio system with a Focusrite Saffire for tracking and mixing.

Studio E

A world-class THX-certified dubbing stage equipped with a 48-channel Avid ICON D-Control console and an Avid Pro Tools® HD 6 recording system.

Note: All performance stages are handicapped-accessible.

Studio F

Studio F is the sixth, purpose-built professional recording/mixing studio in the history of MI's famed Audio Engineering program. The new studio sports an Avid Euphonix S5 Fusion 24 console, an Avid Pro Tools® HD X recording system, and lots of high-end outboard gear

INDEPENDENT ARTIST STUDIOS

Studio 01

Multi-purpose studio with isolated tracking and mix rooms equipped with DW drum kit, Budda guitar amp, Neumann, Royer, and AKG microphones as well as outboard gear from Avalon, API, Universal Audio, Chandler Ltd., and Apogee.

FACILITIES

Studio 02

Multi-purpose studio with Yamaha U3 upright piano, Fender guitar amp, Neumann, Mojave, and Shure microphones, Dynaudio monitors and Avalon channel strips.

Studio 03

Production/mixing studio equipped with Neumann and Shure microphones, Dynaudio monitors, Avalon channel strip, Yamaha Motif, and Akai MPC Sampler.

Studio 04

Production studio equipped with Moog and Waldorf synthesizers, standalone computer loaded with a variety of commercial virtual instruments, Dynaudio monitors, and an 88-key weighted MIDI controller.

INSTRUMENT-SPECIFIC STUDIOS

Bass, Drums, Guitar, Keyboards, Vocals

Each of these studios is designed to train students in the art and technique of studio performance as it relates to their specific instrument. Each is equipped with an Apple Mac G5, Avid Pro Tools® and/or Logic Audio and related hardware, software, and outboard gear.

PRODUCTION LABS

Passage Audio Lab

Located in the Hollywood Passage adjacent to Hollywood Boulevard, this digital audio lab contains 31 Apple Mac audio workstations, Avid Pro Tools® and Logic audio software, keyboards, and external hardware.

Music Production Lab (102)

This audio engineering recording-teaching-lab facility features Mac workstations, each equipped with an Avid Pro Tools® Digi002R, Logic Audio, Waves Gold Bundles, and Reason. The lab also contains Akai MPC 1000 samplers, Line 6 Pod Pro bass and guitar amp modelers, and KORG Triton Keyboards.

Digital Audio Lab (CS202)

Audio Engineering students learn digital recording techniques on Apple Mac workstations with Avid Pro Tools® Mbox-2 A/D interfaces, Logic audio software, Reason, MIDI controllers, and Line 6 Pod Pro bass and guitar amp modelers.

Recording Techniques Lab (281)

This audio engineering lab contains Apple Mac workstations equipped with Avid Pro Tools® Mbox-2 A/D interfaces, Logic audio software, Reason, Oxygen 8 MIDI controllers, and Line 6 Pod Pro bass and guitar amp modelers.

Avid Pro Tools HD Lab (103)

This lab contains Mac workstations equipped with Avid Pro Tools® HD interfaces and C24 control surfaces.

FILM PRODUCTION STUDIOS

Film Program Stage

A fully-functional 16x20' television soundstage with a white cyclorama set, available to students in the film program for Cinematography classes and for their own scheduled independent productions.

Film Program Lab (MBH103)

One located in the Music Business Annex, and in the main MI building, the two Film Editing Labs are fully-functional production suites with a compliment of digital video equipment where students can write, produce, edit and mix their final projects and class films.

KEYBOARD WORKSTATION LABS

Multiple rooms containing multiple Apple Mac G5/Logic Audio-equipped digital audio workstations for class assignments and project development.

CLASS AND REHEARSAL FACILITIES

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

KEYBOARDS: CL240, CR370

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

DRUMS: CR370, 375, 380

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

COUNSELING AND PRACTICE FACILITIES

GUITAR, BASS, KEYBOARDS

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

VOCALS

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

DRUMS

Nine Drum Counseling Labs each contain two complete drum kits for private and group counseling. Fifty private drum practice labs each contain a drum set (students only need to provide their own pedals, cymbals, and clutch) and student lockers.

LIBRARY

The Musicians Institute Library provides media, online research databases and research resources, print materials, and related equipment to support MI's educational programs. Over 80 Apple Mac workstations offer Internet access as well as access to videos of visiting artist concerts, seminars, and instructional media. Students may check out CDs, CD players, books, sheet music, and

instruments. Mobile printing, wireless printing, and a self-operated copy machine is available for student use..

The Library is located in the Main Building, second floor.

Library hours are:

M-F: 8:30 AM -- 12 Midnight

S-Su: 12 Noon -- 8:00 PM

MEDIA LAB

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

ADDITIONAL FACILITIES

PLAYER'S SUPPLY STORE

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

VENDING AREA

Located on the ground floor of the main building, the Vending Area houses machines supplying soft drinks, light snacks and coffee as well as a change machine, microwave oven, and televisions.

ADMINISTRATION

Most of MI's administrative offices are housed in the Hollywood Passage building, including Student Affairs, Education, Registrar, Academic Counseling, Admissions, Financial Aid, Artist and Career Services, Marketing/Promotions and Information Services. Human Resources and Accounting are housed in the Hawthorn Annex on Hawthorn Avenue across from the main MI building.

SPECIAL FACILITIES AND SERVICES AVAILABLE TO HANDICAPPED STUDENTS (MAIN BUILDING)

FIRST FLOOR:

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

Lift: A hydraulic lift provides handicapped access between the main entrance and ground floor (access to upper floors is by elevator).

Restrooms: There is one handicapped stall in the men's restroom and one handicapped stall in the women's restroom. The men's restroom is also provided with one handicapped urinal. Both are provided with handicapped sinks.

Drinking Fountain: There are at least two handicapped drinking fountains.

Concert Hall: Handicapped seat stations are provided in the auditorium. Access to the concert hall stage is provided by mechanical/electrical lift.

SECOND AND THIRD FLOORS:

Drinking Fountain: There is at least one handicapped-accessible drinking fountain on each floor.

Restrooms: There is one male and one female handicapped restroom on each floor.

HOLLYWOOD PASSAGE:

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



INSTRUMENT PROGRAMS

BASS, DRUMS, GUITAR, KEYBOARDS, VOCALS

MI offers the following programs in the field of contemporary music instrument performance. Refer to the Admissions section of this catalog for entrance requirements and to specific program entries for more detail on program structures and course descriptions.

NOTE: Published program lengths are based on optimal course load at 12 credits per quarter for Baccalaureate Programs and 15 credits per quarter for all other programs.

BACHELOR OF MUSIC IN PERFORMANCE

// CONTEMPORARY STYLES

Length: 12 quarters/180 credit-units

Summary: A professional degree in contemporary music performance. The music curriculum (135 units) combines intensive instrument training and performance with extensive coursework in theory, arranging, conducting, and music technology, culminating in challenging student-directed jury performances. General Education requirements (45 units) provide a foundation in critical thinking, creative problem solving, and cultural literacy.

BACHELOR'S DEGREE MINOR STUDIES OPTIONS INCLUDE:

Audio Production: 30 credits of intensive study in studio technology, audio engineering, and production (degree requires the completion of 196 total credit-units; see program description for details and credit distribution).

Music Industry Studies: 30 credits of intensive study in record company functions, artist management, publishing, and other music industry-related career skills (degree requires the completion of 196 total credit-units; see program description for details and credit distribution).

ASSOCIATE OF ARTS IN PERFORMANCE

Length: six quarters/90 credit-units

Summary: An all-music terminal/vocational degree* that provides extensive technique development, live performing experience, and development of practical musicianship (harmony, ear training, music reading), in the field of contemporary popular music performance. Curriculum includes core and elective classes, weekly Private Lessons, unlimited Open Counseling sessions, Live Performance Workshops, and regular visiting artist clinics.

**The AA Program does not require General Education coursework. See the Admissions/Bachelor Program/Transfer of Credit section of this catalog for information on transfer of AA credits into MI's Bachelor of Music Program.*

ASSOCIATE OF ARTS IN PERFORMANCE

// COMBINED EMPHASIS

Length: six quarters/90 credit-units

Summary: A terminal/vocational degree* that combines 60 units of instrument study (equivalent to the Certificate in Performance) with 30 units of study in a music industry career specialty (equivalent to Certificate Programs in Audio Engineering, Independent Artist, Music Business, Guitar Craft, or Music Video, Film, and Television described below).

**The AA Program does not require General Education coursework. See the Admissions/Bachelor Program/Transfer of Credit section of this catalog for information on transfer of AA credits into MI's Bachelor of Music Program.*

CERTIFICATE IN PERFORMANCE

Length: four quarters/60 credit-units

Summary: Provides intensive training in essential instrumental skills, musicianship (harmony, ear training, and music reading), and extensive performing experience. Curriculum includes core and elective classes, weekly Private Lessons, Open Counseling sessions, Live Performance Workshops, and regular visiting artist clinics.

ENCORE PROGRAM

// NON-CERTIFICATE TRAINING IN MUSIC

Length: one quarter/repeatable

Summary: A non-certificate* program that allows students to create a personalized 10-week schedule, including private lessons, classes, workshops, and seminars within MI's unique facilities. All styles and levels; classes starting every quarter.

**As a non-certificate program, Encore is not eligible for U.S. or State government financial aid.*

ENCORE EXPRESS

// NON-CERTIFICATE TRAINING IN MUSIC

Length: one quarter/repeatable

Summary: An addendum to the Encore non-certificate* program that allows more schedule flexibility, offering either a 5-week, full-time program (15 units) or a 10-week, part-time program (7 units). Private lessons are not available but full campus access to workshops, seminars, performances and the library are all available on class days. All styles and levels; classes starting every quarter.

**As a non-certificate program, Encore Express is not eligible for U.S. or State government financial aid.*

MI EXTENSION

Length: varies

Summary: Avocational courses and programs for the general public in subjects related to the field of contemporary popular music. Courses are provided either on campus or online and may be taken individually or as part of a recommended course grouping. Specific course offerings vary during the academic year, please refer to www.mi.edu for currently available courses.

PROGRAMS AT A GLANCE

MUSIC INDUSTRY CERTIFICATE PROGRAMS

NOTE: Published program lengths are based on optimal course load at 15 credits per quarter.

AUDIO ENGINEERING

Certificate in Audio Engineering

Length: two quarters/30 credit-units

Summary: A comprehensive curriculum preparing aspiring audio engineers in contemporary recording methods and technology. Students learn to handle every aspect of music production from digital editing to top-of-the-line console techniques, including Avid Pro Tools® and Logic certification.

Certificate in Audio Engineering

// Post-Production Audio

Length: three quarters/45 credit-units

Summary: Includes all coursework leading to the Certificate in Audio Engineering plus an additional 15 units focused on recording and mixing music, dialogue, and sound effects for film and television.

Certificate in Audio Engineering

// Live Sound Production

Length: three quarters/45 credit-units

Summary: Includes all coursework leading to the Certificate in Audio Engineering, plus an additional 15 units focused on the techniques of live event audio production.

INDEPENDENT ARTIST DEVELOPMENT

Artist Certificate

Length: two quarters/30 credit-units

Summary: Develops the technical, artistic, and career skills required to develop and maintain a career as an independent recording artist. Students write, record, and produce original recordings using personal laptop studios, and learn how to market and promote their music.

GUITAR CRAFT

Certificate in Guitar Craft

Length: two quarters/30 credit-units

Summary: Trains students in electric guitar and bass fabrication, maintenance, and repair in preparation for careers as guitar builders and technicians. As the culmination of the program, each student designs and builds a personal custom instrument from scratch.

Certificate in Guitar Craft

// Acoustic Guitar Design

Length: three quarters/45 credit-units

Summary: Includes all coursework leading to the Certificate in Guitar Craft, plus an additional 15 units focused on the latest methods for designing and fabricating steel-string acoustic guitars.

MUSIC BUSINESS

Certificate in Music Business

Length: two quarters/30 credit-units

Summary: Provides knowledge, skills, and experience preparing students for entry-level employment in the music business. Students learn the inside workings of the music industry, including record labels, artist management companies, music publishers, and other industry career paths.

Certificate in Music Business

// Music Entrepreneur

Length: three quarters/45 credit-units

Summary: Includes all coursework leading to the Certificate in Music Business plus an additional 15 units focused on developing the skills required to set up and operate an independent music business, or manage a career as an independent artist.

MUSIC VIDEO, FILM AND TELEVISION PRODUCTION

Certificate in Music Video, Film, and Television

Length: two quarters/30 credit-units

Summary: Trains students in the essential skills of directing and producing music videos, commercials and film. Students produce and direct their own projects on film or HD video, and learn cinematography, as well as non-linear editing and compositing skills used by industry professionals.



**BACHELOR OF MUSIC
IN PERFORMANCE**

BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES

BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES

Musicians Institute's challenging Bachelor of Music in Performance (Contemporary Styles) is a unique degree program combining contemporary music performance with rigorous education in traditional music disciplines. The intensive program emphasizes the development of stylistic depth, creative maturity, and professional competence as part of a comprehensive program preparing students to enter the contemporary music industry. Upon completion of all requirements, students are eligible to receive the Bachelor of Music in Performance in one of five major instruments of study: **Bass, Drums, Guitar, Keyboard, and Vocals.**

CREDIT DISTRIBUTION

Major Area*	Supportive Music	General Education	Electives*	Total Required
61-68 credits	60-64 credits	45 credits	3-14 credits	180 credits

MAJOR AREA	AREAS OF STUDY	CREDITS
BACH-PL	Private Lesson	24
BACH-P151-P453 (various)	Bachelor Ensembles 1-12 Instrument Study/Reading	12 13-20
BACH-P104-144	Performance	8
BACH-P108-P118	Sophomore Jury	2
BACH-P208-P218	Senior Jury	2
Total Major Area Credits		61-68*

*Credits depending on Program

SUPPORTIVE MUSIC	AREAS OF STUDY	CREDITS
BACH-P101-P801	Theory 1-8	16
BACH-P102-P602	Ear Training 1-6	12
BACH-P107	Styles Survey	1
BACH-P121-P223	Music History 1-4	8
BACH-P103-P503	Contemporary Arranging 1-5	10
BACH-P125	Directing and Conducting	2
BACH-P109-P209	Studio Recording 1-2	3
BACH-P124	Music Industry Studies	3
BACH-P127	Computer Music Applications - Sibelius	1
BACH-P128A-P128B	Computer Music Applications - Apple Logic 1-2	3
BACH-P120	Contemporary Music Instruction	1
BACH-P113-P313	Keyboard Proficiency ¹	3
BACH-V107	Diction ²	1

Total Supportive Music Credits 60-64*

General Education Credits

(various)

(see General Education Transfer Agreement for required credit distribution)

Total General Education Credits 45

Electives Credits

(various)

Total Elective Credits³ 3-14*

TOTAL CREDITS: 180

¹ Required for Bass, Guitar, Drums and Vocals

² Required for Vocals only

³ Elective requirements vary by instrument as follows:

Bass:	6 credits
Drums:	6 credits
Guitar:	6 credits
Keyboard Technology:	14 credits
Voice:	3 credits

BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES

BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES

traditional academic years: calendar years:	credits											
	freshman			sophomore			junior			senior		
	year 1			year 2			year 3					
quarters:	1	2	3	4	5	6	7	8	9	10	11	12
major area												
private composition lesson 1-12	2	2	2	2	2	2	2	2	2	2	2	2
bachelor ensemble 1-12	1	1	1	1	1	1	1	1	1	1	1	1
instrument study ¹ 1-4	3 - 5	3 - 5	3.5	3.5								
performance 1-8					1	1	1	1	1	1	1	1
sophomore jury prep					1							
sophomore jury						1						
senior jury prep											1	
senior jury												1
supportive music												
music theory 1-8	2	2	2	2	2	2	2	2				
ear training 1-6	2	2	2	2	2	2						
style survey	1											
comp music application-Sibelius	1											
comp music application-Apple Logic 1-2		1.5	1.5									
keyboard proficiency 1-3	1	1	1									
music history 1-4		2	2	2	2							
contemporary arranging 1-5					2	2	2	2	2			
directing and conducting						2						
studio recording 1-2							1.5	1.5				
music industry studies										3		
general education²												
(various)							4.5	4.5	9	9	9	9
electives³												
(various)				2	2		2	2	4			
credits per quarter:	12 - 15	13.5 - 16.5	13.5 - 16.5	14.5 - 16	15	13.5 - 16.5	16	16	15	16	14	14

¹ Specific courses and credit requirements vary by instrument. Please refer to Program Instrument Study/Reading tables for specific quarterly credit weights.

² Distribution of General Education credits is based on recommended average credit balance per quarter.

³ Number of required electives varies by instrument.

BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES

BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES

MINOR IN AUDIO PRODUCTION

The Minor in Audio Production provides an opportunity for Performance Majors to include concentrated studies in audio recording technology and techniques. Minor Area studies replace some Supportive Music requirements and additional credits allow for greater depth in the Minor Area while retaining the comprehensive scope of the Performance Degree.

Major Area and Supportive Music course descriptions are identical to those shown in the Bachelor of Music in Performance section of this catalog. Except for specific Supportive Music coursework that is replaced by Minor Area coursework, all other Performance Degree requirements apply. See the Certificate in Audio Engineering section of this catalog for Minor Area course descriptions.

CREDIT DISTRIBUTION

Major Area	Supportive Music	General Education	Electives	Minor Area	Total Required Credits
67-74 credits	51-54 credits	45 credits	0-9 credits	30 credits	196 credits

MAJOR AREA	AREAS OF STUDY	CREDITS
BACH-PL	Private Lesson	24
BACH-P151-P453 (various)	Bachelor Ensembles 1-12 Instrument Study/Reading	12 13-20
BACH-P104-P164	Performance	14
BACH-P108-P118	Sophomore Jury	2
BACH-P208-P218	Senior Jury	2
Total Major Area Credits		67-74*

*Credits depending on Program

SUPPORTIVE MUSIC	AREAS OF STUDY	CREDITS
BACH-P101-P801	Theory 1-8	16
BACH-P102-P602	Ear Training 1-6	12
BACH-P107	Styles Survey 1	1
BACH-P121-P223	Music History 1-4	8
BACH-P103-P503	Contemporary Arranging 1-5	10
BACH-P124	Music Industry Studies	3
BACH-P120	Contemporary Music Instruction	1
BACH-P113-P313	Keyboard Proficiency ¹	3
Total Supportive Music Credits		51-54*

General Education	Credits
(various)	
(see General Education Transfer Agreement for required credit distribution)	
Total General Education Credits	45

MINOR AREA	AREAS OF STUDY	CREDITS
AUDIO-102-202	Console Operation 1-2	4
AUDIO-103-203	Pro Tools 1-2	7
AUDIO-107	Music Pre-Production	1.5
AUDIO-106E	Musicianship	1.5
AUDIO-104	Music Studio Etiquette	1.5
AUDIO-101	Practical Recording	2
AUDIO-105	Acoustics	1.5
AUDIO-108	Recording Theory	1.5
AUDIO-207	Intro to Post-Production	1.5
AUDIO-208	Signal Processing	1.5
AUDIO-204	Mixing and Mastering	2
AUDIO-205	Electronics	1.5
(various)	Minor Area electives	3
Total Minor Area Credits		30
TOTAL CREDITS:		196

¹Required for Bass, Guitar, Drums and Vocals

BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES

BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES

MINOR IN MUSIC INDUSTRY STUDIES

The Minor in Music Industry Studies provides an opportunity for Performance Majors to include concentrated studies in record company management and independent artist management and promotion. Minor Area studies replace some Supportive Music requirements and additional credits allow for greater depth in the Minor Area while retaining the comprehensive scope of the Performance Degree.

Major Area and Supportive Music course descriptions are identical to those shown in the Bachelor of Music in Performance section of this catalog. Except for specific Supportive Music coursework that is replaced by Minor Area coursework, all other Performance Degree requirements apply. See the Certificate in Music Business section of this catalog for Minor Area course descriptions.

CREDIT DISTRIBUTION

Major Area	Supportive Music	General Education	Electives	Minor Area	Total Required Credits
67-74 credits	51-54 credits	45 credits	0-9 credits	30 credits	196 credits

MAJOR AREA	AREAS OF STUDY	CREDITS
BACH-PL	Private Lesson	24
BACH-P151-P453 (various)	Bachelor Ensembles 1-12 Instrument Study/Reading	12 13-20
BACH-P104-P164	Performance	14
BACH-P108-P118	Sophomore Jury	2
BACH-P208-P218	Senior Jury	2
Total Major Area Credits		67-74*

*Credits depending on Program

SUPPORTIVE MUSIC	AREAS OF STUDY	CREDITS
BACH-P101-P801	Theory 1-8	16
BACH-P102-P602	Ear Training 1-6	12
BACH-P107	Styles Survey 1	1
BACH-P121-P222	Music History 1-4	8
BACH-P103-P503	Contemporary Arranging 1-5	10
BACH-P109-P209	Studio Recording 1-2	3
BACH-P120	Contemporary Music Instruction	1
BACH-P113-P313	Keyboard Proficiency ¹	3
Total Supportive Music Credits		51-54*

General Education	Credits
(various)	
(see General Education Transfer Agreement for required credit distribution)	
Total General Education Credits	45

MINOR AREA	AREAS OF STUDY	CREDITS
MUBUS-104	Your Music Business Career	2
MUBUS-206	Networking Strategies	1
MUBUS-103	The Record Company	2
MUBUS-107	Music Publishing	2
MUBUS-101-201	Music Law 1-2	4
MUBUS-108	Personal Management	2
MUBUS-105	Agents and Attorneys	1
MUBUS-106	Internet Marketing	2
MUBUS-102	Computers in Business	1
MUBUS-207	Music Licensing and Supervision	2
MUBUS-202	Media Relations	2
MUBUS-203	Music Distribution	1
MUBUS-204	Concert and Tour Production	2
MUBUS-205	Music Business Internship	4
(various)	Electives	2
Total Minor Area Credits		30

TOTAL CREDITS: 196

¹ Required for Bass, Guitar, Drums and Vocals

BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES

BACHELOR OF MUSIC IN PERFORMANCE

GENERAL STUDIES REQUIREMENTS

Bachelor of Music Degree requirements include completion of 30 semester-units or 45 quarter-units of coursework in General Studies. For general reference, the required distribution of units is shown below along with representative areas of coursework. Please refer to the General Education Transfer Agreement between Los Angeles City College and Musicians Institute for specific course titles and numbers that meet the requirements. Units completed at other institutions will be evaluated to determine their equivalency; see Admissions: Transfer of Credit for more information.

Language and Rationality: minimum of 12 semester-units or 18 quarter-units in:

1. English Composition: at least 3 semester-units or 4.5 quarter-units
2. Communication and Analytical Thinking: at least 6 semester-units or 9 quarter-units:
 - a. Speech
 - b. Philosophy
 - c. English
 - d. Mathematics

Natural Sciences: minimum of 3 semester-units or 4.5 quarter-units in:

1. Physical Universe (Astronomy, Chemistry, Earth Science, Environmental Science, Geography, Geology, Meteorology, Mineralogy, Oceanography, Physical Science, Physics)
2. Life Forms (Anatomy, Anthropology, Biology, Microbiology, Physiology)

Humanities: minimum of 6 semester-units or 9 quarter-units* in:

1. The Arts (Architecture, Cinema, Photography, Theater)
2. The Humanities (Foreign Language, Humanities, Linguistics, Speech, Literature, Philosophy)

*Students with a concentration in Vocals are required to complete 3 semester hours/4.5 quarter hours of language courses in French, German, or Italian as part of their minimum Humanities course requirements.

Social and Behavioral Sciences: minimum of 9 semester-units or 13.5 quarter-units, including:

1. Minimum of 3 semester-units or 4.5 quarter-units in American Institutions and Government
2. Minimum of 3 semester-units or 4.5 quarter-units in:
 - a. Social and Behavioral Sciences (Anthropology, Family & Consumer Studies, Geography, History, Linguistics, Psychology, Sociology)
 - b. Economics and Politics (Business, Economics, Journalism, Law, Political Science)

COURSE DESCRIPTIONS

MAJOR AREA // All instruments

BACH-PL PRIVATE LESSON 1-12 (2)

Weekly private lessons on student's primary instrument. Topics vary based on the needs of the individual – from fundamentals to advanced niche techniques; from personal topics of interest to

preparation for juries and final projects. One private lesson hour per week per quarter.

BACH-P151–P453 BACHELOR ENSEMBLES 1-12 (1)

Weekly live performance workshops providing development of ensemble techniques, improvisational skills and building repertoire in various styles. One ensemble hour per week per quarter.

BACH-P104-P164 PERFORMANCE 1-14 (1)

An in-depth study of a variety of contemporary and commercial performance-related subjects, including prototypical characteristics of influential styles, repertoire, improvisation, and interpretation. Dedicated sections for instrumentalists and vocalists. Weekly critiqued performances of selected repertoire. One ensemble hour per week for one quarter. May be repeated for credit.

BACH-P118 SOPHOMORE JURY PREP (1)

Individual preparation for the Sophomore Jury including song selection (see 'Sophomore Jury' below), and lead sheet preparation under the guidance of the jury supervisor and student's private instructor. Five bi-weekly mentoring sessions with the jury supervisor for one quarter.

BACH-P108 SOPHOMORE JURY (1)

Prerequisite: BACH-P118 Sophomore Jury Prep. A judged performance (including rhythm section) takes place at the end of the quarter. Student performance is evaluated by a panel consisting of members of the Bachelor Program faculty. Students must demonstrate significant skills in the following areas: solo performance, solo transcription, stylistic competency in ensemble repertoire (R & B / Funk, Rock, Latin, Swing), rhythm section scoring /arranging, band leadership / musical direction, and sight-reading. Preparation includes bi-weekly meetings with the jury supervisor to review arrangements, rehearsal progress and related issues. Five bi-weekly mentoring sessions with the jury supervisor for one quarter, and a jury performance at the end of the quarter.

BACH-P218 SENIOR JURY PREP (1)

Prerequisite: BACH-P108 Sophomore Jury. Individual preparation for the Senior Jury including song selection and lead sheet preparation under the guidance of the jury supervisor and student's private instructor. Five bi-weekly mentoring sessions with the jury supervisor for one quarter.

BACH-P208 SENIOR JURY (1)

Prerequisite: BACH-P218 Senior Jury Prep. A judged performance (with rhythm section and horns) takes place at the end of the quarter. Student performance must demonstrate ability to meet final graduation requirements. Performance is evaluated by a panel consisting of members of the Bachelor Program faculty. Students must demonstrate advanced technical skill, stylistic awareness, arranging abilities using a small horn section, overall musicianship in contrasting styles, and stylistic identity as a performer. Preparation includes bi-weekly meetings with the jury supervisor to review arrangements and/or original compositions, rehearsal progress and related issues. Five, bi-weekly mentoring

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sessions with the jury supervisor for one quarter, and a jury performance at the end of the quarter.

SUPPORTIVE MUSIC // All instruments

BACH-P101 THEORY 1 (2)

An introduction to fundamental concepts, including intervals, triads, major mode progressions with voice-leading, minor modes and modal scales. Students will learn basic techniques for melodic and harmonic analysis and be introduced to four-part writing techniques. Two lecture hours per week for one quarter.

BACH-P201 THEORY 2 (2)

Prerequisite: BACH-P101 Theory 1. Continuation of four-part writing techniques, including first inversion triads, figured bass, melodic function and structure, further study in melodic analysis, non-harmonic tones and their use. Two lecture hours per week for one quarter.

BACH-P301 THEORY 3 (2)

Prerequisite: BACH-P201 Theory 2. Basic harmonization of a melody, formulaic four-part writing using second-inversion triads and proper voice leading, cadences and their function in phrases, harmonic rhythm, supporting melodies, independent bass movement, analysis of excerpts and contemporary song forms. Two lecture hours per week for one quarter.

BACH-P401 THEORY 4 (2)

Prerequisite: BACH-P301 Theory 3. Dominant-seventh voicings and their function, standard resolutions, secondary dominant function and voice-leading, modulation techniques, analysis of modulating progressions, harmonic structure of phrases, antecedent-consequent structure, analysis of orchestral excerpts and contemporary song forms. Two lecture hours per week for one quarter.

BACH-P501 THEORY 5 (2)

Prerequisite: BACH-P401 Theory 4. Musical textures, irregular resolutions, use of melodic and harmonic sequences and diminished seventh chords. Continued focus on four-part writing, figured bass and harmonization. Two lecture hours per week for one quarter.

BACH-P601 THEORY 6 (2)

Prerequisite: BACH-P501 Theory 5. Analysis and application of the incomplete major ninth chord, seventh chords in non-dominant harmonic function, neighbor-chord harmony, ninth, eleventh, thirteenth, and appoggiatura chords. Continued focus on four-part writing, figured bass and harmonization. Two lecture hours per week for one quarter.

BACH-P701 THEORY 7 (2)

Prerequisite: BACH-P601 Theory 6. Analysis and application of chromatic altered chords, including the +II7 and +VI7, Neapolitan chords, augmented sixth chords and chords with lowered and raised fifths. Continued focus on four-part writing, figured bass and harmonization. Two lecture hours per week for one quarter.

BACH-P801 THEORY 8 (2)

Prerequisite: BACH-P701 Theory 7. Analysis of late 19th- and early 20th century scores. Discussion includes pandiatonicism, serial writing, polytonality, parallel harmony and use of symmetrical scales. Two lecture hours per week for one quarter.

BACH-P102 EAR TRAINING 1 (2)

Introduction to the "Movable Do" system, including basic solfeggio syllables applied to single notes, melodic fragments, diatonic triads and intervals in all major keys. Students learn basic rhythms and four-beat conducting patterns. Dictation of major-key melodies and basic triads. Two lecture hours per week for one quarter.

BACH-P202 EAR TRAINING 2 (2)

Prerequisite: BACH-P102 Ear Training 1. Application of solfeggio to minor keys, including single notes, melodic fragments, diatonic triads and intervals in natural minor, melodic minor and harmonic minor key centers. Students learn more advanced rhythms and two, three, and four-beat conducting patterns. Dictation of minor-key melodies, including note groups and patterns and all types of triads. Two lecture hours per week for one quarter.

BACH-P302 EAR TRAINING 3 (2)

Prerequisite: BACH-P202 Ear Training 2. Dorian and Mixolydian key centers, including single notes, melodic fragments, diatonic triads and intervals as well as two-, three-, four-, five, and six-beat conducting patterns. Dictation of more advanced rhythms, Dorian and Mixolydian melodic examples, including note groups and patterns and seventh chords. Two lecture hours per week for one quarter.

BACH-P402 EAR TRAINING 4 (2)

Prerequisite: BACH-P302 Ear Training 3. Phrygian and Lydian key centers, including advanced use of note groups and patterns in melodic dictation, rhythmic phrases and all types of seventh chords. Two lecture hours per week for one quarter.

BACH-P502 EAR TRAINING 5 (2)

Prerequisite: BACH-P402 Ear Training 4. Locrian and Lydian Dominant scales. Introduction of multiple parts, four-part homophony, diatonic seventh chords and non-chord tones. Two lecture hours per week for one quarter.

BACH-P602 EAR TRAINING 6 (2)

Prerequisite: BACH-P502 Ear Training 5. Study of Locrian Natural 9 and Altered scales with emphasis on hearing chromaticism, altered chords, and related progressions. Continued melodic, rhythmic and harmonic dictation, with applications including bass line transcription and lead sheet preparation. Two lecture hours per week for one quarter.

BACH-P121 MUSIC HISTORY I: ROOTS OF ROCK AND ROLL (2)

A survey of Rock's roots, including Rhythm & Blues, Rockabilly, New Orleans, vocal groups, doo-wop, and early '60s pop, including an examination of the major artists and regional influences. Weekly

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discussion, analysis and listening examples related to each topic. Two lecture hours per week for one quarter.

BACH-P122 MUSIC HISTORY II: WORLD MUSIC (2)

A study of music in the context of selected cultures and regions around the world. The many ways in which music and lyrics function in reflecting these cultures are explored through listening, analysis and transcriptions. In addition to workbook assignments, midterm and final examinations, students must attend and write a report on a relevant concert performance. Two lecture hours per week for one quarter.

BACH-P123 MUSIC HISTORY III - WESTERN ART MUSIC I: 600-1820 (2)

A survey of Western art music from the Middle Ages through the beginning of the 19th century. The course will include discussion of major styles and forms in historical context, supplemented by representative listening and score analysis. In addition to workbook assignments, midterm and final examinations, students must attend and write a report on a relevant concert performance as well as make a separate presentation to the class on a related topic of student's choice. Two lecture hours per week for one quarter.

BACH-P222 MUSIC HISTORY IV - WESTERN ART MUSIC II: 1820-21ST CENTURY (2)

The history of musical styles from the Romantic period to the present, including cultural contexts and social meaning. Composers and musical developments in European and American Art Music, orchestral, choral, band, chamber music and solo repertoire are combined with the influences of music from other world cultures. Compositional techniques, style characteristics, and relationships are emphasized. In addition to workbook assignments, midterm and final examinations, students must attend and write a report on a relevant concert performance as well as make a separate presentation to the class on a related topic of student's choice. Two lecture hours per week for one quarter.

BACH-P103 CONTEMPORARY ARRANGING 1 (2)

Prerequisite: Theory 3 (BACH-P301). Introduction to instrumentation, arranging techniques, and notation practices for a live rhythm section. Emphasis is on score and parts preparation and notation in selected contemporary styles. As a final project, each student completes a studio recording of an arrangement for piano, guitar, bass and drums. Two lecture hours per week for one quarter. Required lab fee: \$200.

BACH-P203 CONTEMPORARY ARRANGING 2 (2)

Prerequisite: BACH-P103 Contemporary Arranging 1. A continuation of rhythm section arranging with the addition of brass instruments (trumpet and trombone). Discussion will include transposition, range, and idiomatic usage of these instruments in popular styles. The objective is to study the brass family with emphasis on two-part and guide-tone writing. Students conduct analysis and learn to build arrangements for a core rhythm section (beat, bass line, chord accompaniment) and solo voice in four styles - Rap, Rock, Folk and Reggae. As a final project, each

student completes a studio recording of an arrangement for trumpet, trombone, piano, bass, and drums. Two lecture hours per week for one quarter. Required lab fee: \$200.

BACH-P303 CONTEMPORARY ARRANGING 3 (2)

Prerequisite: BACH-P203 Contemporary Arranging 2. Arranging techniques for ensembles, including woodwind instruments (saxophone, flute, and clarinet). Discussion includes transposition, range, and idiomatic usage of these instruments in popular styles. The objective is to study the woodwind family with emphasis on four-part harmonization. Builds on core rhythm section by adding instrumental riffs, accents, counter melody and additional harmony. Stylistic analysis and arrangement projects in Pop, Hip-Hop, Country and Electronica. As a final project, each student completes a studio recording of an arrangement for trumpet, alto, or clarinet, tenor or flute, trombone, guitar, bass, and drums. Two lecture hours per week for one quarter. Required lab fee: \$200.

BACH-P403 CONTEMPORARY ARRANGING 4 (2)

Prerequisite: BACH-P303 Contemporary Arranging 3. Course focuses on string section writing as it applies to contemporary production, with an emphasis on re-harmonization. Basic contrapuntal arranging with voice leading and understanding of ranges and color/timbre blending. As a final project, each student completes a studio recording of an arrangement for string quintet and drums. Two lecture hours per week for one quarter. Required lab fee: \$200.

BACH-P503 CONTEMPORARY ARRANGING 5 (2)

Prerequisite: BACH-P403 Contemporary Arranging 4. Course focuses on combined rhythm section, woodwind, brass, and string writing as it applies to contemporary productions. As a secondary objective, students learn to analyze scores of contemporary arrangements that include all instruments. As a final project, each student completes a studio recording of an arrangement for rhythm section, woodwinds, brass, and strings, including overdubs. Two lecture hours per week for one quarter. Required lab fee: \$200.

BACH-P125 DIRECTING AND CONDUCTING (2)

Fundamentals of conducting, including beat patterns, posture, arm and hand position, articulations, dynamics, left-hand functions, incomplete beats and fermatas, as well as basic score reading and application of skills to contemporary music. Two lecture hours per week for one quarter.

BACH-P124 MUSIC INDUSTRY STUDIES (3)

An overview of the contemporary music industry with special concentration on how record companies work, how A&R reps find and sign new talent, copyrighting songs, music publishing and the roles of personal managers, booking agents, business managers and music business attorneys. Current music business news is discussed with regard to its effect on students as independent artists. Three lecture hours per week for one quarter.

BACH-P109 STUDIO RECORDING 1 (1.5)

An overall introduction to digital audio techniques using Avid

BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES

BACHELOR OF MUSIC IN PERFORMANCE // BASS

traditional academic years: calendar years:	credits											
	freshman			sophomore			junior			senior		
	year 1				year 2				year 3			
quarters:	1	2	3	4	5	6	7	8	9	10	11	12
major area												
private lesson 1-12	2	2	2	2	2	2	2	2	2	2	2	2
bachelor ensemble 1-12	1	1	1	1	1	1	1	1	1	1	1	1
performance 1-8					1	1	1	1	1	1	1	1
bach bass reading 1-4	1.5	1.5	1.5	1.5								
bach bass playing techniques 1-4	1.5	1.5	1.5	1.5								
bach bass fretboard basic 1-2, improv 1-2	1.5	1.5	1.5	1.5								
sophomore prep/jury					1	1						
senior prep/jury											1	1
supportive music												
music theory 1-8	2	2	2	2	2	2	2	2				
ear training 1-6	2	2	2	2	2	2						
style survey	1											
music history 1-4					2	2	2	2				
contemporary arranging 1-5					2	2	2	2	2			
directing and conducting					2							
computer music application-Sibelius	1											
computer music app-Apple Logic 1&2	1.5	1.5										
keyboard proficiency 1-3		1	1	1								
studio recording 1-2									1.5	1.5		
contemporary music instruction							1					
music industry studies										3		
general education¹												
(various)			2.5	2.5			4	5	6	5	10	10
electives												
(various)	0	1	0	0	0	2	0	0	1.5	1.5	0	0
credits per quarter:	15											

¹ Distribution of General Education credits is based on recommended average credit balance per quarter.

BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES

INSTRUMENT STUDY

BASS

BACH-B132 BACH BASS PLAYING TECHNIQUE 1 (1.5)

Techniques for performing fundamental styles and grooves, including straight eighth-note rock, straight and swing sixteenth-note funk, standard shuffles, and 4/4-meter swing. One lecture hour plus one lab hour per week for one quarter.

BACH-B242 BACH BASS PLAYING TECHNIQUE 2 (1.5)

Prerequisite: BACH-B132 BACH Bass Playing Technique 1. A continuation of Playing Techniques 3 with concentration on styles and grooves, including 3/4 rock, 3/4 swing, odd-meter grooves, standard Brazilian grooves, sixteenth-note funk, and standard Afro-Cuban grooves. One lecture hour plus one lab hour per week for one quarter.

BACH-B352 BACH BASS PLAYING TECHNIQUE 3 (1.5)

Prerequisite: BACH-B242 BACH Bass Playing Technique 2. Course applies both finger and slap-style electric bass techniques to a variety of contemporary grooves, including Latin, jazz, odd-meter, funk, swing, shuffles, hip-hop, and others. One lecture hour and one lab hour per week for one quarter.

BACH-B462 BACH BASS PLAYING TECHNIQUE 4 (1.5)

Prerequisite: BACH-B352 BACH Bass Playing Technique 3. Continued application of finger and slap-style electric bass techniques to a variety of contemporary grooves, including Afro-Cuban, jazz ballad, 4/4 swing, blues, cut-time Latin, and funk. One lecture hour and one lab hour per week for one quarter.

BACH-B135 BACH BASS FRETBOARD BASIC 1 (1.5)

Expand diatonic harmonic components over a wide range of notes, neck area, fingerings and hand positions, including simple intervals, diatonic triads, seventh chords, and inversions over the entire length of the neck. One lecture hour plus one lab hour per week for one quarter.

BACH-B245 BACH BASS FRETBOARD BASIC 2 (1.5)

Prerequisite: BACH-B135 BACH Bass Fretboard Basic 1. Expands fingerings taught in Fretboard Basics 3 to cover chromatic harmony. One lecture hour plus one lab hour per week for one quarter.

BACH-B355 BACH BASS FRETBOARD IMPROV 1 (1.5)

Prerequisite: BACH-B245 BACH Bass Fretboard Basic 2. Concentrates on the study of modes and modal playing, major II-V-I's, and building a melodic vocabulary through the analysis of solos by Miles Davis, Sonny Rollins, and Cannonball Adderly. One lecture hour plus one lab hour per week for one quarter.

BACH-B465 BACH BASS FRETBOARD IMPROV 2 (1.5)

Prerequisite: BACH-B355 BACH Bass Fretboard Improv 1. A continuation of Fretboard Improvisation 1, including a concentrated study of minor tonality, soloing over static dominant chords, and continued development of a melodic vocabulary through the analysis of solos. One lecture hour plus one lab hour per week for one quarter.

BACH-B133 BACH BASS READING 1 (1.5)

Course covers advanced levels of chart reading through the extensive use of detailed transcriptions in a wide range of styles, including rock, funk, pop, and contemporary instrumental. Concentration is on rhythmic accuracy, pitch recognition, and song form. One lecture hour plus one lab hour per week for one quarter.

BACH-B243 BACH BASS READING 2 (1.5)

Prerequisite: BACH-B133 BACH Bass Reading 1. A continuation of Reading 3. One lecture hour plus one lab hour per week for one quarter.

BACH-B353 BACH BASS READING 3 (1.5)

Prerequisite: BACH-B243 BACH Bass Reading 2. Students learn contemporary chart reading skills through the extensive use of transcriptions and professionally written arrangements. Focus is placed on sight-reading, pitch, and rhythm pattern recognition, position playing, and creating a cohesive sound. Course materials correlate with the All-MI Real World Live Performance Workshop. One lecture hour plus one lab hour per week for one quarter.

BACH-B463 BACH BASS READING 4 (1.5)

Prerequisite: BACH-B353 BACH Bass Reading 3. A continuation of Reading 5. One lecture hour plus one lab hour per week for one quarter.

BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES

BACHELOR OF MUSIC IN PERFORMANCE // DRUMS

traditional academic years: calendar years:	credits											
	freshman			sophomore			junior			senior		
	year 1				year 2				year 3			
quarters:	1	2	3	4	5	6	7	8	9	10	11	12
major area												
private lesson 1-12	2	2	2	2	2	2	2	2	2	2	2	2
bachelor ensemble 1-12	1	1	1	1	1	1	1	1	1	1	1	1
performance 1-8					1	1	1	1	1	1	1	1
bach drum reading 1-4	1.5	1.5	1.5	1.5								
bach jazz drum 1-2 & drum ensemble techniques 1-2	1.5	1.5	1.5	1.5								
bach drum playing techniques 1-4	1.5	1.5	1.5	1.5								
sophomore prep/jury					1	1						
senior prep/jury											1	1
supportive music												
music theory 1-8	2	2	2	2	2	2	2	2				
ear training 1-6	2	2	2	2	2	2						
style survey	1											
music history 1-4					2	2	2	2				
contemporary arranging 1-5					2	2	2	2	2			
directing and conducting					2							
computer music application-Sibelius	1											
computer music app-Apple Logic 1&2	1.5	1.5										
keyboard proficiency 1-3		1	1	1								
studio recording 1-2									1.5	1.5		
contemporary music instruction							1					
music industry studies										3		
general education¹												
(various)			2.5	2.5			4	5	6	5	10	10
electives												
(various)	0	1	0	0	0	2	0	0	1.5	1.5	0	0
credits per quarter:	15											

¹ Distribution of General Education credits is based on recommended average credit balance per quarter.

BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES

INSTRUMENT STUDY

DRUMS

BACH-D133 BACH DRUM READING 1 (1.5)

The emphasis is on time signature reading studies, counting and subdivision exercises and applications as well as note-value relationships. Also included is interpretation of rhythms in different styles, independent studies and chart reading. One lecture hour and one lab hour per week for one quarter.

BACH-D243 BACH DRUM READING 2 (1.5)

Prerequisite: BACH-D133 BACH Drum Reading 1. Reading compound time signatures, changing meters, value indicators, and abnormal groupings. One lecture hour and one lab hour per week for one quarter.

BACH-D353 BACH DRUM READING 3 (1.5)

BACH-D353 Bach Drum Reading 3. Interpretation of sixteenth-note figures, snare drum reading, and etudes in changing meters in preparation for studio recording. One lecture hour and one lab hour per week for one quarter.

BACH-D463 BACH DRUM READING 4 (1.5)

Prerequisite: BACH-D353 BACH Drum Reading 3. Advanced reading skills include orchestral snare drum etudes, reading drum set charts with style and meter changes, and multi-tom reading in preparation for studio recording. One lecture hour and one lab hour per week for one quarter.

BACH-D137 BACH JAZZ DRUM 1 (1.5)

This course explores and demonstrates the basic elements of jazz drumming. Techniques include ride patterns and left-hand comping, basic independence and coordination, and ensemble interaction. One lecture hour plus one lab hour per week for one quarter.

BACH-D247 BACH JAZZ DRUM 2 (1.5)

Prerequisite: BACH-D137 BACH Jazz Drum 1. Explores the historical, stylistic and technical evolution of jazz from Dixieland to bebop and beyond, with focus on group interaction, jazz soloing on various song forms, up-tempo swing concepts, cymbal turnarounds, 3/4 time, advanced independence, and four-way jazz coordination. One lecture hour plus one lab hour per week for one quarter.

BACH-D354 BACH DRUM ENSEMBLE TECHNIQUES 1 (1.5)

Prerequisite: BACH-D242 BACH Drum Playing Techniques 2, BACH-D243 BACH Drum Reading 2. Course deals with common techniques used by drummers in small and large-group performance. The focus is on reading and executing written rhythmic phrases in jazz and rock styles, including section and ensemble figures. One lecture hour plus one lab hour per week for one quarter.

BACH-D464 BACH DRUM ENSEMBLE TECHNIQUES 2 (1.5)

Prerequisite: BACH-D354 BACH Drum Ensemble Techniques 1. Continued development of performance techniques with emphasis on execution of written rhythmic phrases in jazz, rock, funk, Latin, and odd-meter styles, including section and ensemble figures, chart terminology and form, phrasing and stylistic interpretation, soloing concepts, and solo fills. One lecture hour plus one lab hour per week for one quarter.

BACH-D132 BACH DRUM PLAYING TECHNIQUES 1 (1.5)

Concentrates on effective timekeeping, development of speed and dexterity, economy of motion, body balance, and eliminating bad habits, as well as the application of drum set rudiments. One lecture hour plus one lab hour per week for one quarter.

BACH-D242 BACH DRUM PLAYING TECHNIQUES 2 (1.5)

Prerequisite: BACH-D132 BACH Drum Playing Techniques 1. Emphasizes interpretation and performance of snare drum solos and development of four-way independence. One lecture hour plus one lab hour per week for one quarter.

BACH-D352 BACH DRUM PLAYING TECHNIQUES 3 (1.5)

Prerequisite: BACH-D242 BACH Drum Playing Techniques 2. Course focuses on more advanced rudiments and their application to the drum set in a variety of musical styles, as well as advanced snare drum solos and drum set solo transcriptions. One lecture hour plus one lab hour per week for one quarter.

BACH-D462 BACH DRUM PLAYING TECHNIQUES 4 (1.5)

Prerequisite: BACH-D352 BACH Drum Playing Techniques 3. Concepts and techniques learned in Playing Techniques 1-5 culminate in student performances of original snare etudes and drum set etudes. One lecture hour plus one lab hour per week for one quarter.

BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES

BACHELOR OF MUSIC IN PERFORMANCE // GUITAR

traditional academic years:	credits											
	freshman			sophomore			junior			senior		
	calendar years: year 1				year 2				year 3			
quarters:	1	2	3	4	5	6	7	8	9	10	11	12
major area												
private lesson 1-12	2	2	2	2	2	2	2	2	2	2	2	2
bachelor ensemble 1-12	1	1	1	1	1	1	1	1	1	1	1	1
performance 1-8					1	1	1	1	1	1	1	1
bach guitar reading 1-4	1.5	1.5	1.5	1.5								
bach rhythm guitar 1-4	1.5	1.5	1.5	1.5								
bach single string improv 1-4	1.5	1.5	1.5	1.5								
sophomore prep/jury					1	1						
senior prep/jury											1	1
supportive music												
music theory 1-8	2	2	2	2	2	2	2	2				
ear training 1-6	2	2	2	2	2	2						
style survey	1											
music history 1-4					2	2	2	2				
contemporary arranging 1-5					2	2	2	2	2			
directing and conducting					2							
computer music application-Sibelius	1											
computer music app-Apple Logic 1&2	1.5	1.5										
keyboard proficiency 1-3		1	1	1								
studio recording 1-2									1.5	1.5		
contemporary music instruction							1					
music industry studies										3		
general education¹												
(various)			2.5	2.5			4	5	6	5	10	10
electives												
(various)	0	1	0	0	0	2	0	0	1.5	1.5	0	0
credits per quarter:	15	15	15	15	15	15	15	15	15	15	15	15

¹ Distribution of General Education credits is based on recommended average credit balance per quarter.

BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES

INSTRUMENT STUDY

GUITAR

BACH-G133 BACH GUITAR READING 1 (1.5)

Reading studies in all regions of the neck, including chromatic, intervallic, and leading-tone studies and ensemble reading. One lecture hour plus one lab hour per week for one quarter.

BACH-G243 BACH GUITAR READING 2 (1.5)

Prerequisite: BACH-G133 BACH Guitar Reading 1. Chromatic studies in the fifth position, concert-pitch transposition, and chart reading with emphasis on ensemble reading performance. Learn to read and count "cut time," 3/4 meter, multiple-position examples, and syncopated rhythms. One lecture hour plus one lab hour per week for one quarter.

BACH-G353 BACH GUITAR READING 3 (1.5)

Prerequisite: BACH-G243 BACH Guitar Reading 2. Students learn to count and read in odd and changing meters, across string sets, and with expanded emphasis on multi-position melodies. One lecture hour plus one lab hour per week for one quarter.

BACH-G463 BACH GUITAR READING 4 (1.5)

Prerequisite: BACH-G353 BACH Guitar Reading 3. Advanced score interpretation and sight-reading techniques are developed using iconic musical excerpts. Emphasis on applying reading techniques to real-world sight-reading challenges. One lecture hour plus one lab hour per week for one quarter.

BACH-G137 BACH RHYTHM GUITAR 1 (1.5)

Development of chord construction skills based on the five major-scale fingering patterns, as well as harmonized major scales and modulating chord progressions. Applications include funk rhythm patterns. One lecture hour plus one lab hour per week for one quarter.

BACH-G247 BACH RHYTHM GUITAR 2 (1.5)

Prerequisite: BACH-G137 BACH Rhythm Guitar 1. Topics include harmonized scales applied to multiple string sets, II-V-I progressions, triplet rhythm studies, double-stop applications, rhythmic control exercises, and accompaniment textures ranging from full chords to single-note lines. Additional focus on the art of chart-writing. One lecture hour plus one lab hour per week for one quarter.

BACH-G357 BACH RHYTHM GUITAR 3 (1.5)

Prerequisite: BACH-G247 BACH Rhythm Guitar 2. The focus is on writing and performing rhythm guitar parts in a variety of styles. Concepts include voice leading on the fretboard, seventh-chord inversions, and the use of sixteenth-note and triplet syncopation. Moderate-to-difficult chord transposition is also covered. One lecture hour plus one lab hour per week for one quarter.

BACH-G467 BACH RHYTHM GUITAR 4 (1.5)

Prerequisite: BACH-G357 BACH Rhythm Guitar 3. Emphasizes improvising and applying stylistically appropriate rhythm parts through regular performance, as well as analysis of iconic recorded examples of rhythm guitar. One lecture hour plus one lab hour per week for one quarter.

BACH-G135 BACH SINGLE STRING IMPROV 1 (1.5)

An exploration of blues tonality, blues progressions, and improvisational techniques, including the application of blues, Dorian, and Mixolydian scales over dominant seventh harmonies. Additional studies include diatonic seventh arpeggios and their applications. One lecture hour plus one lab hour per week for one quarter.

BACH-G245 BACH SINGLE STRING IMPROV 2 (1.5)

Prerequisite: BACH-G135 BACH Single String Improv 1. Scale applications in major and minor tonalities, including key-center improvisation using Dorian, natural and harmonic minor scale patterns. Melodic sequencing and various approaches to harmonic analysis are also explored. One lecture hour plus one lab hour per week for one quarter.

BACH-G355 BACH SINGLE STRING IMPROV 3 (1.5)

Prerequisite: BACH-G245 BACH Single String Improv 2. Expanding improvisational techniques and concepts to include double-stops, "chord/scale" soloing, modal interchange, and secondary dominants. Other topics include improvisation over non-root-position chords and applications of the melodic minor scale. One lecture hour plus one lab hour per week for one quarter.

BACH-G465 BACH SINGLE STRING IMPROV 4 (1.5)

Prerequisite: BACH-G355 BACH Single String Improv 3. Chromatic variations on key-center improvisation are explored, including symmetrical scales (chromatic, diminished, whole-tone), "slash chords," and advanced approaches to improvisation. The final exam includes a performance at an established local music venue. One lecture hour plus one lab hour per week for one quarter.

BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES

BACHELOR OF MUSIC IN PERFORMANCE // KEYBOARD

traditional academic years:	credits											
	freshman			sophomore			junior			senior		
	calendar years: year 1				year 2				year 3			
quarters:	1	2	3	4	5	6	7	8	9	10	11	12
major area												
private lesson 1-12	2	2	2	2	2	2	2	2	2	2	2	2
bachelor ensemble 1-12	1	1	1	1	1	1	1	1	1	1	1	1
performance 1-8					1	1	1	1	1	1	1	1
bach keyboard reading 1-4	1	1	1.5	1.5								
bach keyboard techniques 1-2 & keyboard improv 1-2	1	1	1	1								
bach keyboard voicings 1-4	1	1	1	1								
sophomore prep/jury					1	1						
senior prep/jury											1	1
supportive music												
music theory 1-8	2	2	2	2	2	2	2	2				
ear training 1-6	2	2	2	2	2	2						
style survey	1											
music history 1-4					2	2	2	2				
contemporary arranging 1-5					2	2	2	2	2			
directing and conducting					2							
computer music application-Sibelius	1											
computer music app-Apple Logic 1&2	1.5	1.5										
studio recording 1-2									1.5	1.5		
contemporary music instruction							1					
music industry studies										3		
general education¹												
(various)			2.5	2.5			4	5	6	5	10	10
electives												
(various)	1.5	3.5	2	2	0	2	0	0	1.5	1.5	0	0
credits per quarter:	15	15	15	15	15	15	15	15	15	15	15	15

¹ Distribution of General Education credits is based on recommended average credit balance per quarter.

BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES

INSTRUMENT STUDY

KEYBOARD

BACH-K133 BACH KEYBOARD READING 1 (1)

Reading left-hand chord voicings, combinations of duple and triple rhythms, and more complex melody lines with exercises drawn from contemporary styles, including two-staff arrangements with complex rhythms and harmony. One lecture hour per week for one quarter.

BACH-K243 BACH KEYBOARD READING 2 (1)

Prerequisite: BACH-K133 BACH Keyboard Reading 1. Focus on real-world contemporary reading applications, including stylistic embellishments. Students learn how to practice, sight-read, transpose, and perform written music in a variety of styles. One lecture hour per week for one quarter.

BACH-K353 BACH KEYBOARD READING 3 (1.5)

Focuses on reading difficult charts with lead lines and chord symbols. Rhythmic syncopation and fully extended chords are explored. Students play complex charts drawn from contemporary arrangements in a lab/ensemble setting. One lecture hour plus one lab hour per week for one quarter.

BACH-K463 BACH KEYBOARD READING 4 (1.5)

Prerequisite: BACH-K353 BACH Keyboard Reading 3. Continuation of advanced reading techniques. One lecture hour plus one lab hour per week for one quarter.

BACH-K132 BACH KEYBOARD TECHNIQUE 1 (1)

More advanced keyboard technical skills, including five-finger drills, triad and seventh arpeggios, natural minor scales, intervals, trills, modal scales, and chord-scale relationships. One lecture hour per week for one quarter.

BACH-K242 BACH KEYBOARD TECHNIQUE 2 (1)

Prerequisite: BACH-K132 BACH Keyboard Technique 1. Technical development with emphasis on five-finger drills, diminished arpeggios, harmonic minor scales, intervals, trills, modal scales, and chord-scale relationships. One lecture hour per week for one quarter.

BACH-K352 BACH KEYBOARD IMPROV 1 (1)

Introduction to blues tonality, seventh chord arpeggios, and variations on the key center approach to improvising over major and minor tonalities, including basic blues and jazz progressions. One ensemble hour per week for one quarter.

BACH-K462 BACH KEYBOARD IMPROV 2 (1)

Prerequisite: BACH-K352 BACH Keyboard Improv 1. Concepts and techniques for analyzing chord progressions and creating improvised melodies using both key-center and chord-scale approaches with an emphasis on practical applications. One ensemble hour per week for one quarter.

BACH-K130 BACH KEYBOARD VOICINGS 1 (1)

Introduction of seventh chords, four-part chord construction, and interpretation of chord symbols with an emphasis on rootless voicings, including exercises in both diatonic and chromatic chord movement and left-hand accompaniment patterns. One lecture hour per week for one quarter.

BACH-K240 BACH KEYBOARD VOICINGS 2 (1)

Prerequisite: BACH-K130 BACH Keyboard Voicings 1. Emphasis on voice-leading concepts used in performance and composition, including shell voicings with extensions as applied to a variety of chord progressions. One lecture hour per week for one quarter.

BACH-K350 BACH KEYBOARD VOICINGS 3 (1)

Prerequisite: BACH-K240 BACH Keyboard Voicings 2. Application of concepts of chord-scale harmony to voicings and chord progressions. Students explore the techniques of "tension substitution" and use it to create voicings while composing and performing their own progressions. One lecture hour per week for one quarter.

BACH-K460 BACH KEYBOARD VOICINGS 4 (1)

Prerequisite: BACH-K350 BACH Keyboard Voicings 3. A continuation of chord construction based on chord-scale harmony. Students learn how to create their own voicings and make effective musical choices. One lecture hour per week for one quarter.

BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES

BACHELOR OF MUSIC IN PERFORMANCE // VOCALS

traditional academic years: calendar years:	credits											
	freshman			sophomore			junior			senior		
	year 1				year 2				year 3			
quarters:	1	2	3	4	5	6	7	8	9	10	11	12
major area												
private lesson 1-12	2	2	2	2	2	2	2	2	2	2	2	2
bachelor ensemble 1-4, 5-12	1	1	1	1	1	1	1	1	1	1	1	1
performance 1-8					1	1	1	1	1	1	1	1
bach sightsinging 1-4	1.5	1.5	1.5	1.5								
bach vocal techniques 1-4	1.5	1.5	1.5	1.5								
bach vocal performance 1-4	2	2	2	2								
sophomore prep/jury					1	1						
senior prep/jury											1	1
supportive music												
music theory 1-8	2	2	2	2	2	2	2	2				
ear training 1-6	2	2	2	2	2	2						
style survey	1											
music history 1-4					2	2	2	2				
contemporary arranging 1-5					2	2	2	2	2			
directing and conducting								2				
computer music application-Sibelius	1											
computer music app-Apple Logic 1&2		1.5	1.5									
keyboard proficiency 1-3				1	1	1						
studio recording 1-2											1.5	1.5
contemporary music instruction							1					
music industry studies										3		
dicton						1						
general education¹												
(various)		1.5	1.5	2			4	3	9	8	8.5	7
electives												
(various)	1	0	0	0	1	0	0	0	0	0	0	1.5
credits per quarter:	15											

¹ Distribution of General Education credits is based on recommended average credit balance per quarter.

BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES

INSTRUMENT STUDY

VOCALS

BACH-V133 BACH SIGHTSINGING 1 (1.5)

Expands sightsinging skills to include more complex major and minor diatonic melodies and harmonies and the introduction of mixed rhythms. Topics include: intervals, inversions, major and minor thirds, major melodies, triads, arpeggios, and quarter note triplets. One lecture hour plus one lab hour per week for one quarter.

BACH-V243 BACH SIGHTSINGING 2 (1.5)

Prerequisite: BACH-V133 BACH Sightsinging 1. Continued exploration of major and minor melodies and mixed rhythms. Topics include: an introduction to minor scales, seventh chords, and changing meters. One lecture hour plus one lab hour per week for one quarter.

BACH-V353 BACH SIGHTSINGING 3 (1.5)

Prerequisite: BACH-V243 Sightsinging 2. Course covers singing in diatonic major and minor keys as well as odd meters and mixed rhythms. One lecture hour plus one lab hour per week for two quarters.

