

LA MUSIC ACADEMY

College of Music

Choosing a music school that best matches your professional goals and artistic vision is an important decision.

Founded in 1996, we are a college of music offering a quality education in a personal and highly-specialized environment. At the LA Music Academy, we keep our curriculum current so we can give you the most relevant skills you'll need in today's musical world. You'll receive intensive training in the essentials of contemporary music-making, learning first-hand from a dedicated faculty of world-renowned professionals who have proven themselves with the biggest names in jazz, rock, pop and more.



LA Music Academy College of Music
370 S. Fair Oaks Avenue
Pasadena, CA 91105
www.lamusicacademy.edu

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CALENDAR

Academic Calendar

New students are enrolled twice a year in the fall and spring.
Calendar subject to change.

FALL QUARTER 2011: OCTOBER 3 - DECEMBER 16

August 22	Tuition Deadline
September 28- 29	Orientation (Registration Form Due)
October 3	Quarter Begins
October 7	Welcome Party for New Students
November 24	Thanksgiving, Campus Closed
December 9	Last Day of Instruction
December 12- 16	Testing Week
Dec. 19- 30	Winter Break
December 24- 25	Christmas, Campus Closed
Dec. 31- Jan. 1	New Year's, Campus Closed

WINTER QUARTER 2012: JANUARY 2 - MARCH 16

October 24	Registration Form Due
November 21	Tuition Deadline
January 2	Quarter Begins
January 16	Martin Luther King Day, No Classes, Campus Open
February 17	Presidents' Day, No Classes, Campus Open
March 9	Last Day of Instruction
March 12- 16	Testing Week
March 17	Graduation
March 19- 30	Spring Break

SPRING QUARTER 2012: APRIL 2 - JUNE 15

January 23	Registration Form Due
February 20	Tuition Deadline
April 2	Quarter Begins
April 6	Welcome Party for New Students
May 28	Memorial Day, Campus Closed
June 8	Last Day of Instruction
June 11- 15	Testing Week
June 18- 29	Summer Break

SUMMER QUARTER 2012: JULY 2 - SEPTEMBER 14

April 23	Registration Form Due
May 21	Tuition Deadline
July 2	Quarter Begins
July 4	Independence Day, Campus Closed
September 3	Labor Day, Campus Closed
September 7	Last Day of Instruction
September 10- 14	Testing Week
September 15	Graduation
September 17- 28	Fall Break



About the Academy

THE ULTIMATE LEARNING EXPERIENCE

Our approach is different. From the very beginning, you play with pros. We find that this unique opportunity to create music with accomplished, highly-skilled players challenges you and inspires your best, accelerating the learning process. It's also the finest training for the real world we can think of, and one of the important features that sets us apart.

Our Degree Program has been designed with the aspiring professional in mind. Classes are small so you can receive the full attention you deserve; our Ensemble Workshop student to teacher ratio of 6:1 ensures quality interaction. Each department's curriculum is frequently updated to give you the most relevant real world skills for today's musical situations. Add regular clinics and appearances by acclaimed touring groups and Artists-in-Residence, and you truly have an experience that no other music school can provide.

We are a fully accredited and licensed facility, and are certified by SEVP to enroll both F and M international students. Our location in the heart of Old Pasadena, a historic arts and architecture district minutes from Hollywood and downtown Los Angeles, is ideal.

Welcome to the Ultimate Learning Experience.
Welcome to LA Music Academy.

THE CAMPUS

The school is located in Pasadena, California. The area is safe and friendly, and it is relatively close to the major musical landmarks of the Los Angeles area. The LA Music Academy building was originally built in the 1940's for a school of NASA scientists learning-as-they-went to build satellites. The press release announcing the first man on the moon came out of an office in this building.

There are 50 faculty members on staff, and an average of 150 students attend the LA Music Academy each year.

The building's facilities include large, modern classrooms equipped with Mackie Sound Systems, Yamaha drumsets with Zildjian cymbals, and Tech 21 guitar and Gallien-Krueger bass amps. The Recording Lab is a 625 square-foot studio-quality "floating construction" room that includes three iso-booths and a neighboring drum room. The Computer Lab is outfitted with ten 20" iMacs® and a 52" LCD monitor for instructor demonstrations. Each computer has Digidesign ProTools LE® software and an MBox2®

recording interface. Ten fully-equipped practice labs are for drummers. Five practice labs and several practice stations are for guitar and bass players, as well as vocalists. The performance hall has room for 25 players onstage and holds an audience of 160.

LA MUSIC ACADEMY ASSOCIATE OF ARTS DEGREE IN MUSIC PERFORMANCE OR MUSIC PRODUCTION

This Degree is a one-and-a-half year (six quarters), full-time Professional Degree that develops relevant skills in instrumental technique, performance, musicianship (and/or music production) as they relate to contemporary music styles. Upper level required and elective courses personalize your experience beyond instrumental training or music production. As a Professional AA Degree, the AA program does not include general education requirements and will not transfer to another institution. You can major in Guitar, Bass, Drums, Vocals, or Music Producer.

LA MUSIC ACADEMY DIPLOMA IN MUSIC PERFORMANCE OR MUSIC PRODUCTION

Our yearlong full-time Diploma Program is comprised of the first four quarters of the full-time Degree Program. As with the Degree Program, some elective courses will be available to personalize your experience beyond instrumental training. Diploma Program students approaching the end of their course of study may choose to seamlessly transfer into the Degree Program if they wish.



City Hall is a landmark in historic Old Pasadena. Just walking distance from campus, the area thrives with shopping, restaurants, and nightlife.

Admissions

CAMPUS VISITS

The best way to see what the LA Music Academy has to offer is through a personal tour or open house. You are encouraged to come while class is in session so you may tour the campus, sit in on classes, visit with instructors and current students, and receive admissions counseling. Private tours are given Monday-Friday by appointment only. If you would like to visit the school or learn more about our open house, please contact:

Scott Keil, Admissions
626-568-8850 ext. 13
Scott.Keil@lamusicacademy.edu

The school is located at:

370 S. Fair Oaks Ave.
Pasadena, CA 91105

To contact us, please call 626-568-8850, or visit us on the web at www.lamusicacademy.edu.

APPLICATION PROCEDURES - USA

It is recommended that you submit a complete application package 6-8 months before the program start date for consideration. **Required materials:**

1. Application for Admissions
2. Admissions Demo (Please refer to application for details)
3. Non-refundable application fee of \$100
4. High school transcript or GED

Your application will be evaluated within 10-15 business days. Acceptance is based on your level of musical ability as deemed appropriate by the school's admissions department. No entrance exams (SAT, ACT, etc.) or placement tests are required. Upon receiving the acceptance package via mail, you must:

1. Complete the Enrollment Agreement included in your acceptance package and mail or email it back to school.
2. Pay 1st quarter tuition balance or submit student loan acceptance documents. It is recommended that you pay the course fee as soon as you are accepted; the deadline is 6 weeks before school starts. If classes are full, you will be rolled over to the next start date. Your full first quarter payment reserves your space in the program.

3. If you want to use the optional Roommate Connection Program, please refer to the Housing Packet.

APPLICATION PROCEDURES - INTERNATIONAL

It is recommended that you submit a complete application package 6-8 months before the program start date for consideration.

Required materials:

1. Application for Admissions
2. Admissions Demo (Please refer to application for details)
3. Non-refundable application fee of \$100
4. High school transcript (or equivalent)

Your application will be evaluated within 10-15 business days. Acceptance is based on your level of musical ability as deemed appropriate by the school's admissions department. A TOEFL score is not required, but it is strongly suggested to obtain a minimum score of 60 (the school's TOEFL code is 1987). Upon receiving the acceptance package via mail, you must:

1. Pay 1st quarter tuition balance or submit government assistance documents and mail or email your Enrollment Agreement to complete your acceptance. It is recommended that you pay the course fee as soon as you are accepted; the deadline is 3-6 months before school starts. If classes are full, you will be rolled over to the next start date.
2. Send a Financial Statement showing you have at least \$15,000 for one year of living expenses while in the US and a legible copy of your passport.
3. Upon completion of the above items, you will be issued an I-20 form that is registered with SEVIS online.
4. Submit a form I-901 along with a \$200 fee. This is required before you can apply for a visa. This can be done by online credit card payment or by mailing a check. After paying, you can either print out a receipt, or one will be mailed to you. You must obtain this receipt at least 3 days before your visa appointment. Instructions online: www.fmjfee.com.
5. Use your I-20 form to apply for either an F-1 or M-1 student visa, depending on your program, at a US embassy. Contact them to make an appointment and ask what documents and fees are required. It may take a while to obtain the visa, so it is a good idea to start this

process early to ensure you will be prepared when school starts.

6. If you want to use the optional Roommate Connection Program, please refer to the Housing Packet.

ORIENTATION

New student Orientation will be held in the Performance Hall the week before school starts. You will meet faculty, get acquainted with the campus, and take placement evaluations. Locker assignments will be posted and parking permits will be available for purchase. Federal financial aid students and international students will attend additional orientations during the week.

ADMISSIONS DEADLINES

It is recommended that you submit your completed application 6-8 months prior to the program start date as space is limited. You must meet department minimum eligibility requirements. Anyone found to have falsified information on his/her application may be subject to dismissal. Please refer to the Application and Registration Deadlines Worksheet.

Tuition & Fees

WHAT FEES COVER

Student Activity Fees cover Graduation tickets for yourself and one guest and your student ID. They also cover your annual membership to Grammy U as well as school clinics, parties and other student events. Book Fees cover instructor-copyrighted printed curricula. Supplemental Books are materials instructors may select on a quarterly basis to enhance the curriculum. All book purchases may be made directly from the student store.

PAYMENT METHODS

Tuition and fees must be paid in United States Dollars. Payments may be made by personal check from a US bank, wire transfer, credit card, or cash. Credit cards accepted are Visa, MasterCard, American Express, and Discover.

Deadlines for Tuition & Fees

STUDENTS ENTERING FOR THE FIRST TIME

Domestic (USA) students: pay 6 weeks before school starts (see calendar for quarter start dates)

International students: pay 3-6 months before school starts to allow sufficient time for you to obtain your M-1 or F-1 student visa. Full tuition payment is recommended.

RETURNING STUDENTS

All students pay 6 weeks before the quarter starts (see calendar for quarter start dates).

Note: Space in the program is subject to availability; full tuition payment confirms your space. If tuition is not paid by the registration deadline you will not be registered for classes. Late registration may be possible if space is available. Late registration occurs between 6 weeks and 3 weeks before the quarter begins, and a \$100 late registration fee will be charged.

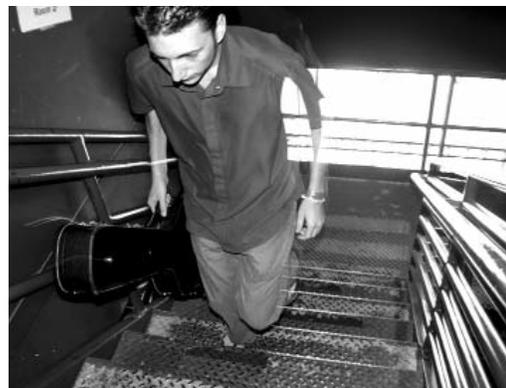
Student Services Fees

Late registration	\$100
Change of program	\$50
Reapplication fee	\$100
Replacement student ID	\$15
Transcript/Certification of Enrollment	\$10
Replacement of Diploma (original)	\$25
Test Rescheduling Fee*	\$50

*Tests requiring several instructors will have a higher fee.

FINANCIAL AID STUDENTS

Your award package must be complete 30 days prior to your start date. If you are a first year, first time borrower, the LA Music Academy is required to hold your first student loan disbursement for 30 days. The 30 days begins on the first day of the quarter. This is a one-time hold and will not apply in subsequent quarters.



LA Music Academy provides the best possible environment for learning with a small, friendly atmosphere that ensures personal attention and a "real world" understanding of your strengths and weaknesses.

BUYER'S RIGHT TO CANCEL

You, the buyer, have the right to cancel the Enrollment Agreement by providing written notice, using a Notice of Cancellation form, to the Los Angeles Music Academy at 370 S. Fair Oaks Ave., Pasadena, California 91105. You have the right to a full refund of all refundable fees paid if the Notice of Cancellation is received by the Los Angeles Music Academy before the first Class Day. After you arrive at the school, you may cancel your contract without any penalties or obligations by 5 p.m. of the fifth business day after your first class session. For this purpose, use the Notice of Cancellation form which will be given to you. Read the form for an explanation of your cancellation rights and responsibilities. After 5 p.m. on the fifth business day, you also have the right to stop school at any time, and you may be entitled to receive a refund for the part of the course that has not yet occurred (see Partial Tuition Refunds). If the school closes before you graduate, you may be entitled to a refund. All refunds will be in the form of a check and will be processed within 45 days of the receipt of your Notice of Cancellation.

PARTIAL TUITION REFUNDS

If you withdraw from the course after 5 p.m. on the fifth scheduled Class Day and before or at the time at which 60% of the quarter's class time has passed, you may receive a pro-rated refund for the Total Course Fee. After 60% of the time has passed, there will be no refund. Therefore, for each 75-day quarter, no refund will be given after the 45th day.

FEE REFUNDS

Student Activities Fees will be refunded if you cancel by the end of the fifth day of class; no refund will be given after this date. You may return your printed curricula and books in new, unused condition for a refund by the end of the fifth day of classes only if you are not going to continue attendance at the school and have provided cancellation notice.

Student Services

CAMPUS HOURS

The campus is open to students 6AM - 1AM Monday through Friday and 8AM - 1AM on weekends for use of facilities and practice labs. The Administrative Office is open for student services Monday-Friday 9AM - 5PM. Hours will change during holidays, school breaks, and special events.

HOUSING

The Housing Department offers many resources to assist you with finding local housing. The Housing Advisor maintains a list of resources helpful for finding an apartment in the area, including availabilities in apartments with current students. Short-term housing options (on a week-to-week or month-to-month basis) are also available nearby. International students may opt for IHPS Homestays, a program that places you in the home of a local host family. In this program, you have your own room and may choose to include meals in your plan.

If you are in search of a roommate, you may join the school's Roommate Connection List in order to see and communicate with your classmates who are also looking for roommates. Roommate Meet Ups are scheduled prior to each start date to enable you to meet your classmates and take care of your housing situation before school starts.

More detailed housing information is available online or in the school office.

Administration

C. Thomas Aylesbury, President

Mike Packer, Vice President

David Pozzi, Dean

Ralph Humphrey, Drum Department Chair

Joe Porcaro, Drum Department Co-Chair

Jerry Watts, Bass Department Chair

Tierney Sutton, Vocal Department Chair

Kathleen Grace, Vocal Department Co-Chair

Dorian Holley, Artist Development Director

Tariqh Akoni, Guitar Department Co-Chair

Jody Fisher, Guitar Department Co-Chair

Bill Fowler, Assistant Guitar Department Chair

Sean Halley, Music Producer Department Chair

Iris Alba, Director of Alumni Relations

Miranda Talbot, Director of Administration

Mary Olmos, Director of Financial Aid

Scott Keil, Director of Admissions

Financial Aid Policies & Procedures

The LA Music Academy strives to provide equal opportunity to all students. To this end, the Academy participates in the Title IV Program, a Federal Student Aid program consisting of various grant and loan options. To be eligible, you must enroll in one of the LA Music Academy's full-time programs and be in good standing regarding other student loans. You will not be considered if you have defaulted on previous federal student loans or exceeded annual or aggregate student aid loan limits for that particular academic year.

FINANCIAL AID PROGRAMS

GRANTS

Federal Pell Grant A Pell Grant is a federal need-based grant program. Maximum awards depend upon appropriations by Congress, student eligibility and the level of enrollment. Check with the Financial Aid Office for the current possible maximum.

Federal Supplemental Educational Opportunity Grant (FSEOG) FSEOG is a need-based grant awarded to undergraduate students with exceptional financial need, possessing the lowest Expected Family Contribution (EFC) amounts.

Pell eligible students who meet institutional application deadlines are given priority for receiving FSEOG awards. Anyone not Pell eligible but with low EFC's and who also meets application deadlines will be in the next group considered for receiving an FSEOG award.

LOANS

Direct Stafford Loan Program offers subsidized and unsubsidized loans with low fixed interest rates that are set by July 1st each year. These loans are financed by the US Department of Education.

Subsidized Direct Stafford Loans are loans for anyone who illustrates financial need. The interest accrued on these loans is paid by the US Department of Education while you are enrolled in school.

Unsubsidized Direct Stafford Loans are available to you regardless of your income; however, the interest begins to accrue on these loans the moment the loan is disbursed and must be paid by you until the loan is completely paid off.

Direct PLUS Loans, also known as Parent Loans, allow parents of "dependent" students to apply for an education loan on behalf of their child. These loans are not need-based and approval is based on decent credit history. Parents who are eligible may borrow up to the cost of attendance minus any other financial aid you are eligible to receive.

Please refer to The Guide to Federal Student Aid for more detailed information about these and other programs. The Guide also addresses loan repayment terms, and student rights and responsibilities along with other pertinent financial aid information.

PRIVATE LOAN PROGRAMS

Private Loans are alternative loans that are strictly based on credit and income and are not guaranteed by the federal government. Depending on the lending institution, each alternative loan may have varying terms and conditions that are usually higher than federal student aid loan programs. The Academy recommends that anyone interested in private/alternative loan programs fully research their loan options and the consistency of the overall terms and conditions throughout the life of the loan.

APPLYING FOR FINANCIAL AID

If you are seeking financial aid, you must complete the Free Application for Federal Student Aid (FAFSA). This can be done via the internet by logging onto www.fafsa.ed.gov. In order to submit your application online, you must first apply for a PIN to use as your electronic signature (parents of dependent students must also apply for a PIN). Once you have received your PIN, return to the website to complete your FAFSA and make sure to enter the LA Music Academy's School Code: 038684.

If you are seeking any type of financial aid, you should apply a minimum of four (4) months prior to fall and spring quarters. However, you are strongly encouraged to apply as early as possible to ensure timely processing.

ELIGIBILITY CRITERIA

Federal Student Aid is based on "financial need" with the exception of certain federal loan programs. "Financial Need" is calculated and determined by the following federally mandated formula:

$$\begin{array}{r}
 \text{Cost of Attendance} \\
 - \text{Expected Family Contribution} \\
 \hline
 = \text{Financial Need}
 \end{array}$$

The Expected Family Contribution (EFC) is a projection of funds determined to be available from you to contribute toward educational expenses. The EFC is derived from the information submitted on the FAFSA (Free Application for Federal Student Aid). To qualify for need-based programs, you must meet certain minimum eligibility requirements.