BACH-V463 BACH SIGHTSINGING 4 (1.5)

Prerequisite: BACH-V353 BACH Sightsinging 3. Continuation of advanced sightsinging techniques. One lecture hour plus one lab hour per week for two quarters.

BACH-V112 BACH VOCAL TECHNIQUE 1 (1.5)

An introduction to the anatomy and physiology of the voice. Topics include: vocal physiological terminologies, breathing (and how it affects the act of singing), effective practice habits, and voice-protection techniques. One lecture hour plus one lab hour per week for one quarter.

BACH-V222 BACH VOCAL TECHNIQUE 2 (1.5)

Prerequisite: BACH-V112 BACH Vocal Technique 1. Focuses on understanding the nature of human voice production. Topics include learning to recognize different vocal functions through analysis and review. One lecture hour plus one lab hour per week for one quarter.

BACH-V332 BACH VOCAL TECHNIQUE 3 (1.5)

Prerequisite: BACH-V222 BACH Vocal Technique 2. Focuses on "bridging" the voice into a continuous register without breaks. Vocal exercises to strengthen the voice and allow singing at full power are discussed and practiced. One lecture hour plus one lab hour per week for one quarter.

BACH-V442 BACH VOCAL TECHNIQUE 4 (1.5)

Prerequisite: BACH-V332 BACH Vocal Technique 3. The final Vocal Technique course addresses the formation of vowels and consonants, techniques for connecting with the lyrics and associated emotions of songs, the application of vocal technique to assist in learning songs, and the analysis and imitation of contemporary artists' voices as a means to develop a deeper awareness and understanding of the vocal instrument. One lecture hour plus one lab per week for one quarter.

BACH-V134 BACH VOCAL PERFORMANCE 1 (2)

An introduction to ensemble singing, including duets and backing vocals. Topics include song choice, assigning parts, divisi, harmonies, backing vocals (including roles as both lead and background), and group sound. The final performance will be open to the public. Two ensemble hours per week for one quarter.

BACH-V244 BACH VOCAL PERFORMANCE 2 (2)

Prerequisite: BACH-V134 BACH Vocal Performance 1. Continuing with the development of individual vocal performance and stage presence, emphasis is placed on song interpretation, genre variations, transposing songs to match students' vocal ranges, and effective communication with the band (e.g. "talking down" a lead sheet or chart). Two ensemble hours per week for one quarter.

BACH-V354 BACH VOCAL PERFORMANCE 3 (2)

Prerequisite: BACH-V244 BACH Vocal Performance 2. Emphasis is placed on taking a leadership role within the group along with all aspects of being a polished professional performer, such as phrasing, stylistic interpretation, use of props, stage presence, image, communication with the band, and creation and explanation of quality charts. One ensemble hour with full band per week for one quarter.

BACH-V464 BACH VOCAL PERFORMANCE 4 (2)

Prerequisite: VOCAL-354 BACH Vocal Performance 3. In addition to master class vocal technique coaching from the instructor, students prepare themselves for their final showcase (a professional performance with the assistance of a full rhythm section). Objectives include rehearsal techniques, development of press package, a gig book with professional quality charts, as well as polishing performance skills (including pre-production, rhythm section communication, crowd interaction, stage presence, and stylistic interpretation). The final performance will be open to the public. One ensemble hour with full band per week for one quarter.

BACH-V107 DICTION FOR VOCALISTS (1)

Bachelor-specific requirement for Voice Majors. Students improve articulation, enunciation, stage presence and proper vocal technique through the use of drills, exercises, and feedback, and learn to apply these skills to the performance of contemporary music. Specific issues, including accent and dialect reduction and enhancement, will also be addressed. One lecture hour per week for one quarter.

BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES

BM-SPECIFIC ELECTIVE COURSES

Baccalaureate elective requirements may be fulfilled through any combination of the courses listed below as well as General Electives and Instrument-Specific electives listed under Associate Degree Programs.

BACH-P015E SPECIAL TOPICS IN JAZZ (2)

Topics vary and may focus on a theme, genre, a historical period, composers, or an influential group. Consult with course instructor or program Dean for information. Two ensemble hours per week for one quarter.

BACH-P010E INDEPENDENT STUDY (2)

Prerequisites: minimum GPA of 3.25 or above in core courses and permission of Dean. Provides students with an opportunity to explore a specific subject area in depth through independent course work with faculty supervision. One lecture hour per week for one quarter.

BACH-P016E SPECIAL TOPICS IN MUSIC (2)

Analysis and comparison within focused topic areas. Topics vary and may focus on theme, genre, historical period, composers, or an influential group. Two ensemble hours per week for one quarter.

BACH-P101A/ALLMI-101AE THEORY 1A (1)

This course serves as an introduction to Bachelor-level music theory. It is intended for students who fail Theory 1 (BACH-P101) to catch up and learn additional hands-on theory lessons, and continue to Theory 2 (BACH-P201) without any interruption. AA students who take Theory 1A (ALLMI-101AE) and Theory 1B (ALLMI-101BE) will get credit for Theory 1 (BACH-P101) when they decide to proceed into the Bachelor Program. One lecture hour per week for one quarter.

BACH-P101B/ALLMI-101BE THEORY 1B (1)

Prerequisite: BACH-P101A/ALLMI-101AE Theory 1A or email consent from Instructor or Dean. This course serves as an introduction to Bachelor-level Music Theory. It is intended for Bachelor students and AA students who finish Theory 1A (BACH-P101A/ALLMI-101AE) and want to study more about the same theory. AA students who take Theory 1A (ALLMI-101AE) & Theory 1B (ALLMI-101BE) will get credit for Music Theory 1 (BACH-P101) when they decide to proceed into the Bachelor Program. One lecture hour per week for one quarter.

BACH-P102A/ALLMI-102AE EAR TRAINING 1A (1)

This course serves as an introduction to Bachelor-level ear training. It is intended for students who fail Ear Training 1 (BACH-P102) to catch up and learn additional hands-on lessons, and continue to Ear Training 2 (BACH-P202) without any interruption. AA students who take Ear Training 1A (ALLMI-102AE) and Theory 1B (ALLMI-102BE) will get credit for Ear Training 1 (BACH-P102) when they decide to proceed into the Bachelor Program. One lecture hour per week for one quarter.

BACH-P102B/ALLMI-102BE EAR TRAINING 1B (1)

Prerequisite: BACH-P102A/ALLMI-102AE Ear Training 1A or email consent from Instructor or Dean. This course serves as an introduction to Bachelor-level Ear Training. It is intended for Bachelor students and AA students who finished Ear Training 1A (BACH-P102A/ALLMI-102AE). AA students who take Ear Training 1A (ALLMI-102AE) & Ear Training 1B (ALLMI-102BE) will get credit for Ear Training 1 (BACH-P102) when they decide to proceed into the Bachelor Program. One lecture hour per week for one quarter.

BACH-M334/ALLMI-334E SCORING 1 (2)

Basic scoring information, including difference between score and source, diegetic versus non-diegetic music and underscore. Research about functions of Media Music, the roles of Media Music professionals and their employers, and the scoring process pipeline. Two lecture hours per week for one quarter.

BACH-M335/ALLMI-M335E SCORING 2 (2)

Prerequisite: BACH-M334/ALLMI-M334E Scoring 1. Basic scoring information, including difference between score and source, diegetic versus non-diegetic music and underscore. Research about functions of Media Music, the roles of Media Music professionals and their employers, and the scoring process pipeline. Two lecture hours per week for one quarter. The credit will be transferred to core credits of Bachelor Program Media Scoring major when Media Scoring Program is officially launched and students decide to change their major to Media Scoring. Two lecture hours per week for one quarter.

BACH-M336/ALLMI-M336E SCORING 3 (2)

Prerequisite: BACH-M335/ALLMI-M335E: Scoring 2. In-depth melodic and harmonic analysis and transcription of film scores as well as other modern media scores, including non-traditional form, score reading and orchestration techniques. At the end of the quarter, students will have Recording session with String Quartet. Two lecture hours per week for one quarter.

BACH-M337/ALLMI-M337E SCORING 4 (2)

Prerequisite: BACH-M336/ALLMI-M336E: Scoring 3. Applied Scoring Techniques: Introduction to scoring for animation. Survey of historical and contemporary animation styles and scoring approaches. Utilizing the tools and techniques previously taught, students complete take-down of animation scenes, recreating the scores virtually to match picture. Scoring projects are assigned in cartoon and science fiction styles. Two lecture hours per week for one quarter. Additional lab fee required.

BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES

BACH-C.PL/ALLMI-C.PL PRIVATE MEDIA SCORING (2) COMPOSITION LESSON

Weekly private lesson focused on developing and applying traditional and contemporary compositional techniques and skills. Includes analysis and critique of compositions and preparation for both scoring assignments and Sophomore and Senior projects. One private lesson hour per week per quarter. The credit will be transferred to core credits of Bachelor Program Media Scoring major when Media scoring Program is officially launched and students decide to change their major to Media Scoring. One lecture hour per week for one quarter.



BACHELOR OF MUSIC IN COMPOSITION

BACHELOR OF MUSIC IN COMPOSITION // SCORING FOR VISUAL MEDIA

BACHELOR OF MUSIC IN COMPOSITION // SCORING FOR VISUAL MEDIA PROGRAM

The goal of the program is to provide students with the educational foundation for careers as composers of musical soundtracks for visual media including film, television, animation, and games. The curriculum includes in-depth studies in both traditional and popular techniques and styles of composition with emphasis on professional applications to contemporary media.

Specific objectives include providing students with:

- Comprehensive education in Composition that prepares graduates to pursue careers as composers, orchestrators, arrangers, music copyists, and music editors in the field of visual media.
- Professional training in the use of digital tools for music creation.
- Broad foundation in supportive music including theory, ear training, music history, and understanding of musical styles.
- General education that develops students' broader intellect, critical thinking skills, and perspectives on music as part of contemporary culture.
- Preparation for further studies at the graduate level.

CREDIT DISTRIBUTION

Major Area*	Supportive Music	General Education	Electives*	Total Required
64 credits	66 credits	45 credits	5 credits	180 credits

MAJOR AREA	AREAS OF STUDY	CREDITS
BACH-C.PL Private Media Scoring	Composition Lesson 1-12	24
M334-M343	Scoring 1-10	20
BACH-P103-P603	Contemporary Arranging 1-6	12
M434-M435	Orchestration 1-2	4
M230	Sophomore Project	2
M430	Senior Project	2
Total Major Area Credits		64

SUPPORTIVE MUSIC	AREAS OF STUDY	CREDITS
BACH-P128A-P128B	Computer Music Applications - Apple Logic 1-2	3
BACH-P109-P209	Studio Recording 1-2	3
M309-M409	Mechanics of Score Production 1-2	4
M350-M351	Composers Ensemble 1-2	2
M499	Composers Collaborative	1
M486-M487	Business of Composing 1-2	2
BACH-P101-P801	Theory 1-8	16
BACH-P102-P602	Ear Training 1-6	12
BACH-P121-P222	Music History 1-4	8
M254	History of Scoring	1
M255	Contemporary Vanguard	1
M297	Counterpoint	1
BACH-P113-P513	Keyboard Proficiency 1-5	5
M613-M713	Pro Reading Ensemble 1-2	2
BACH-P125-P126	Directing and Conducting 1-2	4
BACH-P127	Computer Music Applications - Sibelius	1
Total Supportive Music Credits		66

General Education	Credits
(various)	
(see Articulation Agreement for required credit distribution)	
Total General Education Credits	45

Electives	Credits
(various)	5
Total Elective Credits	5

TOTAL CREDITS: 180

BACHELOR OF MUSIC IN COMPOSITION // SCORING FOR VISUAL MEDIA

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traditional academic years: calendar years:	credits											
	freshman			sophomore			junior			senior		
	year 1				year 2				year 3			
quarters:	1	2	3	4	5	6	7	8	9	10	11	12
major area												
private lesson 1-12	2	2	2	2	2	2	2	2	2	2	2	2
scoring 1-10	2	2	2	2	2		2	2	2	2	2	
contemporary arranging 1-6					2	2	2	2	2	2		
orchestration 1-2										2	2	
sophomore project						2						
senior project												2
supportive music												
music theory 1-8	2	2	2	2	2	2	2	2				
ear training 1-6	2	2	2	2	2	2						
music history 1-4	2	2	2	2								
history of scoring					1							
contemporary vanguard								1				
counterpoint			1									
keyboard proficiency 1-5	1	1	1	1	1							
pro reading ensemble 1-2						1	1					
directing and conducting 1-2							2	2				
comp music application-sibelius	1											
comp music application-Apple Logic 1-2	1.5	1.5										
studio recording 1-2			1.5	1.5								
mechanics of score production 1-2					2	2						
composers ensemble 1-2					1				1			
composers collaborative											1	
business of composing 1-2										1	1	
general education¹												
(various)	1.5	2.5	1.5	2.5			4	4	8	6	6	9
electives												
(various)	0	0	0	0	0	2	0	0	0	0	1	2
credits per quarter:	15											

¹ Distribution of General Education credits is based on recommended average credit balance per quarter.

BACHELOR OF MUSIC IN COMPOSITION // SCORING FOR VISUAL MEDIA

COURSE DESCRIPTIONS

MAJOR AREA // Composition

BACH-C.PL PRIVATE MEDIA SCORING COMPOSITION LESSON (2)

Weekly private lesson focused on developing and applying traditional and contemporary compositional techniques and skills. Includes analysis and critique of compositions and preparation for both scoring assignments and Sophomore and Senior projects. One private lesson hour per week per quarter.

BACH-P103 CONTEMPORARY ARRANGING 1 (2)

Prerequisite: BACH-P301 Theory 3. Introduction to instrumentation, arranging techniques, and notation practices for a live rhythm section. Emphasis is on score and parts preparation and notation in selected contemporary styles. As a final project, each student completes a studio recording of an arrangement for piano, guitar, bass and drums. Two lecture hours per week for one quarter. Required lab fee: \$200.

BACH-P203 CONTEMPORARY ARRANGING 2 (2)

Prerequisite: BACH-P103 Contemporary Arranging 1. A continuation of rhythm section arranging with the addition of brass instruments (trumpet and trombone). Discussion will include transposition, range, and idiomatic usage of these instruments in popular styles. The objective is to study the brass family with emphasis on two-part and guide-tone writing. Students conduct analysis and learn to build arrangements for a core rhythm section (beat, bass line, chord accompaniment) and solo voice in four styles - Rap, Rock, Folk and Reggae. As a final project, each student completes a studio recording of an arrangement for trumpet, trombone, piano, bass, and drums. Two lecture hours per week for one quarter. Required lab fee: \$200.

BACH-P303 CONTEMPORARY ARRANGING 3 (2)

Prerequisite: BACH-P203 Contemporary Arranging 2. Arranging techniques for ensembles, including woodwind instruments (saxophone, flute, and clarinet). Discussion includes transposition, range, and idiomatic usage of these instruments in popular styles. The objective is to study the woodwind family with emphasis on four-part harmonization. Builds on core rhythm section by adding instrumental riffs, accents, counter melody, and additional harmony. Stylistic analysis and arrangement projects in Pop, Hip-Hop, Country, and Electronica. As a final project, each student completes a studio recording of an arrangement for trumpet, alto, or clarinet, tenor or flute, trombone, guitar, bass, and drums. Two lecture hours per week for one quarter. Required lab fee: \$200.

BACH-P403 CONTEMPORARY ARRANGING 4 (2)

Prerequisite: BACH-P303 Contemporary Arranging 3. Course focuses on string section writing as it applies to contemporary production, with an emphasis on re-harmonization. Basic contrapuntal arranging with voice leading and understanding of ranges and color/timbre blending. As a final project, each student completes a studio recording of an arrangement for string quintet

and drums. Two lecture hours per week for one quarter. Required lab fee: \$200.

BACH-P503 CONTEMPORARY ARRANGING 5 (2)

Prerequisite: BACH-P403 Contemporary Arranging 4. Intermediate contrapuntal arranging. Combines all previous course skills as students employ combination techniques to build intermediate level arrangements in Fantasy Orchestra, Power Ballad, Big Band, and Gospel styles. Introduces additional concepts of sweetening and stacking. Two lecture hours per week for one quarter. Additional lab fee required.

BACH-P603 CONTEMPORARY ARRANGING 6 (2)

Prerequisite: BACH-P503 Contemporary Arranging 5. Advanced contrapuntal arranging. Teaches successful management of complex interactions and sectional arranging. Detailed study of texture manipulation, dynamic contrast, and sectional roles. Students conduct analysis and build sophisticated arrangements in fusion jazz, oratorio, progressive rock, and action orchestral styles. Two lecture hours per week for one quarter. Additional lab fee required.

BACH-M334 SCORING 1 (2)

Basic scoring information, including difference between score and source, diegetic versus non-diegetic music, and underscore. Research about functions of Media Music, the roles of Media Music professionals and their employers, and the scoring process pipe line. Two lecture hours per week for one quarter.

BACH-M335 SCORING 2 (2)

Prerequisite: BACH-M334 Scoring I. Analysis and Transcription of well-known Media music scores. Understanding musical concepts: instrumentation choices, stylistic considerations, 'Behind the Scenes' material from well-known scores. Students will also study about Scoring with or against Picture. Two lecture hours per week for one quarter.

BACH-M336 SCORING 3 (2)

Prerequisite: BACH-M335 Scoring II. In-depth melodic and harmonic analysis and transcription of film scores as well as other modern media scores, including non-traditional form, score reading, and orchestration techniques. At the end of the quarter, students will have Recording session with String Quartet. Two lecture hours per week for one quarter.

BACH-M337 SCORING 4 (2)

Prerequisites: BACH-M336 Scoring III. Applied Scoring Techniques: Introduction to scoring for animation. Survey of historical and contemporary animation styles and scoring approaches. Utilizing the tools and techniques previously taught, students complete take-down of animation scenes, recreating the scores virtually to match picture. Scoring projects are assigned in cartoon and science fiction styles. Two lecture hours per week for one quarter. Additional lab fee required.

BACH-M338 SCORING 5 (2)

Prerequisites: BACH-M337 Scoring IV. Advanced Applied Scoring Techniques: Focus on state of the art in contemporary

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animation, Comedy, and Romantic Comedy. Advanced Writing Tools for Composers: Chord Morphing, Implied Harmony, Pivoting Techniques, Monochordal and Bichordal Structures, Reharmonization Techniques, Scales and Scale Clusters, 'Helpers', Thinking in shapes rather than too literally, Rhythm as a source of inspiration, Classical works as a source of inspiration, Tonal versus Modal music. At the end of the quarter, students will have recording session with Woodwind Quartet. Two lecture hours per week for one quarter. Additional lab fee required.

BACH-M339 SCORING 6 (2)

Prerequisite: BACH-M338 Scoring 5. Applied Thematic Scoring Techniques for Thriller, Suspense, Horror. Suspense Techniques and extended 20th century composition techniques (e.g. serialism, aleatoricism, minimalism, etc.). Advanced Scoring Techniques using virtual, hybrid, and live production. At the end of the quarter, students will have recording session with String Octet. Students choose between Main Title and a cue that calls for extended string writing techniques. Two lecture hours per week for one quarter. Additional lab fee required.

BACH-M340 SCORING 7 (2)

Prerequisite: BACH-M339 Scoring 6. Fundamental game scoring concepts and techniques. Introduction of interactive paradigm and survey of prevailing styles. Emphasis on common cue types, including loops, stingers, and cinematics. Students complete scoring assignments for racing and adventure games. Two lecture hours per week for one quarter. Additional lab fee required.

BACH-M341 SCORING 8 (2)

Prerequisite: BACH-M340 Scoring 7. Advanced Applied Thematic Scoring Techniques I in Game, Drama, Epic Drama, Historical/Period Drama, Romance. Analysis of different types of drama from relationship/family drama to political drama to big, epic drama considering geographical, social and time period settings. Dealing with temp tracks (Holst - The Planets, Copland, Orff - Carmina Burana, Arvo Pärt). Two lecture hours per week for one quarter. Additional lab fee required.

BACH-M342 SCORING 9 (2)

Prerequisites: BACH-M341 Scoring VIII. Advanced Applied Thematic Scoring Techniques II in Action, Adventure, Fantasy, SciFi, Super-Hero, Western. Students will learn about gestural writing, hook writing, borrowing from the animation and drama departments, analysis of action/adventure scores, and creating advanced loops. Two lecture hours per week for one quarter. Additional lab fee required.

BACH-M343 SCORING 10 (2)

Prerequisite: BACH-M342 Scoring IX – Subgenres: World Music and applied scoring techniques using ethnic elements in relation to all dramatic genres. Music for Documentaries - analyzing docs covering various different subject matters. Students will have requirements composing for Music Libraries, Trailers, Reality TV challenges, and for Jingles and Commercials. At the end of the quarter, students will have Recording session with Full orchestra.

Two lecture hours per week for one quarter. Additional lab fee required.

BACH-M434 ORCHESTRATION 1 (2)

Prerequisite: BACH-P503 Contemporary Arranging 5. Chronological analysis of the orchestra as used in chamber and symphonic styles, including instrumentation and common rules. Orchestration techniques will be studied through score study and through the application of writing skills. Two lecture hours per week for one quarter. Additional lab fee required.

BACH-M435 ORCHESTRATION 2 (2)

Prerequisite: BACH-M434 Orchestration I. In-depth study of the orchestration techniques used in contemporary media scoring, including style, instrumentation in relation to picture, combining with other ensemble types, and synth tracks. Projects will demonstrate orchestration skills. Two lecture hours per week for one quarter. Additional lab fee required.

BACH-M230 SOPHOMORE PROJECT (2)

Prerequisite: BACH-M337 Scoring IV. Student will give lecture about a Media Composer and one detailed score analysis along with refined scoring clips from previous quarters.

BACH-M430 SENIOR PROJECT (2)

Prerequisite: BACH-M342 Scoring IX and Sophomore project. Students compose a complete musical score for a short film. The score will be presented both as a virtual score and as a full acoustic realization, with musical style to be determined by film content. Students are also required to perform specific parts included in the final score.

SUPPORTIVE MUSIC // Composition

BACH-P128A COMPUTER MUSIC APPLICATIONS - APPLE LOGIC 1 (1.5)

Sequencing using the Logic Pro software application on the Mac platform. Topics include basic MIDI routing, building tracks, recording, editing, and virtual instruments. Topics covered include working with MIDI and audio, virtual instruments, effects, drum programming, time stretching, and working with loops. Students build a basic palette and complete commercial scoring assignments. One lecture hour and one lab hour per week for one quarter.

BACH-P128B COMPUTER MUSIC APPLICATIONS - APPLE LOGIC 2 (1.5)

Prerequisite: BACH-P128A Computer Music Applications - Apple Logic 1. Continuation of Logic I. Advanced sequencing techniques. In-depth exploration of MIDI parameters and aesthetic applications. Introduction to digital audio module. Topics include effects, automation, scoring to picture, third-party plug-ins, and mastering using Logic's companion program, Waveburner. Students create 30-60 second commercial jingles from virtual and live overdub with lifts in contemporary popular styles. One lecture hour and one lab hour per week for one quarter.

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- BACH-P109 STUDIO RECORDING 1 (1.5)**
An introduction to digital audio techniques using Digidesign Pro Tools with primary focus on applications to arranging and composing. Recording and mixing techniques, importing audio, recording of play lists, equalization, and effects will be incorporated into the final project. One lecture hour and one lab hour per week for one quarter.
- BACH-P209 STUDIO RECORDING 2 (1.5)**
Prerequisite: BACH-P109 Studio Recording 1. A continuation of Avid Pro Tools® recording techniques using Virtual Instruments, MIDI recording, sequencing, trimming, fading, tempo, meter maps, time stretching, and plug-in automation, culminating in the mixing of a fully arranged song applying all of the studied techniques. One lecture hour and one lab hour per week for one quarter.
- BACH-P309 MECHANICS OF SCORE PRODUCTION 1 (2)**
Prerequisite: P209 Studio Recording II. Students will gain knowledge of and practical experience in performing each duty required of a film music editor. Through course lectures, exercises, critiques and collaborative projects encompassing film score recording sessions, students will gain an understanding of the music editor's position, artistic scope, responsibilities, and techniques in the post-production process of a film. Pro Tools session setup for film scoring. Spotting sessions and documentation for film music production. Two lecture hours per week for one quarter.
- BACH-M409 MECHANICS OF SCORE PRODUCTION 2 (2)**
Prerequisite: BACH-M309 Mechanics of Score Production I. This course covers fundamentals of subtractive synthesis, sampling techniques and their application using Apple Logic software. Includes practical application of theory using the ES-1, ES-2 and Sculpture synthesizers as well as the EXS-24 sampler and Apple Loops utility. The course also covers MIDI mockup process using the vast catalog of virtual instruments included with Logic Audio and Native Instruments Complete. Students will learn about editing and programming of various instrument and effects combinations in a variety of practical applications. Two lecture hours per week for one quarter.
- BACH-M350 COMPOSERS ENSEMBLE 1 (1)**
This course is designed to cultivate collaborative skills that are vital for media composers. Two composition students will work together as a team on an assigned project. Team members will exchange ideas openly and work effectively, with each member of the team taking turns assuming the roles of leader and follower during the project. The course is intended to simulate a common real-life situation. Students are expected to be open to ideas and develop a flexible, entrepreneurial attitude. One lecture hour per week for one quarter.
- BACH-M351 COMPOSERS ENSEMBLE 2 (1)**
Prerequisite: BACH-M350 Composers Ensemble 1. Continuing development of collaborative skills. In this quarter, three students will work together on a team. Each team will have one composer with clearly defined power structure and leadership. The exact composition of the team may vary depending on student enrollment:
- Recording artist, editor, instrumental performer, and vocalist may be members of a team. Each team is given an assignment and receives feedback throughout the quarter. Students are asked to interpret demands and critiques and implement changes accordingly. Team members are expected to work effectively and demonstrate ongoing improvement and transformation. Students are expected to be open to ideas and be committed to creating an empowering collaborative experience in the process. A number of experts will be invited as special guests. One lecture hour per week for one quarter.
- BACH-M499 COMPOSERS COLLABORATIVE (1)**
Prerequisite: BACH-M351 Composers Ensemble 2. This is a continuation of Composers Ensemble II and preparatory course for Senior Project. Each group of students will work together for a comprehensive portfolio. Discover your individual styles and refine scoring clips from previous courses. Special topic panelists and guests will be invited for evaluation and lecture. One lecture hour per week for one quarter.
- BACH-M486 THE BUSINESS OF COMPOSING 1 (1)**
Survey of the business of film, television, and video game music, including licensing, performing rights organizations, unions, publishing rights, mechanical and sync royalties, contracts, agents, and buy-outs. Students learn how to contract a studio and hire players, read and write a union contract, negotiate royalties and buy-outs, and set up both a composer and publisher account with BMI, ASCAP or SESAC. One lecture hour per week for one quarter.
- BACH-M487 THE BUSINESS OF COMPOSING 2 (1)**
Prerequisite: BACH-M486 Business of Composing I. A practical application of all topics covered in Business of Composing 1, advancing to catalog compilation and management along with promotional media marketing tools. Basic website design and social networking branding will serve to promote catalog material toward publishers, music supervisors and music libraries. Business networking, pitching material, and composing for custom projects will be practically applied with members of the current Film/TV/ Video Game music industry. One lecture hour per week for one quarter.
- BACH-P101 THEORY 1 (2)**
A presentation of basic concepts including scales and intervals, triads, major mode progressions with voice leading, minor modes, and modal scales. Two lecture hours per week for one quarter.
- BACH-P201 THEORY 2 (2)**
Prerequisite: BACH-P101 Theory I. Adds the use of first inversion triads, figured bass, function and structure of melody, non-harmonic tones, harmonization of a melody, the 'six-four' chord, and cadences. Two lecture hours per week for one quarter.
- BACH-P301 THEORY 3 (2)**
Prerequisite: BACH-P201 Theory II. Elaborates on the concepts of harmonic rhythm, harmonic phrase structure, modulation, use of dominant seventh chords, secondary dominants, and irregular resolutions. Two lecture hours per week for one quarter.

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- BACH-P401 THEORY 4 (2)**
Prerequisite: BACH-P301 Theory III. Focuses on topics including musical texture, analytical techniques, use of sequences, diminished seventh chords, major ninth, and non-dominant seventh chords. Two lecture hours per week for one quarter.
- BACH-P501 THEORY 5 (2)**
Prerequisite: BACH-P401. Analysis and applications of ninth, eleventh, thirteenth, chromatically altered raised supertonic, submediant, Neapolitan, augmented sixth, and other chromatic chords. Two lecture hours per week for one quarter.
- BACH-P601 THEORY 6 (2)**
Prerequisite: BACH-P501 Theory V. Extensions of common practice including modal scales and harmony, remote tonal relationships, contemporary counterpoint, and independent vertical sonorities. Two lecture hours per week for one quarter.
- BACH-P701 THEORY 7 (2)**
Prerequisite: BACH-P601 Theory VI. Exploration of various scales and chord types including pentatonic, whole tone, artificial scales, parallel harmony, tertian, quartal, quintal, and secundal. Two lecture hours per week for one quarter.
- BACH-P801 THEORY 8 (2)**
Prerequisite: BACH-P701 Theory VII. Discussion of extended chromaticism including pandiatonicism, polychords and polytonality, modal mixture, inverted ninth and appoggiatura chords, and elements supporting and weakening tonality. Two lecture hours per week for one quarter.
- BACH-P102 EAR TRAINING 1 (2)**
Emphasizes aural recognition of music's essential elements including all simple and compound intervals, sight singing and dictation in simple and compound duple and triple meters. Two lecture hours per week for one quarter.
- BACH-P202 EAR TRAINING 2 (2)**
Prerequisite: BACH-P102 Ear Training I. Continued development of the ability to hear quality, inversion, and function in triadic progressions with applicable dictation and sightsinging exercises. Additional topics include figured bass. Two lecture hours per week for one quarter.
- BACH-P302 EAR TRAINING 3 (2)**
Prerequisite: BACH-P202 Ear Training II. Focuses on aural recognition of the quality, function, and inversions of seventh chords, including diminished and implied, in both major and minor mode progressions. Study of asymmetrical meters will be introduced. Two lecture hours per week for one quarter.
- BACH-P402 EAR TRAINING 4 (2)**
Prerequisite: BACH-P302 Ear Training 3. Primary focus is on hearing secondary dominant functions and various modulation types. Clefs, transposing, and appropriate harmonic, melodic and rhythmic dictation will be used. Two lecture hours per week for one quarter.
- BACH-P502 EAR TRAINING 5 (2)**
Prerequisite: BACH-P402 Ear Training 4. The emphasis is on hearing multiple parts with topics including four-part homophony, diatonic seventh chords, non-chord tones, and suspensions along with recognition of canon and imitative writing. Two lecture hours per week for one quarter.
- BACH-P602 EAR TRAINING 6 (2)**
Prerequisite: BACH-P502 Ear Training 5. Emphasis is on hearing chromaticism, altered chords, and progressions that incorporate them as well as unexplored rhythmic combinations including two against three. Two lecture hours per week for one quarter.
- BACH-P121 MUSIC HISTORY I – ROOTS OF ROCK AND ROLL (2)**
A survey of Rock's roots, including Rhythm & Blues, Rockabilly, New Orleans, vocal groups, doo-wop, and early 60's pop, including an examination of the founding figures and major influences. Two lecture hours per week for one quarter.
- BACH-P122 MUSIC HISTORY II – WORLD MUSIC (2)**
A study of music in the context of selected cultures around the world, i.e. World Music. Ways in which music and lyrics function in these cultures are explored through listening and transcriptions. Two lecture hours per week for one quarter.
- BACH-P123 MUSIC HISTORY III – WESTERN ART MUSIC I 600-1820 (2)**
A survey of Western art music from the Middle Ages through the end of the 18th century. The course will include discussion of major styles and forms in historical context, supplemented by representative listening. Two lecture hours per week for one quarter.
- BACH-P222 MUSIC HISTORY IV - WESTERN ART MUSIC II 1820-21ST CENTURY (2)**
The history of musical styles from the Romantic period through the 20th century including cultural contexts and social meaning. Composers and musical developments in European and American Art Music, orchestral, choral, band, chamber music and solo repertoire are combined with the influences of music from other world cultures. Compositional techniques, style characteristics, and relationships will be emphasized. In addition to a midterm and final examination, the course requires one critical concert report, workbook assignments, and presentation. Two lecture hours per week for one quarter.
- BACH-M254 HISTORY OF SCORING (1)**
Prerequisite: M338 Scoring V. Survey and analysis of scoring from its roots in photography through silent films, "talkies," television, animation and current digital formats, including the roles and influences of musical styles on this global art form. One lecture hour per week for one quarter.
- BACH-M255 CONTEMPORARY VANGUARD (1)**
This course would survey the leading edge of current innovators in mainstream film, independent film, games and television

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composition. A focused study of current innovators will energize students' creative thinking. Graduates from this program will be entering a crowded and competitive marketplace. Among the most valuable skills a composer can cultivate in order to rise through all the noise is innovation. This forward-looking exposure and reinvention mindset will help prevent degree obsolescence upon graduation. One lecture hour per week for one quarter.

BACH-M297 COUNTERPOINT (1)

The study of two, three, and four-part writing as it applies to species counterpoint. Areas of concentration include creating lines in diatonic, modal, and serial writing. One lecture hour per week for one quarter.

BACH-P113 KEYBOARD PROFICIENCY 1 (1)

Develops basic motor skills involved in playing the keyboard through diatonic scales, arpeggios, and selected repertoire. One hour per week for one quarter.

BACH-P213 KEYBOARD PROFICIENCY 2 (1)

Prerequisite BACH-P113 Keyboard Proficiency 1. Applied keyboard harmony including chord families, voice leading, and selected chord repertoire. One hour per week for one quarter.

BACH-P313 KEYBOARD PROFICIENCY 3 (1)

Prerequisite: BACH-P213 Keyboard Proficiency 2. Using the keyboard as an arranging tool for lead sheet interpretation, basic score reading and outlining an arrangement. One lecture hour per week for one quarter.

BACH-P413 KEYBOARD PROFICIENCY 4 (1)

Prerequisite: BACH-P313 Keyboard Proficiency 3. A survey of score reading techniques and practices as applied to the keyboard, including: "C" clefs, transposing and non-transposing instruments, as well as scores of different sizes and instrumentations. One lecture hour per week for one quarter.

BACH-P513 KEYBOARD PROFICIENCY 5 (1)

Prerequisite: BACH-P413 Keyboard Proficiency 4. A "keyboard orchestra" performance class. Students play written scores and improvised parts based on repertoire in a variety of styles. One ensemble hour per week for one quarter.

BACH-M613 PRO READING ENSEMBLE 1 (1)

Prerequisite: BACH-M513 Keyboard Proficiency 5. A keyboard-based performance class developing sight-reading skills with various instrumentations and ensemble configurations. Reading selections will include multiple styles and degrees of difficulty. One ensemble hour per week for one quarter.

BACH-M713 PRO READING ENSEMBLE 2 (1)

Prerequisite: BACH-M613 Pro Reading Ensemble 1. Continuation of advanced sight-reading performance. One ensemble hour per week for one quarter.

BACH-P125 DIRECTING AND CONDUCTING 1 (2)

Fundamentals of conducting, including beat patterns, posture, arm

and hand position, articulations, dynamics, left hand functions, incomplete beats, and fermatas as well as basic score reading and application of skills to contemporary music. Students will be videotaped for study. Two lecture hours per week for one quarter.

BACH-P126 DIRECTING AND CONDUCTING 2 (2)

Prerequisite: BACH-P125 Directing and Conducting 1. Continuation of Directing and Conducting I with focus on larger scores and various musical styles. Emphasis on conducting to click, variable click, meter changes, odd meters, punches, and streamers. Two lecture hours per week for one quarter.

BACH-P127 DIGITAL MUSIC NOTATION (1)

An Introduction to music notation using both traditional hand and computer techniques. Exploring and applying Sibelius notation software to various ensemble writing configurations. One lecture hour per week for one quarter.

BM-SPECIFIC ELECTIVE COURSES

Baccalaureate elective requirements may be fulfilled through any combination of the courses listed below as well as General Electives and Instrument-Specific electives listed under Associate Degree programs.

BACH-P015 SPECIAL TOPICS IN JAZZ (2)

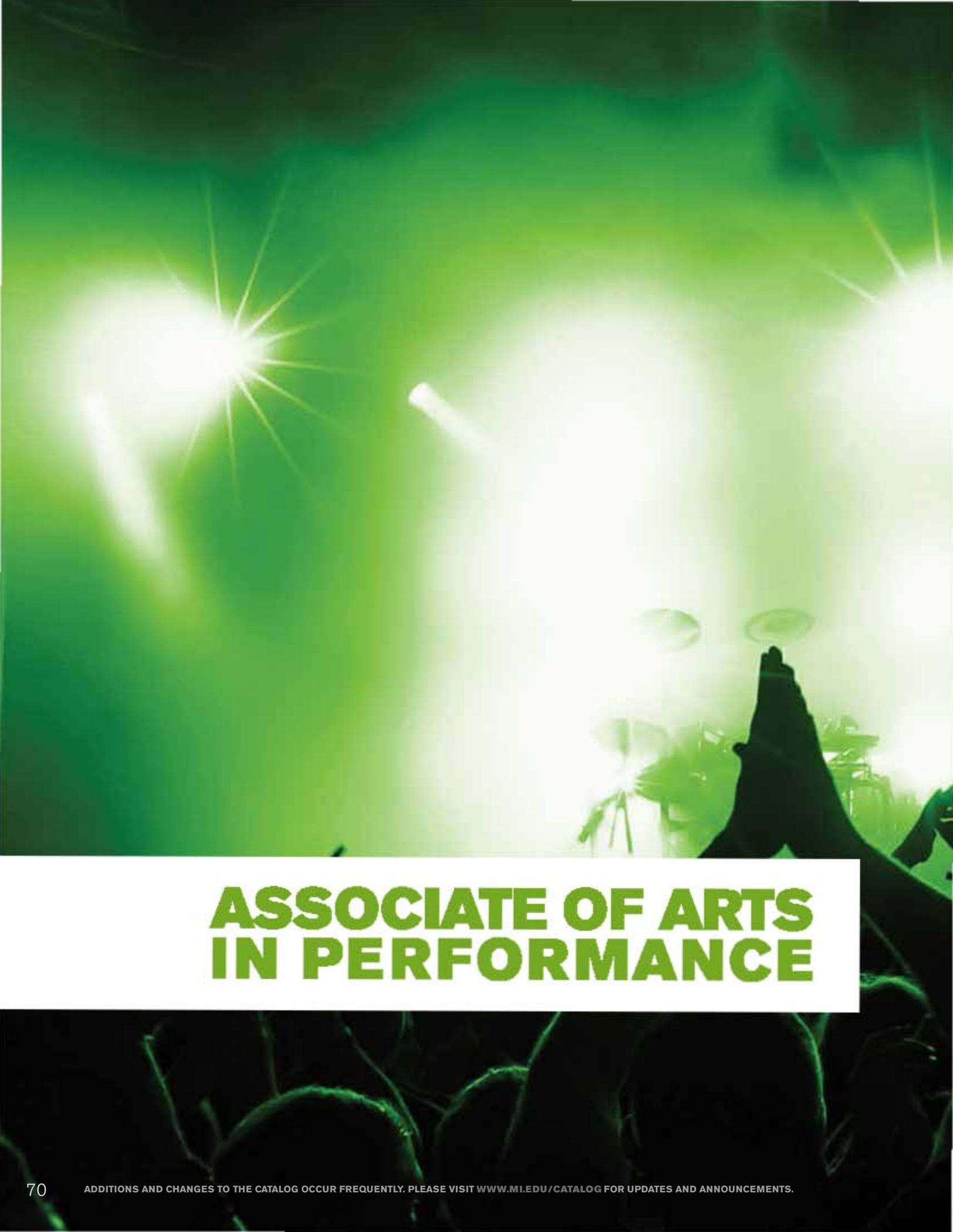
Topics vary and may focus on a theme, genre, a historical period, composers, or an influential group. Consult with course instructor or program Dean for information. Two lecture hours per week for one quarter.

BACH-P010 INDEPENDENT STUDY (2)

Provides students with an opportunity to explore a specific subject area in depth through independent course work with faculty supervision. A maximum of six credits may be applied toward BM requirements. Weekly hours vary.

BACH-P016 SPECIAL TOPICS IN MUSIC (2)

Analysis and comparison within focused topic areas such as an historical period, a particular artist's work, or a world music topic. Two ensemble hours per week for one quarter.



ASSOCIATE OF ARTS IN PERFORMANCE

ASSOCIATE OF ARTS IN PERFORMANCE

ASSOCIATE OF ARTS IN PERFORMANCE

MI's Associate of Arts in Performance Degree (six quarters/90 credit-units) provides technical skills, musical knowledge and performing experience that prepares students for a wide range of professional and creative opportunities as performing musicians. This vocationally oriented* degree is designed for students who wish to develop contemporary music performance skills for:

Bass
Drums
Guitar
Keyboard Technology
Vocals

Students may also earn Associate Degrees by combining performance with music industry emphases, including:

Audio Engineering
Independent Artist Development
Music Business
Guitar Craft
Music Video, Film, and Television Production

**Associate Degree Programs are vocational and do not include General Education requirements or specific preparation for study at the Baccalaureate level. For information on requirements for students wishing to transfer from an AA Program to MI's Bachelor of Music Degree Program, please see Admissions: Transfer of Credit in this catalog.*

GENERAL STUDIES REQUIREMENTS

Associate of Arts in Performance Degree requirements vary by instrument and include some or all of the following courses. See each emphasis for details on specific requirements.

All course descriptions include course number, title, number of credit-units per quarter (multiply by number of required quarters for total credit amount), prerequisites (where applicable), description of content, and contact hours per week.

NOTE: Published program lengths are based on optimal course load at 15 credits per quarter.

MAJOR AREA // All Instruments

(INSTRUMENT)-PL1 PRIVATE LESSON (2)

Weekly instrument lesson with an instructor who guides the student in developing technique, musicianship, and style in support of core curricular goals. The instructor and student jointly determine a specific course of study depending on student needs, strengths, and experience. One Private Lesson hour per week per quarter.

ALLMI-103-603 LIVE PERFORMANCE WORKSHOPS 1-6 (1)

Students perform regularly throughout the program in a variety of styles and settings (see section on Live Playing Workshops for overview of workshop offerings). Minimum requirement of 10 performances per quarter. One ensemble hour per week per quarter.

MUSICIANSHIP // Requirements vary by instrument

ALLMI-101 HARMONY AND THEORY 1 (1.5)

An introduction to harmony and theory as it applies to popular music. Includes the development of fundamental music notation skills for pitch and rhythm, major scales and key signatures, intervals and triads, and major scale harmonies. One lecture hour and one lab hour per week for one quarter.

ALLMI-201 HARMONY AND THEORY 2 (1.5)

Prerequisite: ALLMI-101 Harmony and Theory 1. A continuation of the study of musical notation and diatonic structures, including rhythmic values, time signatures, natural minor scales and key signatures, harmonized minor scales, diatonic seventh chords, and key centers. One lecture hour and one lab hour per week for one quarter.

ALLMI-301 HARMONY AND THEORY 3 (1.5)

Prerequisite: ALLMI-201 Harmony and Theory 2. Variations on diatonic structures. Topics include pentatonic scales and blues, inverted, extended and non-standard chord types, chord symbols, and modes. One lecture hour and one lab hour per week for one quarter.

ALLMI-401 HARMONY AND THEORY 4 (1.5)

Prerequisite: ALLMI-301 Harmony and Theory 3. Non-diatonic melody and harmony. Topics include variations in minor-key harmony and melody, modal interchange, secondary dominants, diatonic substitution, and modulation. One lecture hour and one lab hour per week for one quarter.

ALLMI-501 HARMONY & THEORY 5 (1.5)

Prerequisite: ALLMI-401 Harmony and Theory 4. A study of advanced concepts in harmony, including altered scales and chords, symmetrical scales, and chromatic harmony. Students learn to analyze scale/chord relationships and understand non-diatonic progressions from the perspective of both the player and writer. One lecture hour and one lab hour per week for one quarter.

ALLMI-102 EAR TRAINING 1 (1.5)

An introduction to Ear Training as it applies to popular music. Areas of focus include matching pitch, major scale melodies, and melodic intervals in the context of examples drawn from contemporary popular music. One lecture hour and one lab hour per week for one quarter.

ALLMI-202 EAR TRAINING 2 (1.5)

Prerequisite: ALLMI-102 Ear Training 1. Topics include meter and rhythm, eighth-note phrases, sight-singing, transcribing melody and rhythm on the staff, harmonic intervals, triad qualities, and diatonic major chord progressions. One lecture hour and one lab hour per week for one quarter.

ASSOCIATE OF ARTS IN PERFORMANCE

ALLMI-302 EAR TRAINING 3 (1.5)

Prerequisite: ALLMI-202 Ear Training 2. Concentrates on the recognition and transcription of diatonic minor-key melodies and chord progressions as applied to contemporary, popular music. One lecture hour and one lab hour per week for one quarter.

ALLMI-402 EAR TRAINING 4 (1.5)

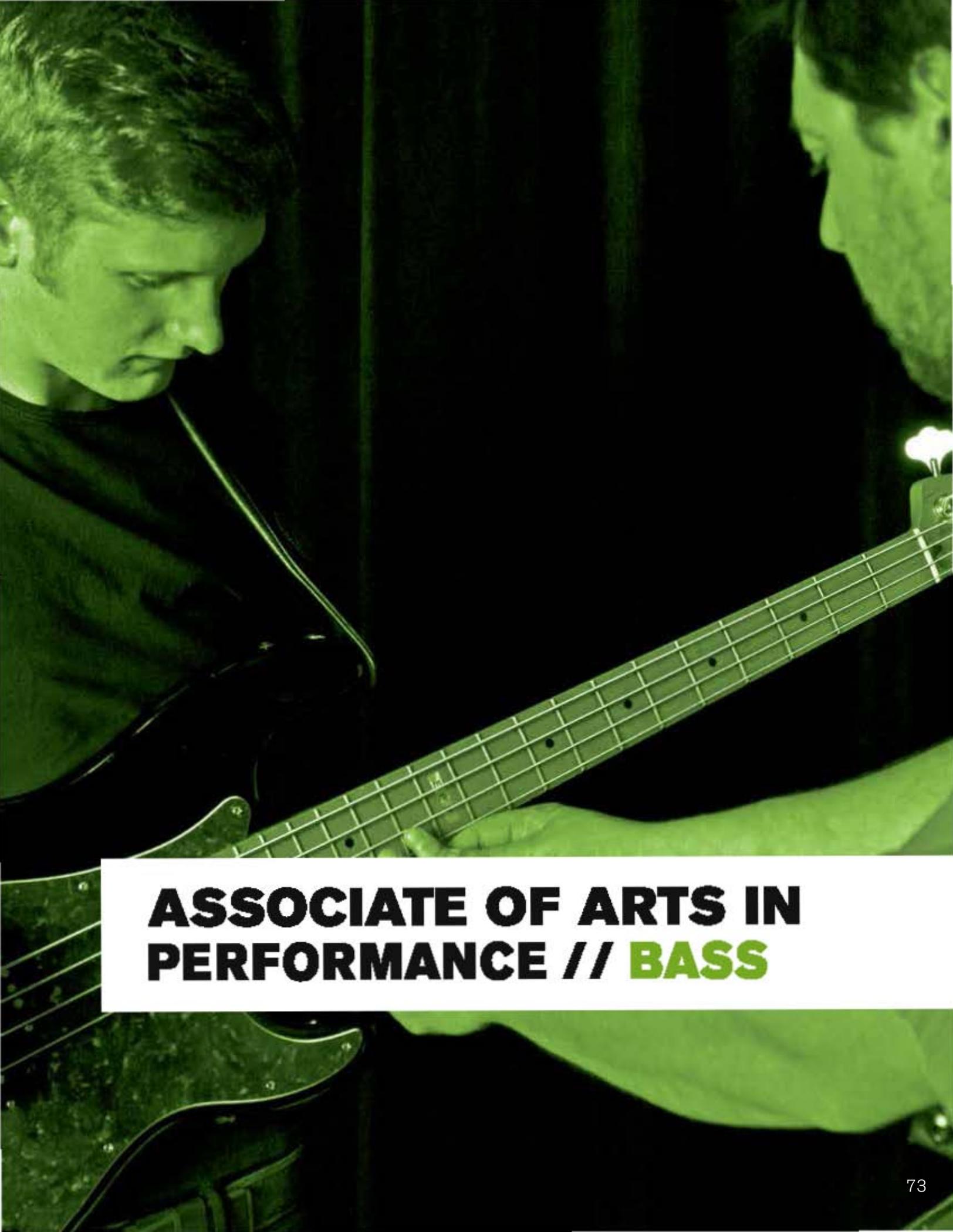
Prerequisite: ALLMI-302 Ear Training 3. Concentrates on the recognition and transcription of diatonic major and minor melody and harmony, and rhythmic figures including sixteenth notes. Includes specific examples drawn from contemporary popular music. One lecture hour and one lab hour per week for one quarter.

ALLMI-502 EAR TRAINING 5 (1.5)

Prerequisite: ALLMI-402 Ear Training 4. Recognition and transcription of non-diatonic melody and harmony, rhythmic figures based on triplets, and compound time signatures. Concepts are related directly to their application in contemporary popular music. One lecture hour and one lab hour per week for one quarter.

ALLMI-602 EAR TRAINING 6 (1.5)

Prerequisite: ALLMI-502 Ear Training 5. Applied transcription skills, including chart notation, rhythm charts, lead sheets. Concepts are related directly to their application in contemporary popular music. One lecture hour and one lab hour per week for one quarter.



**ASSOCIATE OF ARTS IN
PERFORMANCE // BASS**

ASSOCIATE OF ARTS IN PERFORMANCE // BASS

ASSOCIATE OF ARTS IN PERFORMANCE:

// BASS

DEGREE REQUIREMENTS

The following course requirements must all be satisfactorily completed in order to qualify for the Associate of Arts Degree in Performance (Bass).

All course descriptions include course number, title, number of credits per quarter, prerequisites (where applicable), description of content, and contact hours per week.

ASSOCIATE OF ARTS IN PERFORMANCE // BASS

six quarters:	1	2	3	4	5	6
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MAJOR AREA

private lesson 1-6	2	2	2	2	2	2
live performance workshops 1-6	1	1	1	1	1	1
playing techniques 1-6	1.5	1.5	1.5	1.5	1.5	1.5
reading 1-6	1.5	1.5	1.5	1.5	1.5	1.5
fretboard basics 1-4	1.5	1.5	1.5	1.5		
rhythm section workshop 1-4	1.5	1.5	1.5	1.5		
fretboard improvisation 1-2					1.5	1.5
bass studio recording 1-2					2	2

MUSICIANSHIP

harmony & theory 1-4	1.5	1.5	1.5	1.5		
ear training 1-6	1.5	1.5	1.5	1.5	1.5	1.5

ELECTIVES

(various)	3	3	3	3	4	4
90 credits:	15	15	15	15	15	15

NOTE: Published program lengths are based on optimal course load at 15 credits per quarter.

MAJOR AREA (55 Credits)

BASS-PL PRIVATE LESSON (2)

Twelve credit-units required (two per quarter). See General Requirements for course descriptions.

ALLMI-103-603 LIVE PERFORMANCE WORKSHOPS 1-6 (1)

Six credit-units required (one per quarter). See General Requirements for course descriptions.

BASS-102 PLAYING TECHNIQUES 1 (1.5)

Covers techniques for finger style bass playing, including correct posture, hand positioning, finger independence, picking, and muting. All techniques are trained through extensive exercises. One lecture hour plus one lab hour per week for one quarter.

BASS-202 PLAYING TECHNIQUES 2 (1.5)

Prerequisite: BASS-102 Playing Techniques 1. Covers techniques for slap-style bass playing, including thumb/pluck technique, muting, articulation and rhythmic variations and embellishment. All techniques are trained through extensive exercises. One lecture hour plus one lab hour per week for one quarter.

BASS-302 PLAYING TECHNIQUES 3 (1.5)

Prerequisite: BASS-202 Playing Techniques 2. Course applies the techniques developed in Playing Techniques 1-2 to fundamental styles and grooves, including straight eighth-note rock, straight and swing sixteenth-note funk, standard shuffles, and 4/4-meter swing. One lecture hour plus one lab hour per week for one quarter.

BASS-402 PLAYING TECHNIQUES 4 (1.5)

Prerequisite: BASS-302 Playing Techniques 3. A continuation of Playing Techniques 3 with concentration on styles and grooves, including 3/4 rock, 3/4 swing, odd-meter grooves, standard Brazilian grooves, sixteenth-note funk, and standard Afro-Cuban grooves. One lecture hour plus one lab hour per week for one quarter.

BASS-502 PLAYING TECHNIQUES 5 (1.5)

Prerequisite: BASS-402 Playing Techniques 4. Course applies both finger and slap-style electric bass techniques to a variety of contemporary grooves, including Latin, jazz, odd-meter, funk, swing, shuffles, hip-hop, and others. One lecture hour and one lab hour per week for one quarter.

BASS-602 PLAYING TECHNIQUES 6 (1.5)

Prerequisite: BASS-502 Playing Techniques 5. Continued application of finger and slap-style electric bass techniques to a variety of contemporary grooves, including Afro-Cuban, jazz ballad, 4/4 swing, blues, cut-time Latin, and funk. One lecture hour and one lab hour per week for one quarter.

BASS-105 FRETBOARD BASICS 1 (1.5)

Trains students to break the diatonic scale into smaller components (modal patterns, intervals, and triads) and directly relate this information to the electric bass fretboard. One lecture hour plus one lab hour per week for one quarter.

ASSOCIATE OF ARTS IN PERFORMANCE // BASS

BASS-205 FRETBOARD BASICS 2 (1.5)

Prerequisite: BASS-105 Fretboard Basics 1. Trains students to break the harmonized major, minor, harmonic minor, and melodic minor scales into their fundamental components, including triads and diatonic seventh chords, and directly relate this information to the electric bass fretboard. One lecture hour plus one lab hour per week for one quarter.

BASS-305 FRETBOARD BASICS 3 (1.5)

Prerequisite: BASS-205 Fretboard Basics 2. The curriculum is designed to develop an electric bass player's knowledge of arpeggios. Major triads, minor triads, major seventh, dominant seventh, minor seventh, and minor seventh-flat five chords will all be discussed. One lecture hour plus one lab hour per week for one quarter.

BASS-405 FRETBOARD BASICS 4 (1.5)

Prerequisite: BASS-305 Fretboard Basics 3. The curriculum is designed to develop an electric bass player's knowledge of chords. Double stops, major, minor, diminished, and augmented triads, seventh chords, and playing chords with bass lines in a variety of styles will all be discussed. One lecture hour plus one lab hour per week for one quarter.

BASS-505 FRETBOARD IMPROVISATION 1 (1.5)

Prerequisite: BASS-405 Fretboard Basics 4. Concentrates on the study of modes and modal playing, major II-V-I's, and building a melodic vocabulary through the analysis of solos by Miles Davis, Sonny Rollins, and Cannonball Adderly. One lecture hour plus one lab hour per week for one quarter.

BASS-605 FRETBOARD IMPROVISATION 2 (1.5)

Prerequisite: BASS-505 Fretboard Improvisation 1. A continuation of Fretboard Improvisation 1, including a concentrated study of minor tonality, soloing over static dominant chords, and continued development of a melodic vocabulary through the analysis of solos. One lecture hour plus one lab hour per week for one quarter.

BASS-103 READING 1 (1.5)

Introduces the novice reader to the basic elements of music reading in bass clef, including rhythmic subdivisions, pitch identification, position playing on all four strings, and scale forms. Students perform in solo and ensemble settings. One lecture hour plus one lab hour per week for one quarter.

BASS-203 READING 2 (1.5)

Prerequisite: BASS-103 Reading 1. A continuation of Reading 1. Introduces the bassist to more advanced elements of music reading, including triplet subdivisions, flat-key pitch identification, ties, dynamic markings, chord symbols and basic chart reading. One lecture hour plus one lab hour per week for one quarter.

BASS-303 READING 3 (1.5)

Prerequisite: BASS-203 Reading 2. Students will work on 2 octave scales and in all keys and modes. Students will also play a variety of melodic etudes in a variety of scales and modes designed to further their reading skills and improve their knowledge and understanding

of note placement on the neck. One lecture hour plus one lab hour per week for one quarter.

BASS-403 READING 4 (1.5)

Prerequisite: BASS-303 Reading 3. Students will continue to work on scales and etudes to advance their note reading skills. A variety of charts in different styles will also be introduced to further the students chart reading skills. One lecture hour plus one lab hour per week for one quarter.

BASS-503 READING 5 (1.5)

Prerequisite: BASS-403 Reading 4. Students will work on advanced reading skills, including reading upper register bass lines and treble clef while playing a series of duets for the bass. Listening skills will also be improved by interacting with the other bass player while playing the duets. One lecture hour plus one lab hour per week for one quarter.

BASS-603 READING 6 (1.5)

Prerequisite: BASS-503 Reading 5. Students will continue their study of bass duets to further their note reading and listening skills. Students will also be given advanced charts in a variety of musical styles to improve their chart reading skills. One lecture hour plus one lab hour per week for one quarter.

BASS-104 RHYTHM SECTION WORKSHOP 1 (1.5)

An introduction to ensemble performance with concentration on listening, dynamics, awareness of song form, and basic chart reading, as well as practical performing techniques, such as giving and following cues, instrument setup, sound, and stage presence. Students perform each week and develop fundamental technical approaches to a variety of popular styles while gaining live experience. Two lecture-ensemble hours per week for one quarter.

BASS-204 RHYTHM SECTION WORKSHOP 2 (1.5)

Prerequisite: BASS-104 Rhythm Section Workshop 1. A continuation of Rhythm Section Workshop 1, with a concentration on learning practical performing techniques in a variety of grooves and styles, including shuffles, sixteenth-note grooves, ballads and walking basslines. Two lecture-ensemble hours per week for one quarter.

BASS-304 RHYTHM SECTION WORKSHOP 3 (1.5)

Prerequisite: BASS-204 Rhythm Section Workshop 2. Emphasizes the fundamental rhythm section textures of various popular styles and the skills necessary for playing them. Concentration on handling variations in typical song form, improving chart-reading skills, and taking a leadership role within the group. Two lecture-ensemble hours per week for one quarter.

BASS-404 RHYTHM SECTION WORKSHOP 4 (1.5)

Prerequisite: BASS-304 Rhythm Section Workshop 3. A continuation of Rhythm Section Workshop 3, with concentration on performing ballads, half-time-feel grooves, double-time-feel grooves, bass intros, and changing meters. Two lecture-ensemble hours per week for one quarter.

ASSOCIATE OF ARTS IN PERFORMANCE // BASS

BASS-506 BASS STUDIO RECORDING 1 (2)

Prerequisite: BASS-402 Playing Techniques 4. Development of the bassist as a studio musician in the digital recording environment. Students create, perform, and record bass lines for prerecorded curriculum-related tracks under the direction of a bass instructor-producer. As a final project, students compile a CD of their recorded performances to use as a demo of their playing abilities. One private recording session hour per week for one quarter.

BASS-606 BASS STUDIO RECORDING 2 (2)

Prerequisite: BASS-506 Bass Studio Recording 1. Continuation of Bass Recording 1. One private recording session hour per week for one quarter.

MUSICIANSHIP (15 Credits)

ALLMI-101-401 HARMONY AND THEORY 1-4 (1.5)

Six credit-units required (one and one-half per quarter). See General Requirements for course description.

ALLMI-102-602 EAR TRAINING 1-6 (1.5)

Nine credit-units required (one and one-half per quarter). See General Requirements for course description.

ELECTIVES (20 Credits)

Bass students may fulfill their elective credit requirements by choosing from program-specific electives, All-MI electives, or entry-level electives offered by other programs. See course offerings for options.

ENTRY-LEVEL ELECTIVES

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

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

BASS-061E BLUES BASS (1)

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

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

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

BASS-071E CLASSIC METAL BASSLINES (1)

An examination of the history and evolution of heavy metal basslines. Specific techniques and styles are studied through extensive

transcriptions and written examples. One lecture hour per week for one quarter.

BASS-072E CONTEMPORARY METAL BASSLINES (1)

Concentrates on specific metal bass techniques, including two-handed tapping and three-finger picking. Includes extensive transcriptions and written examples from such contemporary metal bands as Cynic, Lamb of God, and artists such as Billy Sheehan, and Stuart Hamm. One lecture hour per week for one quarter.

BASS-077E WALKING BASSLINES (1)

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

BASS-SPECIFIC ELECTIVES // Available only to Bass Majors

BASS-048E BASS & VOCALS (1)

Prerequisite: BASS-103 Bass Reading 1. This course will provide bass players with the needed skills to be able to sing and play their instruments in working situations. Students will leave the class being able to sing and play both background and lead vocals in most popular music settings. One lecture-ensemble hour per week for one quarter.

BASS-051E BASS AND DRUM WORKSHOP (1)

Performance workshop for bassists and drummers that takes an in-depth look at the musical dependency between the two instruments and the effect that it has on the groove. Particular attention is given to the intertwining of bass and drum parts and solidifying the groove. Two workshop hours per week for one quarter.

BASS-052E JAMES BROWN RHYTHM SECTION (1)

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

BASS-060E AFRO-CUBAN BASS (1)

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

BASS-062E BRAZILIAN BASS (1)

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

BASS-068E SLAP BASS (1)

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

ASSOCIATE OF ARTS IN PERFORMANCE // BASS

- BASS-069E ODD METER BASSLINES (1)**
This curriculum is designed to be a comprehensive resource for bass players to understand odd meter rhythms and create bass lines and solos. Students will be introduced to concepts that will provide mastery of odd meter music and will be tested on these concepts at the end of the quarter. One lecture hour per week for one quarter.
- BASS-070E BEATLES BASSLINES (1)**
This course explores the basslines of Paul McCartney in the context of Beatles repertoire through transcription, analysis, and performance. One lecture hour per week for one quarter.
- BASS-078E MODERN ROCK BASS: PLAYERS 1 (1)**
This course is designed to be a comprehensive study of Flea, Les Claypool, and their electric bass performance techniques. Not only does this course include a set of detailed transcriptions; but it also contains a thorough set of performance notes for each player and sub-genre as well. One lecture hour per week for one quarter.
- BASS-171E UPRIGHT BASS WORKSHOP (1)**
Study and performance of the upright bass. A limited enrollment workshop. The course is designed to be a comprehensive resource for the electric bass player making the transition to the upright bass as well as continued instruction for more advanced upright players. Use of fingers and the bow will be discussed and practiced. Curriculum and course pacing will reflect the level of experience and needs of the individual students. One performance hour per week for one quarter. May be repeated for credit.
- ADVANCED ELECTIVES**
// See course descriptions for prerequisites
- BASS-045E TOWER OF POWER BASSLINES (1)**
Prerequisites: BASS-202 Playing Technique 2, BASS-203 Bass Reading 2. Analyzing the great bass lines of Tower of Power bassist Francis "Rocco" Prestia. The students will study his style, techniques, and groove and will be able to play his most famous basslines. One lecture hour per week for one quarter.
- BASS-047E INTRO TO KEYBOARD BASS (1)**
Prerequisites: BASS-203 Reading 2, BASS-202 Playing Techniques 2. This course will be an introduction to keyboard bass playing designed for bass players. Covered will be the basic layout and controls of a synthesizer and the basic layout of the notes on a keyboard and fingerings for scales. Also covered will be an overview of the use of keyboard bass in different styles and eras in popular music. Popular songs featuring prominent keyboard bass lines will be examined and taught. One lecture hour per week for one quarter.
- BASS-054E ADVANCED BASS RSW 1 (1)**
Prerequisite: BASS-203 Reading 2, BASS-202 Playing Techniques 2. For the advanced bassist, this workshop uses original compositions to explore the intricate technical possibilities of the instrument in a group setting, with a concentration on the groove. One lecture hour per week for one quarter.
- BASS-154E ADVANCED BASS RSW 2 (1)**
Prerequisites: BASS-203 Reading 2, BASS-202 Playing Techniques 2. Additional studies in advanced rhythm section performance (BASS-054E and BASS-154E may be taken in any order). One lecture hour per week for one quarter.
- BASS-073E JACO PASTORIUS BASSLINES (1)**
Prerequisites: BASS-203 Reading 2, BASS-202 Playing Techniques 2. This elective focuses on the structural, theoretical, technical and harmonic aspects of classic recordings and basslines from one of the most influential bass guitarists in the history of contemporary music. The in-depth analysis of Jaco's work will include examples from his original compositions as well as his work with Weather Report, Joni Mitchell, Pat Metheny, and others. One lecture hour per week for one quarter.
- BASS-074E PICK TECHNIQUE: BEATLES BASSLINES (1)**
Prerequisite: BASS-203 Reading 2. This course presents basics of pick technique through an in-depth study of Beatles songs. Not only does this course include a set of detailed Paul McCartney bass transcriptions, but it contains literature on various picking styles as well. One lecture hour per week for one quarter.
- BASS-065E MOTOWN BASS I (1)**
Prerequisites: BASS-203 Reading 2. Class studies the work of legendary bassist James Jamerson using transcriptions taken from the book *Standing in the Shadows of Motown*. Students perform examples in class with play-along tracks. One lecture hour per week for one quarter.
- BASS-165E MOTOWN BASS 2 (1)**
Prerequisite: BASS-203 Bass Reading 2. Additional studies in Motown bass style (BASS 065E and BASS-165E may be taken in any order). One lecture hour per week for one quarter.
- BASS-152E CONTEMPORARY IMPROVISATION (1)**
Prerequisite: BASS-205 Fretboard Basics 2. An in-depth analysis of Diatonic and chromatic passing notes used to create basslines and solos over standard chord progressions. Class will learn to create linear basslines and solos utilizing these concepts over diatonic and non-diatonic chord progressions with applications to 4, 5, and 6-string electric bass. One lecture hour per week for one quarter.
- BASS-153E MODAL IMPROVISATION (1)**
Prerequisite: BASS-205 Fretboard Basics 2. Students learn to analyze scale choices for eight standard chord types and play smoothly through various types of chord progressions. One lecture hour per week for one quarter.
- BASS-174E LED ZEPPELIN BASSLINES (1)**
Prerequisite: BASS-203 Reading 2. Class explores the bass lines of John Paul Jones in the context of the Led Zeppelin repertoire, including extensive and detailed transcriptions, performance, and analysis. One lecture hour per week for one quarter.



ASSOCIATE OF ARTS IN PERFORMANCE // DRUMS

ASSOCIATE OF ARTS IN PERFORMANCE // DRUMS

ASSOCIATE OF ARTS IN PERFORMANCE

// DRUMS

ASSOCIATE OF ARTS IN PERFORMANCE // DRUMS

six quarters:	1	2	3	4	5	6
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MAJOR AREA

private lesson 1-6	2	2	2	2	2	2
live performance workshops 1-6	1	1	1	1	1	1
playing techniques 1-6	1.5	1.5	1.5	1.5	1.5	1.5
reading 1-2	2	2	1.5	1.5	1.5	1.5
rhythm section workshop 1-4	2	2	2	2		
developing your groove 1-2	1	1				
music minus one 1-2	1	1				
digital drumming 1-2	2.5	2.5				
contemporary drum concepts 1-2			1.5	1.5		
advanced drumming 1-4			1.5	1.5	1.5	1.5
ensemble techniques 1-2					1.5	1.5
odd meter 1-2					1.5	1.5
studio drumming 1-2					2	2

MUSICIANSHIP

keyboard lab 1-2	1	1				
harmony & theory 1-2			1.5	1.5		
ear training 1-2			1.5	1.5		

ELECTIVES

(various)	1	1	1	1	2.5	2.5
90 credits:	15	15	15	15	15	15

NOTE: Published program lengths are based on optimal course load at 15 credits per quarter.

DEGREE REQUIREMENTS

The following course requirements must all be satisfactorily completed in order to qualify for the Associate of Arts Degree in Performance (Drums).

All course descriptions include course number, title, number of credits per quarter, prerequisites (where applicable), description of content, and contact hours per week.

MAJOR AREA (73 Credits)

DRUM-PL PRIVATE LESSON (2)

Twelve credit-units required (two per quarter). See General Requirements for course descriptions.

ALLMI-103-603 LIVE PERFORMANCE WORKSHOPS 1-6 (1)

Six credit-units required (one per quarter). See General Requirements for course descriptions.

DRUM-102 PLAYING TECHNIQUES 1 (1.5)

Introduction to hand technique and essential rudiments. One lecture hour plus one lab hour per week for one quarter.

DRUM-103 READING 1 (2)

Fundamentals of single-line and drum set reading. Students learn basic rhythmic theory, develop sight-reading skills, and interpret essential rhythmic figures. Two lecture hours per week for one quarter.

DRUM-104 RHYTHM SECTION WORKSHOP 1 (2)

Students develop fundamental technical approaches to a variety of popular styles through weekly live performances with accompanying bass and guitar teachers. Students receive customized critique from the drum instructor with a focus on groove/time, sound, song form, chart reading, and kit set-up. Students will also gain experience in triggering sounds and loops while behind the kit. Two lecture-ensemble hours per week for one quarter.

DRUM-107 DEVELOPING YOUR GROOVE 1 (1)

The goal of this course is to help drummers apply fundamental rhythms to the drum set in order to improve time, feel, independence, and sound. Coordination drills in rock and jazz styles are introduced and performed in class. One lecture-ensemble hour per week for one quarter.

DRUM-108 MUSIC MINUS ONE PERFORMANCE 1 (1)

An introduction to studio recording, students play to sequenced tracks of popular songs minus drums. The emphasis is on "locking in" with the track, developing a consistent sound, and basic chart reading. One ensemble hour per week for one quarter.

DRUM-109 DIGITAL DRUMMING 1 (2.5)

This comprehensive course is designed to equip drummers to utilize contemporary technology by providing a working knowledge of MIDI sequencing, digital audio recording software, drum loop creation and application, and custom sample creation. Students also learn to perform with loops and backing tracks. Two lecture hours and one lab hour per week for one quarter.

ASSOCIATE OF ARTS IN PERFORMANCE // DRUMS

DRUM-202 PLAYING TECHNIQUES 2 (1.5)

Prerequisite: DRUM-102 Playing Techniques 1. Continuation of Playing Techniques 1 with an emphasis on developing dynamic control. One lecture hour plus one lab hour per week for one quarter.

DRUM-203 READING 2 (2)

Prerequisite: DRUM-103 Reading 1. Introduction of time signature studies, note-value relationships, counting, and subdivision exercises. Also includes interpreting rhythms in different styles at the drum set, independence studies, and chart reading. Two lecture hours per week for one quarter.

DRUM-204 RHYTHM SECTION WORKSHOP 2 (2)

Prerequisite: DRUM-104 Rhythm Section Workshop 1. A continuation of ensemble performance experience (with accompanying bass and guitar teachers), including intermediate-level chart reading as well as further development of practical performing techniques. Students receive customized critique from the drum instructor on other topics such as giving/taking cues, instrument setup, sound, and stage presence. Students will also continue to gain experience in triggering sounds and loops while behind the kit. Two lecture-ensemble hours per week for one quarter.

DRUM-207 DEVELOPING YOUR GROOVE 2 (1)

Prerequisite: DRUM-107 Developing Your Groove 1. Further groove development with increasing difficulty of rhythms and four-way independence. Coordination drills applying to all styles of music, including rock, funk, jazz, and Latin, dramatically improve time, feel, independence, and sound. One lecture-ensemble hour per week for one quarter.

DRUM-208 MUSIC MINUS ONE PERFORMANCE 2 (1)

Prerequisite: DRUM-108 Music Minus One Performance 1. While in the recording studio, students learn and perform styles ranging from pop, funk, Latin and reggae. Other important topics include sound production, soloing, and intermediate-level chart reading. One ensemble hour per week for one quarter.

DRUM-209 DIGITAL DRUMMING 2 (2.5)

Prerequisite: DRUM-109 Digital Drumming 1. Further training in MIDI sequencing, digital audio recording, and sample creation, as well as drum triggering, and designing, creating, and wiring an electronic rig for live use. Students perform with loops and backing tracks while learning how to complement tracks with their playing and adjust their time feel in order to "lock in." Two lecture hours and one lab hour per week for one quarter.

DRUM-302 PLAYING TECHNIQUES 3 (1.5)

Prerequisite: DRUM-202 Playing Techniques 2. Concentrates on effective timekeeping, development of speed and dexterity, economy of motion, body balance, and eliminating bad habits, as well as the application of drum set rudiments. One lecture hour plus one lab hour per week for one quarter.

DRUM-303 READING 3 (1.5)

Prerequisite: DRUM-203 Reading 2. The emphasis is on time signature reading studies, counting and subdivision exercises and

applications as well as note-value relationships. Also included is interpretation of rhythms in different styles, independence studies, and chart reading. One lecture hour and one lab hour per week for one quarter.

DRUM-304 RHYTHM SECTION WORKSHOP 3 (2)

Prerequisite: DRUM-204 Rhythm Section Workshop 2. Advanced ensemble performance (with accompanying bass and guitar teachers) with a focus on current and traditional rhythm section demands. Students receive customized critique from the drum instructor on variations in typical song form, improving chart-reading skills, "open" form, taking a leadership role within the group, and utilizing triggering pads. Two lecture-ensemble hours per week for one quarter.

DRUM-306 CONTEMPORARY DRUM CONCEPTS 1 (1.5)

Prerequisite: DRUM-204 Rhythm Section Workshop 2. Learn the attitude and technique of rock drumming through listening examples and transcriptions that expose students to drummers who have made important contributions to the style. Techniques include warm-ups, motion exercises, and single and double bass drum studies. One lecture hour plus one lab hour per week for one quarter.

DRUM-307 ADVANCED DRUMMING 1: JAZZ (1.5)

Prerequisite: DRUM-204 Rhythm Section Workshop 2. This course explores and demonstrates the basic elements of jazz drumming. Techniques include ride patterns and left-hand comping, basic independence and coordination, and ensemble interaction. One lecture hour plus one lab hour per week for one quarter.

DRUM-402 PLAYING TECHNIQUES 4 (1.5)

Prerequisite: DRUM-302 Playing Techniques 3. Emphasizes interpretation and performance of snare drum solos and development of four-way independence. One lecture hour plus one lab hour per week for one quarter.

DRUM-403 READING 4 (1.5)

Prerequisite: DRUM-303 Reading 3. Reading compound time signatures, changing meters, value indicators, and abnormal groupings. One lecture hour and one lab hour per week for one quarter.

DRUM-404 RHYTHM SECTION WORKSHOP 4 (2)

Prerequisite: DRUM-304 Rhythm Section Workshop 3. Ensemble performance (with accompanying bass and guitar teachers) emphasizing applied techniques and advanced concepts, such as odd meters and metric modulation. Students receive customized critique from the drum instructor on lead sheet interpretation, creative development, technique, and triggering loops. Two lecture-ensemble hours per week for one quarter.

DRUM-406 CONTEMPORARY DRUM CONCEPTS 2 (1.5)

Prerequisite: DRUM-306 Contemporary Drum Concepts 1. Focuses on the continued development of performance skills, including groove development, soloing concepts, more advanced single and double bass drum application, and sound production. One lecture hour plus one lab hour per week for one quarter.

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DRUM-407 ADVANCED DRUMMING 2: JAZZ (1.5)

Prerequisite: DRUM-307 Advanced Drumming 1: Jazz. Explores the historical, stylistic, and technical evolution of jazz from Dixieland to bebop and beyond, with focus on group interaction, jazz soloing on various song forms, up-tempo swing concepts, cymbal turnarounds, 3/4 time, advanced independence, and four-way jazz coordination. One lecture hour plus one lab hour per week for one quarter.

DRUM-502 PLAYING TECHNIQUES 5 (1.5)

Prerequisite: DRUM-402 Playing Techniques 4. Course focuses on more advanced rudiments and their application to the drum set in a variety of musical styles, as well as advanced snare drum solos and drum set solo transcriptions. One lecture hour plus one lab hour per week for one quarter.

DRUM-503 READING 5 (1.5)

Prerequisite: DRUM-403 Reading 4. Interpretation of sixteenth-note figures, snare drum reading, and etudes in changing meters in preparation for studio recording. One lecture hour and one lab hour per week for one quarter.

DRUM-504 ENSEMBLE TECHNIQUES 1 (1.5)

Prerequisite: DRUM-402 Playing Techniques 4, DRUM-403 Reading 4, DRUM-404 Rhythm Section Workshop 4. Course deals with common techniques used by drummers in small- and large-group performance. The focus is on reading and executing written rhythmic phrases in jazz and rock styles, including section and ensemble figures. One lecture hour plus one lab hour per week for one quarter.

DRUM-507 ADVANCED DRUMMING 3: LATIN (1.5)

Prerequisites: DRUM-403 Reading 4, DRUM-402 Playing Techniques 4, DRUM-404 Rhythm Section Workshop 4. Course develops authentic stylistic hand and foot techniques through listening, demonstration, and classroom practice, with emphasis on popular Brazilian styles, including bossa nova and samba. One lecture hour plus one lab hour per week for one quarter.

DRUM-510 ODD METER 1 (1.5)

Prerequisites: DRUM-403 Reading 4, DRUM-402 Playing Techniques 4, and DRUM-404 Rhythm Section Workshop 4. Students develop facility with odd-meter rhythmic phrases applied to both the drum set and hand drums. Rhythmic phrasing drills develop composite meter performance and technique. One lecture hour plus one lab per week for one quarter.

DRUM-511 STUDIO DRUMMING 1 (2)

Prerequisites: DRUM-403 Reading 4, DRUM-402 Playing Techniques 4, DRUM-404 Rhythm Section Workshop 4. DRUM-406 Contemporary Drum Concepts 2. This real world approach to recording covers all facets of the recording experience for drummers, whether they work in original bands or as independent studio musicians. In a 24-track Avid Pro Tools® HD studio, students perform in a variety of musical situations, including developing drum parts, sight-reading charts, performing with backing tracks, overdubbing and punching in, and learning to lock in with loops and

tracks. Studio etiquette and sound development are also covered. Each student receives an HD video of their final performances. Two lecture hours per week for one quarter.

DRUM-602 PLAYING TECHNIQUES 6 (1.5)

Prerequisite: DRUM-502 Playing Techniques 5. Concepts and techniques learned in Playing Techniques 1-5 culminate in student performances of original snare etudes and drum set etudes. One lecture hour plus one lab hour per week for one quarter.

DRUM-603 READING 6 (1.5)

Prerequisite: DRUM-503 Reading 5. Advanced reading skills include orchestral snare drum etudes, reading drum set charts with style and meter changes, and multi-tom reading in preparation for studio recording. One lecture hour and one lab hour per week for one quarter.

DRUM-604 ENSEMBLE TECHNIQUES 2 (1.5)

Prerequisite: DRUM-504 Ensemble Techniques 1. Continued development of performance techniques with emphasis on execution of written rhythmic phrases in jazz, rock, funk, Latin, and odd-meter styles, including section and ensemble figures, chart terminology and form, phrasing and stylistic interpretation, soloing concepts, and solo fills. One lecture hour plus one lab hour per week for one quarter.

DRUM-607 ADVANCED DRUMMING 4: LATIN (1.5)

Prerequisite: DRUM-507 Advanced Drumming 3: Latin. Continuation of Latin drumming techniques with emphasis on Afro-Cuban styles, including cha cha, mambo, Mozambique, and others. One lecture hour plus one lab hour per week for one quarter.

DRUM-610 ODD METER 2 (1.5)

Prerequisite: DRUM-510 Odd Meter 1. Advanced odd-meter rhythmic phrasing, including techniques for analyzing and applying rhythms in any rhythmic subdivision or meter. Topics also include technique, time/feel, song form, and phrasing. One lecture hour plus one lab per week for one quarter.

DRUM-611 STUDIO DRUMMING 2 (2)

Prerequisite: DRUM-511 Studio Drumming 1. A continuation of studio drumming techniques and experiences, including advanced styles, such as odd-meter performance and soloing. Each student receives an HD video of their final performance. Two lecture hours per week for one quarter.

MUSICIANSHIP (8 Credits)

DRUM-105 KEYBOARD LAB 1 (1)

Prerequisite: must be currently enrolled as a drum student. An introduction to the keyboard especially designed for the drummer. Covers note recognition, scales, intervals, and chord construction at the keyboard as a visual and aural aid for required Theory and Ear Training courses. One hour per week for one quarter.

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- DRUM-205 KEYBOARD LAB 2 (1)**
Prerequisite: DRUM-105 Keyboard Lab 1. Chords, chord progressions and basic keyboard performance. One hour per week for two quarters.
- ALLMI-101-201 HARMONY AND THEORY 1-2 (1.5)**
Three credit-units required (one and one-half per quarter). See General Requirements for course descriptions.
- ALLMI-102-202 EAR TRAINING 1-2 (1.5)**
Three credit-units required (one and one-half per quarter). See General Requirements for course descriptions.
- ELECTIVES (9 Credits)**
Drum students may fulfill their elective credit requirements by choosing from program-specific electives, ALL-MI electives, or entry-level electives offered by other programs; see course offerings for options.
- DRUM-SPECIFIC ELECTIVES // Available only to drum majors**
- DRUM-051E BASIC CARIBBEAN DRUMSET (1)**
Students learn how to perform basic Afro-Cuban and Brazilian styles on the drumset. Emphasis is on gaining the ability to effectively handle any Latin performing situation. One lecture hour per week for one quarter.
- DRUM-052E THE DRUMMERS OF JAMES BROWN (1)**
Students will dissect and learn the specific drum parts to classic James Brown tunes. Students will perform each week to either a metronome or prerecorded tracks. One lecture hour per week for one quarter.
- DRUM-053E LATIN PERCUSSION - AFRO-CUBAN (1)**
Develops basic hand techniques enabling students to perform Afro-Cuban styles, including cha-cha, mambo, Mozambique, and others. Listening, demonstration and classroom practice focus on authenticity as well as applications to other forms of popular music. One lecture-ensemble hour per week for one quarter.
- DRUM-054E LATIN PERCUSSION - BRAZILIAN (1)**
Develops basic hand techniques enabling students to perform Brazilian styles more authentically. Listening, demonstration and classroom practice focus on popular Brazilian rhythms, including bossa nova and samba, as well as applications to other forms of popular music. One lecture hour per week for one quarter.
- DRUM-064E EARLY STUDIO DRUMMING MASTERS (1)**
Session drummers like Earl Palmer, Hal Blaine, Steve Gadd, Jeff Porcaro, Carlos Vega, John "J.R." Robinson, and Vinnie Colaiuta have inspired many young drummers to replace rock star aspirations for the life of a session musician. Their drumming brought a fresh approach to rock and pop music as they defined the session drumming profession. This course analyzes their recordings for an in-depth look at each drummer's groove, touch, tone, fill vocabulary, and time feel. One lecture hour per week for one quarter.
- DRUM-065E INSIDE STUDIO DRUMMING (1)**
Rock-influenced drummers like Josh Freese, Kenny Aronoff, Matt Chamberlain, Shawn Pelton, Abe Laboriel, Jr., and Steve Jordan are part of a new generation of session drummers who have injected fresh versatility and musicality into the role of studio musician. This course analyzes recordings and takes an in-depth look at each drummer's groove, touch, tone, fill vocabulary, and time feel. One lecture hour per week for one quarter.
- DRUM-072E DOUBLE BASS DRUM WORKOUT (1)**
Course covers use of double bass drum as a means of furthering skills and broadening independence. Lectures, demonstrations, and exercises emphasize speed, technique, and control. One lecture hour per week for one quarter.
- DRUM-074E FILL FEST (1)**
Course shows how to develop a vocabulary of fills on the drum set. Each week, the student is introduced to a new fill concept that can be applied to a variety of musical situations. Course includes written and audio examples of top contemporary rock drummers. Students write out and demonstrate their own fills and concepts throughout the class. One lecture hour per week for one quarter.
- DRUM-075E HOW TO PRACTICE (1)**
Teaches the structure and discipline of efficient, productive practicing on the drum set. Students develop individual practice routines and apply them to material covered in core courses. Also includes performance preparation (prioritizing, overcoming anxiety, etc.). One lecture hour per week for one quarter.
- DRUM-076E TIMEKEEPING (1)**
Students learn how to develop good timekeeping skills through counting drills, understanding note duration and spacing, working with metronomes and drum machines, and the importance of upbeats. Students also learn basic set-up fills and how to play fills in tempo. One lecture hour per week for one quarter.
- DRUM-151E NEW ORLEANS DRUMMING (1)**
This course explores the historical, stylistic, and technical development of the drummers from New Orleans. You will learn the second-line grooves of early brass bands up through the invention of the "backbeat" and the irresistible funk that forces people to "take it to the streets" in a Mardi Gras parade. The individuals, rhythms, and culture (of New Orleans) that have shaped American music for the last 100 years will also be presented. One lecture hour per week for one quarter.
- ADVANCED ELECTIVES**
// See course descriptions for prerequisites
- DRUM-117E DEVELOPING YOURGROOVE: ADVANCED (1)**
Prerequisite: DRUM-207 Developing Your Groove 2. A continuation of Develop Your Groove 1 and 2 with an emphasis on learning and applying "ghost note" patterns to grooves in a variety of styles along with variations of previously-learned patterns. One lecture-ensemble hour per week for one quarter.

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- DRUM-152E FUNK DRUMS - CLASSIC (1)**
Prerequisite: DRUM-203 Reading 2, DRUM-202 Playing Technique 2, DRUM-204 Rhythm Section Workshop 2. Studies the evolution of funk drumming from James Brown to the early 1980s through listening and analysis of each groove supported by transcriptions. Includes discussion of how to practice the techniques covered. One lecture hour per week for one quarter.
- DRUM-153E LATIN/FUNK CONNECTION (1)**
This course concentrates on the relationship between rhythms in funk and Afro-Caribbean music, and shows how to mix them in soulful and musical grooves. Concentration is on performance and listening. One hour per week for one quarter.
- DRUM-156E BEBOP AND BEYOND (1)**
Prerequisites: DRUM-403 Reading 4, DRUM-402 Playing Technique 4, DRUM-404 Rhythm Section Workshop 4. Course focuses on a modern approach to playing jazz with a strong emphasis on bebop vocabulary and developing a musical flow of ideas. Topics discussed include advanced comping and ride cymbal approach, advanced hi-hat techniques, development of motifs over standard song forms, polyrhythmic overlap, and metric modulation. One lecture hour per week for one quarter.
- DRUM-162E ANALYSIS OF GREAT GROOVES (1)**
Prerequisites: DRUM-203 Reading 2, DRUM-204 Rhythm Section Workshop 2, DRUM-202 Playing Techniques 2. Through analysis of influential recordings, this course examines the techniques used by innovative drummers, including John Bonham, Vinnie Colaiuta, Danny Carey, David Garibaldi, and others to create interesting and eclectic grooves. One lecture hour per week for one quarter.
- DRUM-165E DRUM SET SOLOING (1)**
Prerequisites: DRUM-204 Rhythm Section Workshop 2, DRUM-203 Reading 2, DRUM-202 Playing Techniques 2. This course analyzes famous drum solos past and present from such pioneers as Max Roach and Art Blakey, to the innovations of Steve Gadd, Tony Williams, and Terry Bozzio, topped off with the grooving showmanship and technical talents of John Blackwell and others. Each week, students analyze and perform specific concepts and techniques and add them to their own soloing efforts. One lecture hour per week for one quarter.
- DRUM-170E BRIDGING THE GAPS (1)**
Prerequisites: DRUM-203 Reading 2, DRUM-202 Playing Techniques 2, DRUM-204 Rhythm Section Workshop 2. Application of essential drum rudiments, including single strokes, double strokes, triplets, flams, ruffs, 5-strokes, 6-strokes, 7-strokes, single paradiddle, double paradiddle, and triple paradiddle to grooves and fills utilizing the entire drum set. One lecture hour per week for one quarter.
- DRUM-171E CHOP BUSTERS 1 (1)**
Prerequisite: DRUM-202 Playing Techniques 2. This class uncovers weaknesses in basic hand technique and takes players beyond what they learn in fundamental technique classes. Explores technique exercises and warm-up patterns that develop finger, wrist, and forearm coordination, sticking accuracy, dynamics, and rhythmic recognition. One lecture hour per week for one quarter.
- DRUM-252E FUNK DRUMS - MODERN (1)**
Prerequisite: DRUM-203 Reading 2, DRUM-202 Playing Technique 2, DRUM-204 Rhythm Section Workshop 2. Studies the evolution of funk drumming from the early 1980s to the present day, including R&B, jazz influence on funk music, and the relationship between acid jazz, hip-hop, R&B, and earlier funk music. One lecture hour per week for one quarter.
- DRUM-271E CHOP BUSTERS 2 (1)**
Prerequisite: DRUM-171E Chop Busters 1. Continues the exploration of technique exercises and warm-up patterns to develop finger coordination, wrist and forearm motion, sticking accuracy, dynamics, rhythmic recognition, and confidence in performance. One lecture hour per week for one quarter.
- DRUM-506E ADVANCED DRUM CONCEPTS 1 (1)**
Prerequisites: DRUM-403 Reading 4, DRUM-402 Playing Techniques 4, DRUM-404 Rhythm Section Workshop 4. This course offers a more advanced and very specific look at hand technique and execution as applied to the practice pad and the drum set, including alternate playing techniques that greatly enhance the student's ability to get around the drum set quickly and comfortably. One hour per week for one quarter.
- DRUM-606E ADVANCED DRUM CONCEPTS 2 (1)**
Prerequisite: DRUM-506E Advanced Drum Concepts I. This course goes beyond technique into the world of groupings and advanced exploration of the drum set. Concepts taught include hand technique, drum set movement, developing sound through technique, and advanced fill concepts. A must for drummers who want to learn to play blowing licks on the kit. One hour per week for one quarter.



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DEGREE REQUIREMENTS

The following course requirements must all be satisfactorily completed in order to qualify for the Associate of Arts Degree in Performance (Guitar).

All course descriptions include course number, title, number of credits per quarter, prerequisites (where applicable), description of content, and contact hours per week.

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six quarters:	1	2	3	4	5	6
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MAJOR AREA

private lesson 1-6	2	2	2	2	2	2
live performance workshops 1-6	1	1	1	1	1	1
single string improvisation 1-6	1.5	1.5	1.5	1.5	1.5	1.5
rhythm guitar 1-6	1.5	1.5	1.5	1.5	1.5	1.5
rhythm section workshop 1-6	1.5	1.5	1.5	1.5	1.5	1.5
reading 1-6	1.5	1.5	1.5	1.5	1.5	1.5
guitar studio skills						1.5

MUSICIANSHIP

harmony & theory 1-5	1.5	1.5	1.5	1.5	1.5	
ear training 1-6	1.5	1.5	1.5	1.5	1.5	1.5

ELECTIVES

(various)	3	3	3	3	3	3
90 credits:	15	15	15	15	15	15

NOTE: Published program lengths are based on optimal course load at 15 credits per quarter.

MAJOR AREA (55.5 Credits)

GUIT-PL PRIVATE LESSON (2)

Twelve credit-units required (two per quarter). See General Requirements for course descriptions.

ALLMI-103-603 LIVE PERFORMANCE WORKSHOPS 1-6 (1)

Six credit-units required (one per quarter). See General Requirements for course descriptions.

GUIT-105 SINGLE STRING IMPROVISATION 1 (1.5)

An introduction to the fundamentals of guitar playing, including picking styles, performance techniques, and fretboard organization. The five-pattern scale concept is applied to major and minor diatonic scales and triad arpeggios in various keys. One lecture hour plus one lab hour per week for one quarter.

GUIT-205 SINGLE STRING IMPROVISATION 2 (1.5)

Prerequisite: GUIT-104 Guitar Rhythm Section Workshop 1, GUIT-105 Single String Improvisation 1, GUIT-107 Rhythm Guitar 1. Continued development of fretboard organization and performance techniques, including major and minor pentatonic scale patterns, arpeggios, three-note-per-string scale patterns, and economy picking. One lecture hour plus one lab hour per week for one quarter.

GUIT-305 SINGLE STRING IMPROVISATION 3 (1.5)

Prerequisite: GUIT-204 Guitar Rhythm Section Workshop 2, GUIT-205 Single String Improvisation 2, GUIT-207 Rhythm Guitar 2. An exploration of blues tonality, blues progressions, and improvisational techniques, including the application of blues, Dorian, and Mixolydian scales over dominant seventh harmonies. Additional studies include diatonic seventh arpeggios and their applications. One lecture hour plus one lab hour per week for one quarter.

GUIT-405 SINGLE STRING IMPROVISATION 4 (1.5)

Prerequisite: GUIT-304 Guitar Rhythm Section Workshop 3, GUIT-305 Single String Improvisation 3, GUIT-307 Rhythm Guitar 3. Scale applications in major and minor tonalities, including key-center improvisation using Dorian, natural, and harmonic minor scale patterns. Melodic sequencing and various approaches to harmonic analysis are also explored. One lecture hour plus one lab hour per week for one quarter.

GUIT-505 SINGLE STRING IMPROVISATION 5 (1.5)

Prerequisite: GUIT-404 Guitar Rhythm Section Workshop 4, GUIT-405 Single String Improvisation 4, GUIT-407 Rhythm Guitar 4. Expanding improvisational techniques and concepts to include double-stops, "chord/scale" soloing, modal interchange, and secondary dominants. Other topics include improvisation over non-root-position chords and applications of the melodic minor scale. One lecture hour plus one lab hour per week for one quarter.

GUIT-605 SINGLE STRING IMPROVISATION 6 (1.5)

Prerequisite: GUIT-504 Guitar Rhythm Section Workshop 5, GUIT-505 Single String Improvisation 5, GUIT-507 Rhythm Guitar 5. Chromatic variations on key-center improvisation are explored, including symmetrical scales (chromatic, diminished, whole-tone),

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“slash chords,” and advanced approaches to improvisation. The final exam includes a performance at an established local music venue. One lecture hour plus one lab hour per week for one quarter.

GUIT-107 RHYTHM GUITAR 1 (1.5)

An introduction to harmony as it is applied to the guitar fingerboard. Students learn to organize the neck into patterns and develop the ability to construct chords on the spot. Major, minor, and seventh chords are taught in both open and movable shapes and applied to standard rhythms and chord progressions with typical accompaniment styles. One lecture hour plus one lab hour per week for one quarter.

GUIT-207 RHYTHM GUITAR 2 (1.5)

Prerequisite: GUIT-104 Guitar Rhythm Section Workshop 1, GUIT-105 Single String Improvisation 1, GUIT-107 Rhythm Guitar 1. A continuation of applied fingerboard harmony, including harmonized major scales, analysis of Roman-numeral-based chord progressions, and extended chords. Emphasis is on chart reading and the development of both pick and finger-style techniques. One lecture hour plus one lab hour per week for one quarter.

GUIT-307 RHYTHM GUITAR 3 (1.5)

Prerequisite: GUIT-204 Guitar Rhythm Section Workshop 2, GUIT-205 Single String Improvisation 2, GUIT-207 Rhythm Guitar 2. Continued development of chord construction skills based on the five major-scale fingering patterns, as well as harmonized major scales, and modulating chord progressions. Applications include funk rhythm patterns. One lecture hour plus one lab hour per week for one quarter.

GUIT-407 RHYTHM GUITAR 4 (1.5)

Prerequisite: GUIT-304 Guitar Rhythm Section Workshop 3, GUIT-305 Single String Improvisation 3, GUIT-307 Rhythm Guitar 3. Topics include harmonized scales applied to multiple string sets, II-V-I progressions, triplet rhythm studies, double-stop applications, rhythmic control exercises, and accompaniment textures ranging from full chords to single-note lines. Additional focus on the art of chart-writing. One lecture hour plus one lab hour per week for one quarter.

GUIT-507 RHYTHM GUITAR 5 (1.5)

Prerequisite: GUIT-404 Guitar Rhythm Section Workshop 4, GUIT-405 Single String Improvisation 4, GUIT-407 Rhythm Guitar 4. The focus is on writing and performing rhythm guitar parts in a variety of styles. Concepts include voice leading on the fretboard, seventh-chord inversions, and the use of sixteenth-note, and triplet syncopation. Moderate-to-difficult chord transposition is also covered. One lecture hour plus one lab hour per week for one quarter.

GUIT-607 RHYTHM GUITAR 6 (1.5)

Prerequisite: GUIT-504 Guitar Rhythm Section Workshop 5, GUIT-505 Single String Improvisation 5, GUIT-507 Rhythm Guitar 5. Emphasizes improvising and applying stylistically-appropriate rhythm parts through regular performance as well as analysis of iconic

recorded examples of rhythm guitar. One lecture hour plus one lab hour per week for one quarter.

GUIT-104 RHYTHM SECTION WORKSHOP 1 (1.5)

An introduction to ensemble performance. Emphasis is placed on listening, dynamics, awareness of song form, and basic chart reading, as well as practical performing techniques, such as giving and following cues, gear setup, sound, and stage presence. Students perform each week and develop fundamental technical approaches to a variety of popular styles while gaining live experience. Two lecture-ensemble hours per week for one quarter.

GUIT-204 RHYTHM SECTION WORKSHOP 2 (1.5)

Prerequisite: GUIT-104 Guitar Rhythm Section Workshop 1, GUIT-105 Single String Improvisation 1, GUIT-107 Rhythm Guitar 1. Ensemble performance continues with an emphasis on: chart and score reading; swing, shuffle, and straight eighth-note rhythm patterns; ballads; and dual-guitar approaches. Students write original charts and perform them with rhythm section. Two lecture-ensemble hours per week for one quarter.

GUIT-304 RHYTHM SECTION WORKSHOP 3 (1.5)

Prerequisite: GUIT-204 Guitar Rhythm Section Workshop 2, GUIT-205 Single String Improvisation 2, GUIT-207 Rhythm Guitar 2. Emphasis is on the development of tone and dynamics, navigating 12-bar blues progressions (including minor blues progressions), advanced chart reading, and ensemble leadership in a live performance setting. Two lecture-ensemble hours per week for one quarter.

GUIT-404 RHYTHM SECTION WORKSHOP 4 (1.5)

Prerequisite: GUIT-304 Guitar Rhythm Section Workshop 3, GUIT-305 Single String Improvisation 3, GUIT-307 Rhythm Guitar 3. Ensemble performance continues with an emphasis on the fundamental rhythm section textures of various popular styles, including funk, hard rock, Motown, country, Latin, and more. Odd-meter grooves are also explored. Two lecture-ensemble hours per week for one quarter.

GUIT-504 RHYTHM SECTION WORKSHOP 5 (1.5)

Prerequisite: GUIT-404 Guitar Rhythm Section Workshop 4, GUIT-405 Single String Improvisation 4, GUIT-407 Rhythm Guitar 4. (description) Two lecture-ensemble hours per week for one quarter plus final project/performance. Continued emphasis on learning popular song styles, with students playing composed melodies over a variety of charts, including both diatonic harmonies and chromatic variations. One lecture-ensemble hour per week for one quarter plus final project/performance.

GUIT-604 RHYTHM SECTION WORKSHOP 6 (1.5)

Prerequisite: GUIT-504 Guitar Rhythm Section Workshop 5, GUIT-505 Single String Improvisation 5, GUIT-507 Rhythm Guitar 5. (description) Two lecture-ensemble hours per week for one quarter plus final project/performance. The development of stylistic ensemble performance techniques culminates in a final public concert in conjunction with GUIT-605 Single String Improvisation

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6. One lecture-ensemble hour per week for one quarter plus final project/performance.

GUIT-103 READING 1 (1.5)

Develops the fundamentals of music reading in open position and the middle of the fretboard. Includes counting and reading basic rhythmic figures and rests in duple and triple meters, as well as chart-reading symbols and terminology. One lecture hour plus one lab hour per week for one quarter.

GUIT-203 READING 2 (1.5)

Prerequisite: GUIT-103 Reading 1. Introduces sharp and flat key signatures and non-diatonic notes in reading examples arranged up to twelfth position. One lecture hour plus one lab hour per week for one quarter.

GUIT-303 READING 3 (1.5)

Prerequisite: GUIT-203 Reading 2. Additional reading studies in all regions of the neck, including chromatic, intervallic, and leading-tone studies and ensemble reading. One lecture hour plus one lab hour per week for one quarter.

GUIT-403 READING 4 (1.5)

Prerequisite: GUIT-303 Reading 3. Chromatic studies in the fifth position, concert-pitch transposition, and chart reading with emphasis on ensemble reading performance. Learn to read and count "cut time," 3/4 meter, multiple-position examples, and syncopated rhythms. One lecture hour plus one lab hour per week for one quarter.

GUIT-503 READING 5 (1.5)

Prerequisite: GUIT-403 Reading 4. Students learn to count and read in odd and changing meters, across string sets, and with expanded emphasis on multi-position melodies. One lecture hour plus one lab hour per week for one quarter.

GUIT-603 READING 6 (1.5)

Prerequisite: GUIT-503 Reading 5. Advanced score interpretation and sight-reading techniques are developed using iconic musical excerpts. Emphasis on applying reading techniques to real-world sight-reading challenges. One lecture hour plus one lab hour per week for one quarter.

GUIT-506 GUITAR STUDIO SKILLS (1.5)

Prerequisites: GUIT-405 Single String Improvisation 4. Course provides individualized recording session experience in a professional project studio. Students learn crucial, guitar-specific studio skills, such as recording direct vs. using room mics, using pre- vs. post-input effects, dialing-in amp simulation plug-ins, stacking overdubs, doubling parts, and harmonizing melodies. Students also master must-know engineering tasks, such as advanced punch in/out, cut-and-paste, cross-fading, and sending of guitar tracks to clients via the Internet. One session hour per week for one quarter.

MUSICIANSHIP (16.5 Credits)

ALLMI 101-501 HARMONY AND THEORY 1-5 (1.5)

Seven and one-half credit-units required (one and one-half per quarter). See General Requirements for course descriptions.

ALLMI 102-602 EAR TRAINING 1-6 (1.5)

Nine credit-units required (one and one-half per quarter). See General Requirements for course descriptions.

ELECTIVES (18 Credits)

Guitar students may fulfill their elective credit requirements by choosing from program-specific electives, All-MI electives, or entry-level electives offered by other programs. See current course offering for options.

ENTRY-LEVEL ELECTIVES

GUIT-050E GUITAR MAINTENANCE AND REPAIR (1)

Learn techniques of guitar setup, including truss-rod, action, and intonation adjustment. Also covered are basic guitar electronics as well as finish maintenance and various other instrument needs. One hour lecture per week for one quarter.

GUIT-061E CLASSICAL GUITAR (1)

Learn the fundamental right-hand classical guitar techniques for arpeggios, scales, tremolo, harmonics, and rasgueado and apply them to classical guitar literature. One lecture hour per week for one quarter.

GUIT-082E BLUES LISTENING (1)

Nearly every current electric guitar style has its roots in blues, and this course is designed to expose guitarists to the most influential players in the development of modern electric styles and techniques. Recordings by such icons as T-Bone Walker and the "Three Kings" (B.B., Albert and Freddie), among others, will be analyzed and their influence traced through later generations of players. One lecture hour per week for one quarter.

GUIT-086E JAZZ LISTENING (1)

A survey of jazz styles spanning classic through contemporary jazz. The works of Charlie Parker, Wes Montgomery, John Coltrane, and other jazz legends are explored using video and audio excerpts to demonstrate how they have influenced the playing of modern jazz guitar icons, such as John Scofield, Pat Metheny, Allan Holdsworth, and Adam Rogers. One lecture hour per week for one quarter.

GUITAR-SPECIFIC ELECTIVES

// Available only to Guitar Majors

GUIT-046E ALTERNATIVE GUITAR HEROES (1.5)

Analysis and performance of contemporary rock guitar solos, including those of Kurt Cobain, Jerry Cantrell, Tom Morello, Billy Corgan, Kim Thayil, John Frusciante, Dave Navarro, the Edge, and Lenny Kravitz. One lecture hour and one lab hour per week for one quarter.

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QUIT-052E GUITAR/VOCAL ACCOMPANIMENT (1)

Learn to accompany your own vocals on guitar with practical techniques, rhythm patterns, and exercises based on song excerpts common to styles, including pop, rock, folk, country, and alternative. One lecture hour per week for one quarter.

QUIT-060E ACOUSTIC GUITAR (1)

Course covers the basic techniques and guitar gear used in popular steel-string acoustic performance, from flatpicking to fingerpicking, strumming to plucking. One lecture hour per week for one quarter.

QUIT-062E METAL GUITAR (1.5)

This course analyzes and examines the role of the guitar in metal's heaviest and most successful bands throughout the '80s and '90s, including Metallica, Slayer, Pantera, and Megadeth. The curriculum will break down each riff and solo, laying the groundwork for proper rock/metal technique while also providing historical perspective. One lecture hour and one lab hour per week for one quarter; each student is required to perform in class three times.

QUIT-063E RUMBA WORKOUT (1)

This course focuses on the strumming-hand rhythms of the rumba and other Latin guitar grooves to generate a rhythm-guitar intensive workout experience. Recommended for any guitar student who wants to gain refreshing, new rhythmic vocabulary, and break out of the alternating up/down strum approach that dominates mainstream guitar music. One lecture hour per week for one quarter.

QUIT-064E SLIDE GUITAR (1)

Learn the fundamentals of slide guitar and its application to various styles. Topics include achieving proper touch and good tone, essential rock and blues vocabulary, open tunings, and more. One lecture hour for one quarter.

QUIT-065E SURF/SPY GUITAR (1)

Explore classic guitar instrumentals in the "surf/spy" genre. Students learn timeless songs and riffs from artists, including the Ventures, Duane Eddy, and Dick Dale, and perform them with a rhythm section. One half-hour lecture and one-and-one-half hour lab per week for one quarter.

QUIT-066E BLUES GUITAR (1.5)

Covers the fundamentals of the blues style, including rhythm techniques for shuffles, slow blues, jump blues, and other blues-related rhythms, as well as such soloing concepts as chord/scale relationships, and stylistic phrasing. One hour lecture plus one lab hour per week for one quarter.

QUIT-070E APPLIED METAL GUITAR (1.5)

An examination of influential metal bands and iconic metal guitar styles with an emphasis on harmonic analysis and applied metal techniques. Students learn solos riff-by-riff as they develop skills that are essential to the genre. Each student is required to perform three times during the quarter. One lecture hour and one lab hour per week for one quarter.

QUIT-077E READING BOOT CAMP (SLOW LANE) (1)

Prerequisite: QUIT-203 Reading 2. A weekly reading workout based on the first three quarters of Guitar Reading curriculum. Ideal both for review and reinforcement of prior reading curriculum, as well as for sharpening the skills of more advanced sight-readers. Emphasis is placed on reading and counting rhythms, learning the notes on the fretboard, and reading melodies in different positions on the neck. One lecture hour per week for one quarter.

QUIT-088E ACID JAZZ GUITAR 1 (1)

Study the instrumental funk style of Maceo Parker, Ronny Jordan, Gray Boy All Stars, Herbie Hancock, and others. Particular emphasis is placed on rhythm guitar playing, rhythmic soloing, and chart reading. Some weekly preparation work is required. Two workshop hours per week for one quarter.

QUIT-170E RECORDING GUITAR (1)

Uniting the art of guitar playing with the skills of engineering, this class is a must for guitarists who wish to learn the ins and outs of a full-size studio featuring a professional mixing console. Topics include signal flow, microphone selection and placement, EQ, dynamic processing, and effects. Learn techniques used to capture and define the tone of some of the world's greatest guitar players. One lecture hour per week for one quarter.

QUIT-173E GUITAR WORKOUT (1)

This course offers a one-hour weekly "training session" that exposes guitarists to exercises, licks, and concepts that can be adapted and added to their personal practice routines. One lecture-workshop hour per week for one quarter.

QUIT-174E PLAYING TECHNIQUES FOR GUITAR (1)

Students learn ideas and techniques from classical guitar tradition and apply them to the electric guitar. One lecture hour per week for one quarter.

QUIT-175E GUITAR EFX (1)

An overview of the most popular guitar effect devices. Gain and tone shaping, modulation, delay, and reverb are covered through audio examples and live demonstrations. Additional topics include building your own pedalboard, guitar synthesizers, and using effects loops. One lecture hour per week for one quarter.

ADVANCED ELECTIVES

// See course descriptions for prerequisites

QUIT-051E CHORD MELODY 1 (1)

Prerequisite: QUIT-407 Rhythm Guitar 4. An introduction to the art of interweaving melody, chords, and bass lines into compelling song arrangements for solo guitar. Lead sheet interpretation and jazz improvisation techniques are also covered. One lecture hour per week for one quarter.

QUIT-151E CHORD MELODY 2 (1)

Prerequisite: QUIT-051E Chord Melody 1. The application of chord melody techniques taught in Chord Melody 1. Emphasis is on incorporating techniques and expanding repertoire. One lecture hour per week for one quarter.

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GUIT-067E JAZZ GUITAR IMPROVISATION (1.5)

Prerequisite: GUIT-405 Single String Improvisation 4, GUIT-407 Rhythm Guitar 4. Course covers the vocabulary used in jazz improvisation of all eras, from swing and bebop to the present, including the use of scales, modes, idioms, and typical bebop phrases. One lecture hour and one lab hour per week for one quarter.

GUIT-167E MODERN JAZZ CONCEPTS (1.5)

Prerequisite: GUIT-405 Single String Improvisation 4, GUIT-407 Rhythm Guitar 4. Course explores inside and outside playing, symmetrical scales, polychords, and pentatonics as tools for jazz guitar improvisation. One lecture hour and one lab hour per week for one quarter.

GUIT-068E SLAP, POP, AND BEYOND (1.5)

Prerequisite: GUIT-205 Single String Improvisation 2. Course explores and details a variety of modern full-contact funk and rock approaches, with special emphasis on “bass-style” guitar slapping and popping. Also explored are slapped harmonics, tapped harmonics, and various two-hands-on-the-neck rhythm and lead techniques. Playing approaches from Van Halen, Jeff Beck, Marcus Miller, and Michael Hedges, to Rage Against the Machine, Primus, and Bumblefoot are analyzed, along with the use of guitar effects that complement full-contact styles. One lecture hour and one lab hour per week for one quarter.

GUIT-085E JAZZ WORKSHOP 1 (1)

Prerequisite: ALLMI-201 Harmony and Theory 2, GUIT-205 Single String Improvisation 2, GUIT-207 Rhythm Guitar 2. Course designed for the guitarist with little or no jazz experience or the guitarist who would like to fill in the holes in his or her jazz playing. Topics include playing through chord changes and developing a vocabulary for standard jazz progressions. Also covers duo accompaniment techniques, such as walking bass lines with chords and bossa nova bass/chord comping styles. One lecture hour per week for one quarter.

GUIT-145E GUITAR HEROES OF THE '80S (1.5)

Prerequisite: GUIT-205 Single String Improvisation 2. Analyze and perform the solos of modern rock players, such as Eddie Van Halen, Steve Vai, Randy Rhoads, Nuno Bettencourt, John Petrucci, Marty Friedman, and Yngwie Malmsteen as a way of improving rock soloing skills. One lecture hour and one lab hour per week for one quarter.

GUIT-150E GUITAR TRACKING TACTICS (1)

Prerequisite: GUIT-405 Single String Improvisation 4. In weekly one-on-one recording sessions with a professional guitarist/instructor, students gain studio performance skills mandatory for the modern session guitarist. Techniques range from dialing-in appropriate tones, effective vibrato and bends, and playing “in-the-pocket” to using capos, slides, EBows, timed delays, pre- and post-input effects, open tunings, and other creative devices and applications. Students complete a multi-song demo recording under the guidance of a guitar instructor-producer, creating and recording rhythm patterns, fills, melodies, and solos over prerecorded rhythm tracks.

One private session hour per week for one quarter.

GUIT-153E JIMI HENDRIX RHYTHM GUITAR (1)

Prerequisite: GUIT-207 Rhythm Guitar 2. Learn how to improvise rhythm parts in the style of “Little Wing,” “Bold as Love,” and “Castles Made of Sand.” Develop major and minor pentatonic double-stop vocabulary and learn to adapt Hendrix-style rhythm fills to fit popular progressions or original songs. Techniques include thumb-fretting, the “Hendrix Chord,” chord ornamentation, and funk-rock rhythms. One lecture hour per week for one quarter.

GUIT-154E BEATLES FOR SOLO GUITAR (1)

Prerequisite: GUIT-205 Single String Improvisation 2. The Beatles are the most successful pop songwriters of all time and their music remains popular with every new generation. Learning solo guitar chord-melody arrangements of The Beatles’ songs provides a deeper understanding of effective songwriting as well as an introduction to chord-melody technique. One lecture hour per week for one quarter.

GUIT-155E THE ART OF TWO-LINE IMPROVISATION PART 1 (1.5)

Prerequisite: GUIT-405 Single String Improvisation 4. Developed by contrapuntal jazz pioneer and longtime MI Instructor Jimmy Wyble, this course provides step-by-step development of the harmonic awareness, right- and left-hand techniques and intervallic designs necessary for contrapuntal improvisation. Emphasis is placed on development of intervals, chord structures, vocabulary, and phrases that exemplify two-line artistry. One lecture hour and one lab hour per week for one quarter.

GUIT-156E MELODIC SOLOING (1)

Prerequisite: GUIT-205 Single String Improvisation 2. Students solo over basic-to-complex chord progressions with emphasis on the elements of melodic playing, including chord tones, phrasing, sound, and technique. Includes rhythm section accompaniment and critiqued performances. One lecture-workshop hour per week for one quarter.

GUIT-157E FUSION MASTERS (1.5)

Prerequisites: GUIT-305 Single String Improvisation 3, GUIT-307 Rhythm Guitar 3, GUIT-303 Reading 3. Course covers intermediate-to-advanced topics in fusion performance and their application to the guitar, including chord voicings, re-harmonization, transcription, and improvising over changes. One lecture hour and one lab hour per week for one quarter.

GUIT-158E ADVANCED ELECTRIC GUITAR STYLES (1.5)

Prerequisite: GUIT-405 Single String Improvisation 4. Learn how to make the leap into becoming a professional guitarist through a comprehensive study of the interplay between the picking and strumming hands as it pertains to great tone, sterling melodic execution, accurate string muting, and punchy rhythm playing. Also covers three-octave major and minor scales, chord-tone and approach-note improvisation, and use of pentatonic, “synthetic,” and other scales. Practical ear training is also explored and students

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perform with a rhythm section every week. One lecture hour and one lab hour per week for one quarter.

GUIIT-159E ADVANCED GROOVE CONCEPTS (1.5)

Prerequisite: GUIIT-207 Rhythm Guitar 2, GUIIT-205 Single String Improvisation 2. This course covers both technical and practical approaches to groove-based styles. Techniques of time discipline, odd-meter studies, and playing over shifts in feel and meter will be explored. Stylistic studies include early R&B, Motown, reggae, contemporary African styles and New Orleans grooves. One lecture hour and one lab hour per week for one quarter.

GUIIT-160E AFRO-CUBAN GUITAR (1)

Prerequisite: GUIIT-207 Rhythm Guitar 2. An introduction to the role of the guitar in the Afro-Cuban rhythm section, including how to create authentic-sounding parts. One lecture hour per week for one quarter.

GUIIT-161E BRAZILIAN GUITAR (1)

Prerequisite: GUIIT-207 Rhythm Guitar 2. An introduction to the role of the guitar in the Brazilian rhythm section, including bossa nova and samba, with a focus on creating authentic-sounding parts. One lecture hour per week for one quarter.

GUIIT-162E COUNTRY GUITAR (1.5)

Prerequisite: GUIIT-205 Single String Improvisation 2, GUIIT-207 Rhythm Guitar 2. Learn typical progressions involving rhythm guitar and soloing techniques applicable to contemporary country music. Begins with the essentials and moves into specialized techniques, including banjo rolls, open-string licks, and pedal steel effects. One lecture hour and one lab hour per week for one quarter.

GUIIT-163E ECLECTIC ELECTRIC GUITAR (1.5)

Prerequisite: GUIIT-205 Single String Improvisation 2. Learn to play lines and solos in the style of Larry Carlton, Robben Ford, Lee Ritenour, and others. One lecture hour and one lab hour per week for one quarter.

GUIIT-164E FUNK GUITAR (1.5)

Prerequisite: GUIIT-207 Rhythm Guitar 2, GUIIT-205 Single String Improvisation 2. Master the art of the groove. Learn the essential techniques of funk rhythm guitar from fundamental to advanced, as well as tools to improve your overall rhythm skills. The curriculum is based on traditional and contemporary funk, inspired by artists such as James Brown, Earth, Wind & Fire, Prince, the Red Hot Chili Peppers, Michael Jackson, Maroon 5, and beyond. One lecture plus one lab hour per week for one quarter.

GUIIT-165E SHRED GUITAR (1)

Prerequisite: GUIIT-405 Single String Technique 4. Class focuses on improvisation with advanced shred concepts and techniques, including speed picking, sweep picking, tapping, string skipping, as well as applying three- and four-note-per-string scale patterns. One lecture hour per week for one quarter.

GUIIT-166E BLUES GUITAR 2 (1.5)

Prerequisite: GUIIT-305 Single String Improvisation 3, GUIIT-066E Blues Guitar. This course explores expanded jazz-blues harmony, soloing techniques, and the relationship between blues and other musical styles, including jazz, rock & roll, and R&B. Students gain a deeper understanding and appreciation of the blues tradition and related technical skills. One lecture hour and one lab hour per week for one quarter.

GUIIT-168E ROCK RHYTHM GUITAR (1.5)

Prerequisite: GUIIT-207 Rhythm Guitar 2. Learn the application of chord and riff techniques integral to contemporary rock styles. Includes specific contemporary examples from various rock sub-genres. One lecture hour and one lab hour per week for one quarter.

GUIIT-169E ROCK LEAD GUITAR (1)

Prerequisite: GUIIT-205 Single String Improvisation 2. Class covers the melodic application of techniques and concepts taught in core classes to rock guitar styles. Includes hammer-ons, pull-offs, string bending, two-handed fretting techniques, and other stylistic nuances of rock soloing. One lecture hour per week for one quarter.

GUIIT-172E APPLIED TECHNIQUE (1)

Prerequisite: GUIIT-205 Single String Improvisation 2. Guitar course designed to increase playing speed through chord changes over the entire fretboard, and combine all the techniques learned in Single String Improvisation classes. One lecture hour per week for one quarter. May be repeated for credit.

GUIIT-177E READING BOOT CAMP (FAST LANE) (1)

Prerequisite: BASS-403 Music Reading 4. A weekly reading workout based on the last three quarters of Guitar Reading curriculum. Develops reading skills beyond required reading standards and is ideal for review and reinforcement as well as for attaining professional-level reading skills. One lecture hour per week for one quarter.

GUIIT-180E POP GUITAR READING ENSEMBLE (1)

Prerequisite: GUIIT-203 Reading 2. Provides in-depth development of small (4- and 5-part) electric guitar ensemble reading skills based on pop music repertoire. Students refine and enhance all aspects of their musicianship in the context of rehearsal and performance. Some sight-reading involved. One ensemble hour per week for one quarter.

GUIIT-181E CLASSICAL GUITAR READING ENSEMBLE (1)

Prerequisite: GUIIT-203 Reading 2. In-depth development of small (four- and five-part) electric guitar ensemble performance skills based on guitar reading curriculum. Students refine and enhance all aspects of their Musicianship in the context of guitar ensemble rehearsal and performance. Some sight-reading involved. One lecture-ensemble hour per week for one quarter.

GUIIT-182E ODD-METER WORKOUT (1)

Prerequisite: GUIIT-205 Single String Improvisation 2. Incorporating many genres of contemporary music, this weekly workout class focuses on counting, playing, riffing, soloing, grooving, and playing

over changes in odd meters — all skills that are crucial for anyone interested in metal, jazz, fusion, progressive, or shred. One lecture hour per week for one quarter.

QUIT-185E JAZZ WORKSHOP 2 (1)

Prerequisite: QUIT-085E Jazz Workshop 1. An in-depth study of the modes of melodic minor and their application in jazz improvisation. Emphasis on developing lines for standard jazz progressions. Also covered are practice techniques for jazz development. One lecture hour per week for one quarter.

QUIT-187E JAZZ GUITAR READING ENSEMBLE (1)

Prerequisite: QUIT-203 Reading 2. Provides in-depth development of small (4- and 5-part) electric guitar ensemble reading skills based on jazz repertoire. Students refine and enhance all aspects of their musicianship in the context of rehearsal and performance. Some sight-reading involved. One ensemble hour per week for one quarter.

QUIT-188E ACID JAZZ GUITAR 2 (1)

Prerequisite: QUIT-088E Acid Jazz Guitar 1. Continuation of Acid Jazz Guitar 1. Some weekly preparation work required. (Students will be given charts and a CD to prepare for the class.) Two workshop hours per week for one quarter.

**QUIT-255E THE ART OF TWO-LINE
IMPROVISATION PART 2 (1.5)**

Prerequisite: QUIT-155E The Art of Two-Line Improvisation Part 1. The etudes from Jimmy Wyble's seminal books are vehicles for solo guitar pieces as well as lessons in contrapuntal techniques, and serve as a bridge between classical guitar technique and jazz harmony. The course intends to examine the harmonic material found in several of the etudes, and by isolating some of the moves and transposing them to different keys, the material will be made applicable to students' own arrangements and improvisations. One lecture hour and one lab hour per week for one quarter.