You are eligible to apply for financial aid if:

- You complete the Free Application for Federal Student Aid (FAFSA).
- You are a US citizen or an eligible non-citizen.
- You have a valid Social Security Number.
- You have a high school diploma, or a General Educational Diploma (GED).
- You are in compliance with Selective Service registration.
- You are not in default of a previous federal education loan.
- You do not owe a balance or a refund on a Federal Pell Grant or Federal Supplemental Educational Opportunity Grant at any post-secondary institution.
- You are enrolled in an eligible program.
- You must maintain SAP (Satisfactory Academic Progress) as an enrolled student.

ESTIMATED COST OF ATTENDANCE

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

2011-2012 AVERAGE COST OF ATTENDANCE BUDGET PER QUARTER

	Dependent Students (Living with Parents)	Independent Students
Tuition	\$6,900	\$6,900
Curriculum Fee	\$300*	\$300*
Student Activity Fee	\$100	\$100
Room & Board	\$1,012	\$2,563
Transportation	\$396	\$396
Personal	\$561	\$1,056
Miscellaneous	\$90	\$190
TOTAL	\$9,359	\$11,505

*Curriculum fees vary between departments & reflect an average cost.

The US Department of Education conducts database matches to determine whether a student meets certain eligibility criteria for financial aid. The result of these matches will appear on your Student Aid Report (SAR). These include matches with: Selective Service, National Student Loan Data System (NSLDS), US Citizenship and Immigration Services (USCIS) (formerly known as Immigration and Naturalization [INS]), Department of Veterans Affairs (VA) and Social Security Administration (SSA). The LA Music Academy will only disburse financial aid to you if you successfully pass all database matches. If you fail any of the database matches, the LA Music Academy cannot disburse any financial aid (including Federal Pell Grants) until your status from these matches have been confirmed/resolved. Failure to resolve any conflicting database matches during the federally required time frame will result in the cancellation of estimated financial aid awards.

TRANSFER STUDENTS

If you plan to enroll and desire to apply for financial aid but have attended and received financial aid at a previous institution, you must call 1-800-4-FED-AID or go online to www.FAFSA.ed.gov and add the LA Music Academy's Federal code 038684 to your current FAFSA on file so that a copy of your Institutional Student Information Record (ISIR) can be submitted to the LA Music Academy. You must also cancel all of your remaining federal financial aid disbursements at the previous institution.

PROCESSING PROCEDURES

Financial aid applications are processed on a first-come, first-serve basis. You must submit your application by the Academy's stated deadlines to be processed within a timely manner. Only complete files containing the required documentation will be processed.

A financial aid file is complete only after the following documents or information have been received:

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

DISBURSEMENTS

If you qualify as a financial aid student, you must be deemed eligible before you are entitled to receive your first

disbursements. You must have completed Entrance Counseling and all required financial aid documents prior to receiving the first initial disbursement. For all subsequent disbursements, Satisfactory Academic Progress (SAP) must also be maintained.

Financial Aid disbursements are received into the LA Music Academy's federal school accounts via Electronic Funds Transfers (EFT) at the beginning of each quarter with exception of first time borrowers which is received thirty (30) days after the first quarter begins. Subsequent disbursements will be received by the Academy at the beginning of each quarter. You will receive notification by mail and/or email once the funds have been received.

If you remain eligible for financial aid at the time of disbursement, you will receive notification by mail and/or electronic mail that your quarterly financial aid award has been applied directly to your student account and will be credited toward tuition and fees applicable to that quarter and that you have the right to cancel the disbursement within fourteen (14) days

LIVING EXPENSE CHECKS

If you are receiving financial aid disbursement amounts beyond the cost of tuition, you will receive a "Living Expense" check for the balance from the Academy once all tuition and fees have been deducted and applied to your account. "Living Expense" checks will be cut and ready for pick-up three (3) business days after each disbursement has been received.

The LA Music Academy will not hold money on your account beyond the current quarter's tuition and fees. If there are additional funds remaining after current tuition and fees have been paid, the Academy will release the remaining funds to you in the form of a "Living Expense" check. If at that time you wish to make a tuition payment toward future quarters, you may do so.

Remember, you are responsible for your own money and your own tuition payments so plan your finances accordingly.

CONTINUED FINANCIAL AID ELIGIBILITY

Student aid awards are for one academic year. Continuation is dependent upon meeting application priority deadline dates each year, re-establishing financial need, making satisfactory academic progress, and re-enrollment.

SCHOLARSHIPS

The LA Music Academy offers school scholarships to students who apply and meet the necessary requirements. Academy-based scholarships are awarded to domestic and international students who demonstrate exceptional musical potential as determined by the Scholarship Committee. Candidates are evaluated on a variety of aspects, including previous school transcripts, letters of recommendation and an essay, as well as overall musicality. The Academy accepts students and awards scholarships strictly based on talent and does not discriminate against anyone based on race, gender, color, religion, national origin, disabilities, age or sexual orientation.

LA Music Academy scholarships will be applied directly to your tuition. Each scholarship award is divided equally over six quarters and you must maintain either a minimum 3.2 quarterly grade point average (QGPA) or 3.2 cumulative grade point average (CGPA), whichever is higher. See the scholarship application online for deadlines and specific requirements.

Other Services

PARKING

Assigned parking on campus is available to you for a fee. These spaces are limited and will be issued through a lotto at Orientation. Permits go on sale immediately following Orientation. You must display a parking permit at all times. All other parking spaces are reserved for administration and faculty. Any unauthorized vehicles without proper permits will be ticketed or towed at the owner's expense. If you find someone parked in your designated spot, please park on the street – not in another student's spot. Notify the office of the problem immediately. The violator will be towed, and you will be able to return to your spot. Do not park in neighboring businesses' parking lots as they will tow and/or issue citations. Free street parking is available to everyone, but be sure to observe posted parking laws. Daily parking is also available on the opposite side of Fair Oaks Ave. and at the Del Mar Station.

TUTORING

A tutoring program is available to anyone who would like help outside of class. If you are interested, please see the student board for a list of available tutors. You should contact the tutor to organize a meeting. You and the tutor will fill out a form indicating the date, time frame, material covered, etc.

If you are interested in becoming a tutor, please see the Department Chair of your program. You will receive class credit for tutoring and will receive a special certificate at graduation stating your participation in the program.

LIBRARY & MULTIMEDIA RESOURCES

Our digital library contains a collection of CDs, books, and videos for your reference. Computers are available for your use including flat-screen PC's with CD burners and high-speed internet access. iMac G5's feature high-speed internet access, complete audio curriculum for you to play or burn to CD, GarageBand, and more. Wireless internet is available to anyone bringing laptops onto campus. You may also receive a free library card to the Pasadena Public Library by showing your school ID and mailing address.

LOCKERS

You will be assigned a locker at Orientation and must supply your own combination or key lock to secure your belongings. Drummers may store cymbals up to 21 inches in diameter. Guitars and basses need to be stored in a soft case as hard cases will not fit.

EQUIPMENT

We recommend you bring a recording device, such as a mini-disc recorder/player. Vocalists must bring their own microphones and XLR cables. Drummers must bring cymbals, hi-hat clutch, washers and felts, practice pads and stand, single and/or double pedals, and sticks. Guitarists and bassists must bring a metronome, tuner, cables, and their instrument. Be sure to have extra strings and other essentials so that you are fully prepared to perform in class. Amps, drumsets, and PA systems are provided for you in the classrooms and labs.

Additional instruments and other equipment can be checked out for practice using your student ID card as a deposit at the student entrance. No equipment may leave the building. One item may be checked out at a time. The LA Music Academy does not loan instruments or equipment for use off campus. If you are planning to gig off campus, you should be prepared with your own equipment.

PRACTICE TIME

In addition to scheduled lab time, you may sign up to use the classrooms and Performance Hall. You may sign up each Friday at 5PM for the following week. The sign up lists are located at the student entrance desk. Time is available on a first-come, first-served basis. You are permitted 2

hours each day. If you are more than ten minutes late for any scheduled practice time, the room becomes available to any other student.

STUDENT STORE

Official LA Music Academy clothing, textbooks, music accessories, and other school merchandise are available Monday–Friday from 10 AM to 5 PM at the student entrance.

ID CARDS

Photos for ID cards will be taken at Orientation. You will receive your ID cards during the first week of school.



Life at the Academy is intense and focused. You will study hard, create lasting bonds with other musicians, and learn from the world's best players and teachers.

School Policies

Please do your part to keep our campus comfortable for others:

- No food or drinks are allowed in classrooms or practice labs. Water is acceptable.
- Bikes are not allowed in the building. Please use our bike parking cage behind school. We recommend using a U-Lock; these locks are the best insurance that your bicycle will not be stolen.
- You must use the front street door to enter the office. The back door is for staff use only.
- Please do not have your personal mail sent to the office address as it will be returned to sender.
- Smoking is permitted in designated outside areas only. Please put cigarette butts in the provided ashtrays.

GUESTS/ALUMNI

Only LA Music Academy students are allowed to practice and use the school facilities. Guests, including alumni, must be authorized by the administration and have a guest pass. You are responsible for your guests while on campus. Guests and alumni must sign in and out at the student entrance.

RESCHEDULING

All attempts will be made to avoid class cancellations; however, due to the professional realities of our faculty, all classes are subject to be taught by a substitute teacher or rescheduled. Classes may also be rescheduled on nights and weekends. There will be no classes rescheduled for holidays except for private lessons (per your request).

PRIVATE LESSONS

Private lessons must be taken one per week at the time assigned so that the lessons can correspond with the curriculum. Lessons will not be rescheduled and "makeup" lessons will not be allowed except for private lessons that fall on a holiday (per your request).

RULES OF CONDUCT

The LA Music Academy has a very serious policy concerning theft and the protection of both personal and school property. If you steal or destroy anything, you will automatically be suspended from school. You will have 24 hours to remove personal belongings from the premises and will not be allowed to visit the school for any reason until the Discipline Committee meets with you to decide how the matter will be handled. The Committee will make all decisions within 10 days. Anyone who displays

inappropriate or disruptive behavior will also be subject to disciplinary action, up to and including dismissal.

COMPLAINT POLICY

The LA Music Academy makes every effort to protect the educational and personal interests of its students, and to protect students from capricious, arbitrary, unreasonable, unlawful, false, malicious, or professionally inappropriate evaluations or behavior from students, faculty or staff members. Please see page 64 for the full description of the procedures.

Academic Policies

ACADEMIC GRADING SYSTEM

It is the responsibility of the teacher to provide you with a syllabus that establishes goals and objectives as well as the criteria by which your final grade in the course will be determined. It is your responsibility to be sure you understand the syllabus in order to avoid any confusion with your final grade at the end of the course and to keep the syllabus with you until the class is completed. The classes are based on a 100-point scale. The chart below converts the 100-point grading system to a letter grade and finally a GPA (Grade Point Average).

Points	Letter Grade	Grade Points
92-100	A	4.0
90-91	A-	3.7
88-89	B+	3.3
82-87	B	3.0
80-81	B-	2.7
78-79	C+	2.3
72-77	C	2.0
70-71	C-	1.7
68-69	D+	1.3
62-67	D	1.0
60-61	D-	0.7
0-59	F	0.0

Additional Letter Codes

W	Withdraw from Course
PR	Proficiency Credit by Exam
I	Incomplete
NA	Not Applicable

ACADEMIC PERFORMANCE MEASUREMENTS

Student academic performance is recorded, reported, and monitored by the Registrar each quarter, according to the following measurements:

GRADE POINT COMPUTATION

The grade points for an individual course are determined using the equivalent grade points listed above. The total grade points for an individual course are determined by multiplying the letter grade equivalent grade points by the credit weight of the course.

QUARTERLY GRADE POINT AVERAGE (QGPA)

The quarterly grade point average (QGPA) is determined by dividing the total grade points earned for all courses attempted in the quarter by total course weight for that quarter.

CUMULATIVE GRADE POINT AVERAGE (CGPA)

The cumulative grade point average (CGPA) is determined by dividing the total grade points earned for all courses attempted at the LA Music Academy by the total course weight. When a course has been repeated to improve the grade, only the points and credits for the course with the higher grade count. The resulting CGPA is expressed as a whole number and a hundredth, i.e. 2.52, 3.23. The CGPA is calculated by rounding up to the nearest hundredth if the last digit is five or greater. It is rounded down to the nearest hundredth if the last digit is less than five. Ex: 3.645 = 3.65, 3.721 = 3.72, and 3.891 = 3.89.

QUARTER CREDITS

All course work at the LA Music Academy is measured in quarter credits. One credit is awarded for each hour of lecture or drill course and .5 for one hour of Ensemble Workshop. Ensemble Workshop lengths will vary by the number of students enrolled in the section. It is assumed that you will devote appropriate time to preparation and study outside the classroom. Measurement in credits or the listing of credits for courses does not imply transferability into college programs at other postsecondary institutions.

ELIGIBILITY FOR GRADUATION

To qualify for graduation, you must:

1. Receive a passing grade in all required courses
2. Earn the minimum required credits for the program
3. Achieve a CGPA of 2.0 or greater
4. Satisfy all financial obligations to the LA Music Academy

SCHOLARSHIP REQUIREMENTS

You must maintain a minimum QGPA of 3.2. If your QGPA falls below 3.2, you will be placed on probation for the next quarter and must achieve a QGPA of 3.2 or above for all subsequent quarters. The QGPA will be based on the previous quarter's QGPA or your CGPA, whichever is highest.

CRITERIA FOR HONOR DESIGNATION

To promote academic excellence and to recognize exemplary academic achievement, the following honor designations are awarded upon graduation:

CGPA	Honor Designation
3.7 or higher	President's Honor Roll
3.5-3.7	Dean's Honor Roll

SATISFACTORY ACADEMIC PROGRESS (SAP)

Applicable to everyone enrolled in the Academy, the Satisfactory Academic Progress policy ensures that you make satisfactory progress towards a successful completion of your academic programs. The criteria and standards contained in this policy are set to recognize exemplary academic achievements or to detect problems for which actions of early intervention and/or remediation can be taken. The Satisfactory Academic Progress Policy complies with requirements of accrediting commission(s) along with federal regulatory guidelines.

Minimum Standards for Academic Progress To maintain academic progress, you must meet the required minimum standards of the following four criteria:

- Maintain a minimum acceptable cumulative grade point average
- Achieve the minimum incremental completion rate
- Complete the program within the maximum allowable time frame
- Pass all core department courses (not electives)

You must demonstrate academic progress by successfully completing courses attempted. Completing courses with "C" or better grades indicates academic progress. Receiving "C-" or lower grades may put you at risk. Poor academic performance may lead to dismissal. It is very important that you attend all registered courses and complete them successfully.

Administrative action will be taken if you fail to meet the minimum standards of any of the above criteria. If the resulting action results in dismissal, you may appeal the dismissal. The school has the right to modify the Satisfactory Academic Progress policy at any time.

Academic Dismissal You will be academically dismissed for either of the following conditions:

1. CGPA below 1.5 at the end of the first quarter, 1.75 at the end of the second quarter, or 2.0 at the end of the third and subsequent quarters.
2. Incremental Completion Rate (ICR) below 67% of the cumulative attempted course credits at the end of the first quarter of the program and thereafter.

In order to be eligible for graduation, you must achieve a CGPA of 2.00 at the time of graduation. All grades except Withdraw (W), Proficiency (PR), and Transfer (TR) are calculated into the CGPA.

Procedure for Appealing Academic Dismissal If you wish to appeal an academic dismissal, you may do so in writing to the Dean within 6 months of dismissal. The written appeal must state the mitigating circumstances that contributed to the dismissal. The written appeal must be supported with appropriate documentation of the mitigating circumstances and explanation of how the circumstances have been remedied or changed.

The Dean or an Appeals Committee will review your appeal and will determine whether the circumstances and academic status warrant consideration for continuation in the program or a repeat of term(s). You may be asked to appear in person during the review process when deemed necessary by the Dean or the Committee. Mitigating circumstances are defined as and limited to death in the immediate family; student hospitalization; documented medical problems; and other special circumstances such as independently documented work-related transfers, natural disasters, and family emergencies. Mitigating circumstances are events that are outside your control and are unavoidable. If you are granted an appeal, you may be reinstated and if otherwise eligible may receive financial aid; however, you will be placed on probation at the start of the quarter.

Procedure for Re-entry after Academic Dismissal If you are denied an appeal, you must sit out for 6 months before being eligible for re-entry, at which point a second appeal may be filed, following the appeal procedure above. You must demonstrate resolution to any mitigating circumstances.

If the appeal is granted, you will be placed on probation at the start of the quarter of return. You must meet the standards of academic progress by the end of your second quarter to continue in the program. You may be asked to retake courses previously failed in order to raise both the

CPGA and ICR. You are allowed one and only one re-entry appeal after being academically terminated.

INCREMENTAL COMPLETION RATE (ICR)

To continue enrollment, you must also successfully complete at least 67% of the cumulative attempted course credits at the end of each quarter.

CONSEQUENCES FOR FAILING TO MEET THE MINIMUM STANDARDS

If you fail to achieve any of the minimum standards of the four criteria for academic progress, you will face the corresponding administrative actions or Academic Dismissal. If you are receiving financial aid, you may be placed on Financial Aid Probation or Suspension.

FINANCIAL AID RECIPIENTS

Financial Aid Probation & Suspension If you are a financial aid recipient who is dropped from the program due to academic dismissal but are reinstated through an approved academic appeal, you may be placed on financial aid probation for one (1) quarter and retain your financial aid eligibility during that time. If you still fail to meet academic requirements at the end of the financial aid probation period, it will result in a financial aid suspension, causing you to lose your eligibility in subsequent quarters until Satisfactory Academic Progress has been achieved.

Reinstatement of Financial Aid Eligibility Financial aid eligibility may be reinstated only under the following conditions:

1. You regain and maintain Satisfactory Academic Progress for at least one quarter.
2. If you submit an academic and/or financial aid appeal and the appeal is approved, overriding the financial aid probation or suspension.

Financial Aid Appeal Procedure Anyone who has been placed on financial aid probation or suspension and chosen to appeal that status must do so in writing by submitting to the Financial Aid Director a Financial Aid Appeal Form (obtained in the Financial Aid Office) which explains the reason for the appeal along with the appropriate documentation that helps to verify any extenuating circumstances. Each individual circumstance will be reviewed and evaluated on a case-by-case basis.

Once the proper documentation has been submitted and reviewed, you will be contacted for an appeals review meeting with the Financial Aid Director and the final decision will be submitted in writing.

WITHDRAWING FROM A COURSE

1. You can withdraw from a course within the first two weeks of the quarter with no academic repercussions.
2. You may request to drop a class within weeks 3 through 6 of the course; however, a withdrawal (W) will appear on your transcript.
3. Courses may not be dropped after week 6.

NOTE: An incomplete (I) may be granted after week 6 only when you have obtained an approved leave of absence due to personal injury or other extenuating circumstances.

In all circumstances, you must inform the instructor and the Registrar's Office of your intention to withdraw or request an incomplete for the course. If you do not inform the instructor of your intention of dropping but simply choose to stop attending class, you will be held to the same course requirements and grading criteria set forth in the syllabus and will be assigned a corresponding grade.

COMPLETING WITHDRAWN, INCOMPLETE, OR FAILED COURSES

In order to be eligible for graduation, you must receive a passing grade for all required courses. Every required course for which you receive an 'F', 'I', or 'W' must be repeated and/or completed within 1 year with a passing grade through one of the following procedures:

- In the case of a failure or withdrawal, you must repeat the course by re-registering at the LA Music Academy Registrar's Office. (Fees may apply).
- In the case of an incomplete, you must collaborate with the instructor to complete all missing course work to fulfill the class requirements. (Fees may apply)

If you receive an 'F', 'I' or 'W', you will not be allowed to enroll in the next level course in a series until a passing grade is obtained. When a course is successfully repeated/completed, only the passing grade (not the original grade) will appear on your transcript. Any change of grade will be reflected in the Cumulative Grade Point Average.

COURSE PROFICIENCY

On a course-by-course basis, and by consent of the instructor, you may request to prove proficiency in a course through a procedure set forth by the instructor. If you successfully follow the procedure and prove proficiency for the course, a "PR" will appear on the your transcript. Credit for the course will apply toward the attempted program but will not contribute to the Cumulative Grade

Point Average (CGPA). (Fees may apply)

ATTENDANCE

You should strive for perfect attendance. Attendance is an integral part of the learning experience at the Academy, and makes up part of your grade in every course. Each course's primary instructor will provide you with a syllabus; please read each syllabus carefully to ensure you understand the attendance policy for each individual course, particularly the policy on excused absences.

Tardiness is disruptive to the learning environment and should be avoided. Repeated instances of unexcused tardiness may be considered an unexcused absence at instructors' discretion; please refer to your course syllabi.

Excessive unexcused absences are detrimental to your grades and your learning process, and may jeopardize your student status.

Please be aware that anyone who fails to attend 3 consecutive weeks of a course may be subject to dismissal from the Academy.

Student Status

APPLIED LEARNING ABSENCE

You are expected to attend all classes, ensemble workshops, and private lessons. However, the nature of the music industry makes it possible that opportunities may arise that conflict with scheduled instruction. Auditions, gigs, recordings, tours, or other opportunities that will apply your musical knowledge may be petitioned as an "Applied Learning Absence" and will not count as an unexcused absence. You must apply and be approved prior to the absence. To apply, request an Applied Learning Absence form from the office. Fill out the information and turn it in to the Department Chair for approval. Be sure to start this process with ample time. After it is approved by the Department Chair, turn the form in to the office for approval. The days approved, which can be up to 2 weeks of class time (10 days), will not count as unexcused absences. You may be subject to Test Rescheduling Fees if applicable (please see "Student Services Fees").

LEAVE OF ABSENCE

An approved Leave of Absence (LOA) is a temporary break in studies and is only granted under extenuating circumstances (i.e. prolonged illness, injury or death) and must be validated by an official of the Academy. An LOA may only be requested after you have completed 50% of

the quarter in which an LOA is being requested. Approved LOA's are only considered valid if you resume your studies at the same point at which you stopped and the total leave time does not exceed a maximum of 180 days within a 12-month period. If you fail to return within 180 days, you will have your LOA status changed to Withdrawn effective the date the LOA became active and a refund calculation will be performed. All leaves must be requested in writing and submitted to a corresponding Department Chair or Dean for an initial written approval and then submitted to the Registrar's Office or School Director for final approval. Not all leave requests may be granted. It is at the discretion of the Academy to grant LOA's based on reasonable expectations that you will return to complete your studies once the circumstances causing the leave have been resolved. If you are on an approved LOA, you will retain your enrolled (in-school) status and will not incur any additional fees from the Academy.

Financial Aid Students Financial aid students may repeat 1 or more term(s) as approved by their Department Chair. You will be given academic credit for repeated term(s) and will continue to be eligible for financial aid as long as you are making satisfactory academic progress and are not otherwise ineligible.

If you are a financial aid recipient taking a Leave of

Absence, you should consult with the Financial Aid Office regarding the specifics on your continued financial aid eligibility; however, failing to resume studies may affect the current terms of your Federal Student Aid.

If you withdraw, you will be subject to the fee schedule current at the time of re-enrollment.



MAJORS

Get to the Music

The LA Music Academy: we are all about giving you the most direct route to becoming the most skilled musician/producer you can be. Our majors are crafted to help you meet the demands of today's musical climate in the shortest time possible. Not only will you receive the most focused style-specific training for your major, you'll also find an expanding list of relevant electives to choose from that will enhance your musicianship beyond your major, including Recording for Instrumentalists and Arranging and Orchestration. In the following pages, you will find descriptions of all of our offerings.



GUITAR

Associate of Arts Degree in Music Performance - Guitar Performance:
Required Credits

<i>Subject</i>	QUARTER					
	ONE	TWO	THREE	FOUR	FIVE	SIX
<i>Instrument Skills</i>						
String Theory	1	1	1	1	1	1
Private Lesson	2	2	2	2	2	2
Applied String Theory	1	.5	.5	.5		
<i>Style & Performance</i>						
Rhythm Section Workshop	1.5	1.5	1.5	1.5		
Rock 1: The Blues	2					
Introduction to Performance	1.5					
Jazz Guitar		2	2	2		
Rock 2: Classic Rock		2				
Funk/R&B Guitar			1.5	1.5		
Rock 3: Modern Rock			1.5			
Studio Guitar				1.5		
Rhythm Studies					1.5	1.5
Contemporary Guitar					1.5	1.5
Master Class					1	1
Original Project 1 & 2					.5	.5
Chord Melody					1.5	
Music Business and Marketing					2	
Fingerstyle Guitar					1	
World Guitar						1.5
Reading Reality						2
<i>Musicianship</i>						
Sight Reading	1	1	1	1	1	1
Applied Sight Reading	2	2	2	2	2	2
Ear Training/Theory	2	2	2	2		
Piano	1	1				
Composition						1
<i>Electives*</i>						
Total Credits	15	15	15	15	15	15

* Electives can be taken at no cost, but some require lab fees.

Diploma in Music Performance - Guitar Performance: Required Credits

Subject	QUARTER			
	ONE	TWO	THREE	FOUR
<i>Instrument Skills</i>				
String Theory	1	1	1	1
Private Lesson	2	2	2	2
Applied String Theory	1	.5	.5	.5
<i>Style & Performance</i>				
Rhythm Section Workshop	1.5	1.5	1.5	1.5
Rock 1: The Blues	2			
Introduction to Performance	1.5			
Jazz Guitar		2	2	2
Rock 2: Classic Rock		2		
Funk/R&B Guitar			1.5	1.5
Rock 3: Modern Rock			1.5	
Studio Guitar				1.5
<i>Musicianship</i>				
Sight Reading	1	1	1	1
Applied Sight Reading	2	2	2	2
Ear Training/Theory	2	2	2	2
Piano	1	1		
<i>Electives*</i>				
Total Credits	15	15	15	15

*Electives can be taken at no cost, but some require lab fees.

GUITAR



THE GUITAR MAJOR

The guitar is one of the most popular instruments in history but is also one of the hardest instruments to master in all of its facets. If you want to make a mark with your guitar playing in the touring and studio worlds, you will have to master a challenging combination of harmony, reading, rhythm playing, soloing, and accompaniment skill, along with access to a wide range of stylistic vocabulary. Our Guitar Performance curriculum emphasizes all of these while still encouraging you to express your unique voice. These, we believe, are the keys to success in contemporary guitar playing. The centerpiece of your daily learning regimen is live performance virtually every day with an amazing rhythm section. This will push you to be your very best and will help you develop a sense of confidence in tackling the challenges of playing in real-life situations. Unlike most other guitar programs, you will have access to some of the most eminent professional working guitarists in the world.

Department Chairs: Tariqh Akoni & Jody Fisher

Course Descriptions

SIGHT READING

Fundamentals of sight reading. This course teaches the mechanics of reading music at sight over the range of the instrument. All key signatures and fundamental time signatures and rhythms are discussed.

WORLD GUITAR

The World Guitar course is a unique program that not only studies the styles of different world cultures, but also addresses the application of those styles in contemporary western music. Through analysis, you will learn about the indigenous rhythms and instruments of various cultures. You will also learn how these styles can be adapted for acoustic and electric guitar and how these styles have developed into contemporary world music.

CHORD MELODY

In a two-part approach, using jazz standards as repertoire, you first examine the chord melody styles of players such as Wes Montgomery, Joe Pass and Jim Hall to become acquainted with devices used by the masters. You are then instructed in ways to harmonize a melody on your own from a simple lead sheet.

CONTEMPORARY GUITAR

An in-depth study of contemporary players including Mike

Stern, Robben Ford, Larry Carlton, Pat Metheny, Carl Verheyen, Frank Gambale, and John Scofield. A tune from one artist is chosen each week and is studied and played in Ensemble Workshop form.

ENSEMBLE WORKSHOPS

Ensemble Workshops are the learning centerpiece of the LA Music Academy curriculum. You play musical pieces daily with professional accompanists. Musical examples are chosen to reinforce weekly lessons in the various "academic"/discussion courses such as Funk Guitar, Brazilian/World Guitar, Rock Guitar, Jazz Guitar. Key skills in following form, group leadership, improvisation, melodic expression, group interaction and more are developed in these workshops.

FINGERSTYLE GUITAR

All acoustic guitar fingerstyle approaches from Blues and Ragtime to contemporary styles are examined, including "Travis" picking. Artists examined include Robert Johnson, Stefan Grossman and Duck Baker as well as James Taylor, Paul Simon and Tommy Emmanuel.

INTRODUCTION TO PERFORMANCE

Addresses specific areas of weakness in playing i.e. interpreting basic lead sheets, expressive melody playing,

rhythm playing in fundamental improvisation techniques, and clarity. A variety of musical styles are incorporated as necessary.

FUNK/R&B GUITAR

This is a discussion class that will focus on time, groove, feel, and harmonic elements of funk rhythm guitar. Various funk styles including single note rhythm concepts, "skank" rhythm playing, "old school" styles (i.e. those drawn from Earth, Wind & Fire, Parliament, etc.) Transcription skills and chart reading will be emphasized and required. A weekly Ensemble Workshop follows the lecture.

JAZZ GUITAR

Jazz Guitar deals with the application of Harmony and Theory in a Jazz setting. The curriculum is based around developing single note soloing, accompaniment techniques and technique development concurrently. Jazz Guitar is a progressive course which takes you from simple song analysis and major key harmonization, through chord-tone usage, approach notes, voicing development, bebop scales, altered sounds and modal playing. Songs are analyzed as they pertain to each area of study to reinforce the learning process.

STUDIO GUITAR

The Studio Guitar class is a unique course of study. The emphasis is both on practical studio techniques as well as creativity in the studio and practical performance techniques. Subjects include studio equipment, guitar gear, effects and tone production, acoustic guitar performance and microphone placement as well as layering parts and soloing in the studio. You will be assigned weekly projects to record and submit for critique and evaluation.

RHYTHM STUDIES

An inter-department relative of Ralph Humphrey's drum class, this course instructs the guitarist in developing fluency in odd-meter playing in time signatures such as 5/4, 7/4, 11/8. Styles vary from standards performed in odd meters as performed by artists such as Brad Mehldau to contemporary fusion styles of players like John McLaughlin.

ROCK GUITAR

The Rock Guitar series is comprised of both style analysis and historic perspective.

ROCK 1: THE BLUES

As the first module of the Rock Guitar series, "The Blues" focuses on the roots of rock and roll. This class covers everything from the Delta Blues of Robert Johnson to the modern styling of Stevie Ray Vaughan. Topics include slide guitar, open tunings, blues forms, shuffle feels, call and

response phrasing, bending and vibrato, and line development. In addition, a historical perspective draws a direct line between the Mississippi Delta through the migration north into urban blues forms.

ROCK 2: CLASSIC ROCK

The "Classic Rock" module of the Rock Guitar series begins where "The Blues" leaves off. The historical narrative continues and takes you through the styles of Chuck Berry, Dick Dale, The Rolling Stones, The Beatles, Jimi Hendrix, The Who, Cream, Led Zeppelin, and more. Phrasing ideas are further cultivated through lick and line development as well as composed solos.

ROCK 3: MODERN ROCK

The final module of the Rock Guitar series, "Modern Rock," covers everything from Jeff Beck to Tool, with stops along the way at Van Halen, U2, The Ramones, Red Hot Chili Peppers, Randy Rhodes, Joe Satriani and Metallica. "Modern Rock" continues to develop your individual voice through lick and line development as well as historic and style analysis.

MASTER CLASS

Working professionals on various instruments instruct in a class/clinic format in their area of expertise. A reed player imparts his or her preference for how they like to be accompanied when soloing, or a bassist or drummer gives their specific views of the guitarist role in the rhythm section. All contemporary styles are considered. Recent visiting guitarists have included Peter Bernstein, Jonathan Kreisberg, Mike Stern, Robben Ford, Vic Juris and Carl Verheyen.

STRING THEORY

String Theory deals with the LA Music Academy's pedagogical view of the guitar. In String Theory class, you will study the practical application of harmony and theory as it pertains to the guitar neck. Subjects include major, minor, diminished and whole tone scales as well as arpeggios and voicing development. In addition, String Theory addresses all contemporary guitar techniques including alternate picking, sweeping picking, legato technique, string bending and vibrato. Coursework includes application of fret board harmony and techniques using etudes and exercises.

COMPOSITION

The Composition Course was specifically designed to meet the emerging needs of the contemporary musician and aspiring composer. The course is not only an overview of compositional devices but works to emphasize creativity by focusing on melody, rhythm and harmony and their

relationship to form. The compositional analysis and weekly assignments culminate in a final recording project.

ELECTIVES

Elective courses are available for those who want to expand their knowledge and skills. You can take electives that are offered each quarter at no additional cost (lab fees may apply). Elective course slots are optional and are not required.

MODAL APPROACH TO IMPROVISATION*

Modal Approach to Improvisation is based on a systematic and in-depth analysis of major, minor and harmonic minor modes. The Modal Approach to Improvisation is a tried and true approach to study and improvisation in a modern setting. **This class is offered as an elective.*

Guitar Instructors

TARIQH AKONI, Department Chair

A native of Santa Barbara, Tariqh studied contemporary classical composition at the University of California at San Diego before deciding to pursue performance at the Berklee College of Music. A highlight of his experience during his years at Berklee was his private studies with jazz luminaries Jerry Bergonzi and Rick Peckham. Since moving to Los Angeles in 1997, Tariqh has amassed an extensive and eclectic resume. He has worked with such distinguished artists as: country singers LeAnn Rimes and Lee Ann Womack; jazz icons George Duke, Tom Scott and Bobby Watson; pop artists Jennifer Lopez, Whitney Houston, Christina Aguilera and the Backstreet Boys; and classical artist Josh Groban. He has also appeared with a host of greats including Babyface, Al Jarreau, Herbie Hancock, Stevie Wonder, and Luther Vandross. He has toured nationally and internationally, most recently as the Musical Director and Conductor for Josh Groban.

JODY FISHER, Department Co-Chair

Jody Fisher grew up studying guitar with his uncle, jazz guitarist Sid Fisher, who spent many years as an RCA recording artist. After moving to the West Coast as a teenager, Jody continued taking lessons with some of the top players living in the Los Angeles area, including Herb Ellis, John Collins, and Louis Speigner. Today, he is primarily known as a jazz artist living in the Southern California area and has recently worked all over the United States, Canada, England and Germany. His newest CD *Impromptu* has received critical acclaim. Jody has published over twenty instructional books about jazz guitar with Alfred Publishing, Workshop Arts Publications, and Mel Bay

Publications. Four of his books have appeared in the Smithsonian Institute's Folkways Exhibition in Washington, DC. Jody has also written for most of the major guitar magazines, including *Guitar Player*, *Just Jazz Guitar* and *Finger Style Guitar*. As an educator, Jody has held the positions of Professor of Jazz and Studio Guitar at the University of Redlands, in Redlands, CA, the University of La Verne, in La Verne, CA, and the Idyllwild School of Music and the Arts (ISOMATA), in Idyllwild, CA. He has performed with Alphonso Johnson, Betty White, Big Joe Turner, Bo Diddley, Bobby Troupe, Brandon Fields, The Coasters, Dennis Miller, Don Rickles, The Drifters, Harry Connick Jr., Jan and Dean, Joe Diorio, John Abercrombie, John Williams, Mike Stern, Rosemary Clooney, The Shirelles, The Spinners, and many others.

BILL FOWLER, Assistant Department Chair

Bill Fowler was part of a world tour backing Raquel Welch, and subsequently toured for 3 years with the Pointer Sisters, performing at venues such as The Universal Amphitheater, The Greek Theatre, LA Sports Arena, on television appearances including *The Tonight Show*, *The Midnight Special*, *The Tomorrow Show*, and a tour of New Zealand and Australia. He later spent 10 years as part of Ben Vereen's touring band, performing in both self-contained, 5-piece band contexts as well as Pops concert configurations with symphony orchestras. A highlight of this association was an appearance with the orchestra at Carnegie Hall in NYC. Other credits include television appearances with Jermaine Jackson and concert appearances with Lou Rawls, Marilyn McCoo, Lainie Kazan, Willie Bobo, Marvin Hamlisch, Anthony Newley, Nell Carter and Suzanne Somers. His work has been heard on TV and feature film soundtracks composed by Gil Melle as well as on albums by Ray Charles and Johnny Halliday (the French Elvis!) respectively. He has appeared with the Jazz Tap Ensemble the last 3 years as part of their Christmas performance broadcast live on KCET. He began teaching guitar both one-on-one and in classes over 20 years ago and has been associated with the LA Music Academy since 1996.