ASSOCIATE OF ARTS IN PERFORMANCE // **KEYBOARD**

ASSOCIATE OF ARTS IN PERFORMANCE // KEYBOARD TECHNOLOGY

ASSOCIATE OF ARTS IN PERFORMANCE

// KEYBOARD TECHNOLOGY

DEGREE REQUIREMENTS

The following course requirements must all be satisfactorily completed in order to qualify for the Associate of Arts Degree in Performance (Keyboard Technology).

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six quarters:	1	2	3	4	5	6
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MAJOR AREA

private lesson 1-6	2	2	2	2	2	2
live performance workshops 1-6	1	1	1	1	1	1
groove 1-6	1.5	1.5	1	1	1.5	1.5
keyboard voicings 1-6	1	1	1	1	1	1
digital music 1-6	1.5	1.5	1.5	1.5	2	2
synthesis 1-2	1	1				
virtual instruments 1-2			1	1		
video scoring 1-2					2	2
keyboard technique 1-4	1	1	1	1		
reading 1-4	1	1	1	1		
keyboard improvisation 1-2					1	1
musical director workshop 1-2					2	2

MUSICIANSHIP

harmony & theory 1-4	1.5	1.5	1.5	1.5		
ear training 1-4	1.5	1.5	1.5	1.5		

ELECTIVES

(various)	2	2	2.5	2.5	2.5	2.5
90 credits:	15	15	15	15	15	15

NOTE: Published program lengths are based on optimal course load at 15 credits per quarter.

All course descriptions include course number, title, number of credits per quarter, prerequisites (where applicable), description of content, and contact hours per week.

MAJOR AREA (65 Credits)

KEYBD-PL PRIVATE LESSON (2)

Twelve credit-units required (two per quarter). See General Requirements for course descriptions.

ALLMI-103-603 LIVE PERFORMANCE WORKSHOPS 1-6 (1)

Six credit-units required (one per quarter). See General Requirements for course descriptions.

KEYBD-102 KEYBOARD TECHNIQUE 1 (1)

Covers exercises for the development of keyboard facility and precision control over melodic components, including scales, patterns, arpeggios, and intervals. One lecture hour per week for one quarter.

KEYBD-103 READING 1 (1)

An introduction to reading popular music at the keyboard, with emphasis on learning symbols used for notating melody, rhythm, and harmony, including clefs, grand staff, ledger lines, song form, and basic rhythmic expressions. Practical examples are used in class and as homework. One lecture hour per week for one quarter.

KEYBD-106 SYNTHESIS 1 (1)

An introduction to the structure of analog and digital synthesizers, including essential concepts of subtractive synthesis and synthesized sound production, as well as components from wave forms to filters and amplifiers using hardware synthesizers. One lecture hour per week for one quarter.

KEYBD-107 GROOVE 1 (1.5)

Learn the basic role of the keyboard player in an ensemble with an emphasis on time, tempo, and rhythmic feel in performance. Drills focus on rhythmic awareness and consistency, playing against a steady pulse, and basic hand independence. Two lecture-ensemble hours per week for one quarter.

KEYBD-109 DIGITAL MUSIC 1 (1.5)

An introduction to digital audio technology as an essential tool for the creation of keyboard-based recordings. Students learn intuitive setup procedures and use of keyboards as digital audio triggers using Logic software. One lecture hour and one lab hour per week for one quarter.

KEYBD-110 KEYBOARD VOICINGS 1 (1)

Fundamentals of chord construction, symbol recognition, and voice leading, including triads, slash chords, inversions, added-note chords, and diatonic harmony. Weekly sight-reading exercises are used to reinforce performance. One lecture hour per week for one quarter.

KEYBD-202 KEYBOARD TECHNIQUE 2 (1)

Prerequisite: KEYBD-102 Keyboard Technique 1. A continuation of technique development concentrating on hand independence,

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melodic phrasing, stamina, and contemporary keyboard applications. One lecture hour per week for one quarter.

KEYBD-203 READING 2 (1)

Prerequisite: KEYBD-103 Reading 1. Continuing the development of keyboard reading skills, students perform introductory grand staff etudes in all twelve keys, triads with inversions, and sixteenth-note rhythms. One lecture hour per week for one quarter.

KEYBD-206 SYNTHESIS 2 (1)

Prerequisite: KEYBD-106 Synthesis 1. Focus on more nuanced sound creation and sound design with emphasis on real-world applications. One lecture hour per week for one quarter.

KEYBD-207 GROOVE 2 (1.5)

Prerequisite: KEYBD-107 Groove 1. Concentrates on eighth-note syncopation, playing with a drummer, swing, and straight feels. Two lecture-ensemble hours per week for one quarter.

KEYBD-209 DIGITAL MUSIC 2 (1.5)

Prerequisite: KEYBD-109 Digital Music 1. Practical applications of plug-ins and virtual instruments, MIDI integration, and component compatibility to songwriting projects. One lecture hour and one lab hour per week for one quarter.

KEYBD-210 KEYBOARD VOICINGS 2 (1)

Prerequisite: KEYBD-110 Keyboard Voicings 1. Continued study of chord construction, symbol recognition, and voice leading, including major and minor triads, slash chords, inversions, added-note chords, and diatonic harmony. Weekly sight-reading exercises are used to reinforce performance. One lecture hour per week for one quarter.

KEYBD-302 KEYBOARD TECHNIQUE 3 (1)

Prerequisite: KEYBD-202 Keyboard Technique 2. More advanced keyboard technical skills, including five-finger drills, triad and seventh arpeggios, natural minor scales, intervals, trills, modal scales, and chord-scale relationships. One lecture hour per week for one quarter.

KEYBD-303 READING 3 (1)

Prerequisite: KEYBD-203 Reading 2. Reading left-hand chord voicings, combinations of duple and triple rhythms, and more complex melody lines with exercises drawn from contemporary styles, including two-staff arrangements with complex rhythms and harmony. One lecture hour per week for one quarter.

KEYBD-306 VIRTUAL INSTRUMENTS 1 (1)

Prerequisite: KEYBD-206 Synthesis 2. Using the vast catalog of virtual instruments included with Logic Audio and Native Instruments Komplete, students learn how to trigger and sequence sounds using their own keyboard and groove skills. Includes advanced sequencing, editing, and programming of various instrument and effects combinations in a variety of practical applications. One lecture hour per week for one quarter.

KEYBD-307 GROOVE 3 (1)

Prerequisite: KEYBD-207 Groove 2. Accompaniment patterns for

various chord progressions and styles using techniques, including bass lines, top-note voicings, and two-hand syncopation. Rhythm reading is emphasized. One lecture hour per week for one quarter.

KEYBD-309 DIGITAL MUSIC 3 (1.5)

Prerequisite: KEYBD-209 Digital Music 2. Sequencing, sound banks, and digital effects within Logic are applied to practical, deadline-oriented projects. One lecture hour and one lab hour per week for one quarter.

KEYBD-310 KEYBOARD VOICINGS 3 (1)

Prerequisite: KEYBD-210 Keyboard Voicings 2. Introduction of seventh chords, four-part chord construction, and interpretation of chord symbols with an emphasis on rootless voicings, including exercises in both diatonic and chromatic chord movement and left-hand accompaniment patterns. One lecture hour per week for one quarter.

KEYBD-402 KEYBOARD TECHNIQUE 4 (1)

Prerequisite: KEYBD-302 Keyboard Technique 3. Technical development with emphasis on five-finger drills, diminished arpeggios, harmonic minor scales, intervals, trills, modal scales, and chord-scale relationships. One lecture hour per week for one quarter.

KEYBD-403 READING 4 (1)

Prerequisite: KEYBD-303 Reading 3. Focus on real-world contemporary reading applications, including stylistic embellishments. Students learn how to practice, sight-read, transpose, and perform written music in a variety of styles. One lecture hour per week for one quarter.

KEYBD-406 VIRTUAL INSTRUMENTS 2 (1)

Prerequisite: KEYBD-306 Virtual Instruments 1. Continued development of techniques and practical applications of virtual instruments as a compositional tool. One lecture hour per week for one quarter.

KEYBD-407 GROOVE 4 (1)

Prerequisite: KEYBD-307 Groove 3. Emphasis on developing more intricate and nuanced right-hand rhythm patterns, including further exploration of top-note voicings and adding fills to rhythm patterns. More syncopated styles will be explored. One lecture hour per week for one quarter.

KEYBD-409 DIGITAL MUSIC 4 (1.5)

Prerequisite: KEYBD-309 Digital Music 3. An introduction to orchestration techniques, sample libraries, and sample creation. Also includes the use of modulation plug-ins such as phasers, flangers, and tremolo, plus sound balancing and panning. One lecture hour and one lab hour per week for one quarter.

KEYBD-410 KEYBOARD VOICINGS 4 (1)

Prerequisite: KEYBD-310 Keyboard Voicings 3. Emphasis on voice-leading concepts used in performance and composition, including shell voicings with extensions as applied to a variety of chord progressions. One lecture hour per week for one quarter.

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- KEYBD-502 KEYBOARD IMPROVISATION 1 (1)**
Prerequisite: KEYBD-402 Keyboard Technique 4. Introduction to blues tonality, seventh chord arpeggios, and variations on the key center approach to improvising over major and minor tonalities, including basic blues and jazz progressions. One ensemble hour per week for one quarter.
- KEYBD-506 VIDEO SCORING 1 (2)**
Prerequisite: KEYBD-406 Virtual Instruments 2. How to compose musical background scores to enhance the emotional qualities of video images. Includes both creative and technical aspects of scoring commercials, TV, and film using Apple Logic Pro digital recording software. Two lecture hours per week for one quarter.
- KEYBD-507 GROOVE 5 (1.5)**
Prerequisite: KEYBD-407 Groove 4. An introduction to sixteenth-note syncopation and its application to contemporary musical styles, with emphasis on bass lines, comping, and hand-against-hand rhythmic performance. Two lecture-ensemble hours per week for one quarter.
- KEYBD-508 MUSICAL DIRECTOR WORKSHOP 1 (2)**
Prerequisite: ALLMI-401 Harmony and Theory 4. An introduction to the role of bandleader. Beginning with an overview of chart writing and basic arranging skills, students learn how to rehearse and conduct a rhythm section from the keyboard. This course emphasizes articulating styles and feels, directing tempo changes and rubato, creating intros and endings, and working with singers and horn players. Two lecture hours per week for one quarter.
- KEYBD-509 DIGITAL MUSIC 5 (2)**
Prerequisite: KEYBD-409 Digital Music 4. Students apply advanced digital recording and production techniques using Logic. Topics covered include composition, demo production, basic and advanced mixing techniques, editing, and mastering. Two lecture hours per week for one quarter.
- KEYBD-510 KEYBOARD VOICINGS 5 (1)**
Prerequisite: KEYBD-410 Keyboard Voicings 4. Application of concepts of chord-scale harmony to voicings and chord progressions. Students explore the techniques of "tension substitution" and use it to create voicings while composing and performing their own progressions. One lecture hour per week for one quarter.
- KEYBD-602 KEYBOARD IMPROVISATION 2 (1)**
Prerequisite: KEYBD-502 Keyboard Improvisation 1. Concepts and techniques for analyzing chord progressions and creating improvised melodies, using both key-center and chord-scale approaches, with an emphasis on practical applications. One ensemble hour per week for one quarter.
- KEYBD-606 VIDEO SCORING 2 (2)**
Prerequisite: KEYBD-506 Video Scoring 1. Focus on "scoring to picture" and learning techniques for matching the emotional qualities of music and visual images. Two lecture hours per week for one quarter.
- KEYBD-607 GROOVE 6 (1.5)**
Prerequisite: KEYBD-507 Groove 5. Concentrates on stylistic rhythms, half- and double-time feels, and two-keyboard performance as well as synth bass lines, brass parts, and organ & clarinet playing styles. Two lecture-ensemble hours per week for one quarter.
- KEYBD-608 MUSICAL DIRECTOR WORKSHOP 2 (2)**
Prerequisite: KEYBD-508 Musical Director Workshop 1. After a review of conducting skills, the emphasis shifts to horn arranging and writing for other auxiliary instruments, including full score arrangements. Two lecture hours per week for one quarter.
- KEYBD-609 DIGITAL MUSIC 6 (2)**
Prerequisite: KEYBD-509 Digital Music 5. More advanced mixing, editing, and mastering techniques using Logic. Two lecture hours per week for one quarter.
- KEYBD-610 KEYBOARD VOICINGS 6 (1)**
Prerequisite: KEYBD-510 Keyboard Voicings 5. A continuation of chord construction based on chord-scale harmony. Students learn how to create their own voicings and make effective musical choices. One lecture hour per week for one quarter.
- MUSICIANSHIP (12 Credits)**
- ALLMI 101-401 HARMONY AND THEORY 1-4 (1.5)**
Six credit-units required (one and one-half per quarter). See General Requirements for course descriptions.
- ALLMI 102-402 EAR TRAINING 1-4 (1.5)**
Six credit-units required (one and one-half per quarter). See General Requirements for course descriptions.
- ELECTIVES (14 Credits)**
- Keyboard students may fulfill their elective credit requirements by choosing from program-specific electives, All-MI electives, or entry-level electives offered by other programs; see course offerings for options.
- ENTRY-LEVEL ELECTIVES**
// Available to non-Keyboard Majors
- KEYBD-061E ROLAND GAIA SYNTH PROGRAMMING (1)**
Learn programming techniques for Roland Gaia synthesizers, including oscillators, waveforms, envelopes, filters, effects, real-time parameter changes, and more. One lecture hour per week for one quarter.
- KEYBD-070E ACCOMPANY THYSELF (1)**
This course is designed for singer/keyboard players who want to learn performing skills and keyboard arranging techniques in order to improve the quality of their self-accompaniment. One lecture hour per week for one quarter. May be repeated for credit.
- KEYBD-071E BLUES KEYBOARDS (1)**
Focuses on technique, groove, scales, and progressions used in authentic blues and R&B playing. The course will trace the evolution

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of the blues through recordings and transcribed solos. One lecture hour per week for one quarter.

KEYBD-073E FUNK KEYBOARDS (1)

Analysis of contemporary funk players with an emphasis on understanding the subtle differences in their approach to groove playing. Teaches the keyboardist two-handed rhythm parts common to most funk music. One lecture hour per week for one quarter.

KEYBD-074E HIP-HOP KEYBOARDS (1)

A technical, stylistic and historic look at hip-hop from the keyboard perspective. Students analyze influential artists and styles, learn to compose genre-specific grooves and melodic phrases, and use synthesizers and samplers to create classic and contemporary sounds. In-depth, hands-on instruction provides students with a genuine hip-hop experience. One lecture hour per week for one quarter.

KEYBD-077E R&B/SOUL KEYBOARDS (1)

Develop grooves, rhythms, and harmonic structure of R&B/soul keyboard arrangements from the "classic" era of the '60s and '70s. Also covers chord voicings, techniques, independence drills, and sounds associated with the styles of masters such as Richard Tee, Billy Preston, Earl Van Dyke, etc. One lecture hour per week for one quarter.

KEYBD-078E ROCK KEYBOARDS (1)

Learn classic and modern rock keyboard techniques as applied to performance repertoire. One lecture hour per week for one quarter.

KEYBD-079E ROLAND FANTOM WORKSTATION WORKSHOP (1)

This course covers advanced instruction on Roland's Fantom workstations, including sequencing, sampling, recording, and live performance functionality. One lecture hour per week for one quarter.

KEYBD-150E ABLETON LIVE WORKSHOP (1)

Prerequisite: KEYBD-109 Digital Music 1 or consent from Keyboard Program Chair. IAP students are exempt from prerequisite requirements. Learn to use Ableton Live software as a tool for creating, producing and performing music. Students learn to create a live set, record and manipulate audio, edit and record MIDI, use softsynths and plug-ins, and how to incorporate it all into spontaneous live performances. One lecture hour per week for one quarter.

KEYBD-153E ELECTRONIC STYLES (1)

Prerequisite: KEYBD-109 Digital Music 1 or consent from Keyboard Program Chair. IAP students are exempt from prerequisite requirements. Learn the stylistic embellishments and defining elements of electronic-based music and its sub-genres, such as acid, house, techno, drum and bass, hip-hop, chill and more. Concepts are reinforced through assigned projects and hands-on instruction. One lecture hour per week for one quarter.

KEYBD-157E CONTEMPORARY MUSIC NOTATION (1)

Prerequisites: ALLMI-201 Harmony and Theory 2. This course focuses on developing the skills needed to create accurate, professional music charts by combining ear-training skills with standardized music notation rules. Concepts include road map rules, chart layout, drum and rhythm grooves, chord symbol variations, and transcribing rhythms. One lecture hour per week for one quarter.

KEYBD-163E PRODUCTION TIPS & TRICKS (1)

Prerequisite: KEYBD-209 Digital Music 2 or consent from Keyboard Program Chair. This course explores production tips and tricks that can be applied to demo and live recordings to create professional-sounding results that provide a competitive edge. One lecture hour per week for one quarter.

KEYBD-164E RHYTHM PROGRAMMING (1)

Prerequisite: KEYBD-109 Digital Music 1 or consent from Keyboard Program Chair. IAP students are exempt from prerequisite requirements. Learn to create, record, and produce beats in Logic using the techniques, concepts and equipment used by the pros. This course covers emulative vs. non-emulative programming, real-time and step programming, sampling, and various rhythm production techniques used in R&B, dance and hip-hop.

KEYBOARD-SPECIFIC ELECTIVES

// Available only to Keyboard Majors

KEYBD-054E JAZZ KEYBOARDS 1 (1)

Prerequisite: KEYBD-210 Keyboard Voicings 2. Development of professional concepts and techniques for jazz improvisation, including handling rapid chord and key changes, analyzing chord/scale relationships, and developing stylistic rhythm patterns and phrasing. Includes analysis of major jazz artists and their approaches. One lecture hour per week for one quarter.

KEYBD-076E KEYBOARD KONTROL (1)

Learn to add dynamics and style to bass lines, horn parts, synth leads, and string arrangements through the use of pitch bends, mod wheels, volume pedals, and other real-time keyboard controller techniques. One lecture hour per week for one quarter.

KEYBD-150E ABLETON LIVE WORKSHOP (1)

Prerequisite: KEYBD-109 Digital Music 1 or consent from Keyboard Program Chair. IAP students are exempt from prerequisite requirements. Learn to use Ableton Live software as a tool for creating, producing and performing music. Students learn to create a live set, record and manipulate audio, edit and record MIDI, use softsynths and plug-ins, and how to incorporate it all into spontaneous live performances. One lecture hour per week for one quarter.

KEYBD-151E AFRO-CUBAN KEYBOARDS (1)

Prerequisite: KEYBD-402 Keyboard Technique 4. Learn techniques and repertoire used in Afro-Cuban music with an emphasis on stylistic rhythms and melodic patterns. One lecture hour per week for one quarter.

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KEYBD-152E BRAZILIAN KEYBOARDS

(1)

Prerequisite: KEYBD-402 Keyboard Technique 4. Learn the techniques and repertoire used in Brazilian music with an emphasis on stylistic rhythms and melodic patterns. One lecture hour per week for one quarter.

KEYBD-154E JAZZ KEYBOARDS 2

(1)

Prerequisite: KEYBD-054E Jazz Keyboards 1. Advanced study of jazz improvisation, chord and key changes, chord-scale relationships, rhythmic patterns, and phrasing. One lecture hour per week for one quarter.

KEYBD-155E CHOP SHOP 1

(1)

Prerequisite: KEYBD-402 Keyboard Technique 4. An advanced keyboard technique course focused on improving finger speed and control. One lecture hour per week for one quarter.

KEYBD-156E COMPOSITION FOR KEYBOARDS

(1)

Prerequisite: KEYBD-210 Keyboard Voicings 2. Compose melodies based on simple chord progressions in a variety of styles. Learn through analysis of Top 40 tunes and widely used diatonic chord progressions. One lecture hour per week for one quarter.

KEYBD-159E KEYBOARD ARRANGING

(1)

Prerequisite: KEYBD-210 Keyboard Voicings 2. A comprehensive look at songwriting from a keyboardist's perspective. Students learn about song form, intros, endings, breakdowns, comping and rhythm patterns, adding dynamics, creating definitive chord progressions, and more, with the objective of creating three new performance-ready songs. One lecture hour per quarter for one quarter.

KEYBD-160E KEYBOARD MASTERY

(1)

Prerequisite: Program Chair Approval. This course covers the advanced study of contemporary jazz keyboard techniques with famed Yellowjackets keyboardist, Russel Ferrante and special guests. Five lecture hours per quarter for one quarter. May be repeated for credit.

KEYBD-250E ADVANCED ABLETON LIVE WORKSHOP

(1)

Prerequisite: KEYBD-150E Ableton Live Workshop. Learn advanced applications for Ableton Live. Students will focus on gaining a deeper understanding of Ableton's software synths, controller mapping, MIDI implementation, mix setup, and audio warping. Students will also learn the techniques used to create custom live performance and touring setups using Ableton. One lecture hour per week for one quarter.

KEYBD-253E ADVANCED ELECTRONIC STYLES

(1)

Prerequisite: KEYBD-153E Electronic Styles. This course is the comprehensive study (and application) of advanced electronic music creation/production techniques, using Logic Pro 9. Students will have weekly assignments applying the production techniques learned in class with a strong emphasis on keyboard programming/sound design. One lecture hour per week for one quarter.

KEYBD-255E CHOP SHOP 2

(1)

Prerequisite: KEYBD-155E Chop Shop 1. A continuation of advanced keyboard technique focusing on improving finger speed and control. One lecture hour per week for one quarter.



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DEGREE REQUIREMENTS

The following course requirements must all be satisfactorily completed in order to qualify for the Associate of Arts Degree in Performance (Vocals).

All course descriptions include course number, title, number of credits per quarter, prerequisites (where applicable), description of content, and contact hours per week.

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six quarters:	1	2	3	4	5	6
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MAJOR AREA

private lesson	2	2	2	2	2	2
live performance workshops 1-6	1	1	1	1	1	1
vocal performance 1-6	2	2	2	2	2	2
vocal technique 1-4	1.5	1.5	1.5	1.5		
apple logic 1-2	2	2				
studio recording 1-2					2.5	2.5
digital notation 1-2					2	2

PROFESSIONAL DEVELOPMENT

entertainment business 1-2					1	1
image development			1.5	1.5		
diy music marketing					1.5	
promotional media						1.5

MUSICIANSHIP

songwriting 1-2					1.5	1.5
keyboards for vocalists 1-2	1	1				
sightsinging 1-4	1.5	1.5	1.5	1.5		
harmony & theory 1-4	1.5	1.5	1.5	1.5		
ear training 1-4	1.5	1.5	1.5	1.5		

ELECTIVES

(various)	1	1	2.5	2.5	1.5	1.5
90 credits:	15	15	15	15	15	15

NOTE: Published program lengths are based on optimal course load at 15 credits per quarter.

MAJOR AREA (55.5 Credits)

VOCAL-PL PRIVATE LESSON (2)

Twelve credit-units required (two per quarter). See General Requirements for course description.

ALLMI-103-603 LIVE PERFORMANCE WORKSHOPS 1-6 (1)

Six credit-units required (one per quarter). See General Requirements for course description.

VOCAL-104 VOCAL PERFORMANCE 1 (2)

Students develop fundamental technical approaches to vocal performance via twice-weekly performances in a number of popular genres with a live, three-piece backing band, assisted by extensive curricular materials, including performance notes, vocal charts, and reference audio. Two ensemble hours per week for one quarter.

VOCAL-204 VOCAL PERFORMANCE 2 (2)

Prerequisite: VOCAL-104 Vocal Performance 1. Continued live-ensemble performing experience, featuring progressively more complex material and additional musical genres. Two ensemble hours per week for one quarter.

VOCAL-304 VOCAL PERFORMANCE 3 (2)

Prerequisite: VOCAL-204 Vocal Performance 2. Additional live-ensemble performing experience featuring progressively more complex material, additional musical genres, and the ability for students to perform their own material at set points within the course. Two ensemble hours per week for one quarter.

VOCAL-404 VOCAL PERFORMANCE 4 (2)

Prerequisite: VOCAL-304 Vocal Performance 3. Additional live-ensemble performing experience featuring progressively more complex material, additional musical genres, and the ability for students to perform their own material at set points within the course. Two ensemble hours per week for one quarter.

VOCAL-504 VOCAL PERFORMANCE 5 (2)

Prerequisite: VOCAL-404 Vocal Performance 4. Students put the skills learned in Vocal Performance 1-4 to use as they perform original songs (or arrangements of existing material) with a keyboard accompanist. Students begin to develop a set list for their final show (at the conclusion of Vocal Performance 6). Emphasis is placed on: creating leadsheets; working closely with the accompanist to choose, shape, and perform the most artist-relevant material; and understanding specific aspects of small-venue performance (such as the environment, equipment, techniques, terminology, and personnel). Two ensemble hours per week for one quarter.

VOCAL-604 VOCAL PERFORMANCE 6 (2)

Prerequisite: VOCAL-504 Vocal Performance 5. Students prepare themselves for their final show with the assistance of a four-piece band. Focus includes song choice, chart preparation, set-list order, and rehearsal techniques, as well as polishing performance skills (including pre-production, band dynamics, crowd interactions and communication, stage presence, and stylistic interpretation). Two ensemble hours per week for one quarter.

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VOCAL-102 VOCAL TECHNIQUE 1 (1.5)

An introduction to the anatomy and physiology of the voice. Topics include: vocal physiological terminologies; breathing and breath management (and how it affects the act of singing); effective practice habits; registers; and efficient phonation techniques. Two lecture-lab hours per week for one quarter.

VOCAL-202 VOCAL TECHNIQUE 2 (1.5)

Prerequisite: VOCAL-102 Vocal Technique 1. Focuses on understanding the nature of human voice production. Topics include formation of speech sounds, improving range, factors that affect vocal health, and an exploration of the physical mechanics of producing sound for various styles. Topics include learning to recognize different vocal functions through analysis and review. Two lecture-lab hours per week for one quarter.

VOCAL-302 VOCAL TECHNIQUE 3 (1.5)

Prerequisite: VOCAL-202 Vocal Technique 2. Focuses on "bridging" the voice into a continuous register without breaks. Vocal exercises to strengthen the voice and allow singing at full power are discussed and practiced. Two lecture-lab hours per week for one quarter.

VOCAL-402 VOCAL TECHNIQUE 4 (1.5)

Prerequisite: VOCAL-302 Vocal Technique 3. The final Vocal Technique course addresses the formation of vowels and consonants, techniques for connecting with the lyrics and associated emotions of songs, the application of vocal technique to assist in learning songs, and the analysis and imitation of contemporary artists' voices as a means to develop a deeper awareness and understanding of the vocal instrument. Two lecture-lab hours per week for one quarter.

VOCAL-103 SIGHTSINGING 1 (1.5)

Introduction to sight-reading and sightsinging for the vocalist. Topics include an overview of music notation, the basic elements of written music, major scales, ties, dotted notes, warm-ups, and simple diatonic melodies with whole-, half-, quarter, eighth-, and sixteenth-note rhythmic patterns. Two lecture-lab hours per week for one quarter.

VOCAL-203 SIGHTSINGING 2 (1.5)

Prerequisite: VOCAL-103 Sightsinging 1. Continued development of sightsinging skills with emphasis on combining notes and values, an introduction to the bass clef, triplet rhythms, and different time signatures such as cut-time and 6/8. Two lecture-lab hours per week for one quarter.

VOCAL-303 SIGHTSINGING 3 (1.5)

Prerequisite: VOCAL-203 Sightsinging 2. Expands sightsinging skills to include more complex major and minor diatonic melodies and harmonies and the introduction of mixed rhythms. Topics include: intervals, inversions, major and minor thirds, major melodies, triads, arpeggios, and quarter-note triplets. Two lecture-lab hours per week for one quarter.

VOCAL-403 SIGHTSINGING 4 (1.5)

Prerequisite: VOCAL-303 Sightsinging 3. Continued exploration

of major and minor melodies and mixed rhythms. Topics include: an introduction to minor scales, seventh chords, and changing meters. Two lecture-lab hours per week for one quarter.

VOCAL-113 APPLE LOGIC 1 (2)

Apple's Logic Studio is a powerful music production package designed for music creators and producers. This Apple-Certified course, when combined with Apple Logic 2, is equivalent to Apple's own Logic 101 course. Topics covered include working with MIDI and audio, virtual instruments, effects, drum programming, time stretching and working with loops. This course is equivalent to ARTST-113. Two lecture-lab hours per week for one quarter.

VOCAL-213 APPLE LOGIC 2 (2)

Prerequisite: VOCAL-113 or ARTST-113 Apple Logic 1. The second level of this Apple-Certified course focuses on using Logic as a mixing and mastering tool. Topics include effects, automation, scoring to picture, third-party plug-ins, and mastering using Logic's companion program Waveburner. Upon successful completion, students are eligible to take Apple's Logic Pro Certification Exam. This course is equivalent to ARTST-213. Two lecture-lab hours per week for one quarter.

VOCAL-508 STUDIO RECORDING 1 (2.5)

Prerequisites: VOCAL-402 Vocal Technique 4 and VOCAL-404 Vocal Performance 4. Learn the art and practical skills of creating your own professional-quality, three-song vocal reel in the recording studio using industry-standard audio equipment. Topics include pre-production, microphone techniques, equipment choice, essential recording studio terminology, pre-amplification, EQ, and effects for lead vocals, as well as other equipment and techniques essential to creating and capturing the best vocal performance. Two lecture-lab-ensemble hours per week for one quarter.

VOCAL-608 STUDIO RECORDING 2 (2.5)

Prerequisite: VOCAL-508 Studio Recording 1. Building on the knowledge and techniques learned in Studio Recording 1, students complete their three-song reel in the recording studio, including overdubs, backing vocals, final EQ, and effects. Students also take turns engineering for each other as a means to understand the needs of the recording staff and the best way to maximize studio vocal performances. Two lecture-lab-ensemble hours per week for one quarter.

VOCAL-110 IMAGE DEVELOPMENT 1 (1.5)

Prerequisites: VOCAL-202 Vocal Technique 2 and VOCAL-204 Vocal Performance 2. This course focuses on image development for the vocalist. Topics include: developing a stage persona, tapping into your unique qualities as a performer, lyrical interpretations, emotional delivery, video shoot terminologies, band communication, and appropriate song choices. Two lecture-lab-ensemble hours per week for one quarter.

VOCAL-210 IMAGE DEVELOPMENT 2 (1.5)

Prerequisite: VOCAL-110 Image Development 1. Building on acquired knowledge and techniques, the focus turns to developing

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material for a filmed performance and on-camera interview. Topics include: communicating with the audience, filmed performance techniques, artist interviewing tips, set lists, and being an A&R-relevant performer. Two lecture-lab-ensemble hours per week for one quarter.

VOCAL-112 DIGITAL NOTATION & ARRANGING 1 (2)

Prerequisites: VOCAL-402 Vocal Technique 4, VOCAL-404 Vocal Performance 4, and VOCAL-213 Apple Logic 2. For the professional vocalist, the ability to create easy-to-understand and easy-to-edit charts and leadsheets is invaluable. This course introduces the popular music notation software Sibelius as a digital means for creating charts and leadsheets, along with some basic arranging exercises. Two lecture-lab hours per week for one quarter.

VOCAL-212 DIGITAL NOTATION & ARRANGING 2 (2)

Prerequisite: VOCAL-112 Digital Notation & Arranging 1. Students combine notation skills with knowledge gained in musicianship, songwriting, and technology classes to create, edit, and arrange charts for use in their own recordings and performances. Two lecture-lab hours per week for one quarter.

PROFESSIONAL DEVELOPMENT (5 Credits)

VOCAL-108 ENTERTAINMENT BUSINESS 1 (1)

Prerequisites: VOCAL-402 Vocal Technique 4, VOCAL-404 Vocal Performance 4, and VOCAL-213 Apple Logic 2. This course provides the student with an understanding of the entertainment industry as it exists today — essential knowledge for anyone looking to sustain a career as a vocalist in the digital era. Includes an overview of record companies, distributors, representation, contracts, publishing, copyright, viable industry positions, and more. This course is equivalent to ARTST-108. One lecture hour per week for one quarter.

VOCAL-208 ENTERTAINMENT BUSINESS 2 (1)

Prerequisites: VOCAL-108 or ARTST-108 Entertainment Business 1. Further exploration of the entertainment business with a focus on the independent aspects of the industry and how vocalists can best exploit them to their career advantage. Topics include starting your own record company, indie distribution deals; agents, managers, and lawyers; starting your own publishing company, entrepreneurship, fan base management, networking, alternate revenue streams, and more. This course is equivalent to ARTST-208. One lecture hour per week for one quarter.

VOCAL-109 DIY MUSIC MARKETING (1.5)

Prerequisites: VOCAL-402 Vocal Technique 4, VOCAL-404 Vocal Performance 4. This course focuses on understanding essential self-marketing and promotional techniques for the modern vocalist in preparation for creating a personal promotional media package. This course is equivalent to ARTST-109. Two lecture-lab hours per week for one quarter.

VOCAL-209 PROMOTIONAL MEDIA (1.5)

Prerequisite: VOCAL-109 DIY Music Marketing. Vocalists learn to generate the audio/visual materials necessary to promote

themselves as artists, performers, or songwriters. These include professional photographs, websites, electronic press kits (EPKs), album covers (using Photoshop), and biographies. Two lecture-lab hours per week for one quarter.

MUSICIANSHIP (12 Credits)

ALLMI-101-201 HARMONY AND THEORY 1-2 (1.5)

Three credit-units required (one and one-half per quarter). See General Requirements for course descriptions.

ALLMI 102-202 EAR TRAINING 1-2 (1.5)

Three credit-units required (one and one-half per quarter). See General Requirements for course descriptions.

VOCAL-105 KEYBOARDS FOR VOCALISTS 1 (1)

This course uses the keyboard as a visual and aural aid to developing musicianship for the vocalist. Topics include: basic reading (including grand staff, treble and bass clefs, and identifying notes); fingering technique; major scales; intervals; major triads; diminished and augmented triads; and simple melodies. Two lecture-lab hours per week for one quarter.

VOCAL-205 KEYBOARDS FOR VOCALISTS 2 (1)

Prerequisite: VOCAL-105 Keyboards for Vocalists 1. Continuation of Keyboards for Vocalists 1 with additional focus on: natural, harmonic, and melodic minor scales; diatonic major and minor harmonies; inversions; seventh chords; and the use of inverted triads in basic chord progressions. Two lecture-lab hours per week for one quarter.

VOCAL-111 SONGWRITING 1 (1.5)

Prerequisite: VOCAL-404 Vocal Performance 4, VOCAL-403 Sightsinging 4. Fundamentals of contemporary music creation, including song structure, tempo, lyrics, melody, harmony, rhythmic elements, and subjective emotional qualities. This course is equivalent to ARTST-112. Two lecture-lab hours per week for one quarter.

VOCAL-211 SONGWRITING 2 (1.5)

Prerequisite: VOCAL-111 or ARTST-112 Songwriting 1. Continued development of contemporary songwriting skills, including application of fundamental concepts to the creation of original material based on topics and genres provided by the instructor. Includes critique and discussion. This course is equivalent to ARTST-212E. Two lecture-lab hours per week for one quarter.

ELECTIVES (17.5 Credits)

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

ENTRY-LEVEL ELECTIVES

VOCAL-013E GOSPEL CHOIR (1)

An ensemble class in which students perform traditional and contemporary Gospel songs. Students rotate lead vocal

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performances with the class acting as choir/background. Topics include constructing lead vocals, learning and arranging harmonies by ear, and group vocal blending and dynamics. Two ensemble hours per week for one quarter. May be repeated for credit.

VOCAL-018E ACCENT REDUCTION (1)

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

VOCAL-SPECIFIC ELECTIVES

// Available only to vocal majors

VOCAL-010E BRAZILIAN VOCALS (1.5)

This course examines Brazilian music from the 1950s to the present. The emphasis of this course will be on vocal performance. Weekly lectures, readings, and performances will explore four approaches to the music (bossa nova, samba song, MPB (Brazilian pop music), contemporary Brazilian jazz). Contemporary international crossover artist approaches will also be explored to highlight the relevance of these vocal styles for present-day jazz and pop vocalists in the US and other countries. Two lecture/lab hours per week for one quarter.

VOCAL-011E BLUES VOCALS (1.5)

A study of African Diaspora and the development of the blues genre, scale, and form, including a study of vocalists in the blues genre. It provides students with an insight into blues phrasing and emotional delivery in order to create more authentic and convincing blues performances. One lecture-lab hour per week for one quarter.

VOCAL-012E EXTREME VOCALS 1 (1)

Vocalists performing in an extreme style who maintain long careers do so because they apply effective vocal techniques that prevent damage to their voices. Techniques taught include "The Gravel" (James Hetfield/Metallica), "The Bobcat" (Phil Anselmo/Pantera), "The Drill Sergeant" (Slayer, Godsmack) and "The White Scream" (Roger Daltrey/The Who). **Note:** *Due to the nature of the techniques taught, students enrolling in this class must sign an Extreme Vocal Release Form.* Two lecture-lab hours per week for one quarter.

VOCAL-014E JAZZ VOCALS (1.5)

Learn to communicate with a band and work in a jazz ensemble. Emphasis is placed on learning the standard repertoire and developing a personal stylistic interpretation. One lecture-ensemble hour per week for one quarter. May be repeated for credit.

VOCAL-015E ROCK VOCAL STYLES (1.5)

Students learn the unique styles of influential classic and modern rock vocalists through listening, analysis, demonstrations of technique, class discussion, and weekly in-class performances. Two lecture-lab hours per week for one quarter.

VOCAL-016E CONTEMPORARY VOCAL ENSEMBLE (1)

Ensemble class designed to teach entry-level vocal students the essentials of backing vocals with an emphasis on blending during

live performance. Topics include: harmonizing and holding parts in a large or small ensemble. Two ensemble hours per week for one quarter. May be repeated for credit.

VOCAL-020E RAP TECHNIQUES (1.5)

This course prepares the student to become a versatile rap singer as well as a background rap singer (a.k.a. "hype man") and gives an overview of Rap history. Emphasis is placed on articulation, syncopation, independence on individual parts, breathing technique, microphone technique, cadence, timing, flow, delivery, vocal timbres, dynamics, animation, and group sound. Two Lecture/Lab hours per week for one quarter.

VOCAL-021E CONTEMPORARY HIP-HOP DANCE 1 (1.5)

An introduction to the hip-hop dance style featured in choreographed hip-hop and pop performances and videos. Course consists of warm-ups, stretching, combinations, and groove movements. Two workshop hours per week for one quarter.

VOCAL-022E COUNTRY VOCALS (1.5)

This course examines the development of country music from its inception to the present. The emphasis of this course will be on vocal performance. Weekly lectures, readings, and performances will explore approaches to the music and its sub-genres (bluegrass, western swing, rockabilly, honky tonk, country influenced early-rock of the 1950's, country folk of the 1960's, 1970's southern rock, pop country, and alternative country). Contemporary crossover artist approaches will also be explored to highlight the relevance of these styles for present-day country and pop vocalists. This course will also explore the business of country music and how it compares to other popular genres. Two Lecture/Lab hours per week for one quarter.

VOCAL-026E R&B VOCALS (1.5)

A study of African diaspora, and the development of the R&B genre, including a study of vocalists in the R&B genre, providing students with an insight into R&B phrasing and vocal timbres delivery in order to create more authentic and convincing R&B performances. One lecture, and one lab hour per week for one quarter.

VOCAL-106E THE ART OF SUCCESS 1 (1)

This course offers real-world advice about how to define success for yourself, how to realistically create the next step in your evolution as a performer, and how to keep moving up the industry ladder. Two workshop hours per week for one quarter.

ASSOCIATE OF ARTS IN PERFORMANCE // VOCALS

ADVANCED ELECTIVES

// See course descriptions for prerequisites

VOCAL-040E VOCAL TEACHER TRAINING 1 (1)

Prerequisite: VOCAL-402 Vocal Technique 4. An introduction to building a private vocal studio, keeping track of assignments and students, and vocal training techniques, including: techniques for evaluating the throat; establishing a viable starting-point for the student; correcting interferences; increasing range; applying scale exercises; and effective communication of the science of vocal technique. One lecture hour per week for one quarter.

VOCAL-112E EXTREME VOCALS 2 (1)

Prerequisite: VOCAL-012E Extreme Vocals 1. A review of various extreme vocal styles followed by extreme-style-specific vocal exercises. Each student is required to prepare a number of different performances, including a final performance, for class critique and instructor evaluation. Two Lecture/Lab hours per week for one quarter.

VOCAL-114E JAZZ VOCALS 2 (1.5)

Prerequisite: VOCAL-014E Jazz Vocals. This course analyzes vocal interpretation of jazz language (and form). Through guided listening, the class will compare written melodies to recorded performances by genre-defining vocalists. Every class will include guided listening, as well as practical application through performances. Chord / scale relationships, as they relate to improvisation, and transcription analysis and performance, will also be presented in detail. Two Lecture/Lab hours per week for one quarter.

VOCAL-121E CONTEMPORARY HIP-HOP DANCE 2 (1.5)

Prerequisite: VOCAL-021E Contemporary Hip-Hop Dance 1. A continuation of Contemporary Hip-Hop Dance 1, exploring more complex choreography with routines to be showcased in a final filmed class performance. Two workshop hours per week for one quarter.

VOCAL-206E THE ART OF SUCCESS 2 (1)

Prerequisite: VOCAL-106E The Art of Success 1. Students expand their perception of the entertainment industry — and their definitions of success within it — while engaging in activities designed to hone the skills necessary to be professional musicians and artists. Two workshop hours per week for one quarter.

VOCAL-503E SIGHTSINGING 5 (1.5)

Prerequisite: VOCAL-403 Sightsinging 4. Building on the skills developed in Sightsinging 4, this course introduces two-part singing and covers more complex diatonic major and minor keys, odd meters, and mixed rhythms. Two lecture-lab hours per week for one quarter.

VOCAL-603E SIGHTSINGING 6 (1.5)

Prerequisite: VOCAL-503 Sightsinging 5. A continuation of Sightsinging 5, this course introduces more complex two-part major and minor melodies and rhythms, the blues scale, and modes. Two lecture-lab hours per week for one quarter.

VOCAL-305E KEYBOARDS FOR VOCALISTS 3 (1)

Prerequisite: VOCAL-205 Keyboards for Vocalists 2. A continuing course in practical keyboard performance skills for the vocalist. Topics include techniques for construction and performance of chord progressions in all keys (including 7th chords), diatonic and chromatic harmony, notation and reading for piano, agility exercises, and techniques for pop/rock/R&B self-accompaniment. Two lecture-lab hours per week for one quarter.

VOCAL-405E KEYBOARDS FOR VOCALISTS 4 (1)

Prerequisite: VOCAL-305E Keyboards for Vocalists 3. An intermediate/advanced course to practical keyboard skills for the vocalist. Students learn keyboard techniques and fingerings for scales and chords with the goal of becoming a proficient keyboardist. Topics include the practical application of advanced diatonic and chromatic harmonic concepts, chord voicings, transposition, lead sheet interpretation, and techniques for accompaniment in pop/rock/R&B and jazz styles. Two lecture-lab hours per week for one quarter.

VOCAL-505E KEYBOARDS FOR VOCALISTS 5 (1)

Prerequisite: Vocal-405 Keyboards for vocalists 4. Accompaniment patterns for various chord progressions and styles using techniques, including bass lines, top-note voicings, and two-hand syncopation. Rhythm reading is emphasized. One lecture hour per week for one quarter.

VOCAL-605E KEYBOARDS FOR VOCALISTS 6 (1)

Prerequisite: Vocal-505 Keyboards for vocalists 5. Emphasis on developing more intricate and nuanced right-hand rhythm patterns, including further exploration of topnote voicings and adding fills to rhythm patterns. More syncopated styles will be explored. One lecture hour per week for one quarter.

VOCAL-116E ADVANCED CONTEMPORARY VOCAL ENSEMBLE (1.5)

Enrollment by audition only. This course prepares the student to become a versatile ensemble member and background singer. Students will be placed into sections and will be assigned parts. Emphasis is placed on sight-reading, independence on individual parts, inter-section blending, microphone technique, and group sound. Two Lecture/Lab hours per week for one quarter.

ASSOCIATE OF ARTS IN PERFORMANCE // COMBINED EMPHASIS

ASSOCIATE OF ARTS IN PERFORMANCE

// COMBINED EMPHASIS

MI's six-quarter, 90 credit-unit Associate of Arts Degree in Performance (Combined Emphasis) is an occupational¹ degree designed for students who wish to combine studies in contemporary music performance with an emphasis in a specialized area of the music industry.

To earn an AA (Combined Emphasis), students may combine an instrument major (Bass, Drums, Guitar, Keyboard Technology, or Vocals) with studies in:

AUDIO ENGINEERING

Professional audio recording and music production, post-production audio, and live sound production.

INDEPENDENT ARTIST DEVELOPMENT

Original songwriting, recording, production, and career development.

MUSIC BUSINESS

Music industry business career preparation and music entrepreneur training.

GUITAR CRAFT

Electric and acoustic guitar and bass design, fabrication, and maintenance.²

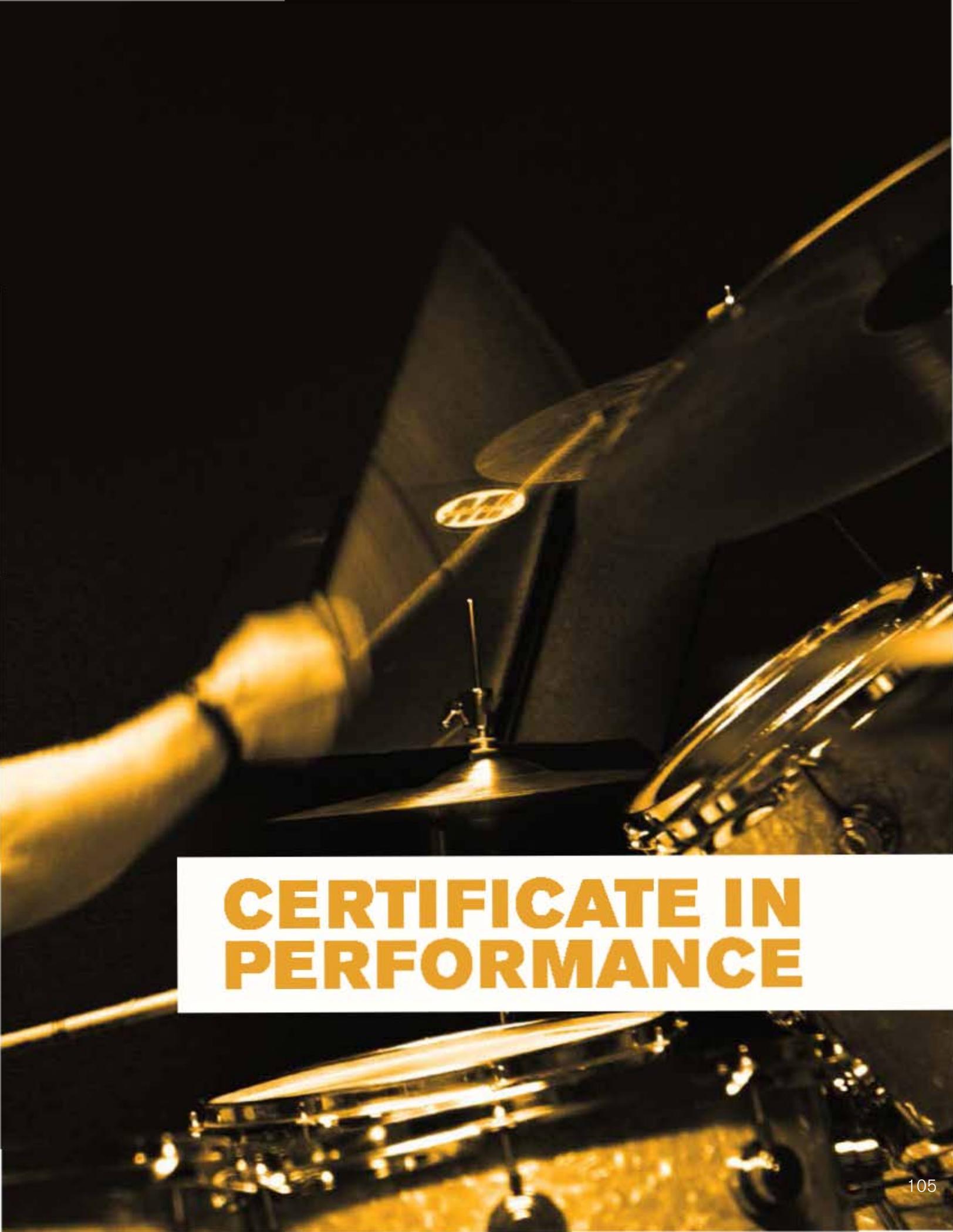
MUSIC VIDEO, FILM, AND TELEVISION PRODUCTION

// Music-driven film and video creation

Degree course and credit requirements are identical to the combined requirements of the two Certificate Programs. For specific information about courses and credit requirements, refer to the catalog entry describing the appropriate Certificate in Performance (Bass, Drums, Guitar, Keyboard Technology, Vocals) and the section describing the appropriate music industry emphasis (Certificate in Audio Engineering, etc.).

¹ Associate Programs are vocational and do not include General Education requirements or direct preparation for study at the Baccalaureate level. For information on requirements for students wishing to transfer from an AA Program to MI's Bachelor of Music Degree Program, please see the Bachelor Degree Admissions section of this catalog.

² The Guitar Craft emphasis is only available in combination with instrument studies in Guitar or Bass.



CERTIFICATE IN PERFORMANCE

CERTIFICATE IN PERFORMANCE // BASS

CERTIFICATE IN PERFORMANCE

MI's 60 credit-unit, four-quarter Certificate in Performance Program provides students with a broad foundation of musical knowledge, technique and practical experience that prepares them for virtually any style of contemporary popular music performance.

Core and elective courses, Private Lessons, Live Performance Workshops, Open Counseling Sessions, and regular visiting artist concerts and seminars combine to create an intensive educational environment designed to encourage rapid development of performance skills.

Certificate in Performance requirements for each instrument are equivalent to the first four quarters of the respective Associate of Arts Degree in Performance. Program requirements are listed on the following pages in outline form; for course descriptions, refer to Associate of Arts Degree requirements.

Certificates in Performance are offered for:

Bass
Drums
Guitar
Keyboard Technology
Vocals

CERTIFICATE IN PERFORMANCE

// BASS

CERTIFICATE REQUIREMENTS

The following course requirements must be satisfactorily completed in order to qualify for the Certificate in Performance (Bass). Certificate requirements are listed here in outline form.

Certificate courses and requirements match the first four quarters of the Associate of Arts Degree in Performance (Bass); for full course descriptions of core courses and electives, refer to that section of the catalog.

CERTIFICATE IN PERFORMANCE // BASS

four quarters:	1	2	3	4
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MAJOR AREA

private lesson 1-4	2	2	2	2
live performance workshops 1-4	1	1	1	1
playing techniques 1-4	1.5	1.5	1.5	1.5
reading 1-4	1.5	1.5	1.5	1.5
fretboard basics 1-4	1.5	1.5	1.5	1.5
rhythm section workshop 1-4	1.5	1.5	1.5	1.5

MUSICIANSHIP

harmony & theory 1-4	1.5	1.5	1.5	1.5
ear training 1-4	1.5	1.5	1.5	1.5

ELECTIVES

(various)	3	3	3	3
60 credits:	15	15	15	15

NOTE: Published program lengths are based on optimal course load at 15 credits per quarter.

CERTIFICATE IN PERFORMANCE // DRUMS & GUITAR

CERTIFICATE IN PERFORMANCE

//DRUMS

CERTIFICATE REQUIREMENTS

The following course requirements must be satisfactorily completed in order to qualify for the Certificate in Performance (Drums). Certificate requirements are listed here in outline form. Certificate courses and requirements match the first four quarters of the Associate of Arts Degree in Performance (Drums); for full course descriptions of core courses and electives, refer to that section of the catalog.

CERTIFICATE IN PERFORMANCE // DRUMS

four quarters:	1	2	3	4
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MAJOR AREA

private lesson 1-4	2	2	2	2
live performance workshops 1-4	1	1	1	1
playing techniques 1-4	1.5	1.5	1.5	1.5
reading 1-4	2	2	1.5	1.5
rhythm section workshop 1-4	2	2	2	2
developing your groove 1-2	1	1		
music minus one 1-2	1	1		
digital drumming 1-2	2.5	2.5		
contemporary drum concepts 1-2			1.5	1.5
advanced drumming 1-2			1.5	1.5

MUSICIANSHIP

keyboard lab 1-2	1	1		
harmony & theory 1-2			1.5	1.5
ear training 1-2			1.5	1.5

ELECTIVES

(various)	1	1	1	1
60 credits:	15	15	15	15

NOTE: Published program lengths are based on optimal course load at 15 credits per quarter.

CERTIFICATE IN PERFORMANCE

// GUITAR

CERTIFICATE REQUIREMENTS

The following course requirements must be satisfactorily completed in order to qualify for the Certificate in Performance (Guitar). Certificate requirements are listed here in outline form. Certificate courses and requirements match the first four quarters of the Associate of Arts Degree in Performance (Guitar); for full course descriptions of core courses and electives, refer to that section of the catalog.

CERTIFICATE IN PERFORMANCE // GUITAR

four quarters:	1	2	3	4
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MAJOR AREA

private lesson 1-4	2	2	2	2
live performance workshops 1-4	1	1	1	1
single string improvisation 1-4	1.5	1.5	1.5	1.5
rhythm guitar 1-4	1.5	1.5	1.5	1.5
rhythm section workshop 1-4	1.5	1.5	1.5	1.5
reading 1-4	1.5	1.5	1.5	1.5

MUSICIANSHIP

harmony & theory 1-4	1.5	1.5	1.5	1.5
ear training 1-4	1.5	1.5	1.5	1.5

ELECTIVES

(various)	3	3	3	3
60 credits:	15	15	15	15

NOTE: Published program lengths are based on optimal course load at 15 credits per quarter.

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CERTIFICATE // AUDIO ENGINEERING

CERTIFICATE // AUDIO ENGINEERING

CERTIFICATE IN AUDIO ENGINEERING

The two-quarter/30 credit-unit Certificate in Audio Engineering provides an intensive, hands-on curriculum designed to prepare aspiring engineers for the demands of the professional recording studio. Completion of all program requirements qualifies students to earn the Certificate in Audio Engineering.

All course descriptions include course number, title, number of credit-units per quarter (multiply by number of required quarters for total credit amount), prerequisites (where applicable), description of content, and contact hours per week.

CERTIFICATE IN AUDIO ENGINEERING

two quarters:	1	2
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MAJOR AREA

console operation 1-2	2	2
Pro Tools 1-2	3.5	3.5
music pre-production	1.5	
musicianship**	1.5	
music studio etiquette	1.5	
practical recording	2	
acoustics	1.5	
recording theory	1.5	
post-production		1.5
signal processing		1.5
mixing and mastering		2
electronics		1.5

ELECTIVES

(various)*		3
30 credits:	15	15

*Elective requirement must be met from program-specific electives.

**Or successful completion of equivalency exam. In such case, students must take additional 1.5 elective units to meet minimum program credit requirements.

NOTE: Published program lengths are based on optimal course load at 15 credits per quarter.

MAJOR AREA

AUDIO-101 PRACTICAL RECORDING (2)

Course focuses on recording drums, bass, different types of guitars, vocals, piano, etc. Learn how to overdub single instruments and build a complete, multi-track arrangement and production using the API 1608 Console and Avid Pro Tools® HD. One 90-minute lecture and one 90-minute workshop per week for one quarter.

AUDIO-102 CONSOLE OPERATION 1 (2)

Students learn signal flow as it applies directly to high-end professional consoles while working on a custom SSL 4000 G Series, including how to route signals for tracking, overdubbing, and mixing. One 90-minute lecture and one 90-minute workshop per week for one quarter.

AUDIO-202 CONSOLE OPERATION 2 (2)

Prerequisite: AUDIO-102 Console Operation 1. Students learn signal flow as it applies directly to high-end professional consoles while working on a SSL Duality, including how to route signals for tracking, overdubbing, and mixing. One 90-minute lecture and one 90-minute workshop per week for one quarter.

AUDIO-103 PRO TOOLS 1 (3.5)

Learn the basic concepts and theory involved in using a digital audio workstation. Students will learn how to set up an Avid Pro Tools® session for recording, import audio, edit and record MIDI, back up data, work with firewire drives, and more. Completion of the course prepares students to take the Avid Pro Tools Certified User exam. Two 90-minute lectures and one 90-minute lab per week for one quarter.

AUDIO-203 PRO TOOLS 2 (3.5)

Prerequisite: AUDIO-103 Pro Tools 1. This course explores powerful Avid Pro Tools® editing and processing functions, including plug-ins, automation, synchronization, quantization, mastering and more. Completion of the course prepares students for the Avid Pro Tools Certified Operator exam which once passed adds them to Avid's official listing. Two 90-minute lectures and one 90-minute lab per week for one quarter.

AUDIO-104 MUSIC STUDIO ETIQUETTE (1.5)

A comprehensive look at what goes on before, during, and after sessions. Learn the do's and don'ts of how to work in a professional recording studio environment. One 90-minute lecture per week for one quarter.

AUDIO-105 ACOUSTICS (1.5)

Fundamentals of musical phenomena and perception. Learn to recognize frequencies by ear and how different microphone techniques affect the recording of sound waves, critical elements in creating a professional recording and mix. One 90-minute lecture per week for one quarter.

AUDIO-106E MUSICIANSHIP (1.5)

Note: successful completion of this course or equivalency exam is a prerequisite for all electives. This course provides a

CERTIFICATE // AUDIO ENGINEERING

basic understanding of terms used by musicians, engineers, and producers, as well as the information necessary to bridge the gap separating these three different roles. Learn how to contribute to the songwriting process in a studio environment. One 90-minute lecture per week for one quarter.

AUDIO-107 MUSIC PRE-PRODUCTION (1.5)

Students gain basic production skills while working with project-studio equipment. Students record right away, learning how demos are made and why they are so crucial to having a great session. One 90-minute lecture per week for one quarter.

AUDIO-108 RECORDING THEORY (1.5)

Fundamentals of analog recording theory and practice, including an overview of studio components, EQ and filters, dynamic processors, microphones, auxiliary routing and effects processors. One 90-minute lecture per week for one quarter.

AUDIO-204 MIXING AND MASTERING (2)

Prerequisite: AUDIO-102 Console Operation 1, AUDIO-107 Music Pre-Production. Learn professional mixing and mastering techniques, including fader balance and automation, lifting instruments with EQ and corrective EQ blueprints, editing and gating techniques, compressor and limiter settings, imaging, and time-based processors. During a weekly Project Advisor meeting, students discuss progress and receive advice and critique on their mandatory Final Recording Project. One 90-minute lecture and one 90-minute group Project Advisor meeting per week for one quarter.

AUDIO-205 ELECTRONICS (1.5)

Builds a firm understanding of soldering techniques, DC and AC circuits, and various technical components used in studios. One 90-minute lecture per week for one quarter.

AUDIO-207 INTRO TO POST-PRODUCTION (1.5)

Fundamentals of audio post-production concepts and techniques, including sound effects editing, dialogue editing, Foley, and 5.1 surround mixing for film and television. Weekly hands-on projects culminate in a final project. One 90-minute lecture per week for one quarter.

AUDIO-208 SIGNAL PROCESSING (1.5)

Learn how to operate professional signal processing gear, including traditional in-line processors (compressor, gate, EQ), effects processors (reverb, delay, chorus, pitch shift), and both Avid Pro Tools® and third party plug-ins. One 90-minute class per week for one quarter.

ELECTIVES

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

ENTRY-LEVEL ELECTIVES

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

AUDIO-010E INTRODUCTION TO LIVE SOUND (1.5)

Course focuses on live sound engineering. Students participate in “front of house” mixing, monitor mixing, and set-up/tear down procedures in a working, 500-seat concert hall environment. World-class musicians in a variety of styles provide the music. One 60-minute lecture and one 60-minute workshop per week for one quarter.

AUDIO-011E MUSIC PRODUCTION (1.5)

Students learn the “ins and outs” of both the business and creative sides of album production. Classes are hands-on, intensive, and real-world, covering concepts such as budgeting, choosing studios and musicians, working with engineers and management, and finessing the best performance out of artists. One 90-minute lecture per week for one quarter.

ADVANCED ELECTIVES

// See course descriptions for prerequisites

AUDIO-150E AUDIO INTERNSHIP (1.5)

Prerequisite: AUDIO-104 Music Studio Etiquette, 3.5 minimum GPA. See Audio Engineering administrator for additional requirements. Students gain practical professional experience in working recording studios as engineering assistants. Hours and schedules vary according to the specific position obtained; minimum of five hours per week for one quarter. May be repeated for credit.