ANDY ABAD

Andy Abad is best known for his passionate guitar playing while on tour with Clay Aiken, Marc Anthony and the Backstreet Boys, as well as his equally impressive recordings with Bonnie Raitt, Marc Anthony, and Ricky Martin. Andy is currently composing music for TV as well as working on a solo project.

STEVE GREGORY

Steve Gregory has been playing the guitar professionally since he was seventeen and has played a variety of musical styles extensively. While a student at California State University, Northridge, he was the recipient of the "Shelley Manne Memorial New Talent Award" given by the Los Angeles Jazz Society. Steve has toured with Ray Charles, Frankie Valli and most recently Columbia Records recording artist Anjani. He has performed and/or recorded with Thelma Houston, Brian McKnight, Michael Buble, Diane Reeves, Patti Austin, Marilyn McCoo, and many others. Steve is active as a freelance session guitarist. Check out www.stevegregory.net for up to date information.

DAVE HILL

Dave Hill, originally from Washington State, began his serious music studies while attending the Cornish School of the Arts in Seattle. Over the years, he has worked with Chick Corea bassist Jimmy Earl, the legendary Three Dog Night, smooth Jazz recording artist Gregg Karukas, and fusion extraordinaire Frank Gambale, as well as many others. In addition to his live performances, he has also worked as a staff transcriber for REH Instructional Videos. He has also been featured in *Guitar Player* magazine in the Sessions column. Look for his original contemporary jazz group The Dave Hill Quartet playing around the greater LA area. Dave's first book for Hal Leonard publishing *The Licktionary* is on shelves now.

ART RENSHAW

Art Renshaw was born the only child to two successful fine artists. Musical education: University of New South Wales, Sydney, Australia. Art is currently a solo artist on Rocket City Records, with his latest CD *Dreamtime* receiving critical acclaim in Jazz Life Magazine as a "groundbreaking solo electric" record. He is a touring artist in Europe and Japan and has performed his music to enthusiastic crowds on four continents. Art has played alongside some of the greatest musicians the industry has to offer, including jazz legends Joe Pass and Lenny Breau. He has appeared on educational videos by Warner Bros. and REH, including *Chop Builder* with Frank Gambale. Art is an endorser for Gibson guitars and regularly performs at the jazz club Tournesol in Los Angeles.

JAMIE ROSENN

Jamie Rosenn studied at the New England Conservatory of Music in Boston, where he received a Bachelors Degree in Music studying with jazz luminaries Jimmy Giuffre, Ran Blake, Mick Goodrick, George Russell and Bob Moses. After completing his studies in Boston, Jamie moved to California where he attended the California Institute of the

Arts (CalArts) in Valencia. At CalArts, Jamie studied with Charlie Haden, Leo Smith and Joe LaBarbera and was a featured performer and composer on the '94 and '95 CalArts Jazz CDs. Since receiving his Master's Degree from CalArts, Jamie has been an active member of the Los Angeles jazz scene. In 1996, Jamie was chosen by the United States Information Agency to be an artistic ambassador and perform in a duo that took part in a seven week tour of the Middle East and South Asia. Jamie currently performs as a member of the trio JoE-LeSs shOe with Jason Harnell and Matt Otto, who released their self titled CD in 2007. Additionally, Jamie co-leads the organ trio Option 3 with Joe Bagg and Mark Ferber, who released their debut CD *Points Subtracted* in early 2008.

GERMAN SCHAUSS

German Schauss is a guitarist, composer, author, and educator who teaches at Berklee College of Music and the LA Music Academy. He performs and tours as the leader of his own band and with other internationally known artists. Schauss writes music for commercials, TV, and video games, and has been named one of the 50 fastest guitarists of all time by *Guitar World* magazine. He is the author of *Shredding Bach* (Alfred/NGW #34922) and *The Total Shred Guitarist* (Alfred/NGW #36573) and writes a popular monthly column "Instant Shredding" for Germany's biggest guitar magazine *Gitarre & Bass*. German uses and proudly endorses: Ernie Ball/Music Man, Bogner, Rocktron, PreSonus, Native Instruments, D'Addario, Planet Waves, Maxon, Guyatone, Morley, Dunlop, Voodoo Labs, Pigtronix Pedals, DiMarzio, Zoom, Tremol-No, and Pedaltrain products. For more about German Schauss and his music, please visit: www.germanschauss.com.

KEN SONG

Ken Song, who holds a Master of Music in Guitar Performance, graduated with honors from USC in 1998. He has studied jazz guitar with Joe Diorio and Larry Koonse and classical guitar with William Kanengiser. Since college, Ken has been working steadily in the Los Angeles music scene, playing sessions on motion pictures, TV commercials and audio recordings. In 2005, Ken was a featured performer at the Santa Barbara Jazz Festival. Ken also plays in local clubs and restaurants with his own trio. Notable artists that Ken has played with include Bruce Eskovitz, Bill Churchville, Randy Drake, the Dick Grove Orchestra, Ricky Lawson, Gregg Bissonette, John Ferraro and Todd Johnson. In late 2005, Ken recorded his first solo album *Goin' Wes*, which was released in early 2006 on the Primrose Lane Music label and features Luther Hughes, Paul Kreibich and Llew Matthews. Check out www.kensong.net for more info.

MIKE MILLER, Artist-In-Residence

Mike Miller is known as a "guitarist's guitarist" and is one of the most sought-after and respected players in Los Angeles. Miller's resume includes his current stint as a member of Better Midler's all-star band in Las Vegas, Chick Corea, George Duke, Vinnie Colaiuta, Yellowjackets, Brand X, Peter Erskine, Gino Vanelli, Burton Cummings, Mark Mothersbaugh and many others. Miller is one of L.A.'s hidden gems, with the ability to play multiple styles and in almost any setting.

OZ NOY, Artist-In-Residence

Originally from Israel, Oz moved to New York in 1996 and has made a big impact on the local music scene with his unique sound, compositions and style, bringing a mixture of pop, rock, blues, funk, and jazz into a cohesive and intoxicating groove. Oz has performed, toured and recorded with well-established artists such as Richard Bona, Chris Botti, Mike Clark, Jeff "Tain" Watts, Harry Belafonte, Toni Braxton, Phoebe Snow, Gavin Degraw, Neil Rogers, Roger Glover, Cyndi Lauper, Clay Aiken, and Akiko Yano. He has played on numerous commercials and movie soundtracks and recently wrote the soundtrack for the highly acclaimed documentary *A/K/A Tommy Chong*. Oz has released four CDs, which include an all-star roster of musicians such as Anton Fig, Keith Carlock, Will Lee, James Genus, Mike Stern, George Whitty, Shai Bachar, Reggie Washington, Vinnie Colaiuta, Jimmy Johnson, Jim Beard, Dave Weckl, Steve Lukather, Ricky Peterson, and Chris Palmaro.

BASS

Associate of Arts Degree in Music Performance - Bass: Required Credits

<i>Subject</i>	QUARTER					
	ONE	TWO	THREE	FOUR	FIVE	SIX
<i>Instrument Skills</i>						
Technique	1	1	1	1	1	1
Private Lesson	2	2	2	2	2	2
<i>Style & Performance</i>						
Master Class	.5	.5	.5	.5	.5	.5
Jazz Bass	2	2	2	2		
Rhythm Section Workshop	1.5	1.5	1.5	1.5		
Blues Bass	2					
Rock Bass		2				
Funk/R&B Bass			2			
Three Horn Band			1			
Rhythm Studies				1	2	2
World Bass				2	2	
Studio Bass					1	1
Fretless Bass					1	1
Original Project 1 & 2					.5	.5
Music Business & Marketing					2	
Extreme Electric Bass						2
Reading Reality						2
<i>Musicianship</i>						
Sight Reading	1	1	1	1	1	1
Applied Sight Reading	2	2	2	2	1	1
Ear Training/Theory	2	2	2	2		
Piano	1	1				
<i>Electives*</i>						
					1	1
Total Credits	15	15	15	15	15	15

*Additional electives can be taken at no cost, but some require lab fees.

Diploma in Music Performance - Bass: Required Credits

<i>Subject</i>	QUARTER			
	ONE	TWO	THREE	FOUR
<i>Instrument Skills</i>				
Technique	1	1	1	1
Private Lesson	2	2	2	2
<i>Style & Performance</i>				
Master Class	.5	.5	.5	.5
Jazz Bass	2	2	2	2
Rhythm Section Workshop	1.5	1.5	1.5	1.5
Blues Bass	2			
Rock Bass		2		
Funk/R&B Bass			2	
Three Horn Band			1	
Rhythm Studies				1
World Bass				2
<i>Musicianship</i>				
Sight Reading	1	1	1	1
Applied Sight Reading	2	2	2	2
Ear Training/Theory	2	2	2	2
Piano	1	1		
<i>Electives*</i>				
Total Credits	15	15	15	15

*Electives can be taken at no cost, but some require lab fees.

BASS



THE BASS MAJOR

Your challenge as a bass player is an extraordinary one: you need to have a firm grip on harmonic movement, time, and quick access to the subtleties of many genres, all at once. To help you meet this challenge, we get right to the point by combining theory, reading, musicianship, and practical live playing. Alongside some of LA's best musicians in daily Ensemble Workshops, you will get the courage and concentrated "real-world" experience to face any situation with confidence and poise.

Department Chair: Jerry Watts, Jr.

Course Descriptions

SIGHT READING

This course develops a strong foundation in sight reading mechanics over the range of the instrument. It covers key signatures, basic notation, note/chart reading, and simple meters, leading to progressively more complex rhythmic, tonal, and metric exercises. Additional focus is given to proper interpretation of both note and chart reading. Applied Sight Reading (ASR) drills the material covered in the weekly sight reading lectures and gives you the opportunity to develop the ability to read and interpret the lecture material by sight in a "performance" oriented atmosphere.

TECHNIQUE

This course involves the study and application of foundational technique on the bass guitar. You are taught proper hand/body positioning and learn to develop flexibility, endurance, and muscle/tactile memory. Left/right hand techniques are addressed, as is a thorough exploration of the neck through scales, arpeggios, patterns, etc. The course also includes development of basic tone production, slapping, tapping, and chording, as well as use of harmonics and other more specialized techniques.

FUNK/R&B BASS

This course focuses on funk and R&B bass styles, with an emphasis on groove, feel, and timekeeping elements. Special attention is placed on the relationship of the bass and drums. You are exposed to the stylistic and technical aspects of the music in an historical context. This course covers the period beginning with James Brown, through Motown and disco, to contemporary jazz, gospel, and hip-hop funk. An Ensemble Workshop accompanies this class.

MASTER CLASS

Eminent working pros present clinic-classes focused on their particular area of expertise. Regular/recent instructors include Phil Chen, Oscar Cartaya, Norm Stockton, Forrest Robinson, Jimmy Haslip, Ric Fierebracci, Dean Taba, Gerald Johnson, Neil Stubenhaus, et al.

STUDIO BASS

The Studio Bass class is designed to guide you through the practical, technical, and creative aspects of studio performance. Topics include session preparation, taking direction from the artist/producer, understanding studio equipment, instrument tone/selection/maintenance, as well as use of direct boxes, amps, and effects. Weekly projects are assigned to record and submit for evaluation.

FRETLESS BASS

This is an introductory technique class to Fretless Bass playing that will focus on developing the most crucial elements of fretless playing: good intonation, tone production/touch, proper set-up, string selection, and development of an effective practice regimen. The class examines the history and development of the fretless by exploring the classic players/music of the instrument from all styles.

EXTREME ELECTRIC BASS

Extreme Electric is a special class that covers the "extreme" approaches (technical/musical) to electric bass playing by examining contemporary players from a variety of styles. Included are Matt Garrison, Gary Willis, Billy Sheehan, Victor Wooten, Les Claypool, and others. A tune exemplifying the specific approach of each artist is chosen

weekly, then studied and played in an Ensemble Workshop format.

ENSEMBLE WORKSHOPS

Ensemble Workshops are the cornerstone of the LA Music Academy learning experience. During the course of the year, all styles will be covered. The Ensembles accompany the various classroom lectures on Jazz, Blues, Rock, Funk/R&B, and World Bass playing, as well as Rhythm Studies and Extreme Electric Bass. In each class, you perform twice a week with professional accompanists and develop a wide skill set that helps build your ability to create a strong foundation in the rhythm section. Focus is on group interaction, groove/feel, listening, song forms, and overall musicianship.

WORLD BASS

This course is designed to introduce you to Brazilian, Afro-Cuban, Caribbean, and African rhythms/feels, which include Samba, Bossa Nova, Baiao, Afoxe, Partido Alto, Son, Cha-Cha, Bolero, Mambo, Cumbia, Latin Jazz, Merengue, Soca/Calypso, Reggae, etc. You are taught the historical importance and origins of these rhythms and how they are used in today's music. An Ensemble Workshop accompanies this class.

ROCK BASS

This course examines major influences in rock and pop bass playing through the decades, with focus on playing with the right groove, time, attitude, tone, and conviction. Strong emphasis is placed on learning by ear, quick comprehension of song form, and making practical arrangement transcriptions. An Ensemble Workshop accompanies this class.

RHYTHM STUDIES

This course involves the development of a strong time concept through the building of a player's "inner clock," ultimately leading to complete control of the time and feel. You are exposed to different feels/time concepts, and challenged to play in a variety of "odd", extended, or shifting meters, with the goal of applying these concepts to your own musical endeavors.

BLUES BASS

This class is a survey, through study and performance, of blues bass playing, with a focus on building functional blues bass lines. Forms, rhythmic figures, time feels, and standard blues progressions are covered - all framed in historical and regional perspectives. An Ensemble Workshop accompanies this class.

JAZZ BASS

This course is an in depth study of the harmony and theory of jazz, with an emphasis on creating strong, musical bass lines. Jazz Bass is a progressive course which begins with blues, rhythm changes, and basic standards, and then moves through bebop, modal, free, and contemporary jazz playing and concepts. An Ensemble Workshop accompanies this class.

THREE HORN BAND

The main objective of this course is to give you valuable experience working with a professional horn section. You will perform a variety of challenging music and are mentored during your performance by a faculty member.

ELECTIVES

Elective courses are available for those who want to expand their knowledge and skills. You can take electives that are offered each quarter at no additional cost (lab fees may apply).

ACOUSTIC BASS PRIVATE LESSON

In addition to the weekly private lessons on electric bass, students have the opportunity to take private instruction on acoustic bass beginning in the third quarter. Approval of the department head and the student's electric bass private instructor is a prerequisite. These lessons are tailored to the specific needs of each student and will focus on important topics such as intonation, sound quality, technique, time and feel. This class is an elective, and an additional fee applies.

Bass Instructors

JERRY WATTS, JR., Department Chair

Jerry Watts, Jr. has an extensive list of recording credits, having appeared on hundreds of CDs, numerous film & TV soundtracks, as well as commercials, film trailers, and instructional DVDs. Jerry has a wealth of international touring experience, representing a broad spectrum of artists at the highest levels of rock, pop, jazz, and "world" music. Educated at both William Paterson University, New Jersey, and California State University, Northridge, his recording/performance credits include work with: Andy Summers, Andy Timmons, Babaganoush, Billy Idol, Dave Stewart, Don Grusin, Dori Caymmi, Dr. John, Flora Purim, Gerald Eaton, Herbie Hancock, Jai Uttal, Justo Almario, Keiko Matsui, Keith Emerson, Kevyn Lettau, L. Subramaniam, Mitchel Forman, Mylene Farmer, Pat Leonard, Peter Cetera, Sergio Mendes, Sheryl Crow, Simon Phillips, Steve Vai, and worship leader Tommy Walker.

KEVIN AXT

Kevin Axt has been a freelance musician in LA since 1982. He began studying classical guitar at the age of 13, later adding tuba, electric bass and finally string bass to his instrumental arsenal by his late teens. He attended USC on an orchestral scholarship studying string bass with LA Phil co-principal bassist, Dennis Trembley. He has performed, recorded and toured with artists as diverse as Natalie Cole, Jack McDuff, Jimmy Smith, Hank Jones, Phil Woods, Lalo Schifrin, Shelby Lynne, Queen Latifah, Placido Domingo, Pat Williams, Russell Watson, Patti Austin, Bobby Shew, Chuck Mangione, Bernadette Peters, Cristian Castro, Lea Salonga, KD Lang, Dave Koz, The Tierney Sutton Band, David Benoit, Bob Florence, Mitch Forman and Chuck Loeb, Robben Ford, Jack Sheldon, Etta James, James Moody, Christopher Cross, Cheryl Bentyne and Melissa Manchester, to name just a few. Kevin has performed on over 150 albums and has performed bass in dozens of theater, film and television productions. Kevin has played on projects that have garnered a total of 11 Grammy nominations. He also received a Grammy Nomination in 2012 as a co-arranger in the Best Arrangement Accompanying A Vocal category.

ANDRE BERRY

Originally from Cleveland, OH, Andre moved to LA in 1985 to attend the Los Angeles City College Music Program, where he studied under Doc Simpson and Woody James. After four years of classes, he landed his first big road gig in 1989 with the Busboys. Andre then went on to join A&M Records recording artist Total Eclipse. Since then, he has performed and/or recorded with Dave Koz, George Duke, Warren Hill, Marcus Miller, Danny Jung, Jeffrey Osbourne, Tom Scott and the L.A. Express, Mindi Abair, Dave Benoit, The Brothers Johnson, Rick Braun, Peter White, Jeff Golub, Steve Ferrone, A Tribe Called Quest, Paul Jackson, Jr., and many others. For the latest information, please visit www.andreberry.com.

STEVE BILLMAN

Steve Billman attended Berklee College of Music on a full scholarship and also graduated from Musicians Institute in 1981. Steve studied with Jeff Berlin and Bob Magnusson while at Musicians Institute and has worked with some of the world's finest musicians, including Brian Bromberg, Brandon Fields, Rob Mullins, Pat Kelley, Gregg Karukas, Free Flight, Alex Acuña, Tom Brechtlein, Gary Novak, Jeff Richman and most recently, Frank Gambale, to name a few. Steve also played on Tia Carrere's Grammy-winning album *Ikena*. He was a member of the band Continuum for

15 years and has been a member of the Academy staff since its earliest days.

MARK BROWNE

Bassist, producer, and composer Mark Browne has played with Melissa Etheridge, Paula Cole, Emmylou Harris, Philip Sayce, Chrissie Hynde, Sarah McLachlan, Lily Wilson, k.d. lang, George Michael, Patty Griffin, Sheryl Crow, Wynonna, Beth Thornley, Neil Finn, Joan Osborne, The Dixie Chicks, Billy Idol, Dolly Parton, Lindsay Buckingham, Mark Goldenberg, Gloria Estefan, Chaka Khan, Rufus Wainright, Donna Delory, Mary J. Blige, Jewel, Garth Brooks, Cindy Lauper, Destiny's Child, Pat Benatar, Simple Minds, Anne and Nancy Wilson, Ichiro, and Vonda Sheppard.

PHILIP BYNOE

Philip Bynoe, originally from Boston, studied at the Berklee College of Music under Wit Browne. He has played on several TV shows, jingles, and soundtracks including *The Tonight Show*, *The O.C.*, and *Las Vegas*. In addition to touring with Steve Vai on the G3 tour, he has also toured and/or recorded with Marvin "Smitty" Smith, Gary Cherone, Nuno Bettencourt, Terry Bozzio, Virgil Donati, Kevin Eubanks, Buddy Miles, Bette Midler, Steve Perry, Mike Mangini, Slash, Derek Sherinian, and many others. He is endorsed by Yamaha, Carvin Amplifiers, Morley Pedals, and LaBella strings.

JOEY HEREDIA

Joey Heredia is a remarkable drummer who blends a multitude of styles and skill, to achieve a level of playing that makes him one of the best in the industry today. On tour, or in the studio, some of Joey's credits include Sheila E, Steve Lukather, Tania Maria, Tribal Tech (Scott Henderson & Gary Willis), Frank Gambale, Billy Childs, Dianne Reeves, Manhattan Transfer, Stevie Wonder, James Ingram, Sergio Mendez, Herb Alpert, Poncho Sanchez, Joe Sample, Freddie Hubbard, Joe Farrell, Hubert Laws, Carole King, Michael Ruff, Jeff Berlin, Stevie Salas, TM Stevens, Nuno Bettencourt and Perry Farrell. Joey was born and raised in Boyle Heights (on the east side of Los Angeles). He began studying music at East LA College and then went on to Los Angeles City College as a music major. Joey then studied technique under the renowned Murray Spivack. He has his own recording studio, Groove Gallery, where he records and or produces many of the projects he's involved in. His fusion group El Trio, with Marco Mendoza on bass/vocal and Renato Neto on keys, is known the world over. For more on Joey, visit www.joeyheredia.com or at myspace.com/officialjoeyheredia

TIM LANDERS

Tim hails from the Boston area and attended Berklee College of Music as well as studying with Neil Stubenhaus and Whit Brown. After two semesters and a brief tour with Al Kooper at eighteen years old, Tim moved to New York City and resided there for the next six years where he played and recorded with Al DiMeola, Billy Cobham, Mike Stern, Gil Evans, Michael Brecker, Tiger Okoshi, Bill Frisell, and many more. In the mid-1980's, Tim switched to the west coast where he soon established himself as one of LA's top session bassists. He has recorded with the likes of Tori Amos, Vince Neil, Tracy Chapman, Lee Ritenour, Dave Grusin, Vinnie Colaiuta, Tom Scott, John Tesh, The Crusaders, Al Stewart, Vital Information, Brian Hughes, Marc Jordan, Beyonce, Gladys Knight, Taylor Hawkins, Loreena McKennitt, etc. Tim is also a Grammy and Dove Award-nominated record producer and songwriter and was recently a member of the short lived but highly acclaimed Crimson Jazz Trio before drummer Ian Wallace's untimely death in 2007. Please visit timlanders.com for more info.

DAVID LEVRAY

David Levray studied at the American School of Modern Music and was a session musician at Piccolo Studio in Paris, France, before moving to the US. In addition to co-writing a song for the Grammy-nominated album *Joined at the Hip* with Bob James and Kirk Whalum and working with Les McCann for 10 years, he has also performed or toured with Liz McComb, Kirk Whalum, Dee Dee Bridgewater, Luther Allison, Phil Upchurch, Patrice Rushen, Oleta Adams, Ronnie Laws, and many others.

DOUG ROSS

Doug Ross graduated with honors from Musicians Institute in 1988 and the University of Maryland in 1992. For over twenty years, he has performed, recorded and taught bass all over the world, including four years as head of the bass department at Fukuoka School of Music in Japan. A few of the artists that Doug has recorded or performed with include Brett Garsed, Martha Reeves and the Vandellas, Otmaro Ruiz, Fantasia Musical Circus, Katia Moraes and Sambaguru, Gregg Bissonette, and jazz pianist Ron Kobayashi. Information on Doug's activities and recent solo album can be found on his website at www.dougross.net.

JIMMY HASLIP, Artist-In-Residence

Jimmy Haslip grew up in a rich, musical environment which had Latin and salsa music around the house. Being mostly self-taught, Jimmy's bass playing skills were refined by Ron Smith from New York and the legendary Jaco Pastorius. His many credits include Rod Stewart, Al Jarreau, John Scofield, Chaka Khan, Kenny Loggins, Rickie Lee Jones, Pat

Metheny, Michael Sembello, Joe Cocker, and Bonnie Raitt among many others. He also helped found the widely popular jazz-fusion group the Yellowjackets.

ABE LABORIEL, Artist-In-Residence

Abraham Laboriel, Sr., has played on over 4,000 recordings and soundtracks. *Guitar Player* described him as "the most widely used session bassist of our time". Originally a classically trained guitarist, he switched to bass guitar while studying at the Berklee School of Music. Henry Mancini encouraged Laboriel to move to Los Angeles and pursue a recording career. Since then, he has worked with artists as diverse as Donald Fagen, Lee Ritenour, Larry Carlton, Dave Grusin, Andy Pratt, Stevie Wonder, Barbra Streisand, Al Jarreau, Billy Cobham, Dolly Parton, Elton John, Ray Charles, Madonna, Paul Simon, Keith Green, Alvaro Lopez and Res-Q Band, Lisa Loeb, Quincy Jones, Russ Taff, Engelbert Humperdinck, Umberto Tozzi, Ron Kenoly, Rabito, Mylène Farmer, Crystal Lewis, Chris Isaak, Paul Jackson Jr. and Michael Jackson.

LEE SKLAR, Artist-In-Residence

Lee Sklar has been a prominent figure among LA-session bassists dating back to the 1970's. Lee has more than 2,500 albums to his credit (and still counting) and is considered to be one of the "A" players in the highly selective LA music community. His very recognizable bass playing style has been heard on hits by Linda Ronstadt, James Taylor, Hall & Oates, Jackson Browne, Phil Collins, Clint Black, Reba McEntire, Billy Cobham, and George Strait, to name just a few.

MASTER CLASS INSTRUCTORS

Bryan Beller, Kevin Brandon, Alain Caron, Oscar Cartaya, Chazz Frichtel, Janek Gwizdala, Joey Heredia, Jerold Johnson, Todd Johnson, Larry Kimpel, Kristin Korb, Andre Manga, Carey Nordstrand, Rufus Philpot, Norm Stockton, Michael Tobias

DRUM

Associate of Arts Degree in Music Performance - Drums: Required Credits

<i>Subject</i>	QUARTER					
	ONE	TWO	THREE	FOUR	FIVE	SIX
<i>Instrument Skills</i>						
Playing Techniques	1	1	1	1	1	1
Private Lesson	2	2	2	2	2	2
<i>Style & Performance</i>						
Contemporary Ensemble	.5	.5	.5	.5	.5	.5
Rhythm Section Workshop	1.5	1.5	1.5	1.5		
Jazz Drums	2	2	2	2		
Rock Drums	2	1				
Drum Tuning Techniques		1				
Ensemble Reading Technique			1	1	1	
Three Horn Band			1	1		
Hand Percussion for Drummers			1		.5	
Funk Drums			2			
Rhythm Studies				1	1	1
Afro-Cuban Drums				2		
Original Project 1 & 2					.5	.5
Studio Drums					1	2
Brazilian					2	
Music Business and Marketing					2	
Styles & Analysis					1.5	2
Drum Set Play Along						1
Master Class						1
Reading Reality						2
<i>Musicianship</i>						
Sight Reading	1	1	1	1		
Applied Sight Reading	2	2	2	2	2	2
Ear Training/Theory	2	2				
Piano	1	1				
<i>Electives*</i>						
Total Credits	15	15	15	15	15	15

*Additional electives can be taken at no cost, but some require lab fees.

Diploma in Music Performance - Drums: Required Credits

<i>Subject</i>	QUARTER			
	ONE	TWO	THREE	FOUR
<i>Instrument Skills</i>				
Playing Techniques	1	1	1	1
Private Lesson	2	2	2	2
<i>Style & Performance</i>				
Contemporary EW	.5	.5	.5	.5
Rhythm Section Workshop	1.5	1.5	1.5	1.5
Jazz Drums	2	2	2	2
Rock Drums	2	1		
Drum Tuning Techniques		1		
Ensemble Reading Technique			1	1
Three Horn Band			1	1
Hand Percussion for Drummers			1	
Funk Drums			2	
Rhythm Studies				1
Afro-Cuban Drums				2
<i>Musicianship</i>				
Sight Reading	1	1	1	1
Applied Sight Reading	2	2	2	2
Ear Training/Theory	2	2		
Piano	1	1		
<i>Electives*</i>				
Total Credits	15	15	15	15

*Electives can be taken at no cost, but some require lab fees.

DRUM



THE DRUM MAJOR

The goal of The LA Music Academy Drum Department is to offer a major that prepares you for a career in music. In today's musical environment, it is beneficial to be skillful and knowledgeable in all aspects of the music industry, from the most creative to the most vocational. Consequently, the drum major takes into account all the skills that might be necessary to fulfill a certain job or craft.

The major is geared toward learning your instrument and learning to play with others, including improving motor skills, technique and sound, presenting contemporary rhythm concepts, studying all the styles, learning how to read and interpret written music, learning to be a good listener, learning to follow a leader/conductor or a click or some prepared track, etc. All of these prepare you for a career as a player, which could include participating: in an original band, in a cover band, in a church band, in a club band, on a cruise ship, for musical theatre, as a freelancer in the recording industry, as a casual musician, etc.

The major also strives to prepare you for additional opportunities to work in the field of music, including teaching or coaching, both public and private, being a music technician, composing and/or arranging for concert artists or recordings, video games, television, motion pictures, jingles, live theatre, etc.

Many of our graduates have sought and gained employment in the music industry based on their having gone through our program. And, by preparing themselves, they open up avenues of opportunity that would otherwise not necessarily come their way.

Department Chairs: Ralph Humphrey and Joe Porcaro

Course Descriptions

BRAZILIAN / AFRO-CUBAN DRUMMING

This course is designed to introduce you to the rhythms of Brazil, which include Samba, Baiao, Bossa Nova, Afoxe, etc., as well as the Afro-Caribbean rhythms, including Cha Cha, Mambo, Son, Merengue, etc. You are taught about the historical importance and origins of the rhythms and how they are used in today's music.

CONTEMPORARY EW

The Contemporary EW devotes its attention to group improvisation and the player's development toward and adaptation to less familiar musical forms/hybrids. You learn how to call upon your musical instincts rather than recall past approaches to the music at hand. Odd meter performance is a major focus, along with other progressive jazz, funk, and R&B styles. You also develop soloing techniques that rely more heavily on the tune's mold and form.

ENSEMBLE READING TECHNIQUE

You are taught about proper phrasing and chart interpretation in small and large ensemble performance. The focus is on the reading and practice of written rhythmic phrases in jazz, rock, and latin styles, including section and ensemble figures, and chart terminology. Play-along recordings are used as well as numerous ensemble performance examples for demonstration and reinforcement. A further focus involves the recognition and understanding of song forms and basic 'road map' charts, where you are taught how to hear form without reading it. In addition, you learn how to transcribe the music you hear.

ENSEMBLE WORKSHOPS

These are performance-oriented classes that focus on group interaction, timekeeping, reading, and the recognition and understanding of form and stylistic interpretation. You are taught the techniques that will

improve your understanding and performance of the following musical styles: jazz, fusion, rock, funk, latin, and big band, and are accompanied by professional musicians.

FUNK DRUMS 1

This course deals with the development and technique of rhythm and blues and funk styles. You learn the roots of these styles and how they relate to other styles. You also learn about the technical and stylistic demands of the music. The course will use transcriptions and play along CDs. **Funk Drums 2 can be taken as an elective.**

HAND PERCUSSION FOR DRUMMERS

This is a "hands on" course that introduces the drummer to the variety of hand percussion instruments. You are taught about Afro-Cuban, Caribbean, and Brazilian rhythms and the hand percussion instruments used in each category. A secondary focus is on World Percussion instruments and rhythms from Asia, India, and Europe. You are taught basic techniques on the various instruments in order to combine with other students and perform in ensemble settings.

JAZZ DRUMS

This course explores the historical evolution of jazz, from early Dixieland to Bebop and beyond in an effort to reinforce the stylistic traits of jazz. Famous jazz drummers will be studied through listening and transcriptions. The course of study covers basic jazz techniques, including ride patterns and left hand comping, basic independence and coordination, brush technique, and ensemble interaction. The course also covers soloing concepts and procedures, the study and recognition of song forms, 3/4 time and other odd times, and more advanced independence and 4-way jazz coordination.

PLAYING TECHNIQUES

This course involves the study of everything pertaining to the proper technical performance of music at the drumset, or what we like to refer to as the "nuts and bolts" tools of playing skills. You are taught proper limb motions, sticking types, the importance of balance and coordination, touch and sound, etc. The Playing Techniques course is at the center of the LA Music Academy drum program and will prepare you for the other core classes and also for all performance-oriented classes.

RHYTHM STUDIES

This course deals with a thorough investigation of what makes rhythm. You are taught techniques that improve the development and practice of modern rhythmic concepts, including odd rhythmic groupings, odd or extended

meters, multi-pulses, rhythmic compression (diminution) and expansion (augmentation), metric modulation, artificial note values, and groupings, etc. The aim is to demonstrate through listening and practice how these concepts are utilized in today's music and can be applied in your own musical endeavors.

ROCK DRUMS

This course focuses on rock drumming throughout the decades. You learn to play several rock drumming styles from the 1950s to present day. You learn how to transcribe specific grooves and fills of the most influential rock drummers and how to write a useful drum chart. The class also covers playing these styles with the right attitude and conviction with a pro rock band that is provided for each class. The teacher will critique your performance and help you fine tune your rock chops and guide you in developing your own style.

THREE HORN BAND

The main objective of this course is to give you valuable experience working with a professional horn section. You will perform a variety of challenging music and are mentored during your performance by a faculty member.

SIGHT READING AND APPLIED SIGHT READING

The Sight Reading course is a 40 week course that answers the question, "Why learn how to read?" You will learn important theory information and the practical application of reading in various styles. The course includes ear training, sight reading drill, and reading in ensemble settings. The class meets once a week for one hour of lecture and 2 1/2 hours a week for Applied Sight Reading (ASR).

STUDIO DRUMS

This course deals with the conditions of the studio workplace. You are taught the procedures for drum tuning and playing with click tracks and sequencers. A major focus is on chart reading and the creative process of chart and style interpretation. The class includes visits (when applicable) to the studio for instruction and demonstration. You are also taught about the interaction of producer, songwriter, engineer, etc., in the music making process.

DRUM TUNING TECHNIQUES

This class meets once a week and focuses on drumset technology, particularly as it applies in the studio setting. All aspects of tuning will be presented, including individual drum tuning, group drum tuning, head selection, muffling,

etc. Cymbal selection will also be a topic. The class will also cover information about microphones, including types, placement, close miking and ambient miking. The engineer-drummer relationship will be an important topic and a recording engineer will be a guest for at least one of the classes. The class also presents tips for working with a click track, which helps to prepare you for actual recording.

DRUM SET PLAY ALONG

This class meets once a week and is devoted to helping you learn to play with an ensemble. Music tracks will be presented, with and without drums, in an effort to improve your interpretation, timekeeping and reading skills. All styles of music will be included.

MASTER CLASS

This course will utilize the talents of professionals in the field of music who will be invited to speak and play in the classroom. The objective is to gather a variety of musical artists who play a variety of instruments in order to learn about their musical viewpoints, playing styles, techniques, etc., in an effort to expand your knowledge and experience. For this reason, there will be no specific curriculum for the class. Instead, you will be assigned to create evaluations of each master class and share them aurally with the class. This will lead to an open classroom discussion forum.

ELECTIVES

Elective courses are available for those who want to expand their knowledge and skills. You can take electives that are offered each quarter at no additional cost (lab fees may apply). Drummers may pursue, as electives, higher levels than what is required of them in Harmony & Theory and/or Ear Training/Dictation. These courses which are available as electives for drummers are: Harmony and Theory 3 & 4, Ear Training/Dictation 3 & 4.

Drum Instructors

RALPH HUMPHREY, Department Chair

Ralph Humphrey is one of Los Angeles' most demanded studio drummers, recording for TV, motion pictures, albums and jingles. His most recent projects include *American Idol*, *Charmed*, *Piglet's Big Movie*, *Star Trek Enterprise*, *The Simpsons*, *ABC 50th Anniversary Special*, *Far From Heaven*, *Coca Cola*, and *Ping Golf Clubs*. He is on the recent release by Babaganoush, featuring Jimmy Mahlis, Andy Suzuki, and Jerry Watts. His past touring and recording experience includes the Don Ellis Big Band, Frank Zappa and the Mothers of Invention, Akiyoshi-Tabackin Big

Band, Al Jarreau, Manhattan Transfer, Seals and Crofts, and Free Flight. He can also be heard on album projects by Wayne Shorter, Tom Rainier, Mike Miller, Jeff Richman, and The Outsiders, among many others. Ralph is the author of the drum book *Even in the Odds* and contributes occasional articles to *Modern Drummer Magazine*.

JOE PORCARO, Department Co-Chair

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

DAVE BEYER

Dave Beyer is an in-demand professional drummer and educator in the Los Angeles area. He toured and recorded for 3 years with Melissa Etheridge and has played or recorded with The Motels, Jewel, Joan Osborne, Gregg Allman, Michael McDonald, Christopher Cross, Stephen Bishop, Helen Reddy, Jango and Debra Davis. He has performed at major venues worldwide, including the Greek Theater, Universal Amphitheater, Rock & Roll Hall of Fame, Woodstock, Madison Square Garden and Royal Albert Hall; and has played on *The Tonight Show*, *David Letterman*, and *Ally McBeal*, to name a few. Dave also stays busy as a session player, a producer, and runs his own recording studio.