AUDIO-151E ELECTRONICS WORKSHOP (1.5)

Prerequisite: AUDIO-102 Console Operation 1. Students who are interested in becoming studio technicians or learning how to do repairs on their own studio gear gain practical hands-on experience in studio maintenance and repair. Three workshop hours per week for one quarter.

AUDIO-152E INTRO TO LOGIC (1.5)

Prerequisite: AUDIO-103 Pro Tools 1. This course introduces songwriters, composers, audio producers, and sound engineers to the primary features and basic user interface of Logic Pro. Students learn the process of creating an actual song, from recording, editing, and arranging MIDI sequences, to digital effects processing, mixing, automation and scoring to picture using Logic Pro’s comprehensive array of software instruments, Apple Loops, and DSP effects. The course covers the requirements needed to become an Apple Certified Pro-Level One in Logic Pro 9. One 60-minute lecture and one 60-minute workshop per week for one quarter.

CERTIFICATE // AUDIO ENGINEERING

AUDIO-153E PROJECT STUDIO DESIGN (1.5)

Prerequisite: AUDIO-105 Acoustics. This course is designed to focus on creating an acoustically viable space in the home or project studio environment. Students will learn how to assess the acoustical problems in a room never intended for use as a studio and use cost-effective and practical methods to bring the quality of the recording up to professional standards. No fabrication, actual studio construction, advanced electronics knowledge or specialized math skills are required. One 90-minute lecture per week for one quarter.

AUDIO-154E TRACK PROGRAMMING (1.5)

Prerequisite: AUDIO-103 Pro Tools 1. This course introduces students to the art of sequencing tracks using MIDI, samplers, loops, and the latest computer software. This elective is ideal for students interested in producing beats for popular music styles such as hip-hop, R & B, pop/rock, dance, electronica, etc. One 90-minute lecture per week for one quarter.

AUDIO-155E VIDEO GAME AUDIO (1.5)

Prerequisite: AUDIO-103 Pro Tools 1. This course is designed to teach core elements, workflow and concepts involved in creating audio for video games or multimedia. Students learn to design sounds and ambience for video games. One 60-minute lecture and one 60-minute workshop per week for one quarter.

CERTIFICATE IN AUDIO ENGINEERING // POST-PRODUCTION AUDIO

CERTIFICATE IN AUDIO ENGINEERING // POST-PRODUCTION AUDIO

The three-quarter/45 credit-unit Certificate in Audio Engineering with an emphasis in Post-Production Audio prepares graduates for a wide range of creative and professional opportunities in the fields of music, film, and television audio. Through hands-on courses taught on industry-standard equipment by experienced professionals, students learn to manage the entire audio production process from pre-production and tracking through editing, mixing, conforming, and mastering. Concepts and technical skills are presented from a practical perspective with an emphasis on musical and creative applications. Requirements qualify students to earn a Certificate in Audio Engineering.

All course descriptions include course number, title, number of credit-units per quarter (multiply by number of required quarters for total credit amount), prerequisites (where applicable), description of content, and contact hours per week.

AUDIO ENGINEERING COURSE REQUIREMENTS

All audio engineering course requirements for the 45 unit Certificate in Audio Engineering (Post-Production Audio) are identical to those for the 30 unit Certificate in Audio Engineering; see that program description in this catalog for details. Courses specific to the Post-Production Audio emphasis are described below.

POST-PRODUCTION AUDIO COURSE REQUIREMENTS

Note: Successful completion of AUDIO-101 Practical Recording, AUDIO-203 Pro Tools 2, AUDIO-204 Mixing and Mastering, and AUDIO-207 Intro to Post is a prerequisite for all courses in the Post-Production Audio emphasis.

CERTIFICATE IN AUDIO ENGINEERING // POST-PRODUCTION AUDIO

three quarters:	1	2	3
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MAJOR AREA

console operation 1-2	2	2	
Pro Tools 1-2	3.5	3.5	
music pre-production	1.5		
musicianship**	1.5		
music studio etiquette	1.5		
practical recording	2		
acoustics	1.5		
recording theory	1.5		
intro to post-production		1.5	
signal processing		1.5	
mixing and mastering		2	
electronics		1.5	

EMPHASIS

ADR			1.5
background and sound effects			1.5
foley recording and editing			1.5
field recording			1.5
mixing and conforming			3
music editing			1.5
post-production essentials			3
dialogue editing			1.5

ELECTIVES

(various)*		3	
45 credits:	15	15	15

*Elective requirement must be met from program-specific electives.

**Or successful completion of equivalency exam. In such case, students must take additional 1.5 elective units to meet minimum program credit requirements.

NOTE: Published program lengths are based on optimal course load at 15 credits per quarter.

CERTIFICATE IN AUDIO ENGINEERING // POST-PRODUCTION AUDIO

quarter.

AUDIO-307 POST-PRODUCTION ESSENTIALS (3)

Prerequisite: AUDIO-203 Pro Tools 2, AUDIO-207 Intro to Post-Production. This course teaches a comprehensive overview of all the essential concepts, equipment, formats, workflow, and scheduling of a post-production facility and project. Students also learn the Euphonix Fusion S5 console. One two-hour lecture and one two-hour workshop meeting per week for one quarter.

CERTIFICATE IN AUDIO ENGINEERING // LIVE SOUND PRODUCTION

CERTIFICATE IN AUDIO ENGINEERING // LIVE SOUND PRODUCTION

The three-quarter/45 credit-unit Certificate in Audio Engineering with an emphasis in Live Sound Production prepares graduates for a wide range of creative and professional opportunities in the fields of music recording and production. Through hands-on courses taught on industry-standard equipment by professionally accomplished instructors, students learn to manage the audio production process from the studio to the live stage, including pre-production, recording, editing, and mixing both studio recordings and live musical events. Concepts and technical skills are presented from a practical perspective with an emphasis on musical and creative applications.

All course descriptions include course number, title, number of credit-units per quarter (multiply by number of required quarters for total credit amount), prerequisites (where applicable), description of content, and contact hours per week.

AUDIO ENGINEERING COURSE REQUIREMENTS

All audio engineering course requirements for the 45-unit Certificate in Audio Engineering (Live Sound Production) are identical to those for the 30-unit Certificate in Audio Engineering; see the program description in this catalog for details. Courses specific to the Live Sound Production emphasis are described below.

LIVE SOUND PRODUCTION COURSE REQUIREMENTS

Note: Successful completion of AUDIO-101 Practical Recording, AUDIO-102 Console Operation 1, AUDIO-103 Pro Tools 1, AUDIO-105 Acoustics and AUDIO-204 Mixing and Mastering is a prerequisite for all courses in the Post-Production Audio emphasis.

CERTIFICATE IN AUDIO ENGINEERING // LIVE SOUND PRODUCTION

three quarters:	1	2	3
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MAJOR AREA

console operation 1-2	2	2	
Pro Tools 1-2	3.5	3.5	
music pre-production	1.5		
musicianship**	1.5		
music studio etiquette	1.5		
practical recording	2		
acoustics	1.5		
recording theory	1.5		
intro to post-production		1.5	
signal processing		1.5	
mixing and mastering		2	
electronics		1.5	

EMPHASIS

sound reinforcement essentials			1.5
console operation 3			3
monitor setup and operation			3
live recording and mixing			3
lighting and video production			1
stage and tour management			1.5
live sound applications			2

ELECTIVES

(various)*		3	
45 credits:	15	15	15

*Elective requirement must be met from program-specific electives.

**Or successful completion of equivalency exam. In such case, students must take additional 1.5 elective units to meet minimum program credit requirements.

NOTE: Published program lengths are based on optimal course load at 15 credits per quarter.

CERTIFICATE IN AUDIO ENGINEERING // LIVE SOUND PRODUCTION

AUDIO-401 MONITOR SETUP AND OPERATION (3)

Proper monitoring is essential to successful live music performance. Covers the fundamentals and practical applications of stage monitoring, including contemporary in-ear monitoring systems. One three-hour lecture per week for one quarter.

AUDIO-402 CONSOLE OPERATION 3: VENUE & YAMAHA (3)

Prerequisite: AUDIO-102 Console Operation 1, AUDIO-103 Pro Tools 1. Students learn to operate the Yamaha M7CL console as well as Avid's state-of-the-art Venue live sound production system from setup and configuration to mixing tips and tricks, including automation/snapshot capabilities and Avid Pro Tools® integration for live recording. This course prepares students for the official Avid 110 VENUE certification exam. One three-hour lecture per week for one quarter.

AUDIO-403 LIGHTING AND VIDEO PRODUCTION (1)

Introduction to stage lighting and live video recording and directing. Students learn industry-standard lighting and video production systems, moving lights and lighting design software, as well as programmable fixtures and lighting cues. Two workshop hours per week for one quarter.

AUDIO-404 LIVE RECORDING AND MIXING (3)

Prerequisite: AUDIO-101 Practical Recording, AUDIO-204 Mixing and Mastering. Students learn how to set up, record, and mix live music with focus on advanced concepts (fader balance, automation, EQ, compression and limiting, editing and gating, basic mastering, etc.) as they apply to live event recording and mixing. One three-hour lecture per week for one quarter.

AUDIO-405 SOUND REINFORCEMENT ESSENTIALS (1.5)

Prerequisite: AUDIO-105 Acoustics. A comprehensive overview of all the essential concepts, equipment, formats, workflow and scheduling of live music productions. Topics include installation, acoustics, microphones and microphone placement, power amplifiers, loudspeakers, cabling, and standard nomenclature and practices of the live sound profession. One 60-minute lecture and one 60-minute workshop per week for one quarter.

AUDIO-406 STAGE AND TOUR MANAGEMENT (1.5)

Introduction to live concert and event management, including an overview of contract riders, backline, scheduling, logistics, media and accounting. One 60-minute lecture and one 60-minute workshop per week for one quarter.

AUDIO-407 LIVE SOUND APPLICATIONS (2)

Prerequisite: AUDIO-101 Practical Recording. In this hands-on class, students learn to manage the daily duties of sound reinforcement engineers (assembling sound systems, stage setup and tear-down, sound checks, troubleshooting, etc.). One 120-minute lecture plus 4 hours of applied live event production per week for one quarter.



CERTIFICATE // INDEPENDENT ARTIST

CERTIFICATE // INDEPENDENT ARTIST PROGRAM

ARTIST CERTIFICATE

MI's Independent Artist Program, leading to the Artist Certificate, is designed to equip creative musicians with the skills required to write, record and market their original music. As the centerpiece of the program, each student applies skills learned in core courses to produce recordings of their original songs, create an Internet presence, develop a marketing and career plan, and design promotional media.

All course descriptions include course number, title, number of credit-units per quarter (multiply by number of required quarters for total credit amount), prerequisites (where applicable), description of content, and contact hours per week.

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MAJOR AREA

ARTST-101 RECORDING PROJECT 1 (3)

Begin planning and creating your final Independent Artist project, including two or more original songs, artwork, a Internet presence, a press kit, and a marketing/career plan. Apply all of the knowledge and skills developed during the program with assistance from Project Advisors who are experts in areas, including songwriting, music production, audio recording, and graphic design. Initial assignments include producing song demos and creating a production schedule. One one-hour private Project Advising meeting per week plus assigned studio time for one quarter.

ARTST-201 RECORDING PROJECT 2 (3)

Prerequisite: ARTST-101 Recording Project 1. Complete and submit all elements of the final project, including final mixes, press kit, artwork, and career plan, to the faculty panel for review and evaluation. One one-hour private Project Advising meeting per week plus assigned studio time for one quarter.

ARTST-102 RECORDING TECHNIQUES 1 (2)

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

ARTST-202 RECORDING TECHNIQUES 2 (2)

Prerequisite: ARTST-102 Recording Techniques 1. Building on the foundation of Recording Techniques I, this course focuses on the mixing and mastering process. Students learn how to turn basic tracks into dynamic and professional finished products. Topics include effects, mixing, mastering, buying equipment, and home-studio setup. Two lecture hours per week for one quarter.

ARTST-113 APPLE LOGIC 1 (2)

Apple's Logic Studio is a powerful music production package designed for music creators and producers. This Apple-certified course, when combined with Apple Logic 2, is equivalent to Apple's own Logic 101 course. Topics covered include working with MIDI and audio, virtual instruments, effects, drum programming, time stretching, and working with loops. This course is equivalent to VOCAL-113. Two lecture hours per week for one quarter.

ARTST-213 APPLE LOGIC 2 (2)

Prerequisite: ARTST-113 or VOCAL-113 Apple Logic 1. The second level of this Apple-certified course focuses on using Logic as a mixing and mastering tool. Topics include effects, automation, scoring to picture, third-party plug-ins, and mastering using Logic's companion program, Waveburner. Upon successful completion, students are eligible to take Apple's Logic Pro Certification Exam. This course is equivalent to VOCAL-213. Two lecture hours per week for one quarter.

CERTIFICATE // INDEPENDENT ARTIST PROGRAM

ARTST-104 VISUAL MEDIA 1

(2) workshop hour per week for one quarter.

Learn to design album artwork, flyers, posters, promotional merchandise, and Internet banners using Adobe Photoshop. Emphasis is on creating exciting and expressive designs that directly support music marketing campaigns. Detailed topics covered include Adobe Photoshop basics, image manipulation, color theory, photo retouching, filters, and elements of effective design in promotional materials and packaging. Two lecture hours per week for one quarter.

ARTST-204 VISUAL MEDIA 2

(2)

Prerequisite: ARTST-104 Visual Media 1. The Internet has opened up an enormous opportunity for musicians to promote themselves directly to music fans. This course focuses on the technical skills needed to promote music online. Topics include building a strong online presence, creation of a content-rich artist website, online marketing tools and strategies, video editing basics, and social media. Two lecture hours per week for one quarter.

ARTST-108 ENTERTAINMENT BUSINESS 1

(1)

This comprehensive course provides a foundational understanding of the music business as it exists today, including an overview of the DIY, independent, and major label arenas in which students will be working after graduation. Additional focus includes the types of business relationships that musicians are most likely to encounter and techniques for establishing realistic goals, preparing for the "long haul," and staying motivated. This course is equivalent to VOCAL-108. One lecture hour per week for one quarter.

ARTST-208 ENTERTAINMENT BUSINESS 2

(1)

Prerequisite: ARTST-108 or VOCAL-108 Entertainment Business 1. Further exploration of the entertainment business with a focus on the independent artist sector of the industry and how artists and musicians can best exploit changing conditions to their career's advantage. Topics include indie distribution deals, agents, managers, lawyers, starting your own company, fan base management, networking, alternate revenue streams, and more. This course is equivalent to VOCAL-208. One lecture hour per week for one quarter.

ARTST-109 DIY MUSIC MARKETING

(1.5)

Essential self-marketing and promotional techniques used by modern artists to spread audio-visual materials across the marketplace. Topics include creating a presence on online music portals, DIY marketing strategies and techniques, identifying the target demographic, live show booking, and an overview of current marketing tools. This course is equivalent to VOCAL-109. One lecture hour and one lab hour per week for one quarter.

ARTST-112 SONGWRITING 1

(1.5)

An introduction to songwriting through the study of the elements of contemporary song structure and style. Topics covered include a quick-start method to get students writing, general songwriting tips and techniques, foundational instruction on lyrics, structure, melody, groove and chords, and analytical study of contemporary hit songs. This course is equivalent to VOCAL-111. One lecture hour and one

PROGRAM-SPECIFIC ELECTIVES

Note: Independent Artist Program students must complete at least five of their seven required elective units from the following list:

ARTST-010E MUSIC PRODUCTION WORKSHOP (1)

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

ARTST-011E SYNTHESIS AND SAMPLING 1 (1)

This course covers the history of synthesizers, fundamentals of subtractive synthesis, sampling techniques and their application using Apple Logic software. Includes practical application of theory using the ES-1, ES-2, and Sculpture synthesizers as well as the EXS-24 sampler and Apple Loops utility. Two lecture hours per week for one quarter.

ARTST-032E LIVE PERFORMANCE WORKSHOPS (1)

Note: LPW is required for all AA and Certificate in Performance programs. This is an elective version of the core-performance course. Students gain performing experience in a wide range of contemporary styles. See catalog section on Live Performance Workshops for general descriptions; refer to current course offering for specific LPW is available at time of registration. Minimum of ten performances per quarter. May be repeated for credit.

ARTST-111E SYNTHESIS AND SAMPLING 2 (1)

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

ARTST-014E MUSIC ANALYSIS (1)

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

ARTST-015E THE WORKING SONGWRITER (1)

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

ARTST-212E SONGWRITING 2 (1.5)

Prerequisite: ARTST-112 or VOCAL-111 Songwriting 1. Building upon the foundation provided in Songwriting 1, this course focuses on more advanced songwriting tips and techniques, further study of lyrical development, melody, groove, and chords, as well as

CERTIFICATE // INDEPENDENT ARTIST PROGRAM

continued analytical study of contemporary songs. This course is equivalent to VOCAL-211. One lecture hour and one lab hour per week for one quarter.

ARTST-013E INTRO TO MUSIC PUBLISHING (1.5)

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

ARTST-VPL PRIVATE LESSON (VOCAL) (2)

ARTST-KPL PRIVATE LESSON (KEYBOARD) (2)

ARTST-GPL PRIVATE LESSON (GUITAR) (2)

ARTST-DPL PRIVATE LESSON (DRUM) (2)

ARTST-BPL PRIVATE LESSON (BASS) (2)

Weekly one-hour private instrument lesson on bass, drums, guitar, keyboards, or vocals. One private lesson hour per week for one quarter. May be repeated for credit.

ARTST-2PL SECOND PRIVATE LESSON (2)

Requires concurrent enrollment in ARTST-VPL, KPL, GPL, DPL, BPL. An extra weekly lesson on bass, drums, guitar, keyboards, or vocals. One private lesson hour per week for one quarter. May be repeated for credit.

PROGRAM-APPROVED GENERAL ELECTIVES

ARTST-H01E-H04E HARMONY AND THEORY 1-4 (1.5)

See General Requirements for course descriptions.

ARTST-E01E-E04E EAR TRAINING 1-4 (1.5)

See General Requirements for course descriptions.

ALLMI-057E NEW MUSIC MARKETS (1)

Students explore ways of making money in new and different music markets, including getting endorsements, applying for showcases, grants, festival gigs, college shows and sponsorships. One lecture hour per week for one quarter.

ALLMI-060E MUSIC INTERNSHIP (1)

Prerequisite: completion of one quarter of study in residence. Students gain practical experience working with a music industry-related company in Los Angeles area. The student will assist in daily operation of a music company working with records labels, publishing companies, booking agents & venues, marketing and publicity companies, or other music related companies. Music students can take this elective during any quarter. They MUST complete at least 30 internship hours per enrolled quarter. May be repeated for credit.

ALLMI-065E DJ TECHNIQUE 1: VINYL AND CD (1.5)

The DJ Technique 1: Vinyl & CD curriculum is designed to be a comprehensive resource for the aspiring DJ. It is an in-depth study of how to master traditional DJing techniques through the use of vinyl phono records as well as compact discs. One hour of lecture and

one lab hour per week for one quarter.

ALLMI-066E DJ TECHNIQUE 2: SERATO (1.5)

The DJ Technique 2: Serato curriculum is designed to be a comprehensive resource for the aspiring Computer DJ. It is an in-depth study of how to master contemporary DJing techniques through the use of Vinyl Emulation Software. One hour of lecture and one lab hour per week for one quarter.

ALLMI-068E INDIVIDUAL DJ WORKSHOP (1)

Computer-based weekly one-on-one workshop with an instructor who guides the student in developing technique, musicianship, and style in support of DJ skills. Students learn how to enhance their basic DJ knowledge into dynamic and professional quality performances. Topics include beat matching, set-building, remixing, turntablism, and more. One private lesson hour per week for one quarter. May be repeated for credit.

ALL-MI-169E TURNTABLISM 1 (1.5)

Prerequisites: ALL-MI-065E, DJ Tech 1: Vinyl and CD, ALL-MI-066E, DJ Tech 2: Serato, or ALL-MI-068E, Individual DJ Workshop

This course is an introduction to the art of turntablism using traditional vinyl as well as Serato Scratch Live. Strong focus is placed on the following types of scratching skills: "Baby," "Tear," "Stab," "Transformer," "Chirp," and "One-click Flare Orbit." These techniques comprise the vocabulary of the modern turntablist. One lecture hour and one lab hour per week for one quarter

ALLMI-083E Scoring for Film & Television 1 (2)
An overview of the techniques, and aesthetics of scoring original music for film & television. This course is lab intensive with an emphasis on composition. The students will gain practical knowledge about scoring for film and television with lectures covering topics from the function of score to melodic motifs, as well as in-class feed back on their weekly composition assignments. Two lecture hours per week for one quarter.

ALLMI-183E SCORING FOR FILM & TELEVISION 2 (2)

Prerequisite: ALLMI-083E Scoring for Film & Television 1. This course is lab intensive with an emphasis on composition. The students will gain practical knowledge about scoring for film and television with lectures covering topics from Thematic Continuity to Orchestration, as well as in class feed back on their weekly composition assignments. Two lecture/lab hours per week for one quarter.

ALLMI-091E INTRODUCTION TO PRO TOOLS (1.5)

An introduction to the primary features and basic user interface of a Digital Audio Workstation. Using the latest version of industry-standard Avid Pro Tools® software, students learn how to use a computer for digital recording, editing and mixing by creating an actual song using Avid Pro Tools® software for recording, editing MIDI sequences, mixing, and mastering. Topics also include software instruments, DSP effects, and working with Rex Files. One lecture hour and one lab hour per week for one quarter.

CERTIFICATE // INDEPENDENT ARTIST PROGRAM

ALLMI-160E ARTIST DEVELOPMENT: THE SONGS (2)

Prerequisite: ALLMI-010E Intro to Songwriting, VOCAL-111 Songwriting 1, or permission from the ALLMI & Core Supervisor. IAP students are exempt from prerequisite requirements. During intensive one-on-one sessions, instructor and student work on developing original songs from ideas to finished arrangements. One private lesson-rehearsal hour per week for one quarter plus final presentation. May be repeated for credit.

ALLMI-161E ARTIST DEVELOPMENT: THE SHOW (2)

Prerequisite: ALLMI-160E Artist Development: The Songs or permission from the ALLMI & Core Supervisor. IAP students are exempt from prerequisite requirements. Instructor and student develop live performances of original material written during "The Songs" with concentration on stage presence, movement, audience rapport, image, song sequence and entertainment value. At the conclusion, students present their best live material for evaluation and screening by a jury of guest experts. Selected students qualify for an additional video-recorded Industry showcase. One private lesson-rehearsal hour per week for one quarter plus jury. May be repeated for credit.

KEYBD-150E ABLETON LIVE WORKSHOP (1)

Prerequisite: KEYBD-109 Digital Music 1 or consent from Keyboard Program Chair. IAP students are exempt from prerequisite requirements. Learn to use Ableton Live software as a tool for creating, producing, and performing music. Students learn to create a live set, record and manipulate audio, edit and record MIDI, use softsynths and plug-ins, and how to incorporate it all into spontaneous live performances. One lecture hour per week for one quarter.

KEYBD-250E ADVANCED ABLETON LIVE WORKSHOP (1)

Prerequisite: KEYBD-150E Ableton Live Workshop. Learn advanced applications for Ableton Live. Students will focus on gaining a deeper understanding of Ableton's software synths, controller mapping, MIDI implementation, mix setup, and audio warping. Students will also learn the techniques used to create custom live performance and touring setups. One lecture hour per week for one quarter.

KEYBD-153E ELECTRONIC STYLES (1)

Prerequisite: KEYBD-109 Digital Music 1 or consent from Keyboard Program Chair. IAP students are exempt from prerequisite requirements. Learn the stylistic embellishments and defining elements of electronic-based music and its sub-genres, such as acid, house, techno, drum and bass, hip-hop, chill and more. Concepts are reinforced through assigned projects and hands-on instruction. One lecture hour per week for one quarter.

KEYBD-253E ADVANCED ELECTRONIC STYLES (1)

Prerequisite: KEYBD-153E Electronic Styles. This course is the comprehensive study (and application) of advanced electronic music creation/production techniques, using Logic Pro 9. Students will have weekly assignments applying the techniques learned in class with a strong emphasis on keyboard programming

and sound design. One lecture hour per week for one quarter.

KEYBD-164E RHYTHM PROGRAMMING (1)

Prerequisite: KEYBD-109 Digital Music 1 or consent from Keyboard Program Chair. IAP students are exempt from prerequisite requirements. Learn to create, record, and produce beats in Logic using the techniques, concepts and equipment used by the pros. This course covers emulative vs. non-emulative programming, real-time and step programming, sampling, and various rhythm production techniques used in R&B, dance, and hip-hop.



CERTIFICATE // MUSIC BUSINESS



CERTIFICATE IN MUSIC BUSINESS

The Certificate in Music Business Program (two quarters/30 credits) provides intensive, hands-on preparation for a business career in the music industry. Students gain the knowledge and practical skills needed to apply for entry-level employment in record companies or music industry firms specializing in public relations, artist management, artist booking, music publishing, music supervision, A&R, artist marketing & promotion, copyright, radio/record promotion, and more.

CERTIFICATE IN MUSIC BUSINESS		
two quarters:	1	2
MAJOR AREA		
music law I-II	2	2
the record company	2	
Internet marketing	2	
music publishing	2	
personal management	2	
music business career	2	
agents and attorneys	1	
computers in business	1	
licensing/supervision		2
media relations		2
networking strategies		1
music distribution		1
concert/tour production		2
internship		4
ELECTIVES		
(various)*	1	1
30 credits:	15	15

*Elective requirement must be met from program-specific electives.

NOTE: Published program lengths are based on optimal course load at 15 credits per quarter.

The program emphasizes practical experience, including guaranteed industry internships and workshop-style classes and projects taught by active music industry professionals. MI's location in the heart of Hollywood provides the ideal setting in which to study all aspects of the contemporary music business.

All course descriptions include course number, title, number of credit-units per quarter (multiply by number of required quarters for total credit amount), description of content, and contact hours per week.

MAJOR AREA

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

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

MUBUS-102 COMPUTERS IN BUSINESS (1)

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

MUBUS-103 THE RECORD COMPANY (2)

An inside look at record companies, including an analysis of the various departments within a record company and how they interact with each other to build an artist's career. Students analyze the similarities and differences in company structure and artist deals between major and indie labels. As a final project, each student seeks out an independent artist album and writes a full A&R report, including demographics, genre of music, radio airplay, marketing ideas, suggested record producer, etc. with guidance from professional A&R representatives. Two lecture hours per week for one quarter.

MUBUS-104 YOUR MUSIC BUSINESS CAREER (2)

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

MUBUS-105 AGENTS AND ATTORNEYS (1)

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

MUBUS-106 INTERNET MARKETING (2)

The Internet has forever changed the music industry. This course

CERTIFICATE // MUSIC BUSINESS

covers all aspects of how the Internet has impacted music industry distribution, promotion, marketing, and retail practices. Topics include blogging, podcasts, widgets, and online retail. Students engage in real-time research. Two lecture hours per week for one quarter.

MUBUS-107 MUSIC PUBLISHING (2)

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

MUBUS-108 PERSONAL MANAGEMENT (2)

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

MUBUS-201 MUSIC LAW 2: CONTRACTS (2)

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

MUBUS-202 MEDIA RELATIONS (2)

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

MUBUS-203 MUSIC DISTRIBUTION (1)

Effective distribution is one of the most important elements in a successful career. This course focuses on traditional and innovative means of distributing music including radio, retail, TV, Internet, and infomercials, as well as how sales results are tallied through SoundScan, Mediabase, and BDS. One lecture hour per week for one quarter.

MUBUS-204 CONCERT AND TOUR PRODUCTION (2)

Learn how to produce a live concert, musical event, festival, or tour. Topics include security, drug laws, capacity, security deposits, all-age shows, fire laws, exit laws, booking venues, minimizing risks, ticket sales, selling merchandise, and much more. Guests include booking agents and concert promoters. Two lecture hours per week for one quarter.

MUBUS-205 MUSIC INDUSTRY INTERNSHIP (4)

Students gain firsthand experience within the music industry by working as interns for music-related companies. Students are coached on specific areas of music business employment, such

as writing professional résumés, personal interview skills, and professionalism. Specific firms, positions, and duties vary according to availability. Average of twelve internship hours per week for one quarter. Students must present a letter of completion to earn course credits.

MUBUS-206 NETWORKING STRATEGIES (1)

Success in a changing music industry is determined by the strength and longevity of personal contacts: who you know, what you know and, most important, who knows you. In this practical, application-oriented course, students analyze and practice different types of communication, social techniques, and presentation skills important to making personal contacts in all strata of the music business and building a professional support network. One lecture hour per week for one quarter.

MUBUS-207 MUSIC LICENSING AND SUPERVISION (2)

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

ELECTIVES

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

MUBUS-114E GETTING GIGS (1)

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

MUBUS-115E BUSINESS WRITING (1)

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

MUBUS-212E THE TOURING MUSICIAN (1)

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

MUBUS-214E NEWS AND INDUSTRY TRENDS (1)

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

MUSIC BUSINESS-ORIENTED ELECTIVES

// Available to all enrolled students

ALLMI-050E MUSIC BUSINESS BASICS (1)

A survey of essential elements of the music business as they pertain to musicians and songwriters. Topics include publishing, copyrights, management, A&R, and getting gigs. One lecture hour per week for one quarter.

ALLMI-051E DOING BUSINESS AS A BAND (1)

An in-depth discussion of the creative and business aspects of operating a band. Topics include auditioning band members, protecting your band's name, delegating responsibility, partnership papers, rehearsal tips, putting together a killer live set, and promoting your band's image and music. One lecture hour per week for one quarter.

ALLMI-052E FROM THE STREETS TO SUCCESS (1)

This course reveals how to deal effectively with obstacles encountered by artists as they move to a professional career status. Topics include rehearsal tips, press packages, dealing with the press, getting gigs, and creating a buzz. One lecture hour per week for one quarter.

ALLMI-054E BUSINESS OF WORKING MUSICIANS (1)

Learn to manage a career as a working musician. Topics include managing life on the road, negotiating an employment contract, calculating per diems, key-man clauses, equipment endorsements, working with unions (AFM and AFTRA), band membership agreements, and more. One lecture hour per week for one quarter.

ALLMI-057E NEW MUSIC MARKETS (1)

Students explore ways of making money in new and different music markets, including getting endorsements, applying for showcases, grants, festival gigs, college shows, and sponsorships. One lecture hour per week for one quarter.

ALL-MI 058E THE GLOBAL MUSIC MARKETPLACE (1)

A region-by-region overview of the global music marketplace. The Internet carries music to every corner of the world — learn how payment and distribution differs in various territories, the varying influence of radio, and the impact of online music distribution. One lecture hour per week for one quarter.

ALLMI-059E THE SONGWRITERS (1)

Seminar series featuring a different successful guest songwriter each week playing demos of songs recorded by major artists as well as discussing how to break into the business of songwriting and maintain a career. Each class includes a Q&A session with students. Two lecture hours per week for one quarter. May be repeated for credit.

ALLMI-060E MUSIC INTERNSHIP (1)

Prerequisite: completion of one quarter of study in residence. Gain firsthand experience within the music industry by interning for a music-related company. Positions vary according to availability but typically include music publishing, management, record label, promotion, or marketing. Specific responsibilities and working hours vary by position; minimum of ten weeks/3 hours per week. Course enrollment is contingent on placement in a position. The MI Internship

Coordinator will assist in placing students but cannot guarantee placement during a given quarter. May be repeated for credit.

CERTIFICATE IN MUSIC BUSINESS // MUSIC ENTREPRENEUR

MUBUS-307 INDEPENDENT ARTIST MARKETING (2)

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

MUBUS-308 OWNING AND OPERATING A MUSIC BUSINESS (2)

Learn the legal aspects of starting a business, including trademark searches and clearances, DBAs, licenses, setting up the tax structure, and obtaining business loans and grants. Topics also include managing daily business operations such as hiring employees, taking inventory, basic business accounting, and more. Two lecture hours per week for one quarter.

See page 124 for Music Business Electives

ENTREPRENEUR ELECTIVES

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

MUBUS-314E SPONSORSHIPS AND ENDORSEMENTS (1)

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

MUBUS-315E MUSIC LAW 3 (2)

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

MUBUS-316E LEADERSHIP (1)

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



CERTIFICATE // GUITAR CRAFT



CERTIFICATE IN GUITAR CRAFT

The two-quarter/30 credit-unit Certificate program in guitar design, fabrication, and maintenance provides comprehensive preparation for the instrument manufacturing and repair professions. Courses are held in a custom-designed facility containing all of the tools, fixtures and accessories required to build high-quality instruments. During the program, every student designs and builds a custom electric guitar or bass for their personal use. Each student also receives weekly private instruction in stylistic instrument performance techniques. Completion of all program requirements qualifies the student to earn the Certificate in Guitar Craft.

All course descriptions include course number, title, number of credits, prerequisites (where applicable), description of content, and contact hours per week.

Note: Lab hours shown are approximate. Total hours vary from week to week during each quarter. All courses include required projects and/or research.

CERTIFICATE IN GUITAR CRAFT

two quarters:	1	2
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MAJOR AREA

instrument design 1-2	2	1
instrument fabrication 1-2	6	6
fretwork & setup 1-2	2	2
electronics 1-2	1	1
finish work		3
instrument repair	2	

PERFORMANCE

instrument performance 1-2	2	2
30 credits:	15	15

NOTE: Published program lengths are based on optimal course load at 15 credits per quarter.

MAJOR AREA

GCRFT-101 ELECTRONICS 1 (1)

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

GCRFT-201 ELECTRONICS 2 (1)

Prerequisite: GCRFT-101 Electronics 1, GCRFT-103 Instrument Design 1, GCRFT-104 Instrument Fabrication 1. A continuation of GC04a; students learn electronic troubleshooting and wiring modifications, coil taps, phase switching, and other more advanced electronics applications. Ten lecture hours and 12 supervised lab hours plus projects for one quarter.

GCRFT-102 FRETWORK & SETUP 1 (2)

Learn essential guitar maintenance techniques used by professional technicians. String height and truss rod adjustment, intonation, fret dressing and fret replacement are covered along with effective methods for trouble-shooting related problems. Students learn principles of temperament and harmonics as well as how to adjust the instrument for proper musical "feel." Eight lecture hours and 24 supervised lab hours plus projects for one quarter.

GCRFT-202 FRETWORK & SETUP 2 (2)

Prerequisite: GCRFT-102 Fretwork & Setup 1, GCRFT-103 Instrument Design 1, GCRFT-104 Instrument Fabrication 1. Continuation of GC03a with emphasis on final preparation for demands of professional setup. Four lecture hours and 30 supervised lab hours plus projects for one quarter.

GCRFT-103 INSTRUMENT DESIGN 1 (2)

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

GCRFT-203 INSTRUMENT DESIGN 2 (1)

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

CERTIFICATE // GUITAR CRAFT

GCRFT-104 INSTRUMENT FABRICATION 1 (6)

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

GCRFT-204 INSTRUMENT FABRICATION 2 (6)

Prerequisites: GCRFT-103 Instrument Design 1, GCRFT-104 Instrument Fabrication 1. The ultimate proof of a luthier's knowledge and skill is in the instrument itself. As the centerpiece of the program, each student designs and fabricates a personal electric guitar or bass from raw materials, including instrument bodies, necks and pickups as well as painting and buffing. Four lecture hours and 35 supervised lab hours plus independent fabrication project for one quarter.

GCRFT-105 INSTRUMENT REPAIR (2)

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

GCRFT-206 FINISH WORK (3)

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

GCRFT-107 INSTRUMENT PERFORMANCE 1 (2)

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

GCRFT-207 INSTRUMENT PERFORMANCE 2 (2)

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

CERTIFICATE IN GUITAR CRAFT // ACOUSTIC GUITAR DESIGN

CERTIFICATE IN GUITAR CRAFT

// ACOUSTIC GUITAR DESIGN

The three quarter/45 credit-unit Certificate in Guitar Craft (Acoustic Guitar Design) provides guitarists with comprehensive practical training in the field of guitar design, fabrication and maintenance with additional emphasis on acoustic guitar design. Classes are held within a professionally-equipped facility containing all of the tools, fixtures and accessories required to build high-quality instruments. Practical application-oriented courses culminate in a design project during which each student designs and builds a custom electric guitar or bass as well as an acoustic guitar. Each student receives weekly private instrument performance instruction throughout the program. Completion of all program requirements qualifies the student for the Certificate in Guitar Craft (Acoustic Guitar Design). All course descriptions include course number, title, number of credits, prerequisites (where applicable), description of content, contact hours and supervised assignment requirements per quarter.

Note: Lab hours shown are approximate. Total hours vary from week to week during each quarter. All courses include required research and/or design and fabrication projects.

CERTIFICATE IN GUITAR CRAFT // ACOUSTIC GUITAR DESIGN

three quarters:	1	2	3
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MAJOR AREA

instrument design 1-2	2	1	
instrument fabrication 1-2	6	6	
fretwork & setup 1-2	2	2	
electronics 1-2	1	1	
instrument repair	2		
finish work		3	

EMPHASIS

acoustic guitar design			2
acoustic guitar fabrication			5
acoustic guitar fixtures			4
acoustic guitar finishing			2

PERFORMANCE

instrument performance 1-3	2	2	2
45 credits:	15	15	15

NOTE: Published program lengths are based on optimal course load at 15 credits per quarter.

ACOUSTIC GUITAR CRAFT COURSE REQUIREMENTS

Course requirements for the 45-unit Certificate in Guitar Craft (Acoustic Guitar Design) include 30 units that are identical to those for the Certificate in Guitar Craft (see the program description in this catalog for details). Courses specific to the emphasis in Acoustic Guitar Design are described below.

GCRFT-303 ACOUSTIC GUITAR DESIGN (2)

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

GCRFT-304 ACOUSTIC GUITAR FABRICATION (5)

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

GCRFT-305 ACOUSTIC GUITAR FIXTURES (4)

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

GCRFT-306 ACOUSTIC GUITAR FINISHING (2)

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

GCRFT-307 INSTRUMENT PERFORMANCE 3 (2)

Prerequisite: GCRFT-207 Instrument Performance 2. Private instrument instruction on acoustic guitar with focus on understanding the relationship between musical style, technique, sound and acoustic guitar design. One private lesson hour per week for one quarter.



CERTIFICATE //

MUSIC VIDEO, FILM, AND TELEVISION

CERTIFICATE // MUSIC VIDEO, FILM AND TELEVISION PRODUCTION

CERTIFICATE IN MUSIC VIDEO, FILM, AND TELEVISION PRODUCTION

MI's innovative two-quarter/30 credit-unit certificate program in film and television production lays the foundation for a career in professional filmmaking. Learn the art and science of creating professional visual media under the guidance of award-winning filmmaker/instructors. The total-immersion, hands-on curriculum takes you through every step in the professional filmmaking process from screenplay development and storyboarding to set design, lighting, cinematography, directing, editing, and VFX creation as you direct your own production and bring your personal vision to life. All course descriptions include course number, title, number of credits per quarter, description of content, and contact hours per week. Successful completion of all core classes is required in order to be eligible for the Certificate in Music Video, Film and Television Production.

CERTIFICATE IN MUSIC VIDEO, FILM, AND TELEVISION PRODUCTION

two quarters:	1	2
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MAJOR AREA

directing 1-2	2	2
producing 1-2	2	2
editing 1-2	2	3
cinematography 1-2	2	2
motion graphics 1-2	2	
animation 1-2		2
production sound for film	2	
audio post production & film scoring		2

ELECTIVES

(various)	3	3
30 credits:	15	15

**Film Certification can be added to any Performance Program or combined with an Associates Degree (AA) for dual-emphasis.*

Note: Published program lengths are based on optimal course load at 15 credits per quarter.

MAJOR AREA

FILM-101 DIRECTING 1 (2)

An introduction to the art of script formatting and directing, including how to write and pitch music-based scripts and treatments, create shot lists and storyboards, and develop communication skills necessary for productive creative relationships with composers, artists and producers. One lecture hour and two hours lab per week for one quarter.

FILM-201 DIRECTING 2 (2)

Prerequisite: FILM-101 Directing 1. A hands-on course on the director's role on set. Topics include an exploration of the director-actor relationship, securing agents and managers, and working with musical artists and their affiliated companies. Class exercises may include in-class directing of peers or guest actors. Final projects will be due upon completion of this course. One lecture hour and two hours lab per week for one quarter.

FILM-102 PRODUCING 1 (2)

An introduction to the complete music-video/film production process. Topics include building on-set crew morale, hiring process of crew and equipment rental. Assignments will include "lining" a script, creating a script breakdown from a shot list, creating budgets and garnering permits for film shoots. One lecture hour and two hours lab per week for one quarter.

FILM-202 PRODUCING 2 (2)

Prerequisite: FILM-102 Producing 1. Learn the more complex aspects of production including dealing with film commissions, international productions and setting up your own production company. Bidding commercials and music videos is covered. Students will finalize budgets and execute steps necessary for their respective directing projects. One lecture hour and two hours lab per week for one quarter.

FILM-103 EDITING 1 (3)

An introduction to editing short-form and music-driven content, using Adobe Premiere for the student's own projects. Techniques and concepts include footage import/ingestion, file formats, the use of time code, DSLR workflow, and exploration of editing styles for short film narratives as well as music videos. Two lecture and two lab hours per week for one quarter.

FILM-203 EDITING 2 (3)

Prerequisite: FILM-103 Editing 1. An exploration of the DSLR and RED camera workflow utilizing Avid Media Composer. Discussion topics will include multi-cam, color grading, format conversions, and mastering of various HD and 4K formats. In a series of exercises, students will edit and assemble a final cut of their final project. Two lecture and two lab hours per week for one quarter.

FILM-104 CINEMATOGRAPHY 1 (3)

The fundamentals of cinematography, including aspect ratios, digital compression, and film-style lighting techniques. Students will be introduced to camera, grip, and gaffer terminology and explore their own skills using a variety of standard and modified DSLR 5D and 7D

CERTIFICATE // MUSIC VIDEO, FILM AND TELEVISION PRODUCTION

cameras. Students complete class projects and exercises and may participate in field trips, when available. Two lecture hours and two lab hours each week for one quarter.

FILM-204 CINEMATOGRAPHY 2 (2)

Prerequisite: FILM-104 Cinematography 1. Explore more advanced aspects of cinematography, including beauty, mood and effect lighting. Students will be introduced to filters and camera troubleshooting as well. Introductory overview to the assistant camera, gaffer and electrician roles on set plus practical experience shooting in front of a green-screen with the RED camera. Assignments will include shooting footage for final projects. One and a half lecture hours plus one lab hour per week for one quarter.

FILM-105 MOTION GRAPHICS 1 (3)

Introduction to compositing using Adobe After Effects, including title manipulation, layering and third-party plug-ins. Introduction to DVD authoring using industry standard software DVD Studio Pro and Encore. Two lecture and two lab hours per week for one quarter.

FILM-205 MOTION GRAPHICS 2 (3)

Prerequisite: FILM-105 Motion Graphics 1. More advanced techniques including photorealistic compositing and CGI, animating to music with motion math, matting & rotoscoping, motion tracking, and working with plug-ins including Magic Bullet, Trapcode, Twitch, and Evolution. Two lecture and two lab hours per week for one quarter.

FILM-106 MUSIC FOR VISUAL MEDIA 1 (2)

A study of the essential elements of production sound recording including the relationship between sound effects, music, emotion and imagery, and the editing and design of affective soundscapes in the production of a music-based film and video. One lecture hour, plus two hours lab per week for one quarter.

FILM-206 MUSIC FOR VISUAL MEDIA 2 (2)

Prerequisite: FILM-106 Music for Visual Media 1. Course focuses on sound design and soundscape creation, music and location recording, mixing and synchronization of music and image, post-production sound mixing and ADR, location sound recording and music playback. One lecture hour, plus two hours lab per week for one quarter.

FILM-207 INDUSTRY CAREER STRATEGIES (1)

Essential skills for building and maintaining a career in the music video-film-television industry. Topics include building and presenting show reels, developing a career timeline, setting up your own production company, and bidding for music videos and commercials. One lecture hour per week for one quarter.

development and dialogue, as well as use of writing programs such as Final Draft® and Celtix® to outline, edit and revise a film-ready first act. One lecture hour and one lab hour per week for one quarter.

ALLMI-013E FINAL CUT PRO X FOR THE (1.5)

PROFESSIONAL EDITOR

A course designed to familiarize the beginning to seasoned film editor on the variety of features available in Final Cut Pro X. Topics will include transforming clips, manipulating audio, color correcting and multi-camera editing. One lecture hour and one lab hour per week for one quarter. May be repeated for credit.

FILM-015E EXPLORATIONS IN ANIMATION (1.5)

This course introduces the student to the newest possibilities in animation using the Cinema4D engine. Basic modeling, texturing, and animation will be explored, in addition to tying the animations to After Effects and creating a 3D environment. One lecture hour and one lab hour per week for one quarter. May be repeated for credit.

FILM-021E SCREENWRITING 2: ACT 2, 3 & (1.5)

& SYNTHESIS

Part of a two-part elective guiding novice to advanced screenwriters in the craft of writing a movie. In the second quarter, the student will continue writing the same script, the end result being a synthesis of both quarter's efforts: the finished screenplay. One lecture hour and lab hour per week for one quarter.

FILM-027E INDUSTRY CAREER STRATEGIES (1.5)

Essential skills for building and maintaining a career in the music video-film-television industry. Topics include building and presenting show reels, developing a career timeline, setting up your own production company, and bidding for music videos and commercials. One lecture hour per week for one quarter.

PROGRAM-APPROVED GENERAL ELECTIVES

FILM-011E SCREENWRITING 1: ACT 1 & STRUCTURE (1.5)

Part one of a two-course elective-set aimed at guiding students through the process of writing a feature screenplay. In this class students will study techniques and methods for writing screenplays, cover screenwriting basics such as story structure, character



ALL-MI ELECTIVES

ALL-MI ELECTIVES

ALL-MI ELECTIVES

Except where students are required to choose electives from a program-specific list, students may also fulfill their elective requirements with the "All-MI Electives" listed here. See program descriptions for specific elective credit requirements and program-specific elective offerings.

Note: Most electives are not offered every quarter and electives may be added or cancelled without prior notice. Refer to the current course offering for specific courses available at time of registration.

GENERAL INTEREST

ALLMI-031E OPEN COUNSELING (1)

Instructors in various programs offer informal coaching, critique, and insight into technique, musicianship and style during weekly scheduled sessions. Student must attend a minimum of 10 one-hour sessions per quarter. May be repeated for credit.

ALLMI-033E ACCELERATED LEARNING (1)

Build speed learning and recall skills to make the most efficient use of practice and study hours through visualization, time frame practice, and isolation of material. One hour per week for one quarter. May be repeated for credit.

ALLMI-034E STARTING YOUR MUSIC CAREER (1)

Prerequisite: (GUIT, BASS, DRUM)-204 Rhythm Section Workshop 2, KEYBD-207 Groove 2, or VOCAL-204 Vocal Performance 2. Learn what it takes to build and sustain a career as a working musician, including practical advice and proven steps for getting and passing auditions, preparing and promoting yourself, and obtaining work from clubs and casuals to sessions and tours. Students experience a mock audition under the direction of a professional talent coordinator. Two workshop hours per week for one quarter.

ALLMI-036E LATIN LISTENING (1)

Students gain an understanding of Latin styles through intense listening and discussion. One lecture hour per week for one quarter.

ALLMI-032E LIVE PERFORMANCE WORKSHOPS (1)

Note: LPW is required for all AA and Certificate in Performance programs. This is an elective version of the core-performance course. Students gain performing experience in a wide range of contemporary styles. See catalog section on Live Performance Workshops for general descriptions; refer to current course offering for specific LPW is available at time of registration. Minimum of ten performances per quarter. May be repeated for credit.

ALLMI-043E INTRO TO iMOVIE & CREATING SHOWREELS (1.5)

An introduction to basic/intermediate view showreel editing techniques and grassroots marketing and self-promotion, utilizing Apple's iLife apps. One lecture hour and one lab hour per week for one quarter. May be repeated for credit.

ALLMI-055E RHYTHM READING WORKOUT (1)

Prerequisite: Reading 1 from respective program (BASS-103 or DRUM-103 or GUIT-103 or KEYBD-103 or VOCAL-103). Taught by

a drum instructor, this course trains musicians in the same methods of counting and subdividing meter and rhythm used by professional drummers. Topics include time signatures, beat subdivision, note-value relationships, cut-time meter, swing interpretation, and more. One lecture hour per week for one quarter.

ALLMI-065E DJ TECHNIQUE 1: VINYL AND CD (1.5)

The DJ Technique 1: Vinyl & CD curriculum is designed to be a comprehensive resource for the aspiring DJ. It is an in-depth study of how to master traditional DJing techniques through the use of vinyl phono records as well as compact discs. One hour of lecture and one lab hour per week for one quarter.

ALLMI-066E DJ TECHNIQUE 2: SERATO (1.5)

The DJ Technique 2: Serato curriculum is designed to be a comprehensive resource for the aspiring Computer DJ. It is an in-depth study of how to master contemporary DJing techniques through the use of Vinyl Emulation Software. One hour of lecture and one lab hour per week for one quarter.

ALLMI-068E INDIVIDUAL DJ WORKSHOP (1)

Computer-based weekly one-on-one workshop with an instructor who guides the student in developing technique, musicianship, and style in a support of DJ skills. Students learn how to enhance their basic DJ knowledge into dynamic and professional quality performance. Topics include beat matching, set-building, remixing, turntablism, and more. One private lesson hour per week for one quarter. May be repeated for credit.

ALL-MI-169E TURNTABLISM 1 (1.5)

Prerequisites: ALL-MI-065E, DJ Tech 1: Vinyl and CD, ALL-MI-066E, DJ Tech 2: Serato, or ALL-MI-068E, Individual DJ Workshop This course is an introduction to the art of turntablism using traditional vinyl as well as Serato Scratch Live. Strong focus is placed on the following types of scratching skills: "Baby," "Tear," "Stab," "Transformer," "Chirp," and "One-click Flare Orbit." These techniques comprise the vocabulary of the modern turntablist. One lecture hour and one lab hour per week for one quarter

CREATIVE DEVELOPMENT

ALLMI-160E ARTIST DEVELOPMENT: THE SONGS (2)

Prerequisite: ALLMI-010E Intro to Songwriting, VOCAL-111 Songwriting 1, or permission from the ALLMI & Core Supervisor. IAP students are exempt from prerequisite requirements. During intensive one-on-one sessions, instructor and student work on developing original songs from ideas to finished arrangements. One private lesson-rehearsal hour per week for one quarter plus final presentation. May be repeated for credit.

ALLMI-161E ARTIST DEVELOPMENT: THE SHOW (2)

Prerequisite: ALLMI-160E Artist Development: The Songs or permission from the ALLMI & Core Supervisor. IAP students are exempt from prerequisite requirements. Instructor and student develop live performances of original material written during "The Songs" with concentration on stage presence, movement, audience

rapport, image, song sequence, and entertainment value. At the conclusion, students present their best live material for evaluation and screening by a jury of guest experts. Selected students qualify for an additional video-recorded industry showcase. One private lesson-rehearsal hour per week for one quarter plus jury. May be repeated for credit.

ALLMI-163E CREATIVITY WORKSHOP (1)

Based on the book *The Artist's Way*, this workshop is intended to help students tap into a deeper sense of creativity in both music and life. The goal is to create more dialogue among students, developing a community of artists who learn to open up and relate to each other while exchanging ideas about the creative process. Two workshop hours per week for one quarter. May be repeated for credit.

SONGWRITING

ALLMI-010E INTRO TO SONGWRITING (1.5)

Prerequisite: ALLMI-101 Harmony & Theory 1. This class develops the basic techniques and skills used by effective songwriters. Topics include song form, hooks, melody, lyrics, rhyme, and harmony. One lecture hour and one workshop hour per week for one quarter.

ALLMI-011E SONGWRITERS LAB (1)

Class designed to foster open discussion, idea sharing, performance, and relationship-building for songwriters. Student songwriters perform their songs and share the writing process followed by open discussion of alternative writing techniques and the creative process. Two workshop hours per week for one quarter. May be repeated for credit.

ALLMI-016E ORIGINAL LYRIC WRITING (2)

Prerequisite: ALLMI-018E Fundamentals of Lyric Writing. Application of lyric writing fundamentals to students' original work, including extensive writing assignments and evaluation of material with a focus on lyrical content. Two lecture/workshop hours per week for one quarter.

ALLMI-018E FUNDAMENTALS OF LYRIC WRITING (2)

Lyrics are the language of music, and often have as much or more to do with the success of a song than the music. This class focuses on developing a basic knowledge of lyric writing, including discussion and analysis of the form, structure, and content of popular hit songs. Two lecture hours a week for one quarter.

ALLMI-M334E SCORING 1 (2)

Basic scoring information, including difference between score and source, diegetic versus non-diegetic music and underscore. Research about functions of Media Music, the roles of Media Music professionals and their employers, and the scoring process pipeline. Two lecture hours a week for one quarter.

ALLMI-M335E SCORING 2 (2)

Prerequisite: ALLMI-M334E Scoring 1. Analysis and transcription of well-known media music scores. Understanding musical concepts: instrumentation choices, stylistic considerations, and 'behind the scenes' material from well-known scores. Students will also study about scoring with or against picture. Two lecture hours per week for

one quarter. The credit will be transferred to core credits of Bachelor Program Media Scoring major when Media Scoring Program is officially launched and students decide to change their major to Media Scoring. Two lecture hours per week for one quarter.

ALLMI-M336E SCORING 3 (2)

Prerequisite: ALLMI-M335E: Scoring 2. In-depth melodic and harmonic analysis and transcription of film scores as well as other modern media scores, including non-traditional form, score reading, and orchestration techniques. At the end of the quarter, students will have Recording session with String Quartet. Two lecture hours per week for one quarter.

ALLMI-M337E SCORING 4 (2)

Prerequisite: ALLMI-M336E: Scoring 3. Applied Scoring Techniques: Introduction to scoring for animation. Survey of historical and contemporary animation styles and scoring approaches. Utilizing the tools and techniques previously taught, students complete take-down of animation scenes, recreating the scores virtually to match picture. Scoring projects are assigned in cartoon and science fiction styles. Two lecture hours per week for one quarter. Additional lab fee required.

ALLMI-M268E LOGIC FOR MEDIA SCORING 1 (1.5)

Sequencing using the Logic Pro software application on the Mac platform. Topics covered include working with MIDI and audio, virtual instruments, effects, drum programming, time stretching, and working with loops. Students build a basic palette and complete commercial scoring assignments. One lecture hour and one lab hour per week for one quarter.

ALLMI-M269E LOGIC FOR MEDIA SCORING 2 (1.5)

Prerequisite: ALLMI-M268E Logic for Media Scoring 1. Continuation of Logic I featuring advanced sequencing techniques, in-depth exploration of MIDI parameters and aesthetic applications and introduction to digital audio module. Topics include effects, automation, scoring to picture, third-party plug-ins, and mastering using Logic's companion program, Waveburner. Students create 30-60 second commercial jingles from virtual and live overdub with lifts in contemporary popular styles. One lecture hour and one lab hour per week for one quarter.

ALLMI-C.PL PRIVATE MEDIA SCORING COMPOSITION (2)

Weekly private lesson focused on developing and applying traditional and contemporary compositional techniques and skills. Includes analysis and critique of compositions and preparation for both scoring assignments and Sophomore and Senior projects. One private lesson hour per week per quarter. Private lesson should be enrolled with Scoring classes. The credit will be transferred to core credits of Bachelor Program Media Scoring major when Media scoring Program is officially launched and students decide to change their major to Media Scoring. One lecture hour per week for one quarter.

ALL-MI ELECTIVES

MUSIC BUSINESS-ORIENTED ALL-MI ELECTIVES

ALLMI-050E MUSIC BUSINESS BASICS

(1)

This course will introduce aspiring artists to the business side of music. It covers the key areas and issues artists should be aware of when creating and marketing music, developing their careers, selecting artist-team members, seeking industry attention, and entering into contractual relationships. It will present, in a realistic way, what it takes to stand out, protect vital interests and, ultimately, be successful in the music business today. One lecture hour per week for one quarter.

ALLMI-051E DOING BUSINESS AS A BAND

(1)

An overview of how bands and band members should conduct business. Topics include band membership agreements, business entities, band names and trademarks, the business of songs, rehearsal tips, promotional tools, booking and performing, and a survey of record deals. One lecture hour per week for one quarter.

ALLMI-052E FROM THE STREETS TO SUCCESS

(1)

This course shows how to develop a brand identity, release and market your music, promote yourself on the Internet and build a fan base. All students are required to develop and submit a detailed marketing plan. One lecture hour per week for one quarter.

ALLMI-053E MUSIC VIDEO BOOT CAMP

(1.5)

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

ALLMI-054E BUSINESS OF WORKING MUSICIANS

(1)

Learn to manage a career as a working musician. Topics include managing life on the road, negotiating an employment contract, calculating per diems, key-man clauses, equipment endorsements, working with unions (AFM and AFTRA), band membership agreements, and more. One lecture hour per week for one quarter.

ALLMI-057E NEW MUSIC MARKETS

(1)

Students explore ways to make money with music. Learn the ins & outs of finding larger audiences, finding seed money for your music projects, applying for showcases/contests/grants, securing endorsements, and reaching an audience that appreciates their music. One lecture hour per week for one quarter.

ALLMI-058E THE GLOBAL MUSIC MARKETPLACE

(1)

A region-by-region overview of the global music marketplace. The Internet carries music to every corner of the world — learn how payment and distribution differs in various territories, the varying influence of radio, and the impact of online music distribution. One lecture hour per week for one quarter.

ALLMI-059E THE SONGWRITERS

(1)

The Songwriters is a ten-week workshop style class. Each week, the student receives one-on-one exposure to songwriters who share their stories, trials, tribulations, and eventual triumphs in becoming

a professional songwriter. The guest songwriters will play demos and discuss the story behind their songs. In addition, the writers will address student questions and critique student songs. This exposure to professional songwriters will give students the “real world” information they need to prepare them for the realities of the songwriting and publishing business. Two lecture hours per week for one quarter. May be repeated for credit.

ALLMI-060E MUSIC INTERNSHIP

(1)

Prerequisite: completion of one quarter of study in residence. Students gain practical experience working with a music industry-related company in Los Angeles area. The student will assist in daily operation of a music company working with records labels, publishing companies, booking agents & venues, marketing and publicity companies, or other music related companies. Music students can take this elective during any quarter. They **MUST** complete at least 30 internship hours per enrolled quarter. May be repeated for credit.

ALLMI-063E MUSIC PSYCH

(1)

An in-depth look at how people react to music. Why does some music soothe while some agitates? Why are certain songs loved while others turn people off? Learn how and why music influences consumer choices and how this information is used by music programmers, DJs, music supervisors, ad producers, venue programmers (stores, restaurants, spas, hotels, airlines, etc.), and marketing experts. One lecture hour per week for one quarter.

ALLMI-064E MUSIC LAW BASICS

(1)

This course is designed to expose aspiring musicians, vocalists, engineers, producers, and other music industry professionals to those areas of law which permeate and control the music business, including fundamentals of Copyright Law, Trademark Law, Contract Law (Publishing, Songwriter and Collaboration Agreements, Licensing Agreements, Record Deals, etc.), Constitutional Law, and International Law and treaties. One lecture hour per week for one quarter.

ADVANCED MUSICIANSHIP

ALLMI-070E FUSION ENSEMBLE

(1)

Prerequisites: Reading 3 (BASS-303, DRUM-303, GUIT-303, or KEYBD-303). An advanced ensemble performing complex jazz/fusion arrangements during weekly rehearsals. The emphasis is on ensemble playing, listening, and improvisation. This is a workshop style class. Students groups are formed by the instructor during the first class based on student ability and schedules. Two ensemble hours per week for one quarter.

ALLMI-101AE THEORY 1A

(1)

This class serves as an introduction to Bachelor-level music theory. It is intended for students who fail Theory 1 (BACHP101) to catch up and learn additional hands-on theory lessons, and continue to Theory 2 without any interruption. AA students who take Theory 1A and 1B will get credit for Theory 1 (BACH-P101) when they decide to proceed to the Bachelor Program. One lecture hour per week for one quarter.

ALLMI-101BE THEORY 1B (1)

Prerequisite: ALLMI-101AE Theory 1A or with email consent from Instructor or Dean. This class serves as an introduction to Bachelor-level Music Theory. It is intended for Bachelor students and AA students who finish Theory 1A (ALLMI-101AE) and want to study more about the same theory. AA students who take Theory 1A & 1B will get credit for Music Theory 1 (BACH-P101) when they decide to proceed to the Bachelor Program. One lecture hour per week for one quarter.

ALLMI-102AE EAR TRAINING 1A (1)

This course serves as an introduction to Bachelor-level music theory. It is intended for students who fail Ear Training 1 (BACHP102) to catch up and learn additional hands on theory lessons, and continue to Ear Training 2 without any interruption. AA students who take Ear Training 1A and 1B will get credit for Ear Training 1 (BACH-P102) when they decide to proceed to the Bachelor Program.

ALLMI-102BE EAR TRAINING 1B (1)

Prerequisite: ALLMI-102AE Ear Training 1A or with email consent from Instructor or Dean. This course serves as an introduction to Bachelor-level Ear Training. It is intended for Bachelor students and AA students who finished Ear Training 1A (ALLMI-102AE). AA students who take Ear Training 1A & 1B will get credit for Ear Training 1 (BACH-P102) when they decide to proceed to the Bachelor Program. One lecture hour per week for one quarter.

ALLMI-170E ADVANCED ENSEMBLE SKILLS (1)

Prerequisite: BASS-402, DRUM-402, GUIT-405, or KEYBD-402 (depending on major instrument). An introduction to the skills necessary to function as an advanced, professional level rhythm section. Instructor will act a musical director for a funk, fusion, jazz-rock oriented rehearsal band. Emphasis will be placed on groove, timing, and feel. Each instrument chair (bass, drums, percussion, keyboard) will be open to a maximum of three students. The guitar chair will support four guitar students. Improvisation, lead sheet, and notation skills will be required. Two ensemble hours per week for one quarter.

NON-INSTRUMENT SKILLS

ALLMI-080E COMPUTER NOTATION (2)

An important, practical, and contemporary survey of computer notational techniques using Sibelius notation software. Recommended for all students, this course has wide application for theory, arranging, songwriting, and other assignments requiring notation. Two hours per week for one quarter.

ALLMI-083E SCORING FOR FILM & TELEVISION 1 (2)

An overview of the techniques, and aesthetics of scoring original music for film & television. This course is lab intensive with an emphasis on composition. The students will gain practical knowledge about scoring for film and television with lectures covering topics from the function of score to melodic motifs, as well as in class feedback on their weekly composition assignments. Two lecture hours per week for one quarter.

ALLMI-183E SCORING FOR FILM & TELEVISION 2 (2)

Prerequisite: ALLMI-083E Scoring for Film & Television 1. This course is lab intensive with an emphasis on composition. The students will gain practical knowledge about scoring for film and television with lectures covering topics from Thematic Continuity to Orchestration, as well as in-class feedback on their weekly composition assignments. Two lecture/lab hours per week for one quarter.

ALLMI-091E INTRODUCTION TO PRO TOOLS (1.5)

An introduction to the primary features and basic user interface of a Digital Audio Workstation. Using the latest version of industry-standard Avid Pro Tools® software, students learn how to use a computer for digital recording, editing, and mixing by creating an actual song using Avid Pro Tools® software for recording, editing MIDI sequences, mixing, and mastering. Topics also include software instruments, DSP effects, and working with Rex Files. One lecture hour and one lab hour per week for one quarter.

NON-MAJOR INSTRUMENT STUDY

See instrument program course offerings for additional entry-level instrument electives.

ALLMI-021E INTRODUCTION TO GUITAR (1)

Non-guitar majors learn simple note reading, fingerings, and accompaniment patterns. Great tool for singer-songwriters. **Not available to Guitar students.** One hour per week for one quarter.

ALLMI-023E INTRODUCTION TO VOICE (1)

Non-vocal majors learn to develop techniques for proper breathing, pitch accuracy, and improving range while protecting their vocal instrument with application to popular styles in both lead and backup vocal roles. **Not available to Vocal students.** One lecture hour per week for one quarter.

ALLMI-024E INTRODUCTION TO KEYBOARDS (1)

Covers basic chord voicings, scales, and fingerings for non-keyboard majors. The keyboard is the basic reference instrument for the study of every style of music and the basic tool of songwriters. All musicians can benefit from knowledge of basic keyboard technique. **Not available to Keyboard students.** One hour per week for one quarter.

ALLMI-025E INTRODUCTION TO BASS (1)

Non-bass majors learn how to play appropriate basslines using correct playing techniques and understanding the role of the bassist in a band. Covers all essentials of the bass for the non-bassist. **Not available to Bass students.** One hour per week for one quarter.

ALLMI-026E HAND PERCUSSION (1)

An introduction to percussion techniques, including hand coordination and rhythm as they relate to various types of Latin hand percussion instruments with application to Latin and pop music. **Not available to Drum students.** One hour per week for one quarter.

ALLMI-169E TURNTABILISM 1 (1.5)

Prerequisite: ALLMI-065E DJ Tech 1: Vinyl & CD or ALLMI-066E: DJ Tech 2: Serato, or ALLMI-068E: Individual DJ Workshop. This course is an introduction to the art of vinyl Turntabilism using traditional vinyl

LIVE PERFORMANCE WORKSHOPS

LIVE PERFORMANCE WORKSHOPS

Live Performance Workshops (LPW) and Ensembles provide students with a wide range of opportunities to gain valuable performing experience as well as meet their performance requirements by concentrating in one area or sampling a variety of styles and settings according to their needs. Live performance courses are offered in three general categories:

STYLE & REPERTOIRE LPW

Staffed by experienced instructor/performers, these LPW use a "tune of the week" format. Students prepare parts in advance, perform on stage with other students, and receive coaching and critique on their musical and performing skills. LPW is also a great way for students to meet each other, learn about different styles, and develop their repertoire. Regularly scheduled* Style & Repertoire LPW include:

Blues	Classic R&B
Classic rock	Contemporary R&B
Country	Hip-hop
Modern rock	Fusion
Hard rock	Funk
Metal	Reggae
Punk	Latin
American Songbook	<i>Billboard</i> Hot 100
I Love the 80's	K-Pop

*LPW offerings vary by quarter; check current course schedule for availability.

MUSICIANSHIP ENSEMBLES

In these ensembles, students confront musical and professional challenges that expand their stylistic range while teaching them to think on their feet. Musicianship ensembles include:

Real World: performing contemporary styles while reading charts and following a musical director.

Schroeder Ensemble: developing stylistic range and improvisational skills under the guidance of popular MI instructor Carl Schroeder.

Traditional Jazz Ensemble: performing jazz styles while reading charts and following a musical director.

ARTIST DEVELOPMENT WORKSHOPS

Designed to help students form original bands, showcase original material, and gain experience as performing artists in solo or group settings, these performance workshops emphasize creativity, stagecraft, and professionalism.

Artist Development LPW include:

Coffeehouse: solo performance

Playback: solo performance with backing tracks created by students

Pro Performance: rehearsed original groups

ENCORE

The Encore Program (Non-Certificate Training in Music Performance) is designed to allow students to create a full-time, ten-week program by choosing from available lessons, classes, performance workshops, and other activities. Enrollment is available at the beginning of any quarter and may be repeated for additional quarters.

THE ENCORE PROGRAM INCLUDES:

Schedule

Based on an initial evaluation, the Encore student's program chair provides each student with a list of available courses appropriate to the student's level of knowledge and skill.

Note: *Course offerings vary by quarter and some courses and programs are not available for Encore enrollment.*

Private Lessons

Every instrument Encore session includes weekly, one-hour private lessons on the student's primary instrument. Instructor and student jointly develop a lesson plan based on the student's particular interests and the instructor provides general guidance throughout the program.

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

Access

Encore enrollment includes 24-hour access to MI's facilities for practice and rehearsal, access to extra-curricular activities and the library, and admission to clinics and seminars offered during the student's period of enrollment.

ENCORE EXPRESS

Encore Express follows the same customizable philosophy but offers greater flexibility for students with different individual requirements. After an initial evaluation, the Encore Express student's program chair provides a list of available courses appropriate to the student's level of knowledge and skill. From that list, the student creates either a 5-week, full-time program (15 units) or a 10-week, part-time (7 units) class schedule. Private lessons are not available to Encore Express students.

IMPORTANT ADDITIONAL INFORMATION:

- **Financial Aid:** *Encore and Encore Express are not eligible for State or Federal financial aid.*
- **January and July enrollments:** *Most core courses available to entering Encore and Encore Express students in performance programs during January and July quarters are at intermediate-to-advanced levels. January or July enrollment is not advised for beginning-level Encore students.*
- **Materials:** *Encore and Encore Express students are entitled to receive curriculum and other materials applicable to courses included in their official course schedule only.*
- **Fees:** *Encore and Encore Express students are responsible for all applicable fees; see *Tuition and Fees* for*

specific information.

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

SUMMER SHOT

MI's annual summer program offers an intensive, one-week contemporary popular music education experience for students age 14 and up.

Summer Shot programs scheduled as of the Course Catalog printing are shown below; current information about programs, program dates, course offerings, etc., is provided on MI's website (www.mi.edu).

PERFORMANCE

// Bass, Drums, Guitar, Keyboards, Vocals, Saxophone, Trumpet, Trombone

The schedule includes classes in technique and general musicianship, group performance workshops, private and group lessons, visiting instructor seminars, visiting artist concert, and live student performances on the professional concert stage.

RECORDING

Students learn basic computer-based recording and music production techniques and participate in recording sessions in MI's state-of-the-art studios. Each student helps to produce an original recording applying techniques taught during the program.

SONGWRITER

An introduction to the art and craft of songwriting, including song structure, melody, lyric writing, and the business of publishing and licensing. Hands-on workshops, intimate showcases and industry panels culminate in a final original performance on MI's main stage.

DJ/PRODUCER

Cutting edge courses in modern electronic music making and performance featuring classes in digital music, Ableton Live, Logic Pro, turntablism, CDJ, and Serato.

INDEPENDENT ARTIST/MUSIC PRODUCTION

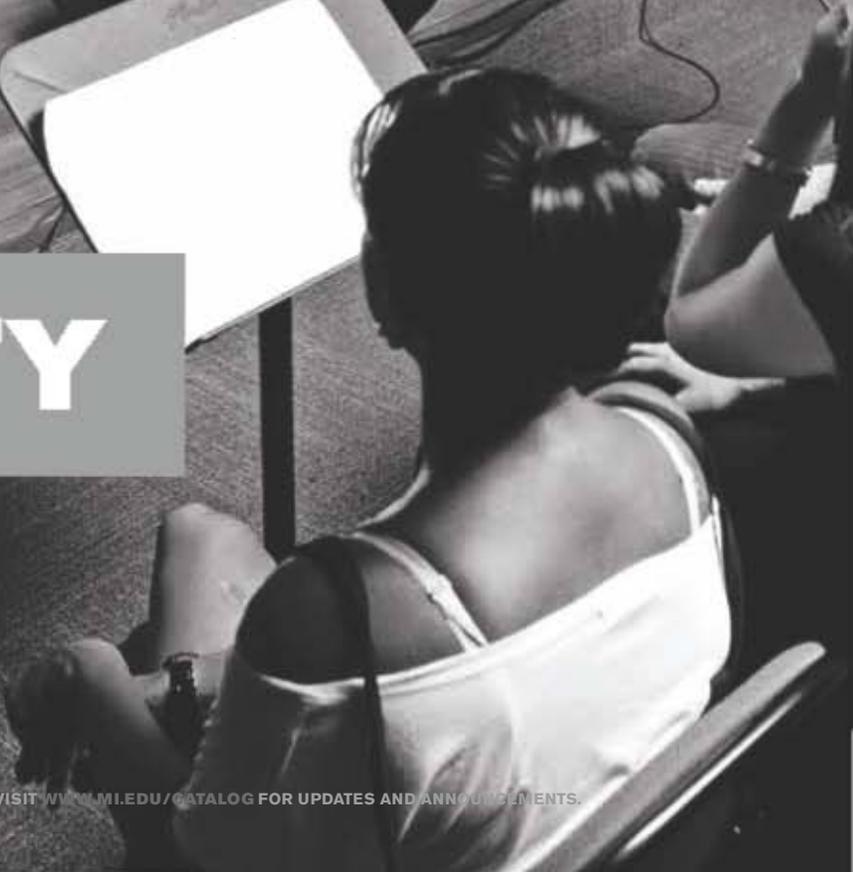
This program is perfect for those who want to produce for other artists as well as those who want to enhance their own artistry with solid production skills. Extensive music industry training is incorporated, teaching you to build your catalog, market your material, promote your projects, build credits, and make money from your music using all platforms available.

GUITAR BUILDER

Learn the craft of building and maintaining guitars by creating your own solid-body electric instrument (yours to keep when the program is over) in MI's state-of-the-art custom shop under the guidance of renowned master guitar makers.



FACULTY



Akimoto, Takeshi

Guitar

Takeshi Akimoto plays with Ziggy Marley, is a sub guitar player for the TV Show *Jimmy Kimmel Live* House Band, and occasionally plays with George Duke. Recent recording sessions include *Love Is My Religion*, *Family Time*, *Wild And Free* by Ziggy Marley, *B is for Bob* by Bob Marley, *Raya Yarbrough* by Raya Yarbrough in addition to soundtracks for *Rest Stop - Don't Look Back* by Bear McCreary. At MI, Takeshi teaches Private Lessons and Open Counseling.

Akutsu, Keita

Drums

Keita Akutsu, native to Yokohama, Japan, began his musical career in Los Angeles in 1995. He started his musical training at Musicians Institute (Drums) and holds both a Bachelor and Master of Fine Arts degree in Jazz Studies from California Institute of the Arts (Valencia, California), where he studied with jazz greats Joe LaBarbera, Charlie Haden, and Larry Koonse among many other fine musicians. Keita actively performs in the Los Angeles area and Japan as a freelance musician. He performs at numerous festivals and events throughout the southland including Central Avenue Jazz Festival, Temecula Valley International Jazz Festival. Also, Keita contributes to the community as an active music educator by teaching Digital Drumming and conducts Open Counseling for Musicians Institute's Drum Program.

Alonzo, Lance

Guitar Craft

Lance Alonzo has been a professional-level guitar builder since he graduated from the Guitar Craft Academy at Musicians Institute in 2001, when he joined the staff at the Guitar Craft Academy. His teaching assignments expanded over the next few years, and from 2005-2008 he served as the program's department head before returning to teaching full time. Aside from his teaching duties, Lance also repairs and builds custom guitars and basses for local musicians.

Amicone, Michael

Music Business

Michael Amicone has been a respected music journalist and editor for over two decades. He has served as managing editor of the award-winning daily music news source *Billboard Bulletin*, editor-in-chief of the innovative Universal Music Group TV show/website *Farmclub* and senior editor of *Music Connection* magazine. He has also interviewed scores of top artists and executives, including David Bowie, Quincy Jones, Tony Bennett, and Ringo Starr. He has been a guest commentator on TV and radio shows, and worked on Album reissue projects for Elton John and Harry Nilsson. At MI, Michael teaches Music Business News, Business History of the Beatles, and Public Relations.

Anderson, Michael

Multi-Program

Michael Anderson is a songwriter, artist, producer, and author who has written songs for John Fogerty, Juice Newton, Pam Tillis, Phil Seymour, Rebecca St. James, and others in rock, pop, country, and CCM. He has been a staff writer for EMI and BMG Publishing in Nashville as well as MCA/Universal and Criterion Music in Los Angeles. He wrote the #1 country single "Maybe It Was Memphis," several #1 CCM singles, and won a Dove Award for Hard Rock Song of the Year. As a solo artist, he has released six albums, including two on A&M Records, two on EMI/Forefront, and two independent releases. Michael is also an author of screenplays and books, including Michael Anderson's *Little Black Book of Songwriting*, and works as a music business career and song consultant. At MI, he teaches Professional Songwriting and Artist Development.

Anderson, Steve

Audio Engineering

Steve Anderson started playing in bands at age 13, and immediately

started taking gear apart to learn how it worked. This eventually led to serious electronics training and a new career providing technical support to working musicians. An interest in the recording process resulted in a career shift to studio technical support, where Steve has worked successfully since the mid '70s. Steve is an expert in all recording studio technologies. Having worked extensively in music for film and TV, he has specialized in synchronization of Digital Audio Workstations, analog/digital tape, and picture. Steve also does complete studio integration services, invariably resulting in hum, noise, and glitch free environments where work gets done with no interruptions. While working at Capitol Studios, Steve designed and built a custom mastering console with all discrete electronics. Steve recently designed and supervised the complete integration of a new film and TV scoring facility The Bridge Recording, in Glendale.

Anglim, Keegan

Bachelor, Guitar

Dr. Keegan Anglim joined the MI faculty in 2013. Dr. Anglim received his B.M., M.M., and D.M.A. in studio/jazz guitar from the University of Southern California. While at USC, he was the recipient of the Outstanding Graduate departmental award and the Order of the Areté award. From 2003 to 2012, he performed eight major recitals, including a lecture recital in which he demonstrated how jazz artists such as The Bad Plus and Brad Mehldau have adopted popular songs to be performed in a jazz setting. Since 2010, Dr. Anglim has performed well over 100 shows with a 5-piece swing band called the Hi-Fi Honeydrops, who recently recorded an EP to be released on vinyl in 2013. As a faculty member of the Bachelor Degree program at MI, he teaches private guitar lessons, sight reading, performance styles, and ear training.

Apergis, Justin

Bass

Justin has studied at the University of North Texas and at the Berklee College of Music. He has filmed interactive educational videos for the Museum of Making Music (NAMM's educational museum). He has performed at Bass Player Live, NAMM, and has been featured on *Good Day LA*, and toured with Joe Sample. At MI, Justin teaches Upright and Electric Bass, Reading Classes, and LPW.

Artadi, Genevieve

Vocals

Genevieve Artadi doubles as frontwoman and songwriter for electro-pop band Pollyn, whose album *Living in Patterns* placed sixteenth on Rough Trade's Top 100 Albums of 2011. Notable performances for Pollyn include Art Basel in Miami, KCRW's *Morning Becomes Eclectic*, and Los Angeles' Sunset Junction Festival, as well as shows alongside Little Dragon, the Entrance Band, and Dengue Fever. Genevieve also makes up one-half of experimental/funk/electronic/fusion/pop duo Louis Cole and Genevieve Artadi, whose uncompromisingly unique sound has gained them hundreds of thousands of YouTube views and collaborations with world class musicians such as Kneebody, David Binney, Tim Lefebvre, and John Escreet. The diversity of Genevieve's musical experience ranges from recording studio demos for Hal Leonard to performing with jazz combos, big bands, and a cappella groups. Genevieve earned a Bachelor's Degree in Jazz Studies from Cal State Northridge, during which time she earned Reno Jazz Festival's Outstanding College Vocalist award. She continued on to do Master's work in Jazz Studies at Cal State Long Beach, where she was an Ella Fitzgerald Foundation Scholarship recipient and member of the vocal jazz ensemble Pacific Standard Time, who was invited to sing at the International Association of Jazz Education Convention. At MI, Genevieve teaches Vocal Performance as well as Private Lessons.

FACULTY BIOS

Astor, Eric

Audio Engineering

Eric has been mixing live sound for over 17 years. He earned 4-year Bachelor's degrees in Audio Engineering and Jazz Studies (Guitar), including studying with famed engineer Shelly Yakus. His background as both a musician and engineer allow him to take the technical aspects of engineering and apply them in a musical fashion. A resident of LA for the last 7 years, Eric has mixed artists of all genres around the city, most often at Temple Bar. In addition to his Live Sound experience, Eric is a Recording and Mixing engineer at Entourage Studios in North Hollywood, and a professional guitarist. He is excited to be part of the MI staff and help teach the next generation of live sound engineers.

Avvedutti, Peter

Independent Artist

Peter has worked for Howard Benson, Robi Draco Rosa, and Leslie Van Treese, performing jobs from guitar and bass technician, to Avid Pro Tools® engineer. He later went on to be the head engineer at Mad Heaven Studios where he produced numerous artists of various styles from acoustic to rock to electronic. Now he works independently as a producer, engineer, mixer, and as a session guitar player, while focusing on his own music as well. He is currently in the process of starting a music production company called Avian Audio Works which will provide services from recording and producing bands and artists to licensing music, scoring and mixing for TV and film, ADR, and other services. At MI, Peter is the studio manager for the Independent Artist Program, engineering drum sessions and providing Private Lessons in engineering, mixing, producing, arranging, and in other areas concerning music hardware and software.

Bagg, Joseph

Keyboards

Joe Bagg is an in-demand pianist and Hammond B3 player who has performed with Bobby Hutcherson, Larry Coryell, Madeleine Peyroux, Anthony Wilson, Pete Christlieb and Jack Sheldon, among others. His newest recording, The Joe Bagg Organ Trio, is set for release by Jazz Collective Records this fall and he co-leads the organ group Option 3. Bagg has appeared multiple times in Downbeat Critics & Readers Polls and he performs extensively overseas, across the US and in Los Angeles. He currently teaches at Fullerton College, Citrus College, Musicians Institute and Azusa Pacific University, while maintaining a busy gigging and recording schedule.

Banks, Tionno

Independent Artist

Tionno Banks has a wide range of talents and abilities that have given him numerous opportunities to write, co-produce, record and tour with some of the top artists in the entertainment business. Tio is either currently working with, or has worked with Stevie Wonder, Paula Abdul, Jessie J., Sa-Ra, Dave Koz, Rolling Stones producer Don Was, John Taylor and Simon LeBon of Duran Duran, Mandy Moore, and legendary keyboardist Billy Preston, just to name a few. Tio's formal training at The Dick Grove School of Music has enabled him to compose and arrange, as well as program synthesizers, and play piano and keyboards. Tio is currently an instructor in the Independent Artist Program at MI, teaching Arranging and Composition, and Piano Theory and Harmony.

Barry, Owen

Guitar

British guitarist Owen Barry brings a wealth of experience to MI. He has been a member of the band Purple Melon, and has worked as a session player in London for a number of years. He won the 1995 *Young Guitarist of the Year* competition run by Europe's biggest-selling guitar magazine *Guitarist*, and he has been

featured in several European guitar magazines as well as being featured in *Guitar Player* magazine in 2011. Owen relocated to Los Angeles in 2007, where he has performed live with music legend Jackson Browne, and he was recently invited to join bassist Tal Wilkenfeld's band to work on her new album and tour, alongside stellar musicians including legendary drummer Vinnie Colaiuta. At MI, Owen teaches Private Lessons and Open Counseling.

Basick, Shawna

Vocals

Shawna Basick's performance experience ranges from sports events to musical theater. Recently, Shawna has been touring the U.K. with Leslie Paula & The Latin Soul Band, as well as performing at a variety of venues in Los Angeles. A Musicians Institute graduate noted for her stylistic versatility, Shawna specializes in voice technique and placement for different styles of music. At MI, she teaches Sight-singing, Theory, and Private Lessons.

Bates, Jonathan

Independent Artist

Jonathan is a producer, re-mixer, writer and performer. His current project, Big Black Delta, has done official remixes for Daft Punk, M83, Moby, SONOIO, and more. Jonathan is also the singer and founding member of the Columbia recording group Mellowdrone. His music has been licensed by the likes of Nissan, *Six Feet Under*, *Project Runway*, Bravo, Disney, MTV, and several video game titles. A by-product of years of solid touring has lent to a lot of DIY know-how in production and mixing, as well as experience with business matters. He also played guitar and sang in the French pop group M83. He has shared the stage with Paul Weller, The Fire Theft, Elbow, Johnny Marr, The Killers, and many others. In the studio, he has worked and collaborated with Eric Valentine, Bob Ezrin, Tony Berg, Alessandro Cortini, and Sean Beaven. Visit BigBlackDelta.com and mellowdrone.com for more information.

Baur, Bernard

Music Business

Bernard Baur is an award-winning journalist. Credited with over 1,200 published articles in a variety of publications and general entertainment websites, he is currently review editor, A&R reporter, and features writer for *Music Connection* magazine. With over 20 years in entertainment and music, Bernard has worked with superstars and emerging artists as a director of marketing and promotions, director of business affairs, PR consultant, media liaison, and A&R executive. At Warner Bros. Entertainment, he handled marketing and copywriting for all WB products, including music, TV programs, films, and DVDs. As a partner in BGO Entertainment Network, he consults for record labels, entertainment firms (music, TV, and Internet), and Minarik Guitars. Bernard has appeared in documentaries; VH1, MTV and CNN specials; and is a frequent participant in music conferences and workshops across the U.S. At MI, he teaches Music Business Basics and Start & Run Your Own Record Label.

B.C., Ruby

Keyboard Technology

Ruby B.C. earned her Bachelor of Music Degree in Piano Performance at the Berklee College of Music. She has a keyboard endorsement with Roland and is also a clinician for the Roland Lucina. She has played keyboards and toured with the Rockin' Roland Girls Band, Victoria Justice (Disney's *Victorious*), Ashley Rodriguez (American Idol), Coco Lloyd (X Factor, UK), and "The Sounds of the Supremes." Her studio sessions as a keyboard player have been with Nightbird Recording Studios (Angelo Caputo) and Killingsworth Studios (Tomas Costanza). She is a musical director for Riley Grace, Liza Dubrow/Katie Cole, and VASSY.

Ruby has been a vocal and keyboard instructor at the Green Brooms Music Academy in Santa Monica and Nick Cooper's Vocal Bootcamp (Beyonce's vocal coach). At MI, Ruby teaches Private Lessons, conducts Open Counseling sessions, and LPW.

Binikos, Michael **Audio Engineering**

A 20-year veteran of the music business, Michael has worked as a record producer, engineer, writer and arranger. He started his career working as an assistant production coordinator for producers like David Cole, Michael Maser, Richard Marx and Phil Ramon. Within three years he was managing Westlake Audio, the LA recording studio that brought you mega albums from music icons Michael Jackson, Stevie Wonder, Celion Dion, Red Hot Chili Peppers, Alanis Morissette and more. Michael's real calling would inevitably take him in more creative endeavors. Binikos has written and arranged for many American artists including The Eagles, Donna Summer, and Heart.

Bishop, Dawn **Vocal**

Dawn Bishop graduated with a degree in Commercial Arranging from Berklee College of Music, where arranger Richard Evans and jazz vocalist Maggie Scott served as Dawn's mentors. Shortly after finishing at Berklee, Ms. Bishop relocated to Los Angeles, California. She has been involved in music ever since, performing as vocalist, songwriter, arranger, and composer. Although she is a woman with a busy schedule, Dawn continues to perform and record with a variety of international and local artists. Most of all, she enjoys leading her own group. She has performed with Sergio Mendes, Don Grusin, Bill Cunliffe, Gerald Albright, Alex Acuna, the Black-Eyed Peas, Ledisi, Brian McKnight, Patti Austin, Deniece Williams, Michael Paulo, Harvey Mason, India.Arie, John Legend, and Engelbert Humperdinck. Ms. Bishop recently provided backing vocals on Sal Santana's (son of Carlos Santana) CD entitled *Keyboard City*. She was a member of the Hollywood Film Chorale on the Academy Awards in 2008, along with singing in the Sound FX choir for the NBA Playoff commercials later that same year. Her vocals have also been featured on tracks for both television and film.

Blackshire, Kip **Keyboard Technology**

Originally from Pine Bluff, Arkansas, Kip Blackshire hails from four generations of singers. In 1999, Kip began singing backup vocals for Prince on tour for sold-out arenas. While working with Prince, Kip shared the stage with famous musicians such as George Clinton, Lenny Kravitz, Macy Gray, Erykah Badu, No Doubt, Sheryl Crow, and many more. Kip has since released two successful solo projects along with two sold-out European tours. His head-turning riffs and vocal versatility has landed him tracks such as "I'm Not Afraid" with hip-hop icons Eminem and Dr. Dre. Other credits include: Prince (keys/backup vocals) '99 – '01 (*Musicology* sold Platinum and won a Grammy). He has production credits on Michael Bolton's song, "Break Free," Eric Benet's "Chocolate Legs" (Remix with Nikki Minaj) and Tonex, "Famished." Kip sang the hooks on Eminem's album *Relapse*. Most recently, Kip landed his original song "Hello" in the movie *Make it Happen*. Kip has also worked with Bobby Brown, Cuba Gooding Sr., Mikki Howard, Terry Ellis (En Vogue), Mint Condition, The Emotions, Sheila E., Dougie Fresh, Hughes Corporation, Larry Graham, and Bell Biv DeVoe.

Blaisdell, Ted **Audio Engineering**

With over 20 years of experience as a freelance engineer, Ted Blaisdell is a regular client at many of the top recording studios in Los Angeles. He has engineered several Grammy-

winning and multi-platinum albums, and is the score engineer and mixer on over 30 feature films. He also mixes FOH every week at Agape International Spiritual Center in Culver City, CA. At MI, Ted teaches Console Operation: Venue.

Blum, Steve **Vocals**

Steve has a Bachelor of Music degree in Jazz Studies from CSU Long Beach, as well as a Master of Fine Arts degree in Jazz Studies from California Institute of the Arts where he studied and performed with jazz greats Joe LaBarbera, Larry Koonse, and Vinny Golia. He has toured the U.S. as an in-demand sideman and accompanist, and has performed at many major venues and jazz clubs in Southern California. He is also an active composer and performer, having released self-produced recordings from several of his creative projects. His jazz/Bach fusion project was commissioned to perform at the Los Angeles Bach Festival in 2009, 2011, and 2012. In addition to a pianist, Steve is also a choral singer and conductor, employed locally at First Congregational Church of Los Angeles. At MI, Steve teaches Keyboards for Vocalists, and accompanies several vocal classes.

Bonacci, Albe **Drums**

Albe Bonacci is a session drummer, author/educator, and clinician. An MI alumnus as well as a graduate from the Drummers Collective in New York City, Albe has recorded with some of the best songwriters in the country, including Diane Warren and Desmond Child. Albe has also authored articles in both *Modern Drummer* and *Percussive Notes* magazine. He is a DW clinician and has held clinics for Musician's Friend music stores, the Nashville Percussion Institute, the Pacific Crest Drum Corps, and the Hollywood Custom and Vintage Drum Show. As a full-time working drummer, much of his discussion contains business tips and advice on how to "make it" as a working musician. At MI, Albe teaches Contemporary Drum Concepts for the Drum Program.

Bonhomme, Al **Guitar**

Al Bonhomme is a working guitar player with a strong handle on everything from country and blues to rock & roll, R&B, and fingerstyle acoustic. Al has worked with country star Dwight Yoakum, guitarist/producer Pete Anderson, the Bull Durham Band, and Disney Entertainment. He has also performed at the Grand Old Opry, on TNN's *Crook & Chase*, and with country artists Mark Collie and Tracy Lawrence. In 1988, he was voted Guitarist of the Year by the California Country Music Association. His specialties include country, "roots" music and fingerpicking. At MI, Al teaches Core Guitar Program classes, Country Guitar, conducts Open Counseling sessions, Private Lessons, and more.

Borg, Bobby **Music Business/Independent Artist**

Bobby Borg is an international recording and touring musician with over 25 years of experience in the music business. He has worked with a variety of artists, including the multi-platinum group Warrant, Beggars & Thieves, and his own band Left For Dead. As a consultant to both artists and independent labels, he is a familiar guest speaker at music industry events; a regular contributor to music business publications and online sites; and a music screener for the independent A&R company TAXI. A graduate of the Berklee College of Music, Bobby is also the author of the highly endorsed *Billboard* publication *The Musician's Handbook: A Practical Guide to Understanding the Music Business*. At MI, Bobby teaches Inside the Recording Industry, and the Independent CD Project.

FACULTY BIOS

Bowers, Jeff

Drums

Jeff Bowers began playing professionally at age 14 and graduated from Musicians Institute as Outstanding Student of the Year. After relocating to Nashville, he recorded and toured internationally with various artists, including Rebecca St. James, Ginny Owens, Fusebox, Chuck Yamek, and the Paul Colman Trio. In 2003, Hal Leonard Publishing/MI Press released Jeff's book *Double Bass Drumming: The Mirrored Groove System*. Jeff currently keeps a busy schedule touring and recording with bands and artists from the Los Angeles area. At MI, Jeff teaches Rock Drums, Rhythm Section Workshop, and Private Lessons.

Brekke, Ian

Vocals

Ian Brekke is a vocalist, arranger, educator, and vocal percussionist. A Minnesota native, he grew up in the Lutheran choral tradition that has since blossomed into a love for all vocal and jazz music. He recently completed a Master's Degree in Jazz Studies from The Bob Cole Conservatory of Music at CSU Long Beach where he was the recipient of the Ella Fitzgerald Foundation Scholarship, was the full-time director of the vocal jazz ensemble "Jazz and Tonic," and a member of multiple top-level ensembles. He has earned two previous degrees from California State University, Sacramento (Jazz Studies – Vocal Performance) and The School For Music Vocations in Creston, IA (Music). He is a recipient of multiple Downbeat Magazine Student Music Awards, including the category for "Best Arrangement" in 2009. At MI, Ian teaches Studio Recording and Private Lessons.

Brewer, Henry "Soleh"

Keyboards

Henry Brewer received his musical education at Webster College Music Conservatory. After relocating to Los Angeles in 1983, Henry remained active in writing, performance, and recording. Some of his professional credits include B.B. King, Lou Rawls, Gladys Knight, The O'Jays and, most recently, The Emotions, members of Earth, Wind & Fire, and legendary guitarist Paul Jackson, Jr. His recording credits include soundtracks for the films *Nemesis*, *Police Academy II*, *Bob Roberts*, and *Fast Getaway II*, as well as his Warner Bros. instructional video *Blues Keyboard*. He is the author of two instructional books: *R&B Soul Keyboards* and *Pop Rock Keyboards* (with David Garfield). His specialties are blues, voicings, and groove.

Brown, Dean

Guitar

For more than 20 years, Dean Brown has been one of the most sought-after "A-list" guitar players for both recording and tours, with a credit list of over 100 major artist recordings (including four Grammy Award-winners), and tours with the Brecker Brothers, Marcus Miller, David Sanborn, Kirk Whalum, Bob James, George Duke, and Billy Cobham, among others. At MI, Dean teaches electives in Advanced Electric Guitar Styles and Advanced Ensemble Skills, as well as weekly Open Counseling sessions.

Brown, Ryan

Drums

Ryan Brown is a professional drummer and percussionist in Los Angeles. He plays with Los Angeles-based bands SexTapes, AM/FM, The Fuxedos, Madras, and Bridge Of Sighs, and in the bands of artists Arrica Rose, Karem Malicki-Sanchez, WAZ, Colin Armstrong, Josh Canova, and rapper J Naugh-T. He has toured with Taiwanese pop star Chyi-Chin, LA bands OWL and Ultraviolet, and traveled to Switzerland to play the Bern Jazz Festival with R&B artist Niki Haris. He has recorded tracks and albums with producers Marti Frederiksen, Mikal Reid, Russ Irwin, Rob Seals, Glen Laughlin, Rob Shrock, Brian Dobbs, Klaus Derendorf, Brian Paturalski, Billy Morrison, Larry Crane, and David Weisberg, including the hit single

"The Real Thing" from Bo Bice. Ryan can also be heard on releases by Foreigner, Circus Diablo, Hannah Montana, Clay Aiken, Cassie Davis, Nick Lachey, Jesse McCartney, Heather Graham, Suzie McNeil (rock Star INXS), The Cherry Bluestorms and Stephanie McIntosh, as well as on the Hans Zimmer movie soundtracks for *Kung Fu Panda* and *The Dark Knight*. Ryan can be seen playing drums in numerous TV shows and movies including *Pirates of the Caribbean 3: At World's End*, *Desperate Housewives*, *Jag*, and *Samantha Who?*. He plays all styles of music, including rock, R&B, jazz, ska, funk, blues, folk, and country, and also teaches private drum lessons to students of all ages. A native of Denver, Colorado, he has played drums and percussion since he was 11 years old. Ryan graduated from Indiana University with a Degree in Jazz Studies and Percussion. At MI, Ryan teaches RSW, Contemporary Drums Advanced Drumming, Jazz Drums, and Private Lessons.

Buckingham, Bruce

Guitar

Bruce Buckingham is an experienced teacher at MI and author of several courses, including *Rhythm Guitar*, *Chord Melody and Latin Guitar Styles*, as well as three books for MI Press, and one video for Hal Leonard Publishing. He has played and/or recorded with musicians as diverse as Helen Reddy, John Pattitucci, and Michael Jackson's live production of *Sisterella*. Bruce's classes at MI include Rhythm Guitar, Chord Melody, Latin Guitar, Single String Technique, Theory, and Ear Training. His specialties are jazz and Latin styles.

Campbell, Mike

Vocals

Mike Campbell has released seven solo recordings and has appeared with artists as diverse as Sarah Vaughn, Count Basie, Ella Fitzgerald, Henry Mancini, Nancy Wilson, Roger Miller, Bobby Darin, Petula Clark, The Supremes, The Mamas and The Papas, Quincy Jones, Joe Williams, Tuck & Patti, Benny Carter, and the North Carolina Symphony. He has recorded with Nancy Wilson, Donald Byrd, and Brazilian composer Moacir Santos, with whom he co-wrote the title track for *Carnival of the Spirits*. Mike has contributed his vocal talents to numerous jingles, TV and movie soundtracks, and has performed on over 40 TV shows, including *The Ed Sullivan Show*, *The Jerry Lewis Show*, *The Red Skelton Show* and *The Roger Miller Show*. He has served on the Board of Governors of NARAS and is a member of AFM, SAG, and AFTRA. As an educator before coming to MI, Mike was chairman of the vocal department at the renowned Grove School of Music and has presented vocal clinics worldwide. He has recorded two vocal instructional videos for Warner Bros. and written *Sight Singing: The Complete Method for Singers* (MI Press/Hal Leonard) and *Harmony Vocals* (with Tracee Lewis). Mike appears in the *Who's Who Among American Teachers*, *Singing Jazz*, *Virgin's Jazz Encyclopedia* and was named one of the "The 500 Greatest Jazz Singers of All Time" in Scott Yanow's book *Jazz Singers, The Ultimate Guide*. At MI, Mike teaches Jazz Vocals, Sight Singing, and Private Lessons.

Carson, Rob

Drums

Rob Carson is recognized as one of today's finest rudimental performers. His snare drum talents have won him more than thirty competition awards, including three World Snare Drum Championships. He is a highly regarded educator, performer, and clinician, and through his disciplined and aesthetic approach to music he has perfected many new and enlightening rudimental techniques. Carson is also the co-inventor of Remo's Power Stroke and Falam Drum Head and the designer of the DC10 ProMark Drumstick. At MI, Rob teaches Playing Techniques.

Casale, Nick

Independent Artist

A recent transplant from New York, Nick has nearly ten years of design experience working with a wide range of clients on both the East and West coast. He's worked on projects ranging from artwork and promotional materials for musical artists, to menus and visual media for high-end restaurant and retail locations. Typically drawing from diverse sources such as mid-century pop art to modern graphic illustration, Nick utilizes both studio and digital mediums to create fresh and eclectic work. In addition to his experience with art and design, Nick also has spent his entire life around music. A musician himself, Nick has been a professional and touring guitarist for most of his life. From filling in when needed as a hired gun, to touring with his own original projects, he is constantly surrounded by either art or music, and wouldn't have it any other way.

Castaneda, Juan

Vocals

Juan Castaneda is a graduate of the Cal State Long Beach Cole Conservatory of Music. He is currently the director of choral activities at the El Sol Science and Arts Academy. He is also the artistic and musical director for the a capella group "Soundscape" and a section leader at the Crystal Cathedral and the nationally broadcast *Hour of Power*. He is a frequent soloist at the Crystal Cathedral. Recent engagements include the world premiere of the opera *El Canguro*, singing with Ben Folds and the Dallas Symphony, and winning his division in the NATS LA Regional Competition. Juan teaches Vocal Technique at MI, and is writing the online Vocal Technique curriculum.

Chen, Kenton

Vocal

From the Lincoln Center to the Galen Center, Kenton Chen has shared the stage with Stevie Wonder, Natalie Cole, Sara Bareilles, and Nancy Wilson. A graduate of USC's Thornton School of Music, Kenton studied jazz and pop vocals and was a featured member and music director of the SoCal VoCals, two-time winner of the International Championship of Collegiate A Cappella. In 2010, Kenton led his a cappella group the Backbeats into the finals for NBC's competition show *The Sing-Off*. From there, Kenton went on to tour with Ben Folds, opening as a solo a cappella act on his *Lonely Avenue Tour*. Though mainly a solo artist, Kenton often provides backup for up-and-coming artists as Derik Nelson, Courtney Fortune, and Rozzi Crane.

Chilcoat, Tom

Film

Tom Chilcoat began his career at Pellington Films, where he worked second unit for Mark Pellington (*Arlington Road*, *The Mothman Prophecies*), and served as director of feature development. While there, Chilcoat wrote and directed a number of short films, including *The Wait*, starring Kate Mara (*Brokeback Mountain*, *127 Hours*) and Stanley Anderson (*The Runaway Jury*, *Primal Fear*). Currently represented by Crossroads Films, Chilcoat co-penned a Charles Manson project for producer Tim Swain (*Dahmer*), and is currently developing a thriller for GK Films with producer Denis O'Sullivan (*The Young Victoria* and *The Tourist*). Tom is a film and media teacher at Thomas Starr King Middle School in Silverlake.

Christie, Jerry

Audio Engineering

Born in Seattle to a family of engineers and musicians, Jerry Christie started playing guitar at the age of eight, spurred by his parents' love of American Blues and big band jazz, and soon began rebuilding and modifying guitar amps in order to improve their tone and output. By his late teens, Jerry was working in studios and as a touring live-sound engineer. After relocating to Los Angeles in 1983, he began working in studios full time with many good

and platinum records to his credit. In 1997, he became a training instructor on Sony's large-format digital consoles and taught at the Los Angeles Recording Workshop. He joined the MI staff in 2003 teaching Neve and SSL consoles, Avid Pro Tools®, and Studio Etiquette while also instructing on the SSL 9000K console at the Los Angeles Recording School. In his spare time, Jerry builds guitar amps, microphones, and high-end audio equipment, writes books on audio, and is completing his certification for Avid Pro Tools®. At MI, Jerry currently teaches Acoustics and Automation.

Cho, Michelle HaeKyung

Bachelor, Keyboards

Originally from South Korea, Michelle started classical music training from her young age and she completed her Bachelor's Degree in Music Composition at Seoul National University. To continue pursuing as a professional musician, she moved to Boston, MA, and she graduated from Berklee College of Music, Magna Cum Laude, with a Professional Diploma of Music in Film Scoring. She also received a Master's Degree in Music Composition from University of Southern California. Michelle has performed as an arranger and an accompanist in the Southern California area, including the Walt Disney Concert Hall, Wilshire Ebell Theatre and the Cerritos Center for the Performing Arts. She also worked as an orchestrator and an arranger for the church choir in the past. At MI, Michelle teaches Ear Training, Keyboard Proficiency, Keyboard Reading, Theory and the Independent Study.

Clayden, Jon

Vice President of Academic Affairs

Jon Clayden holds a WBL Master's Degree in Music Business Management from Middlesex University in London. Aside from his duties as director of MI's Industry Programs (Music Business, Audio Engineering, Independent Artist, Guitar Craft, and Film), Jon is also the lead vocalist of the group Pitchshifter, with whom he has performed live in 27 countries as a headlining act, as well as on festivals such as Ozzfest, Reading, and Warped Tour. Concerts include stage time alongside industry giants such as Black Sabbath, Iggy Pop, Ozzy Osbourne, Incubus, Queens of the Stone Age, Tool, Metallica, and many more. As president of PSI Records, Jon has licensed the music of his artists and his own to movie and TV productions, including: *Transformers*, *Star Trek*, *Harry Potter*, *Pirates of the Caribbean*, and many more. Jon's studio experience includes writing and performing 10 releases for major and indie labels (Geffen, Universal and MCA), with name producers such as Dave Jerden (Alice in Chains, Offspring, Jane's Addiction) and Machine (Fall Out Boy, Lamb of God). Jon's musical collaborations include studio recordings with Jello Biafra (Dead Kennedys) and John Stanier (Helmet), and live performances with Slash (Guns N' Roses), Billy Duffy (The Cult), Steve Jones (Sex Pistols), and Matt Sorum (Velvet Revolver). Jon has created remixes for a wide range of bands, including the platinum-selling rockers Stereophonics. As a music and higher education consultant, Jon works with an array of companies on a number of research projects.

Cohen, Alex

Audio Engineering

Alex Cohen has been a Lighting and Audio Engineer since 2001. After graduation with a degree in Electrical Engineering in his native Greece, he continued his studies in England where he received a Master of Science in Music Technology from the University of York. Focusing on stage lighting design and live audio mixing/engineering, Alex has worked with many top local artists and visiting name performers. His extensive background also includes working for and with companies such as Bose, numerous architectural lighting firms, and special projects including the sound system upgrade for

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the Athens Olympic Stadium. He continues to pursue his passion in experimenting with new approaches in sound and lighting.

Cohen, Barbara

Vocals/Multi-Program

Barbara Cohen is a singer-songwriter, composer and multi-instrumentalist with a body of work embracing a variety of musical genres, including folk, roots rock, trip-hop, electronica, and world music. A former Virgin Records recording artist, Barbara's credits include co-founding the trip-hop band Brother Sun, Sister Moon; collaborating with England's rave luminaries Orbital on their big beat/techno classic *The Middle of Nowhere*; featured vocals for France's experimental duo Air and more recently on the film score for Warner Bros.' *Red Riding Hood*; and several critically acclaimed solo albums. Barbara's diversity can be heard in her scores, ranging from the klezmer influence in the Academy Award-winning short *The Confession* to the whimsical horn and Mellotron arrangements for the film *American Shopper*, to the ambient, Andean guitar and charango music for the PBS documentary *The Judge and the General*. Barbara's songs have appeared in film and TV, including the Fox production *Brokedown Palace*, Director Michael Radford's film *Dancing at the Blue Iguana* and NBC's *Lipstick Jungle* and *Third Watch*. Barbara's awards include The 2008 BMI Conducting Workshop, The 2005 Sundance Film Composer Lab Fellowship, and The Minnesota State Arts Board Fellowship Grant for Artistry and Composition. At MI, Barbara teaches Studio Recording, Artist Development, and Songwriting.

Cohn, Emily

Vocals

Emily Cohn is a piano/keyboard player and songwriter in Los Angeles. She has loved playing piano since the age of 8. She is a 2010 graduate of California State University Northridge where she earned her Bachelor of Music Degree in Jazz Piano. Emily does a lot of accompaniment work with vocalists, choirs, churches, musicals and artists. She plays for the Kate Fuglei (The Touch) one-woman show entitled "Rachel Calof" which performed at the New York Fringe Festival in August 2011. Emily has recorded piano for several short films that have placed in national film festivals, including "To You To Us" and "The Average American" with music composed by Earl Smith. Emily has had the privilege of working with the great Stanley Clarke, Gregg Bissonette, Roland Garcia (American Idol/Stevie Wonder), Kevin Wyatt (Baby Face), Lemar Guillary (Robin Thicke) and more. She has played many venues in Los Angeles as well as out of the country.

Colella, Jeff

Keyboards

Jeff Colella is one of LA's busiest jazz pianists. Besides performing in concert as a solo artist and with his trio, he maintains a very active schedule as an accompanist, recording artist, arranger, clinician and teacher. The list of artists that Jeff has performed and recorded with over the years is extensive. Besides touring with the late, legendary Lou Rawls as his pianist and conductor for nearly sixteen years until his untimely passing, Jeff toured worldwide for seven years with the Jazz Tap Ensemble and served as Musical Director for another legendary singers, Jack Jones. He has worked with Diane Schuur, Gregory Hines, Savion Glover, Morgana King, Dolly Parton, and Sheila Jordan, among many other notable performers.

Coleman, Jamal

Vocals

As an artist, Jamal Coleman has performed at hundreds of venues with hip-hop legends such as KRS-One, the Luniz, Xzibit, De La Soul, Black Sheep, E-40, Mellow Man Ace, Cypress Hill, and Rodney-O & Joe Cooley. He has also helped underground artists reach their

goals of making a living through their true love of music. On the business side, Jamal is currently developing songwriters, producers, and artists for MADD records, KPL Allstars, and Beatology Inc, under the legendary Kevin Black (Former VP of Interscope/ Geffen/A&M and Warner Bros., current CEO of U Can Fly Holdings and manager of Kiesha Cole, The Game, and Angie Stone.) At MI, Jamal teaches Rap Techniques, and is the MC in the hip-hop LPW.

Corne, Eric

Independent Artist

Eric Corne is a Canadian singer-songwriter, engineer, and producer currently based in Los Angeles. Working primarily out of Dusty Wakeman's Mad Dog Studios since 2004, Eric's recording credits include Walter Trout (John Lee Hooker), Lucinda Williams, Michelle Shocked, DeVotchKa, Glen Campbell, Airto Moreira (Joni Mitchell), Nancy Wilson (Heart), John Doe (X), Taiwanese sensation Joanna Wang, Ghanaian reggae/afro-beat artist Rocky Dawuni (with whom Eric recorded and mixed a track for the Darfur charity project, *Instant Karma*), as well as films *Crazy Stupid Love*, and *I Love You Phillip Morris*. In addition, Eric's music has been used in HBO's hit TV show *True Blood*, as well as trailers for films *Underworld 2*, and Sony's *Resistance 2* video game. In late 2008, he released his first solo album, *Kid Dynamite & The Common Man*, featuring a who's who of LA rock and roots royalty, including Greg Leisz (Wilco), Doug Pettibone (Lucinda Williams), Brian MacLeod (Sheryl Crow), Santa Davis (Peter Tosh), Stephen Hodges (Tom Waits), Freddy Koella (Bob Dylan), Dusty Wakeman (Dwight Yoakam), and Nick Urata (DeVotchKa). At MI, Eric teaches Recording and serves as project advisor for the Independent Artist Program.

Cross, Mark

Audio Engineering

Mark Cross has engineered and mixed numerous albums, film scores, and TV soundtracks from the Grammy-winning *I Am Shelby Lynne* and Randy Newman's Oscar-nominated and Grammy-winning *Cars* soundtrack to the *Meet the Parents* score and soundtrack and hundreds of episodes of *ER*. As a producer and composer, Mark has created the musical themes for Nickelodeon's *Wow Wow Wubbzy* and the *Seinfeld* Season 8 DVD, as well as producing and performing with Grammy winner John Legend on HBO's *Curb Your Enthusiasm*. Mark has been a NARAS member since 2000 and served in the 2007 NARAS P&E Wing as well as on the 2008 NARAS Board of Governors.

Crossen, Jude

Vocals

Berklee College of Music graduate and former Berklee vocal faculty member, Jude Crossen gained critical acclaim with his Boston-based modern rock band Atlas Shrugged. Jude is currently a solo artist with many successes, such as his appearance on the Grammy Award-nominated DVD/CD *The Hang*. Jude's voice has also been heard on film and TV shows, such as *America's Got Talent*, *My Name Is Earl* and *Joan of Arcadia*. At MI, Jude teaches Vocal Performance, Private Lessons, and various Live Performance Workshops.

Cutarella, Robert

Education/Music Business

Robert Cutarella has enjoyed great success in many aspects of the music business. Early on, he worked for all of the major labels and performed with artists ranging from Joe Williams to Bruce Springsteen. As a publisher, he worked to garner hits with Chaka Khan, Michael Jackson, Sheena Easton, Air Supply, Melissa Manchester, Whitney Houston, Diana Ross, The Police, Elton John, REM, Frank Sinatra, and many more. He furthered his successes by signing or developing Stevie Ray Vaughan, Metallica, Raven, Vanessa Williams, and others. Through his publishing/management

company, Robert helped create worldwide hits for Celine Dion, The Temptations, 38 Special, Alice Cooper, and more. As East Coast Director at MCA, Robert helped secure platinum records for Michael Bolton, Barbra Streisand, Madonna, Cyndi Lauper, Celine Dion, and numerous others. Robert recently won two Grammys producing records with Eric Clapton, Jeff Beck, Joss Stone, Sting, Slash, Allison Krauss, Joe Perry, John Rzeznik, Keith Richards, and many more. With over 3,000 songs recorded as a publisher and over 160 platinum records, Robert remains an important force in the recording industry. At MI, Robert is chair of the Music Business Program.

Derge, David

Drums

Accomplished, versatile drummer David Derge has performed and recorded with many artists encompassing a wide variety of musical styles, including Cannonball Adderley, David Benoit, the Boneshakers, Jim Campilongo, Larry Carlton, Shawn Colvin, Jose Feliciano, Russ Ferrante, Bela Fleck, Clare Fisher, Fareed Haque, Jimmy Haslip, Eric Marienthal, Nelson Rangell, the Rippingtons, Otmaro Ruiz, Brian Setzer Orchestra, Bob Sheppard, Mike Stern, Richard Thompson, Bill Watrous and Ernie Watts, as well as co-leading the original groups Shapes and Dark Horses. He also has extensive experience in recording for TV, film and commercials. His teaching credits include the University of Illinois-Chicago, The Dick Grove School of Music, and the Los Angeles Music Academy. At MI, David teaches Private Lessons.

Desai, Pathik

Guitar

Pathik Desai completed his undergraduate studies at the University of Texas at Arlington before receiving a scholarship to attend the Berklee College of Music. Since moving to Los Angeles and joining the MI staff in 1996, he has been busy with recording sessions, touring and teaching, including writing for *Guitar Player* magazine and providing online lessons on Truefire.com. Pathik's recording experience includes major motion pictures (such as the 2000 hit *Finding Forrester*), TV shows (*Cedric the Entertainer*, *American Idol*) and countless jingles (Doritos, Mercedes Benz, Dirt Devil, Yamaha Motorcycles). In 2003, he played on Kelly Clarkson's first single "A Moment Like This," which went to #1 on the Billboard charts and was the best-selling single of the year. Pathik has toured with a wide range of artists, including Kelly Clarkson, Westlife, Anastacia, Nick Lachey, Aaron Carter, Deborah Cox, Patti Austin, Kelly Price, Javier, Taylor Dayne and A.J. McLean (Backstreet Boys), just to name a few. He has also appeared on the *The Tonight Show with Jay Leno*, *The Late Show with David Letterman*, *The Today Show*, *Good Morning America*, *The Early Show*, *Rosanne*, *The Ellen DeGeneres Show*, *Jimmy Kimmel Live*, *TRL (MTV)*, *Live! With Regis and Kelly*, and *The Late Late show with Craig Ferguson*. At MI, Pathik teaches Single String, Rhythm Guitar, RSW, Reading, and Private Lessons while specializing in funk, R&B, and contemporary pop styles.

De Togni, Maurizio "OTTO"

Audio Engineering

Maurizio De Togni (better known as Otto) has been a music maker and independent music producer since 1990. His background includes wide experience as a musician, composer, arranger, programmer/Pro tools operator and audio technologist for Italian (Franco Battiato, Zucchero Fornaciari, Roberto Cacciapaglia) and international artists (Nikka Costa, Samantha Fox, Sandy Marton, Den Harrow, Marvin Gardens) in the classical, pop, rock and dance fields as well as international commercials (Heineken®, Subaru®, Campari®, Lindt®, Aspirina®) and award-winning TV programs (worked on more than 1000 episodes) with major Italian networks (Mediaset®, RaiTV®) His Apple Logic Pro® and Avid Pro Tools®

credentials (*with almost 40 certifications is "the most certified man in the planet"*) include "Apple Logic Pro Studio Certified Master Pro" (since v.7), "Apple Distinguished Audio Professional" and "Avid Certified Pro Tools Expert" (since v.7) along with qualifications as an "Apple Logic Studio Certified Master Trainer" and "Avid Certified Pro Tools Instructor". With more than 3000 students and hundreds of classes all over the world, he has taught/designed curricula at the Academy of Entertainment Arts and Professions at Milan's "Teatro alla Scala", Soho Editors (AATC, London - UK), Espero (AATC, Milan - IT), University of California Los Angeles (UCLA Extension), Musicians Institute (Hollywood, CA), and the "Grammy Museum". As consultant and mentor, among his clients you'll find Paramount Pictures, James Valentine & Jesse Carmichael (Maroon 5), John Lennon Educational Tour Bus, Pinnacle College, Guitar Studios-Guitar Center as well as various popular artists/producers/engineers/studios in town. For Macworld magazine and Macworld Online, he wrote almost a hundred articles on music data processing and audio-pro solutions (which includes the "iLife-Pro®" book) as well as worked as foreign contributor for many prestigious events (*NAMM show*, *AES*, *MacWorld WWDC*). Member of: SIAE (*Italian Society of Authors and Publishers*) & NARAS/GRAMMY (*National Academy of Recording Arts and Sciences*). He's the recipient of the "2012 Outstanding Instructor" award at University of California Los Angeles (UCLA ext.) in entertainment studies and performing arts. At MI, Otto is a curriculum developer/author as well as Logic and Pro Tools Instructor for AVID/Apple certification classes.

Dinkins, Fred

Drums

One of MI's most popular instructors, Fred Dinkins has performed with the likes of Tramaine Hawkins, Andre Crouch, David Peaston, Wilton Felder, Ndugu Chancellor, Norman Brown, and many others. Fred is also busy with numerous club dates, clinics, and session work in the Los Angeles area and touring as musical director with the R&B vocal group the Emotions. At MI, Fred teaches How to Practice, Timekeeping, and Private Lessons.

Dunton, Katherine

Bachelor, Keyboard

Kait Dunton is an active Los Angeles-based pianist and composer whose music pushes the definition of jazz into new realms with her expansive and richly compositional concept for piano trio and other ensembles. She performs often around Los Angeles with her trio and other groups, and also continues to record and compose her original music. Her first album, *Real & Imagined*, has garnered high praise for Kait's writing and playing, and she was highlighted as one of "10 Future Female Jazz Stars" on Jazz.com. In 2012, Kait released a second album of original compositions, *Mountain Suite*, featuring Peter Erskine, Bob Mintzer, John Daversa, and Darek Oles, which has also been well received. Kait received a BA in Spanish from the University of Virginia and then went on to receive an MM in Jazz Piano from the University of North Texas. Additionally, she is near completion of a Doctor of Musical Arts degree in Jazz Studies at the University of Southern California Thornton School of Music, with an emphasis on jazz piano performance and composition, as well as music pedagogy and research. While there, she received a full scholarship and worked as a Teaching Assistant in the Music Industry and Jazz Studies departments. Kait currently teaches intermediate and studio piano at Chaffey College. At MI, Kait teaches Theory.

Dwyer, Michael

Bass

Michael began performing music with piano at age six and picked up trumpet and bass in high school. Michael's TV credits include *Necktie Social* with ESPN and appearances on *The Real Housewives*

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of *Orange County* with James Kloeppel. Specializing in punk and metal, Mike has toured and recorded with the band Shredzilla and currently plays, tours and records with The Glory Stompers. At MI, Michael teaches Private Lessons and the Punk LPW.

Dziubla, Ron

Education, All-MI/Core

As a saxophonist/multi-instrumentalist (guitar and keyboards), Ron Dziubla has performed and recorded with artists such as Duane Eddy, Los Straitjackets, Ricky Martin, Robert Cray, Joe Bonamassa, Beth Hart, John Hiatt, Kevin Shirley, Raphael Saadiq, Royal Crown Revue, Chayanne, Franco de Vita, James Intveld, Deke Dickerson, Janiva Magness, Richard Hawley, Christina Aguilera, John Fogerty, Jimmy Buffett, Jarvis Cocker, Ellie Goulding, Linda Perry, Link Wray, Kim Wilson, Kid Ramos, Lynwood Slim, Nikka Costa, and many more. As a session musician, you can hear Ron's saxophone in such films as *Burlesque*, *Thirteen*, and *Contact*. His TV appearances include the 2007 and 2010 Latin Grammy Awards Telecast, *Conan*, *Jimmy Kimmel Live*, *The Oprah Show*, *The Ellen DeGeneres Show*, *The View*, and *The Today Show*. As an educator/guest artist, Ron has taught and performed for such entities as the University of Missouri, Coral Park High School (Miami, FL), The Help Group, the U. S. Department of State, and the Egyptian Ministry of Culture. Ron is also an artist in his own right, having released three records. Brian Parrish of KSYM in San Antonio called his release on Little Silver Records, Melenhead, "one of the best intro releases of 1999." Dan Forte of *Vintage Guitar* magazine said of Ron's record *Some Strange Blues*, "A great self-produced collection of vintage/timeless rock & roll and, yes, some strangely appealing blues." His third record produced by Pete Curry of Los Straitjackets, *Nasty Habit*, was released by Ripcat Records in January 2013. A highlight for the Ron Dziubla Group was October 2010, when the group was a featured artist at the Jazzmania Festival in Cairo, Egypt. In June of 2011, Ron performed at the Glastonbury Festival in England with Rock & Roll Hall of Fame member Duane Eddy. He was also featured on Duane's first release in 25 years, *Road Trip*. Ron Dziubla is a graduate of the University of Miami, FL Frost School of Music. His professional affiliations include The American Federation of Musicians, Local 47, and the National Academy of Recording Arts and Sciences (NARAS). At MI, Ron teaches Harmony & Theory and Ear Training and holds the position of Encore, ALL-MI, Core Supervisor.