GARY FERGUSON

After his first recording at the age of 17 with Shirley Bassey, Gary began touring in the mid-70's with Etta James, Olivia Newton-John and Cher. Since then, he has also toured/recorded with Eddie Money, Ray Charles, Glenn Hughes, Jim Messina, Roberta Flack, Yoko Ono, David Benoit, Les Dudek, Michelle Phillips, Bette Midler, Susanna Hoffs, Charlie Sexton, Billy Preston, Melissa Manchester, John Hiatt, the New Radicals, Stevie Nicks, Lani Hall, Larry Carlton, Steve Lukather, Edgar Winter, James Ingram, Billy Bob Thornton, K.D. Lang, Pat Benatar, Ben Folds, and many more. In 2000, he performed on the *Women Rock Lifetime* television special, featuring Sheryl Crow, Emmylou Harris, The Dixie Chicks and more. Gary has also recorded on many film and jingle dates and has also contributed tracks to the GarageBand Drum Libraries.

TONY INZALACO

Tony Inzalaco received a Bachelor's degree (percussion) and a Master's degree (music education) from the

Manhattan School of Music in New York. He has performed in Carnegie Hall, The Guggenheim Music, The New York World's Fair, the Apollo Theater and the 1972 Olympic Games in Munich. While in New York, he played in all the major jazz clubs including the legendary club Birdland. He has traveled extensively, performing in major club venues and festivals in the U.S., Canada and throughout Europe. He has played in person, on radio, on television or recordings with the following jazz masters: Ben Webster, Dexter Gordon, Joe Henderson, Maynard Ferguson, Donald Byrd, Dizzy Gillespie, Slide Hampton, Jimmy Cleveland, Frank Rossolino, Oscar Peterson, Kenny Drew, Roland Hannah, Ron Carter, Slam Stewart, Niels H.O. Pedersen, Kenny Clarke, Anita O'Day, Carmen McRae, Irene Reid, Jimmy Rushing and Lionel Hampton. In addition, he has the unique distinction of being one of the very few drummers to have ever worked for Buddy Rich. He also spent one year as Bobby Darin's personal drummer. He now plays in the L.A. area with a quintet that spotlights him not only as a jazz drummer but also as a jazz composer.

SAM MAZUR

Originally from France, Samuel is a freelance musician and teacher based in Los Angeles. From the Utopia Jazz club in Paris to the Rose Bowl Stadium in Pasadena, he has played many venues, working with a broad array of artists such as the experimental band the Elegantes Machines, led by Francis Lassus, Taiwanese pop artist Cindy Chaw, guitarist-singer Roy Ashen (Rock), keyboardist Russell Ferrante (YellowJackets), producer Frank Renaudier and singer-songwriter Thena Dare. His recording credits include Nicolas Ternisien's live album with bassist Dominique DiPiazza, and Kenny Peavy's studio album *Resonate*. Samuel began to play drums at church at an early age and has been involved with worship ministry since then. He studied under renowned teachers Ralph Humphrey, Joe Porcaro, Claude Gastaldin, Joe Hammer, Jerry Steinholtz, and Raynord Carroll. His involvement at the LA Music Academy includes teaching a class for vocalists and private lessons. He also plays for Ensemble Workshops, where he has worked along side Jerry Watts, Tierney Sutton and Dorian Holley, and played with guitarist Oz Noy.

MICHAEL PACKER

Michael Packer graduated from the University of Northern Colorado with a Bachelor of Arts in Music. Michael has studied privately with Ralph Humphrey and Jeff Hamilton. Performance credits include Free Flight, Nils Lofgren, Carl Anderson, Ben Vereen, Steve Allen, Michael Bolton (CableAce Awards), and Cirque Du Soleil (CableAce Awards). Television credits include 16th, 17th, 18th, and

19th *Annual CableAce Awards* (TNT), *The EasterSeal Telethon* (National Broadcast), *KTLA Morning Show with Leeanza Cornet*, World Cup Closing Ceremonies (World Wide Broadcast) and the New York New York Casino & Hotel, Las Vegas, NV (In-house recording). His teaching experience consists of 15 years of private instruction and several clinics in the USA and Europe. Michael is the author of *Feet Don't Fail Me Now* (Hal Leonard Publications) and *Feet First* (Michael Packer Publications). Michael has also written for *Modern Drummer Magazine*. Please visit www.michaelpacker.com for more info.

STEVE PEMBERTON

Steve Pemberton, a musical chameleon, graduated Summa Cum Laude from Berklee College of Music. His work spans all styles, from touring/recording with noted jazz artists such as Mel Tormé, Doc Severinsen, Grover Washington, Jr., John Pizzarelli, the New York Voices, Patti Austin, Peter Nero, the Count Basie and Quincy Jones Orchestras, Ray Charles, Ken Peplowski, Don Menza, Pete Christlieb and Tom Scott, to being a member of the Boston Pops Orchestra as the featured drumset artist. In the world of film and Broadway, he has worked with John Williams, Marvin Hamlisch, Sammy Cahn, Jule Styne and Jerry Herman. Pop/rock/country artists include Jeffrey Osborne, Johnny Mathis, Melissa Manchester, Maureen McGovern, Peabo Bryson, Crystal Gayle, Amy Grant and Vince Gill. He has performed at the Hollywood Bowl to the White House, including 5 performances at Carnegie Hall, and has worked with over 125 orchestras worldwide. A published composer of percussion music, Steve has had numerous pieces premiered at the Interlochen Arts Academy, New England Conservatory of Music, University of Miami and the Percussive Arts Society International Convention (PASIC). Please visit www.steve-pemberton.com for more info.

AARON SERFATY

Aaron Serfaty has been playing professionally for 17 years. From 1980 - 1990 he was a first call session drummer in his native country of Venezuela. He moved to Los Angeles in 1991 to attend the California Institute of the Arts (CalArts). Soon after he began touring and recording with Arturo Sandoval and Jon Anderson, and performing with Sergio Mendes, Dori Caymmi, Oscar Castro Neves, Frank Gambale, Shelly Berg, Juan Carlos Quintero, Rique Pantoja, and Don Grusin. Aaron is currently the director of the Latin Jazz Ensemble at the University of Southern California (USC).

MATT STARR

Matt Starr is a Los Angeles based drummer and producer who spends his time doing recording sessions and live dates in a variety of genres. He has performed with pop artists and singer-songwriters like Christopher Cross, Kevyn Lettau, Kiki Ebsen, D. Booker, Lily Wilson, Sara Lovell and Dan Carlson and jazz artists such as Russell Ferrante, Jeff Richman, Steve Tavaglione, Joe Bagg, Bill Reichenbach, The Andrew Campbell Network, Brad Rabuchin, Billy Mitchell, the Mark Harrison Quintet, and 2azz1. Matt has shared the stage in concert and clinic situations with legendary guitarists Mike Stern and John Scofield. He has performed live with Latin pop artists Pablo Montero and Pamela Cortes, both in the United States and South America. He has played at the Hollywood Palladium, the Wiltern Theatre and legendary jazz hotspots like The Baked Potato in North Hollywood and Catalina Bar and Grill in Hollywood. Born in Toronto, Matt has studied under drummers Joe Morello, Jim Chapin, and Vito Rezza. He moved to Los Angeles in 2001.

**RICHIE GAJATE-GARCIA, Percussion**

Grammy nominated Richie Gajate Garcia is a world-class studio percussionist, drummer, clinician, author and educator. Richie, who is also known as "El Pulpo" (which means "The Octopus"), has taken independence in playing multiple international rhythms and instruments to the next level. Richie has performed with such artists as Sting, Phil Collins, Diana Ross, Hiroshima, Don Henley, Aretha Franklin, Patti Labelle, Celia Cruz and Tito Puente, to name a few. Richie enjoys sharing his passion for percussion with the world. Latin Percussion has honored him with the debut of his own line of congas, bongos and the famous Gajate bracket (designed by Richie) used by drummers and percussionists everywhere. Richie's percussion books have become a standard in the industry.

MASTER CLASS INSTRUCTORS

Cliff Almond

Tom Brechtlein

Russ Miller

Joel Taylor

Danny Gottlieb

Joey Heredia

Jimmy Branly

VOCAL

Associate of Arts Degree in Music Performance - Vocal Artist Development:
Required Credits

<i>Subject</i>	QUARTER					
	ONE	TWO	THREE	FOUR	FIVE	SIX
<i>Instrument Skills</i>						
Private Lesson	2	2	2	2	2	2
Vocology Workshop	2	2				
<i>Style & Performance</i>						
Ensemble Preparation	1	1	1			
Ensemble Review	.5	.5		.5		
Roots of Rock	1	1				
American Song	1	1				
Singing the American Experience	2					
Active Listening/Analysis		2				
R&B Ensemble			1			
Blues/R&B Improvisation			1			
Songwriting			1.5	1.5	1.5	1
Applied Vocology Workshop			.5			
Jazz/Improvisation Ensemble				1		
Rock Performance				1		
The Duo Ensemble				1		
Rhythm Section Workshop				1.5		
Showcase 1 & 2				2	2	
Studio Singing Skills				1		
Background Vocals					1	
Country/Roots Ensemble					1	
Original Project 1 & 2					.5	.5
The Mentor Program						1
Studio Singing Final Project					2	2
Recording for Musicians						2
Physical Performance						1
World Music Ensemble						1
Instrumental Point-of-View						2
<i>Musicianship</i>						
Ear Training/Theory	2	2	2	2		
Sight Singing	1.5	1.5	1.5			
Chart Writing	1	1	1			
Piano	1	1				
Styles & Analysis of Musical Composition I			2			
Keyboard Connection			1.5	1.5		
Guitar for Vocalists					1.5	1

(Continued on next page)

(Continued from previous page)	QUARTER					
	ONE	TWO	THREE	FOUR	FIVE	SIX
Drumset for Vocalists					1.5	1.5
Music Business & Marketing					2	
Total Credits	15	15	15	15	15	15

Diploma in Music Performance - Vocal Artist Development: Required Credits

Subject	QUARTER			
	ONE	TWO	THREE	FOUR
Instrument Skills				
Private Lesson	2	2	2	2
Vocology Workshop	2	2		
Style & Performance				
Ensemble Preparation	1	1	1	
Ensemble Review	.5	.5		.5
Roots of Rock	1	1		
American Song	1	1		
Singing the American Experience	2			
Active Listening/Analysis		2		
R&B Ensemble			1	
Blues/R&B Improvisation			1	
Applied Vocology Workshop			.5	
Songwriting			1.5	1.5
Jazz/Improvisation Ensemble				1
Studio Singing Skills				1
Showcase 1				2
Rock Performance				1
The Duo Ensemble				1
Rhythm Section Workshop				1.5
Musicianship				
Ear Training/Theory	2	2	2	2
Sight Singing	1.5	1.5	1.5	
Chart Writing	1	1	1	
Piano	1	1		
Keyboard Connection			1.5	1.5
Styles & Analysis of Musical Composition I			2	
Electives*				
Total Credits	15	15	15	15

*Additional electives can be taken at no cost, but some require lab fees.

VOCAL



THE VOCAL MAJOR

The Vocal Major at the LA Music Academy is based on the same principles that produce the best instrumentalists but are suited to the needs, strengths and weaknesses that are specific to singers. It is a program that includes successful working professionals from various styles and fields, who offer the wisdom of both what they know and what they wish they had known when they began their careers. The LA Music Academy is in the unique position to offer something that is very hard to find in vocal education today. That is: a focused, intensive educational program that provides you with the specific skills needed to have a long and satisfying career in music. You will leave the LA Music Academy with a musicianship that will prepare you to be a true musician, distinguished from other singers who remain separated from their fellow musicians by helplessness and ignorance. Because of the focus and freedom offered by the LA Music Academy and its location in Los Angeles, the center of the world-wide music industry, you will have the expertise of both our staff of working professionals as well as the expertise of many Artists-in-Residence and Master Clinicians from LA's extensive music community. Whatever your musical passion, the LA Music Academy's program will help you find both skills and mentors to help you meet your goals.

Department Chair: Tierney Sutton

Course Descriptions

VOCALOGY WORKSHOP

This class offers you a safe haven in which to explore, develop and expand your voice. You will gain a practical understanding of vocal anatomy, function and acoustics, and work one-on-one with the instructor to identify and overcome vocal challenges presented by the EW songs. Special emphasis is placed on understanding the root causes of various vocal problems (i.e. faulty intonation, breathiness, poor resonance), and how to rectify them through efficient coordination of the breath, laryngeal muscles and vocal tract.

ENSEMBLE WORKSHOPS (EW)

You perform with professional musicians 3-5 times per week in a variety of styles. The focus is on interpretation and imitation of the given style, in addition to developing your individual expression. Emphasis is placed on studying the pioneers of the given style (e.g. Ray Charles and Aretha Franklin [R&B/Blues], Ella Fitzgerald and Al Jarreau [Jazz], The Police [Rock], The Beatles [Rock/Pop] etc.)

These classes teach you how to interact with a band and how to build confidence as well as how to be a strong singer and performer. In addition, you will focus on integrating the vocal techniques into the live performance.

ENSEMBLE PREPARATION

This class is designed to help prepare you for your Ensemble Workshops. The teacher works through transition spots in class. Song form, melody and lyrics are all analyzed so that you know as much as possible about the music before stepping in front of the class to sing. You also learn how to communicate with the musicians.

ENSEMBLE REVIEW

Unlike the Ensemble Workshops, where you are stopped during the songs and given input, this class focuses on complete, uninterrupted performance of the week's material. This class strengthens your concentration and integrates the lessons of the week into a coherent whole.

JAZZ/IMPROVISATION ENSEMBLE

This Ensemble Workshop focuses on learning the rhythmic feel and phrasing of the jazz idiom. You will study and perform a variety of jazz standards. You will imitate the phrasing and note choices of Frank Sinatra, Sarah Vaughan, Billie Holiday, and Ella Fitzgerald, just to name a few. You will often reference more than one recorded version of a tune to provide inspiration and a deeper knowledge of the repertoire.

WORLD MUSIC ENSEMBLE

You will acquire a repertoire and knowledge of the history and cultural elements that define the most important styles of world music. Knowledge of musical interaction and specific communication skills to use with musicians will also be acquired. Each week you will learn 1 song (specified on the course outline) and perform it with a trio of guitar, bass and drums.

ROCK PERFORMANCE

The "down and dirty" of rock performance will be the topic of this class. Stage presence, story-telling and all aspects of rock performance will be covered. As always, a rhythm section of pros will accompany you.

SONGWRITING

This course is designed to help you improve (or uncover!) your songwriting ability through a study of the craft of songwriting and to inform your careers through a focus on the various business aspects of songwriting. You will also broaden your historical perspective of songwriting through a study of definitive songwriters of popular music. Melody, structure, lyrics, collaboration and the development of a "hook" will all be looked at in detail. You will be performing and recording your own compositions weekly. As always, you will have the opportunity to have your compositions performed by the pros.

AMERICAN SONG

This class will focus on the roots of American song in general, including blues, gospel, and folk, but with an emphasis on the "Standards" and the tradition of the Great American Songbook. This is a foundation course and introduces you to the basics of reading lead sheets, transposing, counting off the band, etc. Also, the goal of this class is to provide you with a basic and commonly used repertoire for future gigs. By the end of this class, you will have correct lead sheets and will have memorized and mastered 6-10 "Standard" songs. These songs are like an international language that you will use to communicate to musicians all over the world.

CHART WRITING

You will learn the basics of chart writing for solo vocalists. Topics will include: transposition, song form, rehearsal marks, basic intros and endings. Additional quarters will address trio and band arranging for the solo vocalist including notation of hits, pedal points, expression marks and codas.

THE DUO ENSEMBLE

You will explore the freedom found when performing in a duo. Instrumentation will include voice/guitar, voice/bass

and voice/drums. Special emphasis will be placed on communicating during rubato material, establishing a solid groove and tempo, duo improvisation and arrangement development.

R&B ENSEMBLE

An Ensemble Workshop focused on the repertoire of the early blues as well as country and Memphis style blues. The course will also cover songs at the roots of R&B from the 40's, 50's, 60's and beyond.

ROOTS OF ROCK

This Ensemble Workshop focuses on the basics of American pop and rock styles. Simple repertoire will be covered and performed. As always at the LA Music Academy, you will be accompanied by pros in a professional performance setting.

SIGHT SINGING

This class is designed to develop your ability to read, hear, recognize and write basic melodic, rhythmic and chordal structures. This course includes regular in-class dictation and at-home transcriptions from audio materials.

STUDIO SINGING

All aspects of studio singing and recording will be examined by one of the most experienced studio singers in the world. You will be recorded throughout the quarter using the LA Music Academy's new state-of-the-art recording facilities. You will end each quarter with a finished "demo" recording of your work.

KEYBOARD CONNECTION

This class will focus on basic self-accompaniment on piano. Another focus of this class will be the use of the keyboard as a tool in arranging and writing. Keyboard skills are important in all aspects of music and this class will help you "put it all together" with the help of an experienced vocal accompanist.

INSTRUMENTAL POINT OF VIEW

The purpose of this class is to focus on the voice as an "instrument." We will be emphasizing tone, singing instrumental lines, solo concepts and instrumentally based repertoire. This type of singing has implications in musical styles from jazz to rap to hip hop and beyond. The class will feature instrumental guest lecturers who will focus on the vocalist from their own instrumental perspective. The goal of the class will be to increase your knowledge and confidence as you interact with instrumentalists, as well as to increase your vocal skill, precision and assurance.

THE MENTOR PROGRAM

This course gives you the opportunity to experience the real world of the music business. You are assigned, based on your individual goals and passions, to a professional musician who is "out there doing it." The Los Angeles musical community provides a uniquely rich and diverse pool of professionals as mentors. You will shadow the pro and experience firsthand his or her life as a professional musician. Mentors who have been tapped for this purpose include: background singers on *Dancing With The Stars*; studio singers who make a living singing on commercials, movies or TV soundtracks; and recording artists who are in the studio, meeting with record execs, and performing shows.

SINGING THE AMERICAN EXPERIENCE

A historic survey of the roots and evolution of American popular song in the twentieth century. The course will examine the artists, repertoire and musical characteristics of early blues, jazz, and rhythm and blues.