Echizen, Kenny

Guitar

Born and raised in Torrance, CA, Kenny graduated from Musicians Institute in 2006 with the Outstanding Stylist award. A versatile guitar ace, Kenny stays busy with everything from session work (he's recorded for ABC's *One Life to Live*, and various other video, film, and album projects), to leading his own band Feelgood. Recently, Feelgood was privileged to track with legendary Jimi Hendrix and Led Zeppelin producer Eddie Kramer. At MI, Kenny teaches Private Lessons, conducts Open Counseling sessions, and LPW.

Edwards, Robert "Masta"

Vocals

Masta Edwards' live performance credits include Stevie Wonder, Wilson Pickett, Norman Brown, Don Covay, Millie Jackson, Thelma Houston, and Carole King. On set, Masta has performed on the TV series *Almost Perfect*, and on video he released a series of instructional materials through Warner Bros. At MI, Masta teaches Contemporary Vocal Ensemble, R&B Live Performance Workshop, and Private Lessons.

Engst, Matt

Keyboard Technology

Originally from Vancouver, Canada, Matthew Engst studied arrang-

ing and jazz performance at Humber College in Toronto. While in Toronto he had the privilege to study with some of Canada's top jazz musicians including Pat Labarbara and Don Thompson. Since moving to Los Angeles in 2004, Matthew has been busy working steadily as a live performer and session musician. He is currently working as a producer and songwriter and is published by Warner Chappell music and has licensing with Universal Music. His original band, Killabite, has had success in Europe with radio play and tours throughout Scandinavia. Matthew has written music for TV as well, including Lisa Kudrow's series *Web Therapy*, which can be seen on Showtime. Over the years he's had the opportunity to write with some of the world's top producers, including Max Martin (Katy Perry, Pink, Brit-tany Spears, Kelly Clarkson, Bon Jovi, and Maroon 5), Axwell (from Swedish House Mafia), and Grammy-nominated producer Patrik Berger (Robyn). Matthew currently teaches Theory, Ear Training, LPW, Private Lessons, and Production at MI.

Fanelli, Lynn

Vocals

Lynn Fanelli has performed, recorded or toured with many artists, such as Delaney Bramlett, Wild Cherry, Percy Sledge, Al Wilson, Jon Bon Jovi, Mick Fleetwood, Anna Nicole Smith, the Manhattans, Deniece Williams, Peter Reckell, Les Brown, Connie Stevens, Pat Boone, Heatwave, and Gene Chandler. Lynn sang background vocals with the National InChoir on Oasis' most recent album *Dig Out Your Soul* and has recorded with some of the nation's top music producers, including Giorgio Moroder (Blondie and Donna Summer), David Briggs (Neil Young), Jim Steinman (Meatloaf, Bonnie Tyler), Ray Ruff (Van Morrison, Tanya Tucker, and Merle Haggard), and Jonathan Wolff (*Seinfeld* and *Will & Grace*). Lynn's voice also appears on jingles, TV, and movie soundtracks, including *Melrose Place*, *Days of Our Lives*, Radio Disney, Nickelodeon, Michelob, and Wella. At MI, Lynn teaches Private Lessons.

Ferrante, Russell

Keyboards

Russell Ferrante began studying piano at age 9, performing first in church and then with various R&B and jazz groups in the San Francisco Bay area. His professional career began in 1973 when he and guitarist Robben Ford toured the U.S. and Europe with legendary Blues singer Jimmy Witherspoon. In 1977, Russell moved to Los Angeles and within a short time was recording and touring with a variety of musicians, including Joe Farrell, Tom Scott, and Joni Mitchell. In 1980, he co-founded the Yellowjackets jazz/fusion group with Ford and Jimmy Haslip and began working as a freelance writer, arranger, and producer for artists including Bobby McFerrin, Michael Franks, Al Jarreau, Take Six, and many others. Currently, Russell continues to perform worldwide with the Yellowjackets, who have recorded 17 albums, received 13 Grammy nominations, and won two. He teaches and conducts clinics at colleges and private music schools throughout the U.S., Japan, and Europe, including MI, the Berklee School of Music (which offers a course in the Yellowjackets' music), and USC, where he is an adjunct professor. At MI, you'll find Russell teaching Fusion LPW, Keyboard Mastery, and conducting Open Counseling sessions.

Findlay, Jamie

Guitar

Originally from Seattle, WA, '78 Musicians Institute graduate Jamie Findlay is a master of contemporary acoustic guitar. He has released two albums under his own name, *Amigos del Corazon* and *Wings of Light*, featuring Alex Acuña, Gary Willis, and Russell Ferrante, and has performed with Robben Ford, Don Mock, Frank Sinatra Jr., and the Tony Guerrero Band. Jamie has also toured extensively throughout Europe, Asia, Central

America, and the United States. His author credits include four books for Hal Leonard, featuring his own techniques and compositions, plus arrangements of jazz standards, plus two *Star Licks* videos: *Acoustic Soloing* and *Acoustic Fingerstyle Guitar*. Jamie's specialties are Solo Jazz Guitar, Fingerstyle Acoustic, Core Guitar Classes, and Beatles for Solo Guitar.

Finn, Ed **Guitar**

Born in Rock Island, Ill., Ed Finn studied music at Blackhawk College, Florida Atlantic University and Musicians Institute. A professional guitarist since 1966 and an MI Staff instructor since 1985, Ed does freelance for live and studio gigs around Los Angeles, and can be heard on the theme to the HBO series *Dream On*. His touring credits include singer Nell Carter and pianist Roger Williams, and at MI he teaches Musicianship, Core Guitar Classes, Guitar Reading, Technique Classes, and Commercial Styles.

Fiorello, Joe **Audio Engineering**

After completing his recording education in the late '70s, native Virginian Joe Fiorello joined the IBEW and began his engineering career as a machine room operator in Washington, D.C. With experience as both an engineer and musician, Joe arrived in Hollywood in 1986 to further his career in music. In 1987, he was offered a position with Summa Music Group, and spent the next several years working with famed producers and artists, including Tom Lord Algae, Madonna, Bill Bottrell, Janet Jackson, and XTC, among others. His next position was as director of Audio Production for MI, where he managed the studio and audio departments until he left in 1992 to run his own demo studio, and fulfill a recording/publishing contract. In 1995, Joe joined the House of Blues Hollywood as a live mix engineer, later becoming production manager, which included overseeing all live recording production for *HOB Live*. In 2007, Joe rejoined MI as production manager, and he also teaches Live Sound Applications for the Audio Engineering Program.

Fletcher, Chris **Multi-Program**

Chris Fletcher owns and operates her own company, Coast-to-Coast Music Promotion & Consulting, where for the past 15 years she has directed entertainment careers ranging from bands (The Ravyns, and B.B. Chung King), and songwriters (Platinum award-winning Harold Payne) to solo artists (Grammy-nominated Peter Alsop), and a variety of others. Chris has also produced, directed and edited music performance videos; consults regularly on music business touring, publicity, and promotion; and continues to book engagements and manage tours. Her teaching experience also includes music business workshops at Cal State Universities at Long Beach, Northridge, and Fullerton, as well as UCLA. At MI, Chris teaches Getting Gigs and The Touring Musician.

Fligsten, Adam **Bachelor, Composition**

Originally coming from an electronic music background in New York, Adam Fligsten finds his passion in combining orchestral and electronic instruments in unexpected ways. He relocated to Los Angeles in 2008 to work with luminary composers as an orchestrator, score editor, and synth programmer. Adam's music can be heard on countless television shows, films, advertisements, and video games. He has worked with composers such as Jeff Rona, Joel Goodman, and David Schwartz, as well as for music libraries, Liquid Cinema, ICON Trailer Music, and Intervox Germany.

Flores, Chuck **Multi-Program**

Chuck Flores' extensive background includes gigs with Woody Herman, Stan Kenton, Bud Shank, and the Toshiko Akiyoshi Big

Band. Chuck's authentic interest in students' education makes him a perennially popular teacher. At MI, Chuck teaches in the Schroeder LPW and conducts Open Counseling sessions.

Gallo, Johnny **Vocal**

Graduated from Full Sail University in 2004 with an Associate Degree in Recording Arts where he was top of his class and won the Academic Achievement Award. Since then he has done nothing but continue his education and hands-on experience He has worked for various studios and post production houses in both the NY and LA areas. At this point he has covered every aspect of audio and even some video. Recording, Mixing, Mastering, Location Sound, Sound Effects, ADR, and Foley are some of the areas which he has focused. At this point he has credits for 10+ feature films and various independent artist projects. In an industry that is technology driven he has stayed ahead of the curve learning every major DAW including Logic, Pro Tools, Ableton, and Nuendo. When not teaching he likes to produce a variety of music including rock, punk, trip hop, house, dubstep and trance. Ultimately his passion for audio came from his love for music and working in such a artistic environment is a privilege and an honor to him.

Garbatini, Gary **Drums**

Musicians Institute's Gary Garbatini is an in-demand drummer who has had private instruction with such noted artists as Ed Soph and Nick Forte. His proficiency in various styles, such as rock, pop, jazz, reggae, and funk, make him versatile enough to play in almost any situation. Currently, Gary keeps a busy schedule doing studio and session work, as well as teaching Advanced Drum Concepts and Private Lessons at MI.

Gennet, Robbie **Keyboard Technology**

Robbie Gennet is a multi-instrumentalist musician, singer, songwriter, educator and journalist living in Los Angeles, CA. He's recorded and toured both solo and with his own bands (Rudy, Rabbithead) and toured as a sideman in the past with a variety of national acts, including Nick Lachey, Everclear, 7Mary3 and Wayne Kramer of the MC5. He's performed with artists as diverse as Robby Krieger (the Doors), Phil Chen (Jeff Beck, Rod Stewart), Paul Barrere and Kenny Gradney (Little Feat), Alan Parsons and Harvey Mason (Fourplay, Headhunters). Robbie has released numerous instructional books and DVD's including his newest book/DVD *The Key of One*, a notation-free approach to learning music. He has been writing for major music magazines including *Guitar Player*, *Bass Player*, *Gig*, *Musician* and *Keyboard Magazine*, at which he is a senior contributing editor and a long time columnist. Robbie can be found online at www.facebook.com/robbiegennet and robbiegennet.com as well as on iTunes and stages worldwide.

Giffin, Philip **Bachelor, Composition**

Emmy-nominated composer Philip Giffin is an experienced arranger, orchestrator, conductor and producer. His many credits include feature films such as *Pee Wee's Big Adventure*, *Sommersby*, *Die Hard* (I and II), *Lethal Weapon* (I and II), *Fatal Instinct*, *101 Dalmatians*, *Soul Plane*, and others. Phil has had the honor of orchestrating for such legendary composers as Alex North, Danny Elfman, Michael Kamen, Richard Stone and (for the first season of "The Simpson's"), Richard Gibbs. Giffin composed scores for more than 20 movies for television, as well as six episodic series, ranging from the dramatic music of NBC's "Boomtown" to the animated series, "Dark Wing Duck". Disney made 93 episodes of this classic cartoon, for which Giffin conducted

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a renowned Los Angeles orchestra every week. He has also conducted orchestras throughout the United States and Japan. Phil has produced over 20 records, and as music director, his credits include: Connie Stevens, Muppets Tonight, Tracey Ullman (Tracey Takes On...), Tim Robbins (The Actor's Gang Theater), Justin Willman, Val Kilmer and Stefan Haves (Cirque Du Soleil).

Gilbert, Daniel

Guitar

One of MI's most popular instructors, Daniel Gilbert has played guitar professionally in the Northeast since age 16. He has studied music at Queensborough Community College, Brooklyn Conservatory of Music, and Musicians Institute. His private teachers have included Pat Martino, Howard Morgan, and Ronnie Lee. Daniel has kept busy teaching, doing sessions, and producing his own fusion band Mr. Invisible (YT Records), along with performing with Cone of Silence and Terri and the T-Bones. Daniel is also the co-author of *Guitar Soloing* for MI Press (Hal Leonard Publications). At MI, Daniel teaches Single String Improvisation, Applied Technique, Guitar Workout, Fusion LPW, Eclectic Electric Guitar, and Guitar EFX.

Gold, Jude

Guitar

Jude Gold is known for his unique fusing of funk, jazz, blues, country, and rock guitar approaches, a style that has landed him on stage with DJ Spooky, Kristin Chenoweth, 2 Live Crew, Jefferson Starship, Stuart Hamm, Billy Sheehan, Greg Howe, the Oakland Symphony, Eddie Money, JGB (formerly the Jerry Garcia Band), Angelo Moore (Fishbone), Jeff Berlin, and DJ Miguel Migs. Jude has performed everywhere from the U.S. and Europe to Southeast Asia and India, as well as on TV shows including Jimmy Kimmel Live, Piers Morgan Tonight, The Tonight Show with Jay Leno, and the American Country Awards. Jude earned a Bachelor's degree in music from the University of California at Berkeley, and has served as an editor for *Guitar Player* magazine for over a decade, writing cover stories on guitarists ranging from Brad Paisley and Neal Schon to Pat Metheny and Zakk Wylde. At MI, Jude teaches Open Counseling and Slap/Pop Guitar, among other classes.

Gordon, Nicole

Independent Artist

Nicole Gordon studied Jazz Voice at Temple University in preparation for launching her career as an LA-based singer-songwriter, session vocalist, and vocal teacher. Nicole was a featured vocalist on an NBC promo for *The Office*. She works regularly with Emmy Award-winning composers, has appeared as the singing voice of Madison on the Warner Bros. show *Everwood*, and her songs can be heard nationwide in over 70 films, on TV shows, radio, and in commercials for Lufthansa Airlines and Regal Cinemas. She frequently travels to Nashville for writing and recording sessions, tours regularly, and has released more than ten independent albums. Nicole has also co-written, recorded, and performed with artists, musicians, and writers including Shawn Colvin, Jim Keltner (John Lennon, Simon & Garfunkel), Barry Goldberg (Bob Dylan, Electric Flag), Gerry Goffin ("Natural Woman," "Saving All My Love for You"), Mike Stoller ("Stand by Me," "Hound Dog"), Colin Hay, Kaki King, Lucinda Williams, Sophie B. Hawkins, Ian Ball (Gomez), Gary Mallaber (Bruce Springsteen, Van Morrison), Johnny Lee Schell (Bonnie Raitt, Melissa Etheridge), Paul Barrere (Little Feat), Bob Glaub (Tracy Chapman, Leonard Cohen), Hutch Hutchinson (Bonnie Raitt), Todd Nichols, Randy Guss, and Dean Dinning (Toad the Wet Sprocket). Nicole's specialties are pop, rock, country, folk, rap, and teaching singer-songwriters, as well as songwriting at MI.

Grasamke, Chas

Guitar

Guitarist/arranger Chas Grasamke majored in music at the University of Wisconsin and studied with greats Howard Roberts, Ted Greene, Johnny Smith, Jimmy Wyble, and Lenny Breau. In his many years as a performer, Chas has opened concerts for major recording acts, toured extensively, and is an active force in music education. He is also an accomplished Travis picker and Beatles enthusiast. At MI, Chas teaches Coffeehouse LPW, Harmony and Theory, Ear Training, and Guitar Reading.

Grodsky, Darren

Film

Darren Grodsky graduated from Northwestern University in 2001 with a degree in Radio/Television/Film, and he has since worked as a writer, director and actor in Los Angeles. His feature debut as a writer/director came in 2008's comedic drama *Humboldt County*. The film starred Chris Messina, Fairuza Balk, Brad Dourif, Frances Conroy and Peter Bogdanovich, and it premiered to glowing reviews and standing room only audiences on opening night of the South by Southwest (SXSW) Film Festival. Magnolia Pictures purchased the rights to *Humboldt County* and distributed it across the U.S. in the fall of 2008. In the summer of 2012, Darren shot his second feature in New York City, a comedy called *Growing Up and Other Lies*. This picture stars Adam Brody, Wyatt Cenac, Josh Lawson, Lauren Miller and Amber Tamblyn. The film is currently in post-production, and it will seek distribution after premiering at a festival in 2013.

Gruendler, Donny

Education/Performance Programs

Donny Gruendler earned his Bachelor's of Music Degree from the Berklee College of Music and his Master's in Music from Wayne State University. He has played behind such artists as Kenny Burrell, John Medeski, Rick Holmstrom, D.J. Logic, the Funk Brothers, and Rhett Frazier Inc. Donny has composed and/or played on jingles for Axe Body Spray, RE/MAX on the Boulevard, and NPR. Select film/TV credits include Last Holiday, Father of Invention, and the Showtime feature Chicago Overcoat. In addition to writing MI's Digital Drumming curriculum and co-authoring the Rhythm Section Workshop curriculum, Donny has also authored *Playing with Drum Loops* (Carl Fischer book and DVD), *Seeing Sounds* (DVD Hudson Music), and *Private Lessons* (DVD Hudson Music). Donny is also a regular columnist for Modern Drummer magazine. At MI, Donny is the Vice President of Instruction and Curricular Development.

Grierson, Don

Music Business

As vice president of A&R for Epic, Capitol, and EMI Records, Don Grierson signed Celine Dion, Heart, Iron Maiden, Sheena Easton, Joe Cocker, George Clinton, J. Geils Band, and Kate Bush. He has also worked with Gloria Estefan, The Jacksons, Duran Duran, Queen, Tina Turner, Indigo Girls, Alice Cooper, and many others. At MI, Don teaches Music Business News.

Hainer, Gregory

Audio Engineering

Gregory attended the prestigious Berklee College of Music in Boston, Massachusetts where he received two Bachelor of Arts degrees: one in Music Synthesis and the other in Music Production and Engineering. He also received the MP&E Academic Scholar Award given to the student with the highest grade point average. Gregory later migrated to Los Angeles to make his mark in Hollywood as a sound designer, composer/songwriter, and mixer. He has had the opportunity to work for companies such as Warner Bros., Soundelux, Walt Disney Imagineering, Walt Disney Pictures, Digital Sound and Picture and Conway Recording Studios.

Hakakian, Jonathan **Bachelor, Audio Engineering**
Jonathan Hakakian's creativity expands in many directions including composition, production, engineering, and sound design. Since graduating from the Berklee College of Music, Hakakian has paved his path as an independent and has worked on a diverse range of projects. As a composer, producer and engineer, he has written original works for ABC Television and contributed to multiple albums in different genres including The Stanley Clarke Band, which won the Grammy for Best Contemporary Jazz Album in 2011. As a post-production engineer, he has worked on TV shows including *Battlestar Galactica*, *Royal Pains*, *Gossip Girl*, and on films including *Freelancer*, and *Subject: I Love You*. Hakakian produces all of his freelance work under the company name, HearColor Music, in the spirit of the vast color spectrum he sees in music.

Hammack, Karen **Keyboard Technology**
Karen Hammack is a highly in-demand pianist who has toured all over the world as musical director with the likes of pop legend Melissa Manchester, jazz and gospel great Niki Haris, and currently with Grammy-nominated world music artist Perla Batalla. These artists have taken her from Royce Hall to the Kennedy Center. Because of her mastery of different styles she has performed and recorded with Michael McDonald, Don Was, Jackson Brown, jazz greats Chuck Berghofer, Bill Frisell, Eric Marienthal, and Larry Koonse, vocalists Tierney Sutton, Gretchen Parlato, and Kate McGarry. Karen studied jazz at Orange Coast College, and studied privately with famed jazz pianist Terry Trotter. For the past fifteen years she has been part of trumpeter Bobby Rodriguez's Jazz Adventure, which brings the wonderful history of jazz to young students all over Southern California. Karen is also an accomplished singer-songwriter and jazz composer. At MI, Karen teaches Private Lessons, conducts Open Counseling sessions, and LPW.

Harkness, Rob **Independent Artist**
Rob Harkness is a music producer, multi-instrumentalist, and entrepreneur. A Boston native, Rob relocated to Los Angeles after graduating from the Berklee College of Music. His company, Barn Productions, has worked with hundreds of independent artists to elevate their careers via publishing, licensing, and development for both independent and major record labels. An ardent technologist, Rob is a pundit on the latest developments and their potential impact on the future of music.

Harnell, Jason **Drums**
Jason Harnell is one of the most sought-after jazz drummers/educators on the West Coast and a mainstay on the Los Angeles jazz scene. He has played, recorded and toured with some of the world's top jazz musicians, including Larry Goldings, Darek Oles, Kate McGarry, Larry Koonse, and Maynard Ferguson. Currently, Jason is involved in several original projects with which he performs regularly, including JoE-LeSs ShOe (a bass-less trio with Matt Otto and Jamie Rosenn), 3-ish (a chordless trio with Ryan McGillicuddy and Matt Otto), and Sigmund Fudge (an electric quartet with Joe Bagg, McGillicuddy and Rosenn). Jason is also an active member of the Los Angeles Jazz Collective and currently on the faculty of UC Irvine, MI, and World Mission University. Jason endorses Yamaha drums, Istanbul cymbals, Remo drumheads, and Vic Firth drumsticks. To learn more, visit www.jasonharnell.com. At MI, Jason teaches Be-Bop and Beyond, conducts Open Counseling sessions, and Private Lessons.

Harrison, Greg **Guitar**
Originally from Wilmington, OH, Greg Harrison graduated from Musicians Institute as Outstanding Stylist in 2004. Thereafter, he briefly studied with Paul Gilbert and founded the "instru-metal" band Shredzilla. He now leads a new metal posse called PDP. Greg has been performing live for years in various bands with styles ranging from jazz, country, and classic rock to metal, death metal, and shred. His specialties include advanced shred techniques, improvisation, and overall stylistic diversity. At MI, Greg teaches Core Guitar Classes, Private Lessons, and conducts Open Counseling sessions.

Harriton, Lisa **Academic Management, Keyboard Technology & Independent Artist Program**
Lisa Harriton graduated with distinction from the Royal School of Music, London with a degree in Classical Piano. Thereafter, Lisa received a degree in Jazz Piano from USC. For several years, Harriton played the Los Angeles jazz club scene, drawing a growing following with eclectic sets interspersing jazz with her own original songs, and performing or recording with veteran jazz musicians such as Ernie Watts, Joe LaBarbara, Darek Oles, Ingrid Jensen and Larry Koonse. In 2007, Lisa became the touring keyboardist and backing vocalist for modern rock superstars The Smashing Pumpkins. Harriton appears in the videos for "Tarantula" and "That's the Way (My Love Is)." Since her work with the Pumpkins, Lisa has toured/performed with Dave Stewart (Eurythmics) Adam Lambert, Ke\$ha, and Natalia Kills, opening for the Black Eyed Peas, Katy Perry, and Bruno Mars. She can also be seen in Adam Lambert's videos "Whataya Want from Me?" and "For Your Entertainment." Lisa is currently the chair of the Keyboard Technology Department at MI.

Hassine, Mehdi **Audio Engineering**
Mehdi Hassine is an engineer and consultant with extensive industry experience in both sound and visual production and post-production. His body of work includes trailer mixing and sound editing on the IMDB Top All-Time documentary *Heima*, which is about the Icelandic band Sigur Ros. He is an active editor and mixer on documentaries and national TV commercials, and his recording engineering credits include Dave Weckl, Dennis Chambers, Gary Willis, Stanley Clark, and Scott Henderson. Mehdi holds an MS in Electro-Optical Engineering from Orsay University and an MBA from Pantheon-Sorbonne University. He has a parallel career as a performing and recording bass player, and he currently produces a variety of independent artists in the Los Angeles area.

Helmerich, T.J. **Audio Engineering**
MI Instructor T.J. Helmerich has worked with some of the biggest names in the business as both a recording engineer and musician. Behind the console, he's worked with world-class musicians, including Stanley Clarke, Scott Henderson, Dennis Chambers, Gary Willis, and many others. His brand of eight-finger guitar playing (showcased on two albums with Brett Garsed, *Quid Pro Quo* and *Exempt*) has brought him international acclaim. T.J. is also an exceptional vocalist and has showcased his playing and singing skills on tour with fellow MI alumnus Paul Gilbert (Mr. Big). At MI, T.J. specializes in automation and session engineering.

Henderson, Scott **Guitar**
World-renowned fusion guitarist Scott Henderson studied arranging and composition at Florida Atlantic University. After graduating from Musicians Institute, he toured and recorded with bassist Jeff Berlin, Jean-Luc Ponty, Chick Corea, and Weather Report's Joe Zawinul. In 1985, Scott joined up with bassist Gary Willis

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and together they have released eight albums with the critically acclaimed instrumental group Tribal Tech. In 1991, *Guitar World* magazine pronounced Henderson the #1 Jazz Guitarist, and he was voted #1 in *Guitar Player* magazine's annual reader's poll in 1992. Scott has released multiple solo albums, including *Dog Party* (*Guitar Player's* Best Blues Album in 1994), as well as many successful instructional videos and guitar books. Scott's extended Open Counseling sessions are some of MI's most popular.

Hess, Gary

Drums

Gary Hess began his professional music career in 1971, playing clubs throughout the United States and Canada. In September of 1980, he became the first enrollee at the Percussion Institute of Technology at Musicians Institute. Gary has been a teacher at MI since 1981. Besides having years of extensive hands-on teaching experience, he is also the author of *The Encyclopedia of Reading Rhythms* (MI Press/Hal Leonard). He has conducted drum clinics in Japan and the U.S., and continues to maintain a full schedule of freelance work and teaching. With his expertise in a wide variety of styles and techniques, Gary is an invaluable member of the MI staff. His specialties are R&B, blues, funk, country, reading, and interpretation.

Hill, Dave

Guitar

Dave Hill graduated from Musicians Institute in 1983 and has toured extensively throughout the United States, Canada, and Europe, where he performed at the Montreux Jazz Festival. Dave has also played with Frank Gambale, Jimmy Earl, Three Dog Night, The Coasters, and Al Wilson, and is a staff transcriber for REH Instructional Videos. Currently, Dave is working with the Dave Hill Group and Cone of Silence. At MI, he teaches Fusion, Jazz Improvisation, Sight-reading, Ear Training, Rhythm Guitar, and LPW.

Hinds, Allen

Guitar

Allen Hinds attended the Berklee School of Music in 1978, where he was awarded the Larry Carlton Scholarship. He then attended Musicians Institute in 1985. Allen has recorded many TV and radio jingles as well as tracked and/or toured with Natalie Cole, the Crusaders, Roberta Flack, Eric Marienthal, BeBe and CeCe Winans, Hiroshima, Randy Crawford, Boney James, and many more. His credits include TV scores for *Lucky (FX)* and *JAG (CBS)*. He has toured with London funk/jazz all-stars Down to the Bone and worked with Marc Antoine, Jeff Kashiwa, and Rayford Griffin. Allen's specialties include contemporary rock, R&B, and slide guitar. At MI, he teaches Jazz Improvisational Techniques.

Hoffmeyer, Frank

Guitar

Frank Hoffmeyer received his formal music training at the University of Muenster in his native Germany before moving to Los Angeles to study at the USC, where he earned his Master's Degree. Since graduation, Frank has maintained a busy schedule in the Los Angeles club and recording scene, earning credits on a wide variety of film soundtracks, commercial jingles, and theater productions. His specialties as a player include classical guitar and fingerpicking techniques. At MI, he teaches Private Lessons, Classical Guitar, and Guitar Reading classes.

Holder, Mitch

Guitar

Mitch Holder has been a first-call session guitarist on the Los Angeles studio and jazz scene for nearly 40 years. With a wide range of professional credits that reflect his mastery of every style of music, Mitch's many career highlights to date include records with Barbra Streisand, Frank Sinatra, Joe Cocker, Diana

Ross, and Brian Wilson; film soundtracks for *Little Children*, *Kicking & Screaming*, *Something's Gotta Give*, *Catch Me If You Can*, *Saturday Night Fever*, *E.T.*, *Indiana Jones & The Temple of Doom*, and *Terms of Endearment*; and TV work for the *The Tonight Show with Johnny Carson*, *The Simpsons*, *King of the Hill*, *Family Guy*, The Academy Awards, Grammy Awards, Country Music Awards, American Music Awards, and the Emmy Awards. In the process, Mitch has worked with composers including John Williams, Dave Grusin, Clint Eastwood, Alan Silvestri, Lalo Schiffrin, Michel Legrand, Johnny Mandel, Mark Shaimen, John Barry, Tom Scott, David Newman, Hans Zimmer, and Herbie Hancock. He has been an adjunct professor at USC, conducted numerous master classes and workshops, and recently authored *The Jazz Guitar Stylings of Howard Roberts* (Mel Bay), an analysis of the playing of MI's founder. At MI, Mitch can be found teaching Private Lessons and conducting Open Counseling sessions.

Homeyer, Ernst

Guitar

Ernst Homeyer traveled to Los Angeles from his native Argentina to earn his Bachelor's Degree at Musicians Institute. Ever since, he has been brandishing his monster rock and fusion chops as a session player, live performer, and recording artist with an album entitled *EGH I*. At MI, Ernst specializes in rock guitar and fusion styles, and teaches Single String Improvisation, Rhythm Guitar, RSW, and Private Instruction.

Hong, Steve

Bass

Steve Hong graduated from the Cal State Northridge in 1994 with a Bachelor's Degree in Music followed by a Master's Degree in Music from UCLA in 2001. Since then, Steve has worked in variety of musical styles and settings including the Riverside Symphony Orchestra. Voted Instructor of the Year in 2008 at MI, Steve teaches Bass Reading and Fretboard Basics classes.

Hume, Peter

Bachelor, Guitar

Born in Washington D.C., Peter Hume took up the guitar at age twelve and began his professional career while still in his teens. In 1978, he graduated Summa Cum Laude from Berklee College of Music in Boston and taught at Berklee from 1978 until 1982. For many years he has been the musical director for vocalist Melissa Manchester, appearing in concerts all over the world, including a 2004 appearance at the White House. Peter has conducted the Toronto Symphony, Hollywood Bowl Orchestra, Atlanta Pops Orchestra and Dallas Symphony, to name just a few. Over the years he has also played for Paul Williams, Michael McDonald, Natalie Cole and Johnny Mathis. Peter is active in commercial, film and TV music, contributing arrangements, orchestrations, source cues, MIDI production and guitar to a variety of projects. His movie and TV credits include *The Colt*, *Major Payne*, *Money For Nothing*, *Pearl*, *Evening At Pops* and *The Tonight Show*, while his commercial credits include Albertson's, Del Monte, Disneyland, Levi's, MTV, Sprite and Toyota. For MI's Bachelor Degree program, Peter teaches Arranging, Conducting, Single String Improvisation, Rhythm Guitar, Reading, Private Lessons and Jury Prep.

Humphrey, John

Bass

John Humphrey graduated from Musicians Institute, and has taken private instruction with such noted artists as Jeff Berlin and Bob Magnusson. His proficiency in styles from rock and pop, to jazz and funk have made him versatile enough to play in almost any setting, and keep him in demand for studio and session work. At MI, he teaches Private Lessons and Schroeder Live Performance Workshop.

Hunter, Jevin

Drums

Jevin Hunter hails from Detroit, where he was raised in the thriving gospel scene. While studying at Western Michigan University under the great Billy Hart, Jevin was a part of the award-winning college vocal jazz group Gold Company, which performed extensively in locations including South Africa, Latvia, Estonia, St. Louis, France, and New York. Since college, Jevin has toured, recorded and played with such artists as Lauryn Hill, Bobby McFerrin, Darmon Meader, Stefon Harris, Eldar, Shawn "Thunder" Wallace, Charles Laster, Liz Mikel, Mozella, and more. He also makes music with the original band Population Game, works as a producer, and endorses Taye drums and Sabian cymbals. At MI, Jevin teaches Hip-Hop LPW and Private Lessons.

Hutchison, Tita

Vocals

At the age of 16, Tita Hutchison's first single "Every Now and Then" was already being played on the radio. This led to session work for artists signed to Hollywood, Capitol, and Columbia Records. Tita's recording and live performance credits include work with industry legends, such as Rick Rubin, Herbie Hancock, Keith Forsey (Billy Idol and Simple Minds), and Brian Malouf (Michael Jackson, Def Leppard, and Madonna). Tita's voice can be heard on commercials, radio, TV, and film productions for industry giants such as: Calvin Klein, FOX, and ABC Family in both the U.S. and Japan. On the road, Tita has touring experience with the likes of Shooter Jennings and P.J. Olsson. Tita is the co-author of *Advanced Vocal Technique: Middle Voice, Placement and Styles* (Hal Leonard Publishing, 2009). At MI, Tita teaches Vocal Performance, Sightsinging (for which she co-wrote the curriculum), Private Lessons, and LPW.

Isaac, David

Audio Engineering

Dave Isaac is a 3 time Grammy-winning Producer and Mixing Engineer with an esteemed list of credits. Dave's extensive experience in music production also spans over dozens of movies, documentaries, and television including such works as *Lethal Weapon II*, Chris Rock's *Good Hair* and "Everybody Hates Chris" series. His three Grammy Awards are for work on Marcus Miller's *M2* album (2001), David Sanborn's *Inside* (1999), and Wayne Shorter's *Highlife* (1997). In addition to these three wins, Dave has been nominated three separate times for Grammy awards in production. Dave continues to produce and is currently working on his R&B/funk debut CD, and developing a series of online tutorials designed to educate audio engineers, musicians and producers about mixing and production.

Jacobs, Sid

Guitar

Sid Jacobs was born in Miami, Fl. and raised in Cuba, returning to the U.S. after the revolution to continue his education. By age 18, he was the youngest instructor on the faculty of the University of Las Vegas. Sid has performed with a multitude of entertainers, such as Steve Lawrence and Eydie Gorme, Diahann Carroll, Ike and Tina Turner, Luciano Pavarotti, and Frank Sinatra Jr. Sid has been receiving rave reviews for recent performances and his first album on Delmark Records. As an author, Sid has written *The Complete Book of Jazz Guitar Lines and Phrases* and *Jazz Guitar I and II*. At MI, Sid's specialty is jazz guitar and reading.

Jean, Stewart

Drums, Administration

Originally from New Jersey, Stewart Jean studied at the University of Miami and received a Bachelor's of Music Degree in Studio Music and Jazz, which included studies with Steve Rucker and Steve Bagby. Stewart's performing credits include Raul Midon,

Jimmy Buffett, Mike Utle, Bo Diddley, Ben Vereen, Lucky Peterson, Preston Smith, Ellis Hall, Sam Moore, and Betty Wright, to name a few. He has recorded for various artists on the Sony and Columbia labels and can be heard on the soundtrack for the film Contact. An inspiring educator who is well versed in all aspects of music, Stewart teaches a variety of classes, including Harmony/Theory, Ear Training, Keyboard Lab, Rhythm Section Workshop, and Private Lessons. In addition to teaching, Stewart also holds the position of Chair of the Drum Program at MI.

Keif, Dave

Bass

David Keif is a freelance bassist and has performed and recorded with Mark Lindsay, Rita Coolidge, Etta James, Freida Payne, Carla Olson, Darlene Love and the Platters, as well as on TV shows and movies, including *Smallville*, *The Horse Whisperer*, and *Trekkies*. As an author, Dave's titles range from *Arpeggios for Bass and Grooves for Electric Bass* to *Classic Rock Bass and Latin Bass* (with George Lopez), all for Hal Leonard Publishing. At MI, Dave specializes in Motown Bass, RSW, Recording Performance, and Private Lessons.

Keller, John

Multi-Program

John Keller is the co-writer of the multi-format #1 hit "Love Is," recorded by Vanessa Williams and Brian McKnight. His songs have been recorded by Rickie Lee Jones, Al Green, Aaron Neville, and Wynonna. He also co-wrote "Get Over Yourself," a top-10 single by Eden's Crush, as well as "I've Gotta See You Smile," performed by Leigh Nash (of Sixpence None the Richer) for the movie *Because of Winn-Dixie*. Currently signed to Sony Music, John has collaborated with top writers, including Tonio K, Will Jennings, Bonnie Hayes, Shelly Piken, David Baerwald, Danny Wilde, Beth Neilson Chapman, and Leigh Nash. At MI, he teaches Artist Development.

Kelly, Devin

Bachelor, Drums

Devin Kelly is a freelance percussionist based out of Los Angeles and New York. A native of Ithaca, New York, He works as a studio percussionist for Cinesamples, a sampling software company based in Los Angeles. Their products are used by many leading television, film and video game composers/arrangers. Devin has shared the stage with Clark Terry, Bob Brookmeyer, Barry Harris, Gary Foster, Bob Sheppard, Bill Cunliffe, Larry Koonse, Mark Soskin, Stacy Rowles, Sam Most, John Campbell, Julie Kelly and many other jazz luminaries. Notable performance venues include The Blue Note NYC, Chris' Jazz Cafe in Philadelphia, Lighthouse Cafe in Hermosa Beach, and the Rochester and Dubai Jazz Festivals. He has toured internationally as an orchestra member for several Broadway and Off-Broadway productions, the most recent being "Barry Manilow's Copacabana." In addition to performing, Devin specializes in private and group percussion instruction as well as coaching for television and feature films. His clients have been featured on shows airing on NBC, ABC, FOX, CBS and films produced by Sony Pictures, Focus Features and Sidney Kimmel Entertainment. Devin Kelly endorses Heuer Custom Drums.

Kerner, Kenny

Music Business

Kenny Kerner comes to MI as a 30-year music industry veteran. He has produced records for KISS, Gladys Knight, Jose Feliciano, and Badfinger. He has also worked in personal management and is a former record company A&R executive, public relations expert, and music journalist. His specialties are music business and promotion.

Kim, Hyun (Joyce)

Keyboards

Hyun Kim completed her Bachelor's Degree in Music Composition in Korea, where she also performed with Abraham Laboriel and

FACULTY BIOS

Gary Garbatini. After moving to Los Angeles to attend Musicians Institute, she received the Outstanding Student award two years in a row. Hyun has been directing music for church, while arranging and performing live in the Los Angeles area. At MI, she teaches Private Lessons and directs keyboards for the Fusion LPW.

Kim, Jean

Film

Jean Kim's career in cinematography began at the USC School of Cinematic Arts, where she received a MFA in Film and Television Production. She also took part in Film Independent's Project:Involve program, receiving mentorship from cinematographer Alexander Gruszynski, ASC. Since then, Jean has shot a variety of projects, ranging from web videos to feature-length documentaries to award-winning short films. Her most recent credits include the documentary *Showing Up* (2013) and the web series "Dumbass Filmmakers!" (2012). Just before joining Musicians Institute's Film Department, Jean wrapped production on the feature film *Ripe* and a South Korean documentary about natural medicine.

Kime, Jamie

Guitar

As a member of Zappa Plays Zappa (led by Frank Zappa's son Dweezil), Jamie Kime has played every prestigious venue from London's Royal Albert Hall to LA's Greek Theater. In early 2009, Jamie collected a Best Rock Instrumental Grammy Award for his work with the band. Jamie, a Musicians Institute graduate, has also worked with pop stars such as Jewel and Michelle Branch, and has played in various bands including the Boneshakers. He is known around town for co-leading the Baked Potato's famous Monday Night Jam each week. At MI, Jamie teaches Private Lessons, conducts Open Counseling sessions, and specializes in everything from progressive rock and classic rock to jazz/fusion. The gifted improviser also helps students to tap into harmonic approaches spanning from John Coltrane to John McLaughlin.

Kimpel, Dan

Music Business

Acknowledged as an authority on popular music, Dan Kimpel contributes to a dizzying variety of print and electronic media, including books, interactive CDs, magazines, websites and videos. He is the author of the best-seller *Networking in the Music Business*, *Networking Strategies for the New Music Business*, and most recently, *How They Made It: True Stories of How Music's Biggest Stars Went from Start to Stardom* (Hal Leonard Publishing). For five years, Dan conducted weeklong master seminars at Sir Paul McCartney's Liverpool Institute for Performing Arts (LIPA) in the U.K. Stateside, he lectures at colleges, universities and conferences across the U.S. and Canada. At MI, Dan teaches a course in Music Business Networking, and conducts personal career counseling. To learn more, visit www.dankimpel.com.

Klikovits, Christian

Vocals

Originally from Vienna, Austria, Christian Klikovits received classical music training from age 11 and studied jazz piano at the Vienna Conservatory. Since moving to California, he has remained active as a freelance keyboardist as well as composing and producing music for films and commercials. At MI, Christian teaches (and wrote the curriculum for) Digital Notation and Arranging, Keyboard Private Lessons, and accompanies most of the higher-level Vocal Performance classes.

Kohring, Jörg

Guitar

Originally from Germany, Jörg Kohring studied at the Hochschule für Musik und Darstellende Kunst where he earned his Master's Degree in Jazz Guitar. During that time he toured with the LJO Big Band in

Indonesia, Spain, and France, and he has worked as an instructor at the prestigious Music Station in Hamburg. After moving to the U.S. in 1995, Jörg graduated from Musicians Institute with vocational honors and resumed recording and touring with TV appearances in both Europe and the U.S. (*Top of the Pops*, *Live and Kicking*, and Olympics broadcasts, among others), and performing with multi-platinum selling artists Lifehouse, as well as his own band, Blend. At MI, Jörg's specialties include rock, pop, blues, and guitar technique.

Kolb, Tom

Guitar

A veteran of over 7,000 live performances and recording sessions world wide, Tom Kolb has found himself in just about every musical situation imaginable. From television (*BONES* and *Glee*); to the concert stage (Edgar Winter, Mark Lindsay, Mitch Ryder, and his own band The Gurus); to intimate private jam sessions with the likes of Steven Spielberg, Pete Seeger, and Joe Walsh; he has a wealth of experience from which to draw and share with students of any caliber. In addition to his playing and recording career, Tom is also a world-renowned author: He has published seven, popular guitar method books, along with dozens of instructional DVDs and videos. He has also written countless magazine articles (for *Guitar One*, *Guitar World*, *Guitar Edge* and *Premier Guitar*) and has been an instructor at Musicians Institute for over 20 years. While perhaps best known at school for his "classic rock" expertise, Tom is truly an eclectic guitarist, equally at home with blues, funk, jazz, and country. A strong rock vocalist, Tom also has many tips for guitarists who want to strengthen their "hire-ability" by developing their background vocal skills. At MI, Tom teaches Core Guitar classes, Melodic Soloing, Private Lessons, and conducts Open Counseling sessions.

Koval, Mark

Keyboard Technology

Emmy-nominated composer Mark Koval has a long history composing music for TV. His music can be heard in such shows as *Batman: the Animated Series*, *The Real Adventures of Jonny Quest*, *Goof Troop*, and Howie Mandel's popular children's show *Bobby's World*. His film credits include the cult favorite *Love Bites*. Recent scores include music for Everett Lewis' *SomeFarWhere* and LA Femme Film Festival's 2011 Best Documentary Winner *Fast Talk*. His scores for TV have been honored with two Emmy Award nominations. His concert music has been recognized through grants and awards from the American Composers Forum, the Fromm Foundation of Harvard University, the Minnesota Orchestra, the William Walton Trust Foundation, the American Music Center, Broadcast Music Incorporated, and Meet the Composer. At MI, Mark teaches Video Scoring, conducts Open Counseling sessions, and Private Lessons.

Kramer-Pino, Michelle

Film

Michelle Kramer-Pino received her Master's Degree from the USC School of Cinematic Arts in 2004; Since then she has been working as a Producer and Assistant Director on feature films, TV pilots, non-profit projects, commercials and music videos. Her short film "Such Great Joy" won best short film at two film festivals, was featured on itunes, aired on Logo's "The Click List" and was distributed through Wolfe Video on the DVD "She Likes Girls 2." In the summer of 2009 she produced a PTSD training video for the United State Marine Corps. For years, Michelle has worked with the Los Angeles Gay and Lesbian Center and the City of West Hollywood on "In The Moment," a web series which is a part of a non-profit HIV prevention campaign. In 2011 Michelle produced and was the assistant director on the feature film, Hannah has a Ho-phase, which recently won an award at the LA Femme International Film Festival. Most recently, she served as the

post production supervisor for Jon M Chu's production company, DS2DIO, overseeing the entire post production department.

Krishnan, Appu

Keyboards

Originally from Kerala, India, Appu Krishnan began performing music at the age of 11 and quickly developed a name for himself as a live keyboardist for local classic rock and metal bands. In his early teens, Appu began working with some of the top names in the Indian pop-film industries as a session musician, which soon led him to producing records for other artists and scoring for TV, film, and animation. During that time, Appu also studied physics and eventually earned his BE in Mechanical Engineering, all while serving as a product specialist for Korg musical instruments. In 2005, Appu relocated to the U.S. to attend Musicians Institute's Audio Engineering Program and graduated as Outstanding Student before earning an Associate Degree in Keyboard Technology. Appu has been nominated for numerous awards, including the Los Angeles Music Awards for his work with independent singer-songwriters. He works closely with Renato Nieto (Prince, Sheila E.) as a studio technician, as a staff engineer for Hugh James (Michael McDonald, Tiffany), and mixes for multiple producers and artists such as Valente Bertelli, Norwegian electronic artist Hilde Klain, and jazz pianist Yoon Seung Cho. At MI, Appu teaches Digital Music, Roland Fantom-G Workshop, Synthesis, Sampling, and Private Lessons.

Labinski, PJ

Independent Artist

PJ Labinski has been a part of the professional music scene in Los Angeles since 2000. He has an extensive resume of live and studio recording gigs as a session guitarist, established "BackingBand" (a group of professional musicians-for-hire), and is an active producer and composer for film and video games. PJ's experience as a music instructor includes teaching for the Hollywood Academy of Music and the National Guitar Workshop. At MI, PJ is a private guitar instructor for the Independent Artist Program with specialties in pop, rock, and funk.

Lau, Linus

Film

Linus Lau (film program chair) is an active film composer and filmmaker as well as an instructor in writing/directing, producing and editing. His most recent film credits include *Love and Politics*, a documentary narrated by Al Pacino which premiered at the 2012 Tribeca Film Festival. Other film credits include *Bread and Butter* (starring Raising Hope's Shannon Woodward), *Housekeeping*, and *Nature*, a thriller distributed by Vanguard Cinema. His music can also be heard in the recent iPad video game *Gyro the Robot*. His eclectic variety of film cues have been heard in trailers and promotional media for Disney, Oscilloscope Labs and Open Road Films. A graduate of the School of Cinema-Television and the UCLA Certificate Program for Motion Picture and Television Scoring, Linus has taught film courses at Long Beach City College, California State University Northridge and Los Angeles Trade-Technical College since 2004. His short subject documentary pieces have been featured on *ellegirl.com*, *current.tv*, and the hugely successful short film showcase, *minimovie.com*. His short-subject film *Art Thief Musical!* (starring Autumn Reeser from the popular TV series "The OC" and more recently "Entourage", "Hawaii Five-O" and "Last Resort") has screened at over thirty film festivals internationally. Linus is a member of The Society of Composers and Lyricists (SCL), Delta Omicron, Long Beach Community Teacher's Association (LBCCCCHI), The Music Teacher's Association of California (MTAC) and ASCAP as a composer/publisher.

Levin, Daniel

Bachelor, Composition, Keyboards

Daniel Levin has composed, arranged, and orchestrated music for film, stage, orchestra, jazz band, chorus, and many other media and ensembles, earning awards from *Down Beat* magazine, the Turner Classic Movies Young Film Composers Competition, and the San Francisco Song Festival. His film credits include many independent feature films in a wide variety of genres. Recently, he orchestrated music for a concert at Carnegie Hall that featured Sarah McLachlan, Loreena McKennitt, Andrea Corr, and Hayley Westenra. He received both his Master of Music and Bachelor of Music degrees in composition from the Indiana University Jacobs School of Music, where he studied clarinet with James Campbell and composition with Claude Baker, David Dzubay, Don Freund, Sven-David Sandström, and Richard Wernick.

Lindman, Molly

Vocals

Molly Lindman, a.k.a. "Molly Rocklind," is a seasoned performer, vocalist, and songwriter. She has graced stages from Carnegie Hall in New York to the Oklahoma Opry. She is also an established session/demo singer, having collaborated with some of the most elite musicians and producers in the industry today. Molly has shared the same stage with the likes of Stevie Wonder, Chaka Kahn, and Eric Benet in a series of benefit concerts. She's been a back-up singer for Warner Music Nashville recording artist, Cowboy Troy. She was also a Season 6 Finalist on NBC's *Nashville Star*. Molly is a three-time Mavric Music Award Nominee and recipient of the Inspirational Song of the Year Award. She's also been nominated for Overall Song of the Year and Female Vocalist of the Year. In addition to her performance and songwriting experience, Molly has had the pleasure of formally serving as the director of education for one of Hollywood's elite training facilities for aspiring pop singers. During this time, she partnered with Universal Music and Ukrainian Records to appear as a guest judge and vocal coach on Eastern Europe's version of *American Idol* titled *American Chance*. Currently, Molly performs extensively throughout Southern California, Nashville, Vegas, and Arizona. A faculty member at MI, she teaches privately, and specializes in the following genres: pop, country, rock, blues, and bluegrass.

Lopez, George

Bass

George Lopez began his professional music career at age 14 and quickly developed a local reputation as a formidable talent. In 1981, George moved to Los Angeles where he graduated from Musicians Institute and established himself as one of the area's finest Latin bass players. He has performed with Tito Puente, Celia Cruz, Azteca, El Chicano, Dave Valentine, Poncho Sanchez, Norman Brown, and many other local musicians. At MI, George teaches Latin Bass, Latin LPW, Bass RSW, and Private Lessons.

Machacek, Alex

Guitar

Alex Machacek's musical journey has taken him from his native Austria (where he holds a degree from the prestigious Conservatory in Vienna) to Los Angeles. Regularly featured in *Guitar Player* and other magazines, Alex's projects include everything from his own all-star trios to sideman work with iconic fusion acts, such as U.K. With two album releases under his own name, Alex has garnered praise from many notable music critics and fellow musicians alike, including legendary guitarist John McLaughlin, who stated, "Alex Machacek's music starts where other music ends. He plays some amazing guitar on (his album) *S/C*.... He has done some very deep excavation in the mind of music." At MI, you'll find Alex teaching Private Lessons, and conducting Open Counseling sessions.

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Maddux, David

Guitar Craft

David Maddux began repairing and modifying guitars in 1966. In 1977, he went to work for Fender where his first assignment was in the paint department. In 1998, after having learned the various aspects of guitar production, he became the supervisor of the Fender Custom Shop. Dave currently oversees the production of factory special run guitars, which are limited-edition instruments for special customers. At MI, he teaches Woodworking, Hardware Selection and Installation, Design Theory, Template Fabrication, and History of Guitar Fabrication.

Margo, Kirk

Multi-Program

Kirk Margo studied theory and composition at Cal State University Northridge. He studied guitar with Ted Greene and Jimmy Wyble, amongst others. Kirk has performed in the studio, on tour, and locally in a wide range of musical styles ranging from hard rock to spiritual chant. He currently writes for and performs in his own trio which features his fellow instructors at Musicians Institute.

Marlis, Beth

Guitar

Beth Marlis holds a BA in Music from UC Santa Cruz and a Master's Degree in Music from USC in Studio/Jazz Guitar Performance. She was an honors graduate of MI's Guitar Program in 1986. She has co-authored two instructional books and a DVD release for Hal Leonard/MI Press (*Guitar Soloing* and *Advanced Guitar Soloing*). Beth has performed and toured with a wide range of artists, including Harold Land, Brownie McGee, Helen Reddy, and Louis Bellson. Beth has been an MI instructor since 1987 specializing in jazz and funk, and continues to maintain an active schedule as a freelance guitarist.

Marshall, Jeff

Guitar

A graduate of Musicians Institute's class of 1989, Jeff Marshall has toured and recorded with Nashville artist Rick Monroe and opened for the likes of Montgomery Gentry, Dwight Yoakum, Patty Loveless, and Kenny Wayne Shepherd, just to name a few. He has produced sessions with AC40 Female Vocalist of the Year Debbie Hennessey, Gene Owens, Petru Luna, and countless others. Jeff stays busy performing, recording, and teaching every style of popular music from rock to country, jazz, and blues. At MI, Jeff can be found teaching Core Guitar Classes, Private Lessons, and conducting Open Counseling sessions.

Mathisen, Stig

Guitar

MI's Guitar Program Chair Stig Mathisen's education includes a Doctorate and a Master's Degree in Studio/Jazz Guitar from University of Southern California as well as six years of classical training from Tromsø University in Norway, where he subsequently taught for almost a decade. He was simultaneously doing extensive work as a freelance guitarist, performing with bands and artists in a wide variety of genres. After relocating to Los Angeles, Stig was tapped in 2007 to join a reunion of the seminal band Alcatraz, the band that launched the careers of guitarists Yngwie Malmsteen and Steve Vai. This collaboration resulted in the 2010 album *Bleed Like Me* (released under the band name *Ashdown*). At MI, Stig is Chair of the Guitar Program. He also conducts Open Counseling sessions.

McIntyre, Tim

Drums

Tim McIntyre is a 1987 Vocational Honors graduate of Musicians Institute, where he received the Outstanding Student of the Year award. Tim McIntyre graduated in 1981 with a Bachelor's Degree in Music from the University of Calgary-Alberta. Tim maintains a busy club, concert, and recording schedule in the Los Angeles area, while also teaching Jazz Drums and Private Lessons at MI.

McLaughlin, Brett

Independent Artist

Brett McLaughlin is an accomplished multi-platinum songwriter and producer with EMI Music Publishing. Brett signed a deal at the age of 21 with Big Jon Platt, president of North America Creative, and has since been working with many of today's great artists and songwriters including Pitbull, Cobra Starship, and more. Originally from Biloxi, MS, Brett moved to Nashville, TN to attend Belmont University where he graduated with a Degree in Vocal Performance and a Minor in Music Business.

McPherson, Shawn

Vocals

On the screen, Extreme Vocal coach Shawn McPherson, a.k.a. "Shootie HG," can be heard on video game and movie soundtracks, such as *Devil May Cry III*, *Marvel vs. Capcom III*, and *Dead Rising*. In the live arena, Shawn tours with his bands Hostile Groove and Hell Hath No Fury. At MI, Shawn teaches Metal LPW.

Megna, Andy

Drums

Andy is an Honors graduate from Musicians Institute, where he received the Rock/Funk Stylist of the Year award. He specializes in rock, funk, and fusion music with an emphasis on hand technique and rudiments. He is currently recording for Lueken Innovations (Pocket Percussion, Rock University), and playing with various artists in the Los Angeles area, including Dakota Moon. He endorses Spaun drums and Truline drumsticks.

Mennell, Mike

Bass

Mike Mennell graduated from the University of Miami in 1989 with a Bachelor's Degree of Music in Electric Bass. While living in South Florida, Mike recorded and played with Jimmy Buffett, Mick Taylor, Chayanne, Bobby Keys, and many others. After moving to Los Angeles in 2000, he established a busy recording and live playing schedule including: sessions for Disney artists Everlife; promotional music for *Live Earth*; numerous jingles and record projects; two years (2006-07) as bassist for Sir Tom Jones; tours and TV appearances with 2009 *American Idol* winner Taylor Hicks; and performances with Kenny Loggins. At MI, Mike teaches Private Lessons as well as Slap Bass and Live Playing Workshops.

Meza, Aaron

Music Business

Aaron Meza is an ASCAP writer and publisher, NARAS musician and vocalist, SAG and AFTRA member voice actor, and has served on the Los Angeles Board of the Recording Academy. His narration talents have been recognized with Telly and Golden Aurora Awards. Based on his many years of experience as the West Coast director for The Songwriters Guild of America, Aaron wrote the audiobook *You've Written a Song, So Now What?*. He holds a Degree in Music from UCLA, certificates from USC Law Center and UCLA Extension, and has taught at UCLA Extension, Cal State Dominguez Hills, Los Angeles City College, and El Camino College. At MI, Aaron teaches Music Publishing and Music Licensing.

Miller, Luke

Keyboard Technology

Luke Miller has been a Los Angeles based keyboardist for eight years. Recently, he has toured with Playing for Change, Miss Willie Brown, and Drake Bell. Luke performs often with James Gadson, Kirk Fletcher and Travis Carlton, as well as with many of LA's musical artists. At MI, Luke teaches Private Lessons, conducts Open Counseling sessions, and LPW.

Morgan, Burgundy

Music Business

Burgundy Morgan is a graduate of Pepperdine University School of Law and is a member of the State Bar of California, United

States District Court for the Central District of California, and the United States District Court of Michigan, Western Division. A former professional musician, Burgundy holds two undergraduate degrees in music from William Paterson University and Raritan Valley College, with Applied Music in Classical Guitar and Jazz Piano, respectively. Her law practice focuses on entertainment transactions and litigation, including copyright infringement lawsuits, drafting, and negotiating music contracts and licenses, and application of new technology relating to music, including online music distribution, and Digital Millennium Copyright Act issues. She is a member of the National Association of Recording Industry Professionals, California Copyright Conference, and California Lawyers for the Arts. Presently, she teaches Music Contracts, and Owning and Operating a Music Business.

Morgan, James **Audio Engineering**

MI instructor/engineer/producer/studio technician/songwriter Jim Morgan has been engineering in Los Angeles recording studios for over 20 years. He has held chief engineer positions at RFH Records, A&R Studios/Hollywood, and currently Silent Sounds Recording Studios (which he also designed and built with owner Steve Jacobson). Jim's extensive client list includes Kool Keith, Raz Kaz, George Clinton (P-Funk), Laurence Tollhurst (The Cure), Bootsy Collins, Killa Priest, Cannabis, Sunshine Anderson, Kurupt, Joe Walsh, Nancy Wilson, Don Henley, Mark Latham, Guitar Jack, Mike City, Billy Gibbons, Billy Preston, Capitol Records, Interscope, and Warner Bros. His efforts to further the art of audio engineering have earned him a collection of Gold and Platinum records. Jim is also an accomplished technician, so when he's not actually operating a world-class recording console, he can often be found in the wee hours of the morning taking one apart, just because he can. At MI, Jim teaches Electronics and Mixing & Mastering.

Nadal, Hector "Chico" **Audio Engineering**

Universal, Sony, The Cataracs, DEV, Google, and AT&T all know Chico Nadal for taking hit records and coming up with creative ways to remix and repurpose tracks into something fresh and exciting. From production to mixing, Chico brings the "New" to each and every project. He is happy to share his knowledge with the next generation of entertainment professionals and help guide students to achieving their goals and dreams.

Nathan, Robert **Music Business**

Robert Nathan began his protean career as a performer in TV and on stage, transitioning to producer and writer, and later to management and law. With over 50 years in the entertainment industry, including over 20 years in Business Affairs and Legal Affairs for record labels and stage, TV, and film production companies, Robert is the author of *The Business Affairs Glossary*, heads a specialized legal consulting firm in Beverly Hills, and is regularly engaged in negotiating and packaging entertainment projects. At MI, he applies his expertise to teaching courses in Music Contracts, Legal Issues, and Music Business.

Newkirk, Jonathan **Academic Management**
Audio Engineering

As a 15 year veteran of the music industry, Jonathan started out engineering and assisting for such clients as Dishwalla, Carmine Appice, Epitaph Records, Slash and Roger Daltry. Leveraging his studio experience, Jonathan purchased and built out a major two room facility, Studio Atlantis, in the heart of Hollywood, and for ten years presided as the President and Owner. The studio's client base

included countless engineers, producers, songwriters, multi-platinum selling artists and labels, including Janet Jackson, Motorhead, Snoop Dogg, Usher, American Idol contestants Season 4 and 7, Interscope Records, Bad Boy Entertainment, Sony Records, Capitol Records, and Universal Records. His studio was also credited with the Sex and the City, About a Boy, and Rush Hour II soundtracks. After selling Studio Atlantis to Michael Jackson's former producer, Rodney Jerkins, Jonathan became Executive Director of the Power Chord Academy, a nationwide summer rock-n-roll institute for aspiring teenage musicians. During this time, he earned an Executive MBA from the University of Southern California with distinction, before joining the Audio Engineering Department at Musicians Institute.

Nonisa, Mark **Audio Engineering**

Mark Nonisa has been a working professional in the music industry for nearly three decades. In 1990, he graduated with Honors from Musicians Institute and began teaching for the Audio engineering program in 1999. Some of his professional credits include work as an actor and musical performer in the feature film *A Mighty Wind*, vocalist on Scott Henderson's *Tore Down House*, and guitarist on Babyface's soundtrack for the film *Hav Plenty* on the YabYum label. He is currently performing with his group the Basix, and working on a new musical project with guitarist/producer T.J. Helmerich, bassist Ric Fierabracci, and drummer Bernie Galane. At MI, Mark teaches Musicianship and SSL Console Workshop.

Otto, Bill **Film**

Bill Otto is a working cinematographer in the Los Angeles area and around the world. He graduated from the American Film Institute in 2001. His career credits include *White on Rice*, *Breathless* starring Val Kilmer and Gina Gershon, and *Last Kind Words* starring Brad Dourif and Alexia Fast.

Ozaki, Jinshi **Guitar**

Jinshi Ozaki is a specialist in funk, R&B, and contemporary jazz styles. He has toured with Kirk Whalum, Paul Taylor, Keiko Matsui, and Jody Watley and is also a veteran session guitarist. At MI, he teaches Acid Jazz and Funk Live Performance Workshops, offers Private Lessons, and conducts Open Counseling.

Ozveren, Jan **Guitar**

While completing his degree in Commercial Music in London, Jan Ozveren joined the touring band for Nitin Sawhney in 2003. He then toured with electronica pioneer Róisín Murphy of Moloko, virtuoso percussionist Trilok Gurtu and formed the touring band for multi-platinum recording artist Corinne Bailey Rae. Relocating to Los Angeles in 2009, Jan was called to join Latin superstar Alejandro Sanz on his 'Paraiso' World Tour, appearing with Alicia Keys at the Latin Grammys. He has since worked extensively with Jennifer Hudson, Nicole Scherzinger, Jessie J, Rihanna, Brandy and Marié Digby. He has earned numerous TV credits including 'SNL' and 'Later...with Jools Holland' and recorded albums with acclaimed Spanish artists Niña Pastori, Vanesa Martín and Andrés Suárez. At MI, Jan specializes in Rock, R&B and Country as well as guitar effects and career advice, and teaches Private Lessons and conducts Open Counseling sessions.

Pardini, Lauren **Independent Artist**

Lauren Pardini has worked as a singer, songwriter, keyboardist and vocal coach for Columbia, Island/Def Jam, Aftermath, Sony/Epic, Atlantic and Universal Records. Her voice and songs have been licensed to networks such as E!, Lifetime, Oxygen, MTV and NBC. She earned her Bachelor of Music in Voice from NYU and

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her Master of Music from USC's Thornton School of Music, where she had a teaching assistantship working with undergrads and teaching the fundamentals of singing. Her eclectic vocal coaching technique is rooted in years of working in several styles in order to keep up with industry demand. She is a proud recipient of the prestigious ASCAP Lester Sill Songwriter Workshop and is currently writing tracks for hip-hop as well as writing electronica with her own band. In addition, she maintains her private studio in Los Angeles where she teaches songwriting, piano and vocals.

Parker, Scott

Guitar

A native Floridian, Scott Parker toured the Latin circuit out of Miami for years and is an alumnus of both the Florida State School of Classical Guitar, and The University of Miami Jazz and Music Business School. Scott moved to Los Angeles in 1993 and has maintained a busy schedule as a studio musician/producer. Currently, Scott works as a session guitarist for Sabour Entertainment and FOX Television and performs around town with Mr. Nice Guy. His specialties are his versatility as both a musician and a producer.

Peress, Anika

Vocals

Singer-songwriter Anika Peress, a.k.a "Anika Paris," received ASCAP's Abe Oleman Scholarship (at the Songwriters Hall of Fame and Nashville's City Song Festival), and ASCAP's Pop Plus Award. A published songwriter with Universal, Polygram, and Warner Bros., Anika's songs are featured in major motion pictures with such stars as Gwyneth Paltrow, Ben Affleck, and Mira Sorvino, and on soundtracks alongside Carly Simon, Dido, and Six Pence None the Richer. Anika has released three solo recordings with industry giants such as Sony and Warner Bros. Anika is the only female composer for WB Telepictures, with songs featured on Lifetime, MTV, HBO's *Sex in the City*, and more. In TV, Anika has been a musical guest on *The Late Late Show with Craig Ferguson*, *Latin Explosion* (featuring Christina Aguilera and Ricky Martin), and hit show *Celebrity Justice*. On the road, she has toured the U.S. and Canada, performed for the Royal Princess of Thailand, and shared the stage with such household names as Stevie Wonder, John Legend, and John Mayer. In the realm of musicals, Anika has composed for the off-Broadway shows *The Judas Tree* and *Temple of the Souls*. At MI, Anika teaches Songwriting, Image Development, and Artist Development.

Poulos, Nicole

Music Business

Nicole Poulos is the founder and president of Sideways Media, an online marketing and artist management company that enables artists to connect with their fans. Nicole oversees business development, media relations, social media management and formulating and executing marketing plans for the Sideways client roster, which has included Universal Music Group, Custard Records, the Welk Music Group, Scratch DJ Academy, and Sony Music as well as such artists as Ringo Starr, Billy Idol, Megadeth, Everclear, Paul Doucette (of Matchbox 20), the Watson Twins, and George Thorogood. Nicole graduated from Loyola Marymount University with a Bachelor of Arts Degree and has worked in the digital music space since 2003, with previous positions in New Media at Vanguard Records and director of digital marketing at Klew Media (Welk Music Group). At MI, Nicole teaches Internet Marketing.

Rabuchin, Brad

Guitar

Los Angeles native Brad Rabuchin studied music formally at Pierce Junior College, but his true musical identity was formed by self-study and several excellent private teachers, including Derol Coraco, Ted Greene, and Joe Pass. Brad's eclectic performing career began as

a sideman playing Balkan Gypsy, Flamenco, Indian, Punk, Atonal/Free, Persian, Turkish, Brazilian, and African music. Some of his professional credits include Bonnie Raitt, Al Kooper, Steve Wonder, Buddy Miles, Lean-to, Diane Shurr, David "Fathead" Newman, Ta Ta Vega, Willie Nelson, and even Mr. Tom Jones. Brad also toured six continents as Ray Charles' guitarist during the final years of the legend's career. At MI, you'll find Brad teaching Private Lessons and conducting Open Counseling sessions.

Randall, Robin

Multi-Program

Robin Randall was born and raised in Hollywood. She attended the Dick Grove School of Music in LA, where she then taught for eight years. She received her first lucky break co-writing the hit song "Tomorrow Doesn't Matter Tonight" for Starship, and then went on to write songs for various domestic and international recording artists including ABBA's melodic rock singer Mark Free, and "down-under" band Roxus. She's also written songs and music for *Baywatch*, the ABC TV movie *The Amy Fisher Story*, and the NBC reality show *Starting Over*. Robin is a published author, co-writing the book *Lead Sheet Bible*. In 2007 she was voted a top 20 finalist in the *American Idol* songwriting competition, and contributed to songwriting on *American Idol* finalist Brooke White's album, *Songs From The Attic*. Robin has also been a music judge for the Emmy Awards since 1997.

Rappoport, Doug

Guitar

Doug Rappoport has played guitar professionally since age 15 and is currently playing lead guitar, touring, and recording with the Edgar Winter group. The band has performed for hundreds of thousands of people throughout Europe, the U.K., Japan, Canada, and the U.S. Doug has also composed for TV and acted as music director and composer for Los Angeles TV favorite, *The John Kerwin Show*. At MI, Doug can be found teaching Private Lessons and conducting Open Counseling sessions.

Rashid, Orlando

Audio Engineering

Orlando Rashid is an experienced audio engineer and producer whose credits include local and international bands. A musician/songwriter as well, he brings both technical and creative skills to the classroom. Orlando's specialties at MI include both Recording Theory and Avid Pro Tools®.

Razze, Ralph

Drums

Ralph Razze studied with Jim Chalpin and Charlie Perry in New York, performed with the Buddy Rich Band, Nelson Riddle Orchestra, and has recorded with the Los Angeles-based Steve Spiegel Band. His TV credits include *Trapper John, M.D.*, *Matlock*, *Highway to Heaven*, and *The Fall Guy*, as well as the TV specials *War and Remembrance* and *Perry Mason*. His film credits include *Cocoon*, *Beaches*, and *Teenage Mutant Ninja Turtles*. Ralph works extensively as a well-rounded studio and big band drummer in Los Angeles, and teaches Ensemble Technique at MI.

Reed, Kyra

Music Business

Kyra Reed has more than 15 years of experience in marketing and social media. Prior to forming MarKyr Media, she was a new media consultant working with clients such as Little Radio and the Monterey Pop Festival. Kyra is the author of *Blog 101*, a beginner's guide to blogging. She has guest-lectured at UCLA and USC, and has spoken at a number of conferences, including Digital Music Forum West, Blog World, ASCAP Expos, and SXSW. Kyra is an expert in teaching people how to assemble social networking friends and delegating responsibilities to help them market new products or develop new business. At

MI, she teaches Social Networking and Fan Management.

Reid, Mikal

Audio Engineering

Mikal has worked in various fields of the industry for over 25 years as producer, writer, musician, manager, publisher and label owner. He has worked with superstars such as Alice Cooper, Ben Harper, Kenny Wayne Sheppard, Mick Jagger, Aerosmith and Shaggy as well as some great underground bands, and was the first producer to do "country punk" with Hollywood legends The Screamin' Sirens. He has worked with practically every major label including Interscope, Sony, Columbia, Universal, Disney Atlantic and Warner Brothers and also co-produced, engineered and mixed Ben Harper's debut album for Virgin, *Welcome to the Cruel World*. Mikal has also placed songs in major movies including Miramax's *Sweet Home Alabama*, indie film *Demon Hunter* and the Disney hit, *Xenon III*. His music has also been placed on numerous television shows such as MTV's *Laguna Beach*, *The Hills*, *Desperate Housewives*, *Bones*, *Ghost Whisperer* and many more. Mikal also co-wrote "Hung Up on Yourself" with artist Suzie McNeil that hit #14 on the Billboard charts in 2009. In more recent years, Mikal was signed to Universal Music as well as Disney for writing and publishing. He has also tour managed some of the greatest acts from the 80's and 90's before launching his publishing company, Mother O Music. In 2012 he produced a solo album for Mike Score, singer and leader of famed '80s band A Flock of Seagulls, and also now serves as guest instructor at world known music school, Hollywood's Musicians Institute. This year he closed worldwide deals for the sale of several multi-million dollar publishing catalogs to major publishers.

Rich, Allan

Music Business

Allan Rich is a two-time Oscar-, Grammy-, and Golden Globe-nominated songwriter. His songwriting credits include hits for Natalie Cole ("I Live For Your Love"), James Ingram ("I Don't Have The Heart"), Whitney Houston ("Run to You" from *The Bodyguard* soundtrack), Kenny Loggins ("For the First Time" from the movie *One Fine Day*), and N'SYNC ("I Drive Myself Crazy"), as well as "Before I Fall in Love" from the hit movie *Runaway Bride*, and dance hits for Kristine W. ("Stronger," "Walk Away"). Allan's songs have also been recorded by Barbra Streisand, Tina Turner, Rod Stewart, Luther Vandross, Patti LaBelle, Gladys Knight, Chaka Khan, BeBe and CeCe Winans, Ray Charles, Dolly Parton, Barry Manilow, Peabo Bryson, Oleta Adams, Chante Moore, and many others, representing over 65 million total album sales. Allan's recent and upcoming releases include songs for Toni Braxton, David Foster's new artist Charice, Keb' Mo', Rodney Carrington and the soundtrack for the film *Mama, I Wanna Sing*. At MI, Allan teaches Artist Development and Songwriters, and provides personal career counseling to students.

Richman, Jeff

Guitar

Jeff Richman is a 1976 graduate of the Berklee College of Music. His professional credits include Blood, Sweat & Tears, John Klemmer, Ronnie Laws, Doc Severinson, Don Grusin, Henry Mancini, and Alphonse Mouzon. Jeff has recorded six solo albums, and teaches seminars and clinics around the world. He is also known for his all-star tribute albums, such as the Coltrane tribute *A Guitar Supreme*, featuring such notable guitarists as Mike Stern and Eric Johnson. Currently, Jeff is busy doing studio work for albums and TV shows. At MI, Jeff conducts the Fusion Ensembles, and teaches Private Lessons and conducts Open Counseling sessions.

Robbins, Ian

Bachelor, Guitar

Ian Robbins graduated from USC with a Bachelor's and Master's degree in Studio/Jazz performance. He has had airplay on KJAZ 88.1FM and other national jazz stations as a member of the Bruce Escovitz Jazz Orchestra (BEJO) and BEJO's 2008 album "Invitation," which spent several weeks in the top half of the Billboard Jazz charts. Ian has also performed/recorded with Barry Manilow, Bonnie Raitt, Wynton Marsalis, Peter Erskine, Toni Tennille, Louis Bellson, Kurt Elling, Ernie Watts, Marilyn McCoo, Alan Chang, Lee Thornberg, and many others. Ian has also done session work for Grammy-winning producer Bobby Watson and for Nickelodeon Studios. Ian is a member of Hip Hop/Electonica group Dancing Mischief, which has recently been receiving airplay on KCRW FM. Ian Robbins is also the lead guitarist/singer/songwriter of original punk rock band Get Out. They have released 6 albums, which have sold on 6 continents, performed hundreds of shows, been endorsed by energy drink company Nitro 2 Go and have gotten airplay on various local stations. The band has performed on LA18 television and has shared the stage with such national acts as Voodoo Glow Skulls, Streetlight Manifesto, MXPX, and Suburban Legends. At MI, Ian teaches Rhythm Guitar, Guitar Reading, Bachelor Ensemble, Performance Classes, Special Topics in Music (with Russell Ferrante), Ear Training, Private Lessons and Open Counseling.

Roberts, Paul

Guitar

A Los Angeles native and a graduate of Musicians Institute's Guitar Craft Program, Paul Roberts' first professional experience was gained while working for MI instructor and master luthier John Carruthers at his custom guitar and repair shop. Paul's duties included performing all types of repairs and modifications on a wide variety of stringed instruments, while also working as a guitar tech for local bands. Currently, Paul works at the custom shop of noted Los Angeles guitar designer James Tyler, where he wires, assembles, and sets up guitars. At MI, Paul teaches the Guitar Repair and Maintenance class.

Roper, Jan

Keyboards

With more than 25 years of experience as a professional keyboard player, singer, arranger, composer, and music director, Jan Roper brings exceptional depth to her roles as teacher and private coach. She has performed hundreds of gigs as a singer and/or keyboard player at top venues, including the Kodak Theatre, Hollywood Bowl, and Greek Theatre and, since 2000, she has been a featured singer at Governor's Balls and for the Oscars and Emmys. As a keyboard player, Jan has music-directed numerous shows, including her own rock opera *Jerusalem A.D.* In 2008, she released an album of original inspirational rock tunes with her band Breathing Room. As an educator, she spent nine years on the keyboard faculty at the Grove School of Music and currently divides her time between performing, recording projects, and teaching. At MI, Jan teaches Core Keyboard classes, Private Lessons, and conducts Open Counseling sessions.

Rosales, Virgil 'VJ'

Vocals

An alumnus of the Cole Conservatory of Music at Cal State Long Beach with a B.M. in Jazz Studies, VJ Rosales brings versatility to the genres of pop and R&B by fusing them with his knowledge. He currently sings with his band, Chasing Vertigo, a three-piece band bringing pop and R&B to a new level by incorporating jazz and funk. Other performances include singing the "Star Spangled Banner" at a Los Angeles Clippers

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game, and performing with an a cappella group on the USA Channel. In addition to working at the Silverlake Conservatory, VJ teachers Vocal Performance and Private Lessons at MI.

Roscetti, Ed

Drums

Ed Roscetti is a drummer, composer, author, and clinician. His Hal Leonard catalog includes, the *World Beat Rhythms Series Brazil, Africa, Cuba & USA, Drummer's Guide to Odd Meters, Blues Drumming, Funk & Hip-hop Drumming, Rock Drumming Workbook, Stuff Good Drummers Should Know, and Creating Professional Drum Loops*. He has been a core curriculum author and educator for over 30 years at MI Hollywood and its partner school, MI Japan, teaching his Groovin' In Odd Times class. He has conducted concerts, clinics, workshops, master classes, and music camps at NYU, PASIC, NAMM, IAJE, TMEA, AMTA, the Berklee School of Music, World Percussion Festival, and at various other universities, schools and retail venues across the country. His interactive music video installation opened at NAMM's Museum of Making Music in 2011 for a ten-year run. His iPhone app "Holiday Classics" was released in 2011. He has performed and composed music for numerous records, TV shows and films, including Disney's *Mostly Ghostly, Saturday Night Live, The 60's, General Hospital*, Biography, The History Channel, and the WWE, to name a few. He has worked with Quincy Jones, Herbie Hancock, and Joe Sample among others, and endorses DW, PDP, Paiste, Remo, Innovative Percussion, Shure, and Puresound.

Rosenberg, John

Keyboard Technology

John Rosenberg has played and taught piano in Philadelphia, Boston, San Francisco, and Los Angeles. He has worked with artists such as Cab Calloway, Carlos Santana, Jerry Garcia, Bonnie Raitt, Phil Collins, Huey Lewis, Larry Carlton, Bobby Blue Bland, Maria Muldaur, and Dan Hicks. As an educator, John developed improvisational music courses for Harvard University's adult education program, and has taught cognitive therapy workshops at the Sufi Institute in Istanbul. He has also been artist-in-residence aboard the University of Pittsburgh's Semester at Sea voyage around the world. He has written songs for TV and film, most notably for the Jim Henson production *Animal Jam*, Disney's *Air Bud*, and *MVP* series. John's original compositions have also been featured in Disney's *Santa Buddies* and *Santa Paws* series of films. Also, his original work can be heard on *The Helpful Doo-its Project: Books with CDs* recorded with Mandy Patinkin, Bernadette Peters, John Goodman, and others (for Christopher Reeve's foundation). At MI, John teaches Private Lessons, conducts Open Counseling sessions, and LPW.

Rosenn, Jamie

Guitar

Jamie Rosenn holds a Bachelor's Degree in Music from the New England Conservatory of Music and a Master's Degree in Music from California Institute for the Arts. He has studied with such jazz greats as Jimmy Giuffre, Ran Blake, Mick Goodrick, Cecil McBee, Bob Moses, Charlie Haden, Leo Smith, Larry Koonse, and Joe LaBarbera, and his teaching résumé includes positions at UCLA, Saddleback College and the Los Angeles Music Academy. In 1996, Jamie was chosen by the United States Information Agency to be an artistic ambassador, an assignment that took his duo on a seven-week tour of the Middle East and South Asia. Currently, Jamie co-leads an original group, is working on a new album, and is a very active member of the Los Angeles jazz scene. At MI, Jamie teaches Private Lessons and conducts Open Counseling sessions.

Rosser, Ken

Guitar

Ken Rosser's lengthy performance résumé ranges from John Cage, Billy Higgins, Bennie Wallace, and Vinny Golia to the Elvis Schoenberg Orchestra Surreal, and Mike Enzigar (Incubus). Ken has performed at prestigious festivals, including the Monterey and Frankfurt Jazz festivals and the International Reggae Festival in New Orleans. He is also actively involved in the world music scene, studying traditional Chinese, African, and Brazilian music and performing with several Southern California-based Chinese orchestras. Currently, Ken is performing with the Grandmothers (featuring Frank Zappa alumni playing Zappa's music), West African kora virtuoso Prince Diabate, free-jazz luminary Bobby Bradford, The David Pritchard Guitar Quartet, jazz pianist Steve Lockwood, vocalist Angela Carole Brown, The Steve Weisberg Big Band, world music/jazz group Quarteto Nuevo, and others. Ken's recording experience includes work for Warner Bros. and Nine Winds records, the films *American Beauty* and *Runaway Jury*, TV shows and commercials. His Delta blues-inspired score for the play *Turning Points* won an LA Theater Award. At MI, Ken teaches Single String Improvisation, Rhythm Guitar, RSW, Guitar Reading, Bachelor Ensemble, Private Lessons, and conducts Open Counseling sessions.

Rudolph, Barry

Audio Engineering

Barry Rudolph is a recording engineer/mixer with over 30 gold and platinum awards to his credit. He has recorded and/or mixed: Lynyrd Skynyrd, Hall & Oates, Pat Benatar, Rod Stewart, The Corrs, and Robbie Nevil. Barry has his own futuristic music mixing facility in North Hollywood, CA; he is the 'New Toys' columnist for Music Connection Magazine and a contributing editor for Mix Magazine.

Salinas, David

Drums

David Salinas received his music education at the Leeds College of Music in England and at Musicians Institute before joining the MI teaching staff in 1995. He has performed and/or recorded with many artists such as Paulina Rubio, Josh Kelley, Melissa Etheridge, John Fogerty, Chuck Negron (3 Dog Night), Yogi (with Chris Cornell), Black Lab, Rita Coolidge, Sophie B. Hawkins, Cock Robin, Mick Taylor, Chuck Berry, Donny Osmond, Adam Cohen, Boxing Ghandis, Snapdragon, Billy Vera & The Beaters, and many others. David has also performed extensively on TV, including *The Tonight Show with Jay Leno, The Late Show with Conan O'Brien, The Late Late Show with Craig Kilbourn, The Rosie O'Donnell Show, The Wayne Brady Show, The Arsenio Hall Show, The Rick Dees Show*, and many others in Europe, Japan, Canada, and South America. He has played on commercials for Mattel Toys, Hilton Hotels, Ford, Pepsi, and others, and can be heard on the score for the hit WB show *One Tree Hill*. At MI, David teaches Funk Drums, Private Lessons, and Rhythm Section Workshops.

Saltzman, Steven

Audio Engineering

Steven Saltzman is an active freelance music editor and composer, as well as a Certified Avid Pro Tools® instructor. He has worked on studio projects for Sony Pictures, Paramount, MGM, DreamWorks SKG, Disney, Lionsgate Films, and Warner Bros., as well as independent films with such directors as Joe Dante, John Hindman, David Duchovny, and Randa Haines. Some of the composers Steven has worked with include Mark Mothersbaugh, George Fenton, J.A.C. Redford, Larry Groupé, Ernest Troost, and others. He has received Golden Reel Award for his music editing, composed the music for *Chicken from Outerspace*, and was nominated for an Academy Award of Merit for Animated Film. Some of his recent music editing projects include *The Answer Man, The Hole, Born to Be a Star, Bewitched, Desperate Housewives,*

Strangers with Candy, House Of D, A Guy Thing, Heartbreakers, and the Christopher Coppola film *The Creature of the Sunny Side Up Trailer Park*. At MI, Steven teaches Music Editing.

Sandoval, Jaime **Guitar Craft**

Jaime Sandoval attended Los Angeles Trade Technical College, where he learned basic machining skills before completing Musicians Institute's Guitar Craft Program in 2004; thereafter, he was hired as a teacher's assistant. He now teaches a wide range of classes at MI while also holding a full-time position at the Matchless Amplifier company.

Saucier, Michael **Bass**

Born in California and raised in Omaha, NE., Michael began his musical development with the saxophone before switching to electric and acoustic bass. While in Omaha, Michael played rock, R&B, and with a seven-piece Jazz band directed by saxophonist Stemsy Hunter (formerly with the Electric Flag and Buddy Miles Band). In 1978, Michael relocated to Los Angeles where he has recorded two albums with a jazz group as well as performed and recorded with Alligator Records artist Guitar Shorty. His additional credits include performances with Johnny Hammond Smith, Earl Palmer, Gene Harris, and David Whitfield, as well as work for the hit TV series *Seinfeld* and *The Single Guy*. At MI, Michael teaches Private Lessons, Ensembles, and LPW.

Schiff, Ronny **Music Business**

Ronny Schiff is a highly-respected musicologist, author, music book producer, musician, publisher and audio programmer with many years of experience in the industry. She produced songbooks with artists as diverse as Paul McCartney, Quincy Jones, Eric Clapton, Steve Vai, Joni Mitchell, Los Lobos, Iron Maiden and many others. She won several prestigious awards for her work on developing in-flight audio programming for United and Ted Airlines and programmed for Air Force 1 & 2. In-person interviews for those channels included Rufus Wainwright, Sheryl Crow, Jason Mraz, Jimmy Jam, The Matrix and hundreds more. Ms. Schiff is past President of the California Copyright Conference and past member of the Boards of Directors for the Association of Independent Music Publishers and L.A. Women in Music. She taught Music Business and Music History at UCLA Extension as well as Music Business seminars at CSUN, Cal Poly Pomona and L.A.U.S.D. At MI, Ms. Schiff currently teaches electives in Music Psych and The Global Music Marketplace and is a career counselor for ACS.

Schoenhals, Tim **Keyboards**

Tim Schoenhals is equally at home as a producer behind the console in a recording studio, mixing front of house in a stadium, or playing a musical instrument anywhere. Since moving to Los Angeles in 2001, Tim has had his music placed on all major TV networks. His work can be heard on shows like *Grey's Anatomy*, *The Hills*, *The Today Show*, *The Ellen DeGeneres Show*, The Kid's Choice Awards, and Daytime Emmy Awards. Tim has also worked in the studio and toured with some of the biggest names in the business, including Katy Perry, Nick Lachey, The Jonas Brothers, and Miranda Cosgrove. At MI, Tim teaches Digital Music courses.

Schroeder, Carl **Keyboards**

Pianist Carl Schroeder is from New York, where he started his career playing with blues legends Jimmy Reed and John Lee Hooker, subsequently switching gears and recording with jazz greats Art Blakey and Roy Haynes. His work with illustrious jazz vocalist Sarah Vaughan enabled him to perform around

the world and be heard on two Grammy-nominated recordings. In addition to appearing several times at the White House for U.S. Presidents, he is featured in the Smithsonian Collection of Classic Jazz. Carl teaches Improvisation and Composition, and the Schroeder LPW, which has introduced hundreds of students to the mysteries of chord changes on all instruments.

Schwalbe, Solange **Audio Engineering**

Graduating with honors from UCLA in 1979 with a Bachelor Degree in Motion Picture/Television, award-winning Sound Editor and Foley Supervisor Solange Schwalbe specializes in Post-Production Sound for Feature Films. Solange has more than 150 feature film credits in her 30-plus year career. Her most notable award was winning an Emmy for *HBO's John Adams* in 2008. She also received 2 Emmy Nominations. She has accumulated 25 Golden Reel nominations and received a Golden Reel Award in 2002 for her work on *Black Hawk Down*. She has also been a part of the sound editing team for six Oscar-Nominated Features, *Star Trek IV*, *The Fifth Element*, *Black Hawk Down*, *Daylight*, *Pirates of the Caribbean: Curse of the Black Pearl* and *Moneyball*. Solange became a member of the Editors Guild in 1981, MPSE in 1991, AMPAS in 1999, and the ATAS in 2008. She is very proud to be a part of both the Motion Picture Academy and the Television Academy. Solange has also been Sound Editor and Foley Supervisor for many notable movies, including: *Pirates of the Caribbean*, *The Green Mile*, *Lethal Weapon 3 & 4*, *Gremlins I & II*, and *Die Hard II & III*. She has worked on productions for Warner Bros., Sony, Disney, Universal, New Line, HBO, 20th Century Fox and many others.

Sezaki, Katsuya "Kats" **Vocals**

Katsuya "Kats" Sezaki graduated from Hiwassee College in Tennessee in 2004 with an award for Outstanding Choral Member. He is also the recipient of a National Orchestra Award (for percussion), and holds a Bachelor's Degree in Vocals from Musicians Institute. As a studio vocalist, Kats recorded the original song "Bright Shine" for Fervor Records (Matt Hirt). In group performance, Kats directs and arranges for several church choirs and bands in the Los Angeles area. In 2009, Kats was the recipient of MI's Vocal Instructor of the Year award. At MI, Kats teaches Sight-singing and Private Lessons.

Sheehan, Coreen **Vocals**

Five-time nominee and three-time winner of LA's Best Rock Vocalist Award, Coreen Sheehan has toured and recorded with artists such as Whole Lotta Rosies, Richie Kotzen, Richie Zito, Tyed Dyed Junkies, and Bricks Dance Company. Her live performances include shows alongside the likes of David Lee Roth and the Foo Fighters. Coreen can be seen and heard in TV commercials in the U.S., Germany, Japan (MTV), and South Korea. She also served as the music consultant for the VH1 series *You Rock*, where she prepared vocalists for performances with artists such as Rod Stewart and The Bare Naked Ladies. Her educational credits include writing the Vocal Technique curriculum and receiving the Vocal Instructor of the Year award in 2008. At MI, Coreen has taught Vocal Technique, Rock Vocal, Pro Performance Live Performance Workshop, Vocal Teacher Training, Vocal Performance, and Private Lessons and received the 2008 Vocal Instructor of the Year award.

Sheridan, Ann **Vocals**

Ann Sheridan graduated from the Berklee College of Music, Cum Laude, with a Bachelor's Degree in Professional Music and received an AA in Jazz Studies from American River College in Sacramento.

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After receiving her Masters of Music in Jazz Studies from the Cole Conservatory of Music at Cal State Long Beach, Ann became a session singer in Los Angeles. While at Cal State Long Beach, she was a member of the prestigious vocal jazz group Pacific Standard Time, and was deemed a Bob Cole Scholar. She won a *DownBeat* magazine award for Best Jazz Vocalist at the graduate/doctorate level as well as five additional *DownBeat* awards. She is also a paid section leader at the Cathedral of Our Lady of the Angels in Downtown Los Angeles. Ann has performed at Lincoln Center in New York City, The Knitting Factory, The Jazz Bakery, and The Brown Derby in Los Angeles, as well as the Grammy Awards nominee reception and special awards ceremony, The Monterey Jazz Festival, The Sacramento Jazz Jubilee in 2003-2009, CMEA conferences in 2001, 2002, and 2004, the IAJE conferences in 2002, 2003, and 2005, and many local venues. Other honors include the Ella Fitzgerald Outstanding Vocalist Award in 2001 and 2002, received at Lincoln Center from Wynton Marsalis, participation in the Grammy High School Vocal Jazz Choir in 2002, and participation in the California All-State Vocal Jazz Ensemble in 2002. At MI, Ann teaches Vocal Performance and Private Lessons.

Shotts, Blair

Independent Artist

Blair Shotts is the Independent Artist Program's session drummer. In 2011, he performed with Rihanna and Drake at the 2011 Grammy Awards, and had a principal role in a Smirnoff commercial playing marching snare with Pharrell Williams. He is working as drummer and musical director for Daddy Mention, a new band featuring Angelo Moore (Fishbone) and Grammy-nominated bassist Philip Bynoe (Steve Vai). The band recently signed a distribution deal with Mooremapp Records and released their first single "Say Goodbye." Blair's previous credits include performances with Hollywood Records recording artist Jesse McCartney, The Roots, DJ Logic, and *The Zodiac Show* with Macy Gray and Adam Lambert. Blair was nominated for best musical direction in a theatrical production by LA Weekly for his musical *Everyman For Himself*, directed by Ameenah Kaplan of STOMP. Blair also tracked drums for Toots and the Maytals Grammy-nominated album *Light Your Light*, featuring Bonnie Raitt and Derek Trucks. Blair also has his own album of music for film and TV licensing featuring Angelo Moore and Norwood Fisher of Fishbone, El Hefe of NOFX, and Ameenah Kaplan of STOMP. As MI's IAP session drummer, Blair offers live drum and percussion accompaniment for students' own music during Project Advising.

Silva, Rick

Audio Engineering

Rick Silva has accumulated a wide variety of experience in his dual roles as guitarist and engineer. Years of teaching and studio work as a player have coincided with an impressive list of credits in the recording field, including work as a digital editor for hip-hop's Pharcyde (Chapter One Records), mixing for reggae/rock's Pysde Car (Stellar Records), as well as tracking, mixing and live engineering numerous projects for such labels as Legato, Shrapnel, Inside Out, and Tone Center. Recently, Rick opened his own production studio in Los Angeles (Mixed Emotions Productions). At MI, Rick's specialties include Musicianship, Hard Disk Editing, Recording Workshop, and Recording Theory.

Silverman, Chuck

Drums

Known worldwide for his DVDs, books, articles, and travels to Cuba and Brazil, Chuck Silverman brings over 40 years of drumming and percussion experience to the Drum Program at MI. Chuck's book *Practical Applications* was included in *Modern Drummer's* list of Best Drum Books of All Time. Chuck passes

along the importance of reading and developing a relaxed and purposeful playing style, as well as techniques gained from his studies with snare drum masters Murray Spivack and Richard Wilson. Chuck's new DVD, *The Latin Funk Connection* (Cherry Lane Music) fuses the best of funk with Latin grooves to create a nexus of rhythm power. At MI, Chuck teaches Latin/Caribbean Drumming and Latin Live Performance Workshop.

Simper, Jay

Bass

Jay Simper has been a professional bass player for 17 years, with the past ten years spent in the Los Angeles area. Jay graduated with Honors from Musicians Institute in 1992 and has been a member of the staff since 1996. Professionally, he is currently recording and performing as a freelance bassist with various artists in a variety of styles. At MI, Jay teaches Private Lessons, conducts Open Counseling sessions, and LPW.

Singh, Naveen

Film

Naveen Singh is an award-winning filmmaker and a Film Independent Fellow. His work as an editor spans feature films, TV, commercials, music videos, and cutting-edge content for the web. His recent clients include DIRECTV, Hewlett-Packard, Universal Pictures, YouTube, Yahoo!, PBS, and more. In addition to his editorial background, he has written and directed numerous short films, many of which have screened at film festivals worldwide. Naveen graduated with an MFA in Film/TV/New Media from USC's School for Cinematic Arts.

Sklarevski, Alexis

Bass

A Musicians Institute Outstanding Achievement graduate, Alexis Sklarevski has worked with Crosby, Stills & Nash, Manhattan Transfer, Jackson Browne, Dweezil & Ahmet Zappa, Albert Lee, Carole King, Rita Coolidge, Johnny Rivers, Jamie Walters, Daniela Romo, Martha Reeves, and Chuck Berry. He has performed on *The Tonight Show with Jay Leno*, *The Late Show with David Letterman*, and numerous film, TV, and jingle sessions. Alexis is the author of the critically acclaimed instructional video *The Slap Bass Program* and also co-produced *Fingerstyle Funk*, the instructional video by legendary Tower of Power bassist, Francis Rocco Prestia. In addition to having written the "Bottom-Line Bass" column in *Bass Player* magazine for seven years, Alexis is the author of *Bass Playing Techniques: The Complete Guide* (Hal Leonard/MI Press), and has held bass clinics throughout Japan and Europe. Currently, he continues to record and perform with many artists in the U.S. and around the world. At MI, Alexis teaches Playing Techniques, Blues Bass, Beatles Bass, Fusion LPW, and Private Lessons.

Smith, Patrick (Putter)

Bass

Upright specialist Putter Smith has worked with music legends ranging from Thelonious Monk and Art Blakey to Phil Spector, the Beach Boys, John Mayall, Marlene Dietrich, and Burt Bacharach. In addition to playing concerts with his own band Left Coast, Putter is a very active figure on the Los Angeles jazz scene, performing and recording with numerous other artists, including Alan Broadbent, Mose Allison, Karin Alyson, Natalie Cole, Sam Most, Walter Norris, Larry Koonse, Dave Koonse, and Gary Foster. At MI, Putter teaches Sight-reading and Walking Basslines, as well as Private Lessons on Upright Bass.

Sobel, Glen

Drums

Glen Sobel has played in a variety of genres, including rock, hip-hop, pop, metal, punk, and fusion. Recently, he has played, toured and recorded with artists ranging from hard rock (SIXX A.M. featuring

Nikki Sixx of Motley Crue), pop/R&B (on tour with *American Idol* finalist Elliott Yamin, who had one of the biggest hits of '07), and instrumental fusion (playing on guitar great Paul Gilbert's new DVD), to studio work (playing drums on the new version of the *Monday Night Football* theme for ESPN). Glen's other touring/recording credits include Alice Cooper, Chris Impellitteri, Jennifer Batten (Michael Jackson's guitarist), Tony Macalpine, Gary Hoey, Warner Bros. recording act Beautiful Creatures, Cypress Hill, and many others. Glen also conducts clinics internationally for Mapex drums, Regal Tip sticks, and Sabian cymbals. At MI, Glen teaches Private Lessons and the Classic Rock Live Playing Workshop.

Solt, Gary

Bachelor, Guitar

Gary Solt's professional credits include session guitar work for *Star Trek: The Next Generation*, *Deep Space Nine*, *Voyager*, *Enterprise*, *Becker*, *Knots Landing* and other TV shows. His guitar playing has been featured on many Jay Chattaway scores, including *Masters of Horror* (Showtime). He has toured North America and Japan as a featured guitarist with the Percy Faith Orchestra, Don Rader, Leslie Uggams, Shirley Bassey, the Bruce Paulson LA All-Star Big Band, and many others. Gary serves as a performing artist and clinician for the Northern Arizona Jazz Festival, directed by former *The Tonight Show* bassist Joel DiBartolo. He has also played in the pit at the Pasadena Playhouse for the world premieres of Broadway musicals *Sister Act*, *Mask*, *Vanities*, *Stormy Weather*, and many others. He has performed with Gordon Goodwin, Natalie Cole, Josh Groban, David Foster, Frank Sinatra, The Boston Pops, and numerous others. He is a former faculty member at the Berklee College of Music, and performed for the Boston Pops with Conductor John Williams. At MI, Gary teaches Music Theory, Bachelor Ensemble, Performance, History of Rock, and various computers-in-music classes.

Squire, Barry

Music Business

Barry spent 15 years as a professional drummer before starting a career as a record company A&R executive, including 14 years at Warner Bros., Geffen, and Columbia Records. He currently works as an independent A&R consultant and operates an exclusive musician referral service for professional musicians and recording artists. His client list includes over 400 recording artists, such as John Mayer, Weezer, Guns N' Roses, Kelly Clarkson, The Smashing Pumpkins, Hoobastank, Perfect Circle, and Justin Timberlake. Barry's résumé also includes work at Musicians Union Local 47 as a rock music representative, two consulting positions at music business websites, and 12 years of music business instruction at UCLA extension. Since joining the MI staff in 2001, Barry's emphasis has been on helping students transition from their school experience to a future in the music world. He teaches A&R, coordinates industry seminars, and oversees MI's weekly "Hiring Hall," which offers exclusive auditions at the school for tours and recording artists.

Steiger, Ken

Guitar

A 1992 Musicians Institute Honors graduate, Ken Steiger gathered wide-ranging film score, radio, and TV experience before becoming a teacher at MI, where he offers new explorations in rock/metal guitar, and intense lessons on the latest techniques of modal shred guitar improvisation. Ken's current activities include his "Intra-Metal" shred guitar project, *Project Steiger*, featuring special guests Derek Sherinian (Dream Theater, KISS) on keyboards, Virgil Donati (Steve Vai) on drums, and Tony Franklin (Whitesnake, Jimmy Page) on bass. Ken is also known as a "guitar coach for the stars," most recently on the Warner Bros. movie *Rock Star*. At MI, Ken

currently teaches the Metal LPW, Metal Guitar, and Private Lessons, specializing in speed picking, arpeggios studies, string skipping, advanced modal improvisation, and advanced rock rhythm guitar.

Stern, Jesse

Vocal

Jesse Stern is a bassist, vocalist, and multi-instrumental songwriter/producer who has performed and/or recorded with artists such as Jordin Sparks, Sly Stone, George Clinton, Chad Smith (of Red Hot Chili Peppers), Guy Sebastian (4x Platinum Australian Idol #1), Pee Wee (stadium-level EMI artist and Latin Grammy winner), Hanson, and many others. At MI, Jesse teaches Studio Recording, and hosts Apple Logic OC's.

Stevens, Kevin

Drums

Los Angeles-based freelance Drummer Kevin Stevens is a graduate of the acclaimed University of Miami Jazz department with a BA in Studio Music and Jazz Performance. Since moving to Los Angeles six years ago, Kevin has toured the globe with the likes of critically acclaimed Neon Neon, actress/singer Minnie Driver, and Chilean pop superstar Beto Cuevas (La Ley). In Los Angeles, he has played with the house band (Cleto and the Cletones) for *Jimmy Kimmel Live*, appeared on-screen in primetime TV shows, including *CSI: Las Vegas*, *The O.C.*, *Frasier*, and *American Dreams*, and recorded numerous album and soundtrack dates. Kevin is also the leader of the San Francisco-based Brass Monkey Brass Band, and on any given day he can be found putting his diverse skills to work playing indie-rock, jazz, funk, pop, R&B, deep soul, punk, or big band. At MI, Kevin teaches Private Lessons, Rhythm Section Workshop, and Contemporary Drum Concepts.

Tagliarino, Barrett

Guitar

Barrett Tagliarino's extensive performing experience includes tours of Asia and Europe, where he served as rock department head at Hohner Musikchule in Vienna. He has recorded projects for ARCO, Sony, MTV, the Food Network, and his own album, *Moe's Art*. Barrett's education-oriented projects include *Classic Rock Soloing* (Starlicks/Hal Leonard DVD) and *Guitar Fretboard Workbook* (Hal Leonard), as well as columns for *Guitar One* and *Guitar Player* magazines. At MI, Barrett's specialties include rock, blues, jazz, and composition.

Taylor, Kenneth

Film

Kenneth Taylor has worked in the entertainment business as a director, 1st assistant director and a photographer for almost a decade, collaborating with some influential and prominent directors. He has directed music videos, commercials and projects that have garnished the trust of the performers, companies and clients in all of his video work. He is currently a 1st Assistant Director on commercials and music videos all across America. Kenneth's first full-length feature documentary *Inner City of Champions*, will be released summer 2013.

Testai, Joe

Audio Engineering

Born and raised in Las Vegas, Joe Testai started playing guitar at the age of 12 and his passion for music has never diminished. After doing stagehand work at the Thomas and Mack Center and studio work at various studios in Las Vegas, Joe relocated to Hollywood and started working for MI's Audio Engineering Program as a studio session supervisor. As a staff engineer in the Los Angeles area, Joe has worked on projects with named artists including Dweezil Zappa, Dennis Chambers, Virgil Donati, Jeff Bowders, Sigur Ros, and many others. Joe currently teaches Musicianship and is a lab instructor for Neve Console Operation.

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Thornton, William

Audio Engineering

William Thornton has over twenty years' experience as a system designer and live sound engineer in some of LA's top venues. After moving from Connecticut, Will quickly became an in-demand audio engineer, production manager, stage manager, system tech and lighting director before successfully launching his own business providing systems consultation, design, installation, maintenance, and management of state-of-the-art audio, video and lighting systems. His mix credits include a veritable who's who of the industry's brightest stars including Madonna, Brad Paisley, Whitney Houston, Wynton Marsalis, Black Eyed Peas, Sheryl Crow, The Motels, Chick Corea, Ice-T, Incubus, Blink 182, System of a Down and many others. He has recorded, toured and performed in bands most of his life, and when he is not behind the console, Will can be found on stage performing with his own band. He currently mixes FOH at LA's renowned Canyon Club and works as a freelance audio engineer in Los Angeles. At MI, Will teaches the Sound Reinforcement Essentials and Live Recording and Mixing classes.

Toucet-Morales, Ervin

Independent Artist

Ervin Toucet graduated from Musicians Institute Guitar Program after traveling the world and touring across Europe. While part of the LA music scene, he began performing and recording with artists in the international and Latin music communities, as well as on the Telemundo and Univision TV networks. As an endorser of Bogner Amps, Ervin regularly tests new products and provides sound clips for the Bogner website. Ervin has recently turned to producing new artists, including writing, arranging, and performing with Puerto Rican singer-songwriter John Ray; and providing guitar work for motion pictures, including the upcoming *Resident Evil: Afterlife*. At MI, Ervin teaches Private Lessons in guitar for the Independent Artist Program.

Towner, Edward

Audio Engineering

Edward Towner began his music industry career in 1999 as a Traffic Manager for radio station WABB-FM in Mobile, Alabama and producing a local hip-hop act that opened for Ludacris in 2003. In 2006, he was hired as Chief Engineer for multi-platinum producer George "G-One" Archie and worked with such artists as WC, Tank, Darius McCrary, Yukmouth, and Greg Phillinganes as well as the 2007 HBO documentary *Bastards of the Party*. He is currently working with multi-platinum producer Duane "DaRock" Ramos while also teaching Recording Theory and Acoustics at MI.

Turner, Dale

Guitar

A rock singer-songwriter and acoustic/electric multi-stylist, Dale Turner composed, arranged, produced, and recorded all the music and played all the instruments (voices, guitar, bass, real acoustic drums, piano, accordion, and mandolin) on his latest CD *Mannerisms Magnified*. *Guitar Player* magazine calls it: "Smart pop tunes that are crammed with interesting guitar parts and tones ... Like what the Beach Boys might do if they were on an acid trip that was on the verge of getting out of control. Yeah!" In addition to being a performing/recording musician and producing engineer, Dale is the author of 50+ instructional books and transcription folios (his latest being *Power Plucking - A Rocker's Guide to Acoustic Fingerstyle Guitar*). He writes a monthly acoustic guitar column for *Guitar World* magazine, and is featured in their *Lick of the Day* app for iPhone/iPad. He is also the former West Coast Editor (1996-2007) of *Guitar One* magazine, and holds a Bachelor's Degree in Studio/Jazz Guitar Performance from the University of Southern California. At MI, Dale teaches Jimi Hendrix-style Rhythm Guitar, Theory/Ear Training, Reading 5-6, Guitar/Vocal Accompaniment,

Pop Reading Ensemble, Open Counseling, and Private Lessons.

Vatcky, Gisa

Independent Artist

Gisa Vatcky is a singer-songwriter specializing in background vocals, live shows, studio work, touring, and vocal coaching. She's worked with the likes of Placido Domingo, Andrea Bocelli, Josh Groban, Colin Hay, Sheila E., Aretha Franklin, Perry Ferrel, Patty La Belle, Enrique Iglesias, *The Alma Awards*, and *The Person of the Year for Santana*. Gisa has toured with *Dancing with the Stars*, Wayne Newton, and Luis Miguel, and has performed background vocals live on *The Jimmy Kimmel Show* and *The Tonight Show*. She recently finished working on the movie *Happy Feet 2*, singing background vocals and lead vocals for the main character (for Spanish market).

Verheyen, Carl

Guitar

Guitar magazine calls him "one of the top-10 best guitar players in the world." For the past two decades, Carl Verheyen has been one of LA's first-call session players as well as a member of Supertramp and leader of his own successful band. Carl has played on hundreds of recordings, movie soundtracks, and TV shows, and in 1996 he won the *Guitar Player* magazine readers poll for Best Studio Guitarist. In addition to his work as for others, Carl has released several solo albums, written for all of the major guitar periodicals, conducted seminars, and produced instructional videos and software. At MI, Carl teaches Advanced Electric Guitar Styles and conducts Open Counseling sessions.

Verbaten, Menno

Bass

Born and raised in The Netherlands, Menno relocated to Los Angeles to attend Musicians Institute where he studied with the likes of Steve Bailey, Billy Sheehan, and Stuart Hamm. In 1998, he began playing the Los Angeles club scene, sharing the stage with artists such as Marty Friedman (Megadeth), Steven Adler (Guns N' Roses), and Mike Hartman (David Lee Roth). Although fluent in many musical styles, Menno specializes in hard rock and heavy metal, with a heavy emphasis on "shred-style" bass and two-handed tapping. At MI, Menno teaches Private Lessons and the Metal LPW.

Verloop, Maurice

Bass

A native of the Washington, D.C. area, Maurice was an Honors graduate from Musicians Institute, where he received the Outstanding Student award. His local and international performing credits include Carl Anderson, Zakk Wylde, Alessandro Cortini, Nick Menza, Shannon Larkin, and Virgil Donati, as well as various original projects. At MI, Maurice teaches core classes, electives, and LPW.

Villanueva, Lucy

Film

Lucy Villanueva brings to Musicians Institute a wealth of knowledge in the area of 2D and 3D motion graphics, video editing and web design. Lucy has been a sales specialist at *CoreQuick*, an Apple Education Provider and Apple Certification Center for young people. A K-12 instructor in classroom multimedia applications, Lucy has taught courses in design and animation at PlanetBravo and the west side non-profit Pico Youth, a school for low-income students demonstrating prowess in computing technology. She is also a freelance designer for *EvilBunny, Inc.*, whose clientele include *Rectifier*, *Sole Society*, *VipPictures* and *Syrunner.net*.

Watson, Sammy J.

Drums

Sammy Watson has toured and recorded with multiple artists, most recently with the Apex Theory. After graduating with Honors from Musicians Institute in 1995, he toured with Ricky Lee Jones on the H.O.R.D.E. Festival, and a variety of other artists. With

The Apex Theory, Sammy has performed at the Ozzfest, Vans Warped Tour, Snow Core, and many others, both in the U.S. and internationally. Sammy's specialties include rock, jazz, drum 'n' bass, jungle, fusion, reggae, metal, pop, and funk influences with heavy emphasis on odd-meter groove and stylistic feel.

Way, Jason (Jay) Audio Engineering

Jay Way has been a musician for over 15 years. His experience in the studio as a musician along with his desire to become more self-sufficient, led him into the field of recording. In addition to exercising his skills as an engineer, Jay continues to perform with his group The Gravity Guild. After attending Musicians Institute in 2001, Jay returned as an instructor and currently teaches SSL Console Theory, Pre-Production, and Applied Hard Disk Editing.

Waymire, Charlie Drums

Charlie Waymire studied music at the McNally Smith College of Music in St. Paul, MN and at Musicians Institute, where he graduated with the honor of Rock Drummer of the Year. Following graduation he was signed to Universal Records with the hard rock act Speak No Evil, touring extensively throughout the United States. He has since toured Europe with his band JKB, and has achieved critical acclaim through his work with his rock-fusion trio EGH, along with the studio recording CD releases *Live at MI*, and his first solo electronica record. Charlie endorsed Trueline Drumsticks, which created his signature stick known as "The Basher." Besides Charlie's drumming work, he also stays busy writing, producing, and mixing for his company Abrasive Productions, and various TV shows, including *Malcolm in the Middle* (FOX), at his studio in Hollywood. At MI, Charlie teaches Private Lessons, Studio Drums, and Rhythm Section Workshop.

Weiss, Greg Bass

Greg Weiss studied at Miami-Dade Community College before graduating with Honors from Musicians Institute's Bass Program. The gifted son of successful songwriter Larry Weiss, who wrote the hit song "Rhinestone Cowboy," Greg's versatility and depth encompass styles from metal, rock, and funk, to jazz, Latin, Middle Eastern, and reggae. As a member of the band Speak No Evil (Universal Records), Greg has performed live shows with System of a Down, Megadeth, Staind, and Papa Roach. He has performed clinics at MI with Kirk Hammett (Metallica), Ray Luzier (Korn, David Lee Roth), and Tony Royster, Jr. (Jay-Z). Greg is also a composer for Telepictures Music. At MI, Greg teaches Private Lessons, and the Schroeder Live Performance Workshop.

Wenger, Yussi Guitar

Since 1995, Yussi Wenger has played on upwards of 150 albums, film scores, TV show soundtracks, and commercials. Ricky Martin, Rick Springfield, Paul Anka, Darius Rucker, Taboo, Paulina Rubio, Christian Castro, Robi Rosa, and Lucero are just some of the major artists with whom Yussi has performed and/or recorded with. His film credits include *Collateral*, *Two Weeks' Notice*, *The Mexican*, *Love & Basketball*, *Doubletake*, *Paulie*, *Gun Shy*, *Bloodline*, *Starstruck*, *Lost in La Mancha*, *The Longing*, *Chris & Don*, *The Fence*, *Divining the Human*, *Desert of Forbidden Art*, and *Stellina Blue*. His TV Credits include *Nikita*, *The Bachelor*, *The Bachelorette*, *TMZ*, *Extra*, *The Tyra Banks Show*, *Miss Universe*, *Party of Five*, Nat Geo, and PBS's *The Spanish Guitar*, and *Night of Fire*. Yussi attended MI on a full scholarship, graduating with honors. At MI, Yussi teaches Private Lessons and specializes in fingerstyle techniques such as flamenco and rumba.

Widegren, Lenny Guitar

A native of Sweden, Lenny Widegren graduated from Musicians Institute in 1998 with a Bachelor's Degree. After playing the local Los Angeles scene, he recorded two albums with Boulevard (1987), and the Ungrateful (1993). He plays blues, hard rock, metal, and slide guitar with equal passion, and performs internationally with his band Elegantly Wasted. Comedy fans will spy Lenny playing himself as the lead guitarist of Russell Brand's fictional band, Infant Sorrow, in the hit film *Get Him to the Greek*. At MI, Lenny teaches Alternative Guitar Heroes, Hard Rock LPW, Single String Improvisation, Rhythm Guitar, conducts Open Counseling sessions, Private Lessons, and RSW.

Williams, Brian "Hacksaw" Vocals

Brian Williams' accolades include singing in the band Racer X, a Bachelor's Degree from UCLA, and vocal performances that have been featured in a number of TV shows, including *The Mentalist* (CBS), *The Neighbors* (ABC), *Smash* (NBC), *Men of a Certain Age* (TNT), and *The Life and Times of Tim* (HBO). You can download Brian singing the themes to your favorite past and present films and television theme songs to your phone in the form of ringtones all over the internet. In 2008, Brian joined forces with former Megadeth Drummer Nick Menza to form the band Deltanaut (with whom he is currently recording and performing in Southern California). At MI, Brian teaches Extreme Vocals, The Art of Success, Bachelors Vocal Performance: Rock, Private Lessons, and the Hard Rock Live Performance Workshop.

Witt, Tom Bass

Tom Witt graduated from the Berklee College of Music in '93 and has since assembled an impressive array of credits in his musical journey. He has toured extensively with many artists, including Javier, Missing Persons, and *American Idol Live!*, and worked with such artists as Enrique Iglesias, Andrae Crouch, Fantasia, Jennifer Hudson, Impromp2, Lemar, Pepe Aguilar, Martha Reeves, Isyss, Don Omar, and many more. His TV appearances include the 2005 Latin Grammy Awards, *The Ryan Seacrest Show*, *The Ellen DeGeneres Show*, BET's *106 & Park*, and *Soul Train*. Tom's recording career includes #1 singles, film soundtracks, and commercial jingles. He has also had the privilege of tracking sessions with drummers Steve Smith, Vinnie Colaiuta, Carmine Appice, Abe Laboriel, Jr., and Joey Heredia. Currently, Tom works as an Los Angeles-based sideman and session player. At MI, Tom teaches the Slap Bass 101 course and Funk LPW.

Witte, Mark Film

Mark Witte is a recent graduate of the University of Southern California School of Cinematic Arts with an M.F.A. in Film and Television Production. During his post-graduate studies, he crewed on several award-winning student films and was nominated for two MPSE Golden Reel Awards. Mark's professional credits include sound editing on independent feature films: *Housekeeping* (2012), *Daylight* (2012), *R.A. Resident Advisor* (2013) and *Broken* (2013). In addition he has worked as a production sound recordist on feature films, infomercials, industrials and numerous Cracked.com web videos. Mark graduated with a B.A. in English and Japanese from the University of Notre Dame and is currently wrapping up sound editing on a feature film, *Farah Goes Bang*, which premieres at Tribeca in April.

Wittenberg, Scott Drums

A native of California, Scott Wittenberg has studied a variety of musical instruments and has been playing the drums professionally since the age of 15. Since graduating from Musicians Institute's

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Drum Program in 2006 with the Outstanding Player award, he has toured both nationally and internationally, and keeps a busy schedule performing and recording in a variety of styles in the Los Angeles area. For MI's Drum Program, Scott teaches Contemporary Drum Concepts, Private Lessons, Modern Rock, and Heavy Metal LPW.

Wyatt, Keith

Guitar

A graduate of Musicians Institute's second GIT class, and a long-time instructor in the MI Guitar Program, specializing in blues and American "roots" music, Keith has also created over a dozen best-selling instructional videos for Warner Bros. (including *Rockin' the Blues* and *Guitar Basics*), books for MI Press/Hal Leonard (*Harmony and Theory*, *Ear Training*, *Blues Rhythm Guitar*), DVDs for Hal Leonard/Fender (the award-winning *Getting Started on Guitar*), and is a regular columnist for *Guitar World* magazine. As a performer, Keith regularly tours with LA's renowned "American music" band the Blasters.

Yoon, Rachel Jiyoung, Ph.D. Dean of Bachelor Program

Rachel began playing piano at the age of two, and composing at the age of seven under the tutelage of her father, a classical composer and professor. She went on to enter Seoul National University as the top-ranked student, and earned a BA and MA in Composition. Rachel also received a Ph.D. in Composition from UCLA. Professionally, Rachel regularly consults for jazz ensembles (e.g., the Yellowjackets) and film composers on orchestration and music preparation. She has played with noted jazz bands such as Shapes, R&B producers including Wah-Wah Watson, and many other popular and contemporary Christian music groups. Rachel has performed as both an arranger and keyboardist at some of the premier venues in Los Angeles, including the Walt Disney Concert Hall, and the Hollywood Bowl. In the past, she also worked as a professional orchestrator and arranger in South Korea. As a teacher, Rachel's classical training combined with her contemporary music experience allows her to provide instruction that is both theoretically sound and practical. Rachel has lectured at UCLA, and taught at several colleges in South Korea. Rachel is the Dean of the Baccalaureate Studies at MI; her courses have included Western Music History, World Music History, Theory, Ear-training, Composition, Keyboard Proficiency, and Individual Instruction.

Zargaran, Mahsa

Independent Artist

Mahsa is a singer-songwriter, producer, re-mixer, and multi-instrumentalist. Aside from her solo electronic art rock project Omniflux, she is the drummer in the indie alternative rock band Sabrosa Purr, and electronica synth-pop band Big Black Delta. Other credits include piano/synth programming sessions for producer Dave Ogilvie (Nine Inch Nails, David Bowie, Marilyn Manson), studio vocal sessions at Dream Sequences for producer Dan Chase (Sheryl Crow, Celine Dion, Pink) and co-writing the score for the short film *A Season to Whither* for the Director's Guild of Canada. Visit Omnifluxmusic.com for more information.

Ziff, Stuart

Guitar

Native New Yorker Stuart Ziff has crafted a career as professional guitarist, songwriter and popular music historian. Stuart's expertise lies in rock & roll, R&B, funk, blues, and all points in between. A veteran sideman of 25 years, he has supported many legends, including Wilson Pickett and Charles Brown, and backed contemporary artists, emerging singer-songwriters, as well as Broadway shows. In 1994, he co-wrote the #1 single "Thinkin' Problem" with country artist David Ball

(Warner Bros.). Stuart has numerous recording credits as a guitarist, producer and vocalist in New York, Nashville, and Los Angeles, and tours as guitarist for the legendary funk/R&B/Latin group War. At MI, Stuart teaches Blues Guitar, Slide, conducts Open Counseling sessions, and Private Lessons.

Zilbershtein, Vadim

Guitar

Vadim Zilbershtein's résumé as a guitarist includes Earth, Wind & Fire (2003-2008), as well as performances and recordings with such industry luminaries as Marcus Miller, Chaka Khan, Chick Corea, Lenny Kravitz, James Brown, and Mary J. Blige, just to name a few, along with numerous TV appearances, including the Grammy and Emmy Award shows. At MI, Vadim teaches Private Lessons and conducts Open Counseling sessions.

Zunigar, Rick

Guitar

Guitarist Rick Zunigar has been on the professional music scene since he was 16 years old. Since then, he has accumulated an extensive list of studio credits and tours. TV appearances include: the American Music Awards; The World Music Awards — Monte Carlo; *Top of the Pops*; "Rick Zunigar Featuring Mulgrew Miller" on The Jazz Network; "The Freddie Hubbard and Pat Metheny Group" on PBS; "American Bandstand 30th Anniversary" (Stevie Wonder); *Soul Train* "25th Anniversary Show;" *The Tonight Show with Jay Leno*; and *The Late Show with David Letterman*. He has performed in live at The White Room in England, Tara Tata Live in Paris, and *To Basie With Love* at the Radio City Music Hall. Zunigar can also be heard on several records with Stevie Wonder, including *Conversation Peace*, *Natural Wonder Tour Live*, *Hotter Than July*, *Original Musicquarium One*, *Secret Life of Plants*, and *In Square Circle – Motown*. He performs with Joey DeFrancesco on *40 Highnote Records*, with Take Six on *Join the Band* (Warner Bros), with Roy Ayers on *No Stranger to Love* (Polydor), as well as Jimmy Smith, Clare Fischer, Cal Tjader, Ray Charles, Willie Bobo, Roberta Flack, Queen Latifah, Smokey Robinson, Bobby Hutcherson, and the Crusaders. At MI, Rick teaches Private Lessons and conducts Open Counseling sessions.



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ADMINISTRATION

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Schecter Guitars www.schecterguitars.com
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Los Angeles Music Academy www.lamusicacademy.com
A boutique contemporary music school training well-rounded musicians for professional performing careers.

Elegance International www.ei.edu
Comprehensive education in professional and special-effects makeup.

Theater of Arts www.toahollywood.com
Innovative education in the theatrical arts.

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Hollywood is not only a renowned travel destination, but also a genuine college town; a thriving higher-education hub for a wide variety of arts and entertainment-oriented schools serving thousands of students from across the globe.

These schools, including Musicians Institute and other Campus Hollywood institutions, have joined with community leaders to form the Hollywood University Initiative, an organization dedicated to exploring ways to best serve the needs of students in Hollywood.

To find out more about Hollywood U., visit www.hollywoodbid.org.



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