ACTIVE LISTENING/ANALYSIS

You will practice active listening to works within the genres of jazz, R&B, classic rock and American roots music. You will learn to analyze and recognize song forms, genres, grooves, drum styles, bass lines and melodic development. You will also use listening assignments/exercises to discover and then employ arrangement ideas such as vamp intros, hits, breaks and tag endings.

GUITAR FOR VOCALISTS

You will learn guitar basics such as chords, technique, strumming and finger picking. Special emphasis will be placed on the challenge of singing and playing.

DRUMSET FOR VOCALISTS

This is a course designed to open the world of the drumset to vocalists who function as bandleaders, composers and arrangers. The class will address drumset technique basics, functions, grooves and vocabulary. You will emerge better able to communicate, demonstrate and arrange drumset grooves for your own music ensembles.

SHOWCASE

At each week's end, the various performance classes will meet and perform. Here, you bring all you've learned to the fore. Invited guest instructors and artists will occasionally come to "judge" the performances. Features high profile guest judges/instructors.

BLUES/R&B IMPROVISATION

This course will explore and practice methods for improvisation within the pop and R&B traditions. You

will apply scales, harmonic tensions, melodic and groove development as tools for improvisation. Special emphasis will also be placed on vocal transcription and study of the masters within each genre.

BACKGROUND VOCALS

This course is designed to prepare 5th quarter vocalists to be effective background singers in today's music industry. Students will strengthen their ability to blend, match tones, lock rhythms, implement nuances, use dynamics, and arrange vocal parts on the spot. They will also come to understand the differences between live and studio backing vocal performances. Each week, students will be expected to sight-sing four to eight-bar sections of a chart, as well as learn parts by ear. The course material will consist of well-known songs in which the background vocal parts have a significant influence on the lead singer's performance as well as the song's overall popularity.

PHYSICAL PERFORMANCE

This course is designed as a culmination of the knowledge gathered from the previous five quarters (e.g. theory, music history, technique, etc.) and aims to fuse it into an effective whole using the fundamentals of physical performance. Students will learn balancing and core exercises, how to block movement on stage, background section arranging and choreography, and overall physical communication with each other, band members and the audience. This class is also an excellent opportunity for students to work on material for their final recital.

COUNTRY/ROOTS ENSEMBLE

This course will examine the roots of contemporary country and Americana music by focusing on artists and material starting in the first half of the 20th century and continuing through to current country styles and artists. Performances will be assigned each week to represent a different artist and style that has influenced contemporary country - including early country artists such as the Carter Family, Kitty Wells and Jimmy Rodgers, Hank Williams and others. We will also touch on Western swing, cowboy artists, rockabilly, folk music and other pertinent roots music styles.

ELECTIVES

Elective courses are available for those who want to expand their knowledge and skills. You can take electives that are offered each quarter at no additional cost (lab fees may apply).

Vocal Instructors

TIERNEY SUTTON, Department Chair

The *New York Times* calls Tierney Sutton "...a serious jazz artist who takes the whole enterprise to another level." In 2009, Tierney received her third Grammy Nomination for Best Jazz Vocal Album for *Desire*. The Tierney Sutton Band has been together over 15 years and is currently working on its 8th CD together. The band is a model of both musical quality as well as business creativity, since the members are incorporated partners. Her band colleagues, Christian Jacob, Trey Henry, Kevin Axt, and Ray Brinker are musical masters and have performed and recorded with artists and projects in all aspects of the music industry. Members of the Tierney Sutton Band can be heard all over the current music scene, from *American Idol* to *Dancing With The Stars*, from Natalie Cole to Norah Jones, from Symphonic work to TV soundtracks. The band's CDs consistently top the jazz radio charts, leading to Tierney's selection as *Jazzweek's* 2005 Vocalist of the Year. Tierney has headlined in recent years at Carnegie Hall, The Hollywood Bowl, The Kennedy Center and Jazz At Lincoln Center. She tours extensively throughout the world and her voice can be heard on television soundtracks (*Samantha Who*, *Journeyman*), TV commercials (Yoplait Yogurt, BMW, JC Penney, Green Giant) as well as several feature film soundtracks including the Academy Award Nominated film *The Cooler*. Tierney teaches workshops throughout the world and served as an adjunct professor of Jazz Studies at The University of Southern California for 11 years. She served as Head of USC's Jazz Vocal Department for 5 years.

DORIAN HOLLEY, Artist Development Director

Before becoming a member of the new *The Tonight Show* band, Dorian was the Vocal Coach for *American Idol* for five seasons. He has been around the world many times as a touring member of the following bands: Michael Jackson, Rod Stewart, James Taylor, Lionel Richie, and Don Henley. He has also backed up Stevie Wonder, Chaka Khan, Trisha Yearwood, Seal, Little Richard, Al Jarreau, BB King, Brandy, Montel Jordan among many others. Dorian has recorded with Elton John, Stevie Wonder, Graham Nash, George Duke, Joe Zawinul, Michael Bolton, Everlast, Smokey Robinson, Celine Dion, Roger Waters, Barbara Streisand, The Black Crowes, Jewel, The Backstreet Boys and Neil Diamond. His film experience includes: *The Lion King*, *Mulan*, *Ants*, *A Bug's Life*, *Jungle Fever*, *Die Hard*, *Pretty Woman*, and *Ace Ventura*.

KATHLEEN GRACE, Department Co-Chair

Born and raised in Tucson, Arizona, Kathleen received her undergraduate degree from Tufts University where she first explored vocal arts with the faculty of the New England Conservatory of Music in Boston. She studied free vocal jazz improvisation under the direction of Molly Holm, former director of Bobby McFerrin's ensemble Voicestra. Kathleen received her Master's degree in Jazz Studies from the University of Southern California Thornton School of Music where she studied under mentors Tierney Sutton and Shelly Berg. She has performed at festivals in Europe, the U.S. and South America. Kathleen was a finalist in the 2004 Montreux International Jazz Vocal Competition and was awarded a spot in the Betty Carter Jazz Ahead Residency for composers at the John F. Kennedy Center for the Performing Arts. Her first CD *Sunrise* received critical acclaim as one of the top debuts of the year and earned a Blue Chip Award from IAJE jazz critic Herb Wong. Her second CD *Songbird*, released on the Monsoon label, established her reputation as a composer and lyricist. Kathleen is a passionate music educator who has served as a clinician for jazz ensembles, solo jazz programs and creativity workshops around the country.

KACEE CLANTON

After studying at a classical Conservatory of Music, this Northern California native packed her heart and soul and everything else she owned into a truck bound for Los Angeles and the freedom it offered. Kacee wrote, produced, and released her debut CD *Seeing Red* in 1996. Shortly after, her career branched out into modeling, acting, and commercial work as a singer, writer and producer. In the summer of 2001, Kacee was cast in the role of a lifetime: playing the lead in Off-Broadway's *Love, Janis*, an extreme rock musical about the life and music of legendary singer Janis Joplin. Over the last decade, she has performed this role in various cities, including San Diego, Kansas City and Rochester. In early 2002, she was asked to join Big Brother & The Holding Co., Joplin's original San Francisco-based band, as their lead vocalist. She continues in both of these capacities as time permits. In 2005, she joined forces with rock icon Joe Cocker as a background singer on his Heart & Soul world tour. In early 2008, she completed a second world tour to support his CD release *Hymn For My Soul*. Kacee's sophomore recording effort *Mama Came To Sing*, released in 2005, delivers the raw vocals and powerful lyrics which are the cornerstones of Kacee's success as a singer/songwriter. Kacee was honored to join the

faculty of the LA Music Academy in 2008 as a vocal and performance instructor. She has been instrumental in designing both the performance program and rock division of the vocal department. In the summer of 2008, Kacee began singing behind the incomparable Luis Miguel on his *Complices* tour. Recently, Kacee has had the privilege of joining Rickey Minor and The Tonight Show Band. She was also thrilled to be part of the cast of *Your Town Follies*, a Cirque Comique directed by Cirque du Soleil Comedy Designer Stefan Haves. For more info, please visit Kacee's website at www.kacee.info.

THENA DARE

Thena Dare earned her Bachelors in Jazz Vocals from the USC Thornton School of Music, studying under Grammy-nominated Tierney Sutton and former Count Basie singer Carmen Bradford. Since graduating, Thena has focused on writing and performing, releasing her third album *Under the Radar* in 2006. Thena's ability to perform with grace under pressure has landed her numerous studio gigs for songwriters in the Los Angeles area. Highlights of Thena's career include singing backup for Barry Manilow and James Ward, sharing the stage with comedians such as Mike Epps and Michael Richards, and writing and performing music for films. Also notable is Thena's involvement with Heart Education, a non-profit organization facilitated by Leila Steinberg, former manager of Tupac Shakur. Thena has had a number of opportunities to share her music with kids in Los Angeles through Heart Education, at places such as Juvenile Hall and local schools.

LYNN FANELLI

Lynn was born in Manhattan, New York, but was primarily raised in Los Angeles. She grew up in a home full of music, her father being a singer, saxophone and keyboard player. She began singing at the age of 5, and her father introduced her to a myriad of musical genres, which led her to shine in many vocal styles, including rock, blues, country, pop and jazz. Her vocal versatility has netted her a career rich in varied musical styles. She is well known for being a ball of energy onstage and particularly shines when she is "rockin' out." She has recorded and performed with many artists and producers, among them Oasis, Percy Sledge, The Mannhattans, Heatwave, Wild Cherry, Deniece Williams, Delaney Bramlett, and Connie Stevens. Her voice has been heard on radio, film and television soundtracks including Nickelodeon, *Melrose Place*, and *The Anna Nicole Show*.

DAVID JOYCE

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

SARA LEIB

An accomplished jazz vocalist, Sara Leib has toured the U.S., Japan, Guatemala, and South Africa, and has shared the stage with the likes of Taylor Eigsti, Art Lande, and Hiromi. She has also sung for the WB, Hum Music, the N Network, the NBA, and on the Academy Awards. Sara also teaches at World Mission University and the University of Southern California. Musically educated at the Berklee College of Music, New England Conservatory, and USC, Sara subscribes to the idea that a musician should strive to be an artist, teacher and a scholar, and she attempts to learn something new every day. She has given master classes in jazz vocal improvisation internationally, twice served as a panelist for the NARAS Foundation's Grammy In The Schools, and can currently be heard as the voice of an airing Coffeemate commercial. In her spare time, Sara enjoys food, wine, travel, and collecting tribal art.

DANI PALOMINO

Dani Palomino first caught the music bug at age eight when an uncle introduced her to the rock group KISS. Face painting, guitar lessons, and talent shows followed until she discovered her true instrument — voice. Under the direction of Dr. Arthur LaPierre, Dani learned the basics of

vocal technique. She continued to study voice and music theory while earning her bachelor's degree in creative writing from the University of Pennsylvania. In 1991, she released a CD with Philadelphia-based blues band Soul City. In recent years, Dani has studied with Sunny Wilkinson, Kevyn Lettau, Helen McComas, and Bill Brendle. She has recorded for Zenasia International (a company that produces karaoke/sing-along tapes) and with Katia Moraes and Sambaguru, a Brazilian band based in Los Angeles. Dani is an ardent student of American roots music (blues, gospel, hillbilly and jazz) and is currently writing/recording material that explores these genres.

PAUL ZOLLO

Paul Zollo is a Trough Records recording artist and has been a singer-songwriter for several decades. Presently the Senior Editor of *American Songwriter* magazine and chief editor of *Bluerailroad.com*, he's contributed music journalism to many magazines, and is also the author of several books, including the award-winning *Songwriters On Songwriting* (called "the songwriter's bible" by the *Chicago Tribune*), *Conversations with Tom Petty*, *The Beginning Songwriters' Answer Book*, *Schirmer's Complete Rhyming Dictionary*, *Sunset & Cahuenga* (a novel), and *Hollywood Remembered, An Oral History of its Golden Age*. As a songwriter, he's collaborated with many artists, including Severin Browne, Art Garfunkel, Darryl Purpose, Bob Malone and the late Steve Allen. Formerly the leader of the band The Ghosters, he has one solo album, *Orange Avenue*, in release, and is about to release his first album on Trough, *Universal Cure*. He's taught songwriting classes and workshops at UCLA, USC, the National Academy of Songwriters, McCabe's, Berklee, Boston University and elsewhere, and is thrilled to be a part of the LA Music Academy staff.

SUSAN HEGARTY, Artist-In-Residence

Susan Hegarty is one of Hollywood's top dialect coaches, having worked on dozens of films and consulted on many more. Her clients include Kate Winslet, whom she coached on three Oscar-nominated performances (*Titanic*, *Eternal Sunshine of the Spotless Mind*, *Little Children*); Rachel Weisz (*My Blueberry Nights*, *The Fountain*, *The Brothers Bloom*, *Definitely Maybe* and *The Lovely Bones*); Penelope Cruz, Eric Bana, Claire Danes, Sir Ben Kingsley, Catherine Zeta-Jones, Ralph Fiennes, Kate Hudson, Rachel Griffiths, Ioan Gruffudd, Gabriel Byrne, Jon Voight, Barbara Hershey, Julianne Moore, and many others. Prior to coaching movies, she served for seven years on the Theatre School Faculty at CalArts, teaching speech, phonetics, textual interpretation, and coaching performances in the graduate

and undergraduate acting programs. As an actress, she has performed in regional theatre all over the United States, including the Old Globe Theatre in San Diego, Walnut Street Theatre in Philadelphia, California Repertory Theatre in Monterey, Ft. Worth Shakespeare-in-the-Park, and PCPA/Theatrefest. She is a graduate of the Professional Theatre Training Program at the University of Wisconsin-Milwaukee (now at the University of Delaware), and of the Pacific Conservatory of the Performing Arts, received her teaching training with the queen of American theatre speech, Edith Skinner, at the American Conservatory Theatre in San Francisco, and has appeared in film (including a featured voice role in Disney's animated *Lilo and Stitch*) and on prime-time television.

MUSIC PRODUCER

Associate of Arts Degree in Music Production - Music Producer: Required Credits

<i>Subject</i>	QUARTER					
	ONE	TWO	THREE	FOUR	FIVE	SIX
<i>Instrument Skills</i>						
Drums for Producers	1					
Drum Private Lesson	2					
Strings for Producers		1				
String Private Lesson		2				
Vocals for Producers			1			
Vocal Private Lesson			2			
Instrument Private Lesson				2	2	2
<i>Style & Performance</i>						
Production Styles & Genre Lecture	2					
Introduction to Signal Processing	3					
Pro Tools 100	4					
Pro Tools 110		4				
Drum Programming & Analysis		2				
Master Class		1		1		1
MIDI Production 1		2				
MIDI Production 2			2			
DIY Recording and Acoustics			2			
History of Production			1.5			
Microphone Technology and Technique 1			1.5			
Microphone Technology and Technique 2				1.5		
Engineering for Producers 1			4			
Engineering for Producers 2				4		
Songwriting 1			1			
Songwriting 2				1		
Introduction to DJ Techniques for Producers				1.5		
The Laws of Parts: Arranging for Producers				1		
Producing Other People				3	3	3
Music Business and Marketing					2	
Advanced Signal Processing					3	
Mentor Program					2	2
Introduction to Working with Picture						1.5
Pitch Processing/Vocal Tuning						1.5
Producer's Misc. Skill Survival Course						2
Legal Aspects of the Music Business						2
<i>Musicianship</i>						
Ear Training/Theory	2	2				
Piano	1	1				
Styles & Analysis					2	
<i>Electives*</i>						
					1	
Total Credits	15	15	15	15	15	15

Diploma in Music Production - Music Producer: Required Credits

<i>Subject</i>	QUARTER			
	ONE	TWO	THREE	FOUR
<i>Instrument Skills</i>				
Drums for Producers	1			
Drum Private Lesson	2			
Strings for Producers		1		
String Private Lesson		2		
Vocals for Producers			1	
Vocal Private Lesson			2	
Instrument Private Lesson				2
<i>Style & Performance</i>				
Production Styles & Genre Lecture	2			
Introduction to Signal Processing	3			
Pro Tools 100	4			
Pro Tools 110		4		
Drum Programming & Analysis		2		
Master Class		1		1
MIDI Production 1		2		
MIDI Production 2			2	
DIY Recording and Acoustics			2	
History of Production			1.5	
Microphone Technology and Technique 1			1.5	
Microphone Technology and Technique 2				1.5
Engineering for Producers 1			4	
Engineering for Producers 2				4
Songwriting 1			1	
Songwriting 2				1
Introduction to DJ Techniques for Producers				1.5
The Laws of Parts: Arranging for Producers				1
Producing Other People				3
<i>Musicianship</i>				
Ear Training/Theory	2	2		
Piano	1	1		
<i>Electives*</i>				
Total Credits	15	15	15	15

*Additional electives can be taken at no cost, but some require lab fees.

MUSIC PRODUCER



THE MUSIC PRODUCER MAJOR

At the Academy, we constantly strive to provide the means to prepare our students for life in the real world. In our instrumental programs, you are required to explore a number of different facets that relate to your instrument, whether you are previously familiar with them or not. Time has shown that this method is critical in producing a well-rounded musician. In creating our Music Producer Major, we have taken the same approach, by immersing you in all of the facets of modern production. The curriculum is unique, and the breadth of the program gives you not only the historical and technical background you need to compete in the world of production, but also the tools and techniques to take your individual identity and ideas to the next level in the years to come. As much as it is about composition, songwriting, engineering, arranging, and psychology, production is about managing a process, and the best managers know what every one of the members of a team do and how to motivate them to do their best work. The Music Producer Major prepares you to effectively work alone or in groups, with elements of every facet of production under your belt. With the Academy's location in the Los Angeles area, there is no better place to tap into the busiest and most widely varied production community in the world.

Department Chair: Sean Halley

Course Descriptions

DIY RECORDING AND ACOUSTICS

With the trend in production moving away from larger facilities toward smaller, often home-based locations, this course teaches the basics of small studio ergonomics and design, speaker choice and placement, room treatment, and the concepts of maintaining a smaller recording/production environment.

DRUM PROGRAMMING AND ANALYSIS

In this course, you will study and analyze both human-played and electronic recorded drum performances and learn the elements necessary to create an effective programmed drum track. Both electronic (dance, r&b, house, etc.) and traditional (rock, country, r&b, pop, etc.) will be explored, and you will learn to create your own recorded performances.

PITCH PROCESSING/VOCAL TUNING

Pop music has become more perfect than ever, and a modern producer needs to know how to use technology to correct or modify the pitch of a voice or instrument. Various methods are explored, ranging from gentle and non-invasive to drastic, giving the producer the tools to be effective at both reparative and creative uses.

THE LAW OF PARTS: ARRANGING FOR PRODUCERS

In concert with the required Arranging courses at the Academy, this class teaches you arranging from the perspective of creating an effective recorded production. Analysis of parts and elements from both older and more recent recordings will be used to demonstrate how best to approach the building of a recorded production.

ENGINEERING FOR PRODUCERS I

As we move further into the new millennium, it has become increasingly more important that producers know how to engineer properly. Oftentimes they may be the only engineer available on a project, or they may be in a situation where modern technology allows recording a remotely from a different continent. This course begins the recording technology discussion.

ENGINEERING FOR PRODUCERS II

Building on Engineering for Producers I, Engineering for Producers II goes deeper into the subject, covering complex signal processing, multing tricks and techniques, and sound replacement/augmentation.

MIDI PRODUCTION I

This course serves as an introduction to MIDI and virtual instrument-based composition using a digital audio workstation (Pro Tools). You will be taught best practices and the workings MIDI systems, laying the groundwork for your own MIDI-based productions.

MIDI PRODUCTION II

Expanding on the techniques learned in MIDI Production I, MIDI Production II digs deeper into the world of computer MIDI-based production. Advanced MIDI editing, routing and creating mults/stacks, and synth programming are covered.

INTRODUCTION TO SIGNAL PROCESSING

A Producer must truly know the tools used in production, and this course introduces you to the primary building blocks used in signal processing. Compression/limiting, reverb, pitch-based effects and delay/echo are covered.

ADVANCED SIGNAL PROCESSING

Building on the skills learned in Introduction to Signal Processing, this course goes deeper into that world, exploring matrixed effects, specialty-use devices and plugins, and creating soundscapes.

PRODUCTION STYLES AND GENRE LECTURE

Much as an instrumentalist must be familiar with various styles and techniques, so must a producer know different production styles and genres. This lecture course will analyze commercial recorded musical examples in a variety of different musical and production styles, giving you both the background necessary to emulate these styles and the information necessary to blaze new territory.

PRODUCER'S MISC. SKILL SURVIVAL COURSE

MacGyver-like in concept, this course teaches the miscellaneous skills that modern Producers would be wise to learn, but that don't necessarily warrant a full quarter of study. Techniques for troubleshooting, cabling/wiring, and an introduction to basic soldering and simple electronics are covered, as well as perhaps the most important subject going forward for producers: the internal working of computers and hard drives.

PRODUCING OTHER PEOPLE

Producing artists other than oneself requires an altogether different set of skills than working alone. In this course, you will learn how to manage the process of producing someone else, as both the producer alone and the producer/engineer. Topics covered include creating conducive environments, managing multiple people at once, headphone mixes and their effect on the process, the application of their songwriting class work, and motivational techniques.

INTRODUCTION TO DJ TECHNIQUES FOR PRODUCERS

Much like snowboarding in the Olympics, DJ-style music and techniques have evolved to the point where they are now a legitimate part of mainstream production. This course teaches the basics of using finished mixes and samples together to create a DJ-style production.

HISTORY OF PRODUCTION

Much of what we refer to today in production has roots in the techniques, gear, and style of producers and engineers from the last century. This course examines the advance of production, from the dawn of the recording age to the present day, giving perspective to the current world of producing recorded music, and where it may be headed.

MICROPHONE TECHNOLOGY AND TECHNIQUE I

This course introduces you to the world of microphone technology and technique. You will learn the various classes of microphones, their construction and application, and how to use them to get desired results on various acoustic sources.

MICROPHONE TECHNOLOGY AND TECHNIQUE II

Building on the skills learned in Mic Tech I, this course covers multi-micing scenarios, advanced processing, and phase relationships.

MASTER CLASS

Working professionals instruct in a class/clinic format on their area of expertise. Producers from all aspects of the business will be featured, providing valuable insight into the current world and market of production.

INTRODUCTION TO WORKING WITH PICTURE

With the advent of web-based distribution outlets like YouTube and others, video/motion picture is no longer just the purview of filmmakers. Every producer should have some idea of where to start when "working to picture," and this course takes you through an introduction to scoring to picture, sound effects, and creating continuity in the picture with recorded sound.

LEGAL ASPECTS OF THE MUSIC BUSINESS

Whether you are an artist, songwriter, manager, lawyer, music industry executive, producer, music publisher, or just someone who cares about music, this course is essential to developing a core understanding of legal, contractual, and business issues and beneficial to those pursuing or wishing to pursue a career in music. Instruction focuses on both legal and practical issues surrounding free expression in the music industry and advanced concepts regarding the legal and contractual relationships with publishing companies, record labels, recording studios, producers, managers, lawyers, and band members.

PRO TOOLS 101

You will explore introductory level Pro Tools hardware and software functionality accompanied by the Pro Tools 101 and 110 coursework. Throughout the course, you will cover basic Pro Tools principles, giving you what you need to complete a Pro Tools project from initial set up to final mixdown. Whether your project involves recording of live instruments, MIDI sequencing of software synthesizers, or audio looping, this course will give you the basic skills to succeed. At the end of this course, you will be given the official Pro Tools 101 certification exam.

PRO TOOLS 110

In Pro Tools 110, you will take a more detailed look at the Pro Tools system. This course covers all the key concepts and skills needed to operate a Pro Tools system and provides the foundation for the later 200-series Pro Tools Music Production and Post Production courses. At the end of this course, you will be given the official Pro Tools 110 certification exam.

SONGWRITING I & II

This course is designed to help you improve (or uncover!) your songwriting ability through a study of the craft of songwriting and to inform your careers through a focus on the various business aspects of songwriting. You will also broaden your historical perspective of songwriting through

a study of definitive songwriters of popular music. Melody, structure, lyrics, collaboration and the development of a "hook" will all be looked at in detail. You will be performing and recording your own compositions weekly. You will also have the opportunity to have your compositions performed by the pros.

THE MENTOR PROGRAM

This course gives you the opportunity to experience the real world of the music business. You are assigned, based on your individual goals and passions, to a professional musician who is "out there doing it." The Los Angeles musical community provides a uniquely rich and diverse pool of professionals as mentors. You will shadow the pro and experience firsthand his or her life as a professional musician.

DRUMS FOR PRODUCERS

As a producer, you will need to communicate your ideas to a drummer. In this course, you will learn drumming vocabulary, tuning, and recording techniques. You will also learn drum set technique basics, functions and grooves. You will emerge better able to communicate, demonstrate and compose drum parts.

STRINGS FOR PRODUCERS

You will learn the basics of guitar and bass, such as technique, strumming, chords, slapping and finger picking. A special emphasis will be placed on obtaining the skills necessary for songwriting, arranging and recording.

VOCALS FOR PRODUCERS

This class is designed to help you develop your vocal skills. Technique and qualities of sound will be discussed. You will also learn how to work with singers in a recording setting.

Producer Instructors

SEAN HALLEY, Department Chair

Sean Halley studied guitar and classical composition under scholarship at Texas Tech and Utah State Universities. After reportedly being the first guitarist to win top soloist at the Lionel Hampton Moscow Jazz Festival, he embarked upon a widely varied career playing 290 + gigs a year both domestically and internationally, as a top-call session musician, writing commercial ad music for network television, scoring orchestral film trailer music for theatrical release, constructing and running a commercial recording facility, producing independent artists in a myriad of different styles, building recording gear, performing as a

voiceover artist and working in audio post production. He has appeared on records alongside a widely varied group of musicians, including Vinnie Colaiuta, Steve Ferrone, Tony Levin, Jerry Marotta, Richard Marx, Michael Thompson, Michael Manning and Dan Tyack, among many others. A certified Pro Tools HD/ICON ninja and tech dweeb, Sean is a celebrated presenter on all things audio, giving students real-world perspective from "both sides of the glass."

TARIQH AKONI

A native of Santa Barbara, Tariqh studied contemporary classical composition at the University of California at San Diego before deciding to pursue performance at the Berklee College of Music. A highlight of his experience during his years at Berklee was his private studies with jazz luminaries Jerry Bergonzi and Rick Peckham. Since moving to Los Angeles in 1997, Tariqh has amassed an extensive and eclectic resume. He has worked with such distinguished artists as: country singers LeAnn Rimes and Lee Ann Womack; jazz icons George Duke, Tom Scott and Bobby Watson; pop artists Jennifer Lopez, Whitney Houston, Christina Aguilera and the Backstreet Boys; and classical artist Josh Groban. He has also appeared with a host of greats including Babyface, Al Jarreau, Herbie Hancock, Stevie Wonder, and Luther Vandross. He has toured nationally and internationally, most recently as the Musical Director and Conductor for Josh Groban.

DAVE BEYER

Dave Beyer is an in-demand professional drummer and educator in the Los Angeles area. He toured and recorded for 3 years with Melissa Etheridge and has played or recorded with The Motels, Jewel, Joan Osborne, Gregg Allman, Michael McDonald, Christopher Cross, Stephen Bishop, Helen Reddy, Jango and Debra Davis. He has performed at major venues worldwide, including the Greek Theater, Universal Amphitheater, Rock & Roll Hall of Fame, Woodstock, Madison Square Garden and Royal Albert Hall; and has played on *The Tonight Show*, *David Letterman*, and *Ally McBeal*, to name a few. Dave also stays busy as a session player, a producer, and runs his own recording studio.

THENA DARE

Thena Dare earned her Bachelors in Jazz Vocals from the USC Thornton School of Music, studying under Grammy-nominated Tierney Sutton and former Count Basie singer Carmen Bradford. Since graduating, Thena has focused on writing and performing, releasing her third album *Under the Radar* in 2006. Thena's ability to perform with grace under pressure has landed her numerous studio gigs for

songwriters in the Los Angeles area. Highlights of Thena's career include singing backup for Barry Manilow and James Ward, sharing the stage with comedians such as Mike Epps and Michael Richards, and writing and performing music for films. Also notable is Thena's involvement with Heart Education, a non-profit organization facilitated by Leila Steinberg, former manager of Tupac Shakur. Thena has had a number of opportunities to share her music with kids in Los Angeles through Heart Education, at places such as Juvenile Hall and local schools.

GARY FERGUSON

After his first recording at the age of 17 with Shirley Bassey, Gary began touring in the mid-70's with Etta James, Olivia Newton-John and Cher. Since then, he has also toured/recorded with Eddie Money, Ray Charles, Glenn Hughes, Jim Messina, Roberta Flack, Yoko Ono, David Benoit, Les Dudek, Michelle Phillips, Bette Midler, Susanna Hoffs, Charlie Sexton, Billy Preston, Melissa Manchester, John Hiatt, the New Radicals, Stevie Nicks, Lani Hall, Larry Carlton, Steve Lukather, Edgar Winter, James Ingram, Billy Bob Thornton, K.D. Lang, Pat Benatar, Ben Folds, and many more. In 2000, he performed on the *Women Rock Lifetime* television special, featuring Sheryl Crow, Emmylou Harris, The Dixie Chicks and more. Gary has also recorded on many film and jingle dates and has also contributed tracks to the GarageBand Drum Libraries.

KATHLEEN GRACE

Born and raised in Tucson, Arizona, Kathleen received her undergraduate degree from Tufts University where she first explored vocal arts with the faculty of the New England Conservatory of Music in Boston. She studied free vocal jazz improvisation under the direction of Molly Holm, former director of Bobby McFerrin's ensemble Voicestra. Kathleen received her Master's degree in Jazz Studies from the University of Southern California Thornton School of Music where she studied under mentors Tierney Sutton and Shelly Berg. She has performed at festivals in Europe, the U.S. and South America. Kathleen was a finalist in the 2004 Montreux International Jazz Vocal Competition and was awarded a spot in the Betty Carter Jazz Ahead Residency for composers at the John F. Kennedy Center for the Performing Arts. Her first CD *Sunrise* received critical acclaim as one of the top debuts of the year and earned a Blue Chip Award from IAJE jazz critic Herb Wong. Her second CD *Songbird*, released on the Monsoon label, established her reputation as a composer and lyricist. Kathleen is a passionate music educator who has served as a clinician for jazz ensembles, solo jazz programs and creativity workshops around the country.

CHRIS JUERGENSEN

Native New Yorker, long-time studio musician, and session guitarist Chris Juergensen is in constant demand as a sideman, frontman and clinician. He has played sold-out venues as intimate as the world-famous Blue Note and as large as the Long Beach Auditorium. After teaching guitar for six years at the prestigious Musicians Institute in Los Angeles alongside Paul Gilbert (Mr. Big), Scott Henderson and Joe Diorio, Chris left the States to become the Director of Education at Tokyo School of Music in Japan where he resided for fifteen years. He currently divides his time between Tokyo and Los Angeles where he continues to write, record, play and teach. His first solo CD *Prospects* was critically acclaimed worldwide and his second release *Big Bad Sun* painted a completely new portrait of him, showcasing his singing talent as well as his guitar playing. The opening song "Sweet Melissa" was used by Australian filmmaker Sean King in his short film *Regrets*. His newest CD *Strange Phenomena* was released in early 2008.

ANDREW MURDOCK

Andrew Murdock, also known as Mudrock, is an American record producer specializing in the rock and metal genres. He is perhaps best known for producing Godsmack's *Godsmack* and *Awake* albums. More recently, he has produced successful American metal band Avenged Sevenfold's 2nd album *Waking the Fallen*, as well as albums for Slunt, The Riverboat Gamblers, Powerman 5000, Eighteen Visions, Unloco and Alice Cooper, as well as 50 Foot Wave's latest EP, *Power and Light*. He had also contributed to Linkin Park's early *Hybrid Theory* EP. Mudrock is based in Los Angeles and has his own studio in partnership with Scott Gilman called The Hobby Shop.

DAVE POZZI

Dave Pozzi has been a Los Angeles-based freelance artist since 1979, recording and playing with artists including: Santana, Henry Mancini, Mel Torme, Celine Dion, David Foster, Johnny Mathis, Jeff Hamilton, Rich Little, Charlie Shoemake, Melissa Manchester, Marvin Stamm, Bobby Shew, Pete Christlieb, Don Menza, Roy McCurdy, Bob Cooper, Jeff Berlin, Diana Krall, Billy Childs, and others. Big band credits include Ray Anthony, Bob Crosby, Bill Watrous, Louie Bellson, Bob Florence, and Doc Severinsen. Dave is featured as a soloist on recordings with John Patitucci, Nick Brignola, Dick Berk, Bob Magnusson, Ray Pizzi, and Milcho Leviev. Other recording work includes radio and TV commercials, TV shows such as *The*

Osbornes, and numerous demos and record dates.

DOUG ROSS

Doug Ross graduated with honors from Musicians Institute in 1988 and the University of Maryland in 1992. For over twenty years, he has performed, recorded and taught bass all over the world, including four years as head of the bass department at Fukuoka School of Music in Japan. A few of the artists that Doug has recorded or performed with include Brett Garsed, Martha Reeves and the Vandellas, Otmaro Ruiz, Fantasia Musical Circus, Katia Moraes and Sambaguru, Gregg Bissonette, and jazz pianist Ron Kobayashi. Information on Doug's activities and recent solo album can be found on his website at www.dougross.net.

MASTER CLASS INSTRUCTORS

Brian Scheuble (Engineered for Jason Mraz, John Mayer, Aimee Mann, and more)

Walter Turbitt (Producer/Engineer/Executive who has worked with The Cars, Cyndi Lauper, Enrique Iglesias, & is Vice President of the US wing of Right Bank Music)

ALL SCHOOL COURSES

All School Courses

The following courses are required for completion in each instrument area, unless otherwise noted. They provide the important building blocks of great musical performance.



ALL SCHOOL COURSES



Course Descriptions

EAR TRAINING/THEORY 1

Ear Training/Theory 1 is a combination of lecture and demonstration to ensure you have acquired a full understanding of the fundamentals of music theory and ear training. Topics covered are: the staff, pitch, note heads, clefs, ledger lines, sharps and flats, enharmonic equivalents, major scales, key signatures, circle of fifths (major keys), intervals (major, perfect, minor, augmented, and diminished), pitch matching, determining the highness or lowness of pitch; hearing, transcribing, and singing melodies, harmonies and rhythm.

EAR TRAINING/THEORY 2

Ear Training/Theory 2 is a continuation of ET/T 1. Topics covered are: major, minor, diminished, and augmented triads; triad inversion, open and closed voicings; diatonic progressions of major keys, transposition, determining key, non-diatonic harmony; major, minor, dominant, minor b5, diminished, minor-major, and major #5 seventh chords; chord symbols, seventh chord inversions; figured bass, polyphony, scalar movement, harmonic rhythm; hearing, transcribing, and singing melodies, harmonies and rhythm.

Prerequisite: Ear Training/Theory 1

EAR TRAINING/THEORY 3 (NOT REQUIRED FOR DRUMMERS OR PRODUCERS*)

Ear Training/Theory 3 is a continuation of ET/T 2. Topics covered are: variations on triads (sus, 2, 6, 6/9, 5, 5/2) with accompanying chord symbols, minor scales, key signatures and the circle of fifths (minor keys); relative and parallel key relationships, modes (Ionian, Dorian, etc.); diatonic harmony of minor keys; hearing, transcribing, and singing melodies, harmonies and rhythm.

Prerequisite: Ear Training/Theory 2

EAR TRAINING/THEORY 4 (NOT REQUIRED FOR DRUMMERS OR PRODUCERS*)

Ear Training/Theory 4 is a continuation of ET/T 3. Topics covered are: modal interchange (borrowing chords between parallel relationships), diatonic chord substitution, chord families (tonic, subdominant and dominant); secondary dominant, tonicization, tri-tone substitution, cadential and non-cadential dominant chords, deceptive cadences; harmonic and melodic minor scales with diatonic progressions, chord relationship to the tonic; pentatonic, blues, and symmetrical scales (chromatic, whole-tone and diminished), chord extensions (9th, 11th and 13th), derivative scales of all extensions, and re-harmonization; hearing, transcribing, and singing melodies, harmonies and rhythm.

Prerequisite: Ear Training/Theory 3

BASIC PIANO 1

This course consists of instruction in basic piano skills with emphasis on learning to read music, proper fingering patterns, with emphasis on paralleling the information acquired in Harmony and Theory as well as Ear Training. The main purpose of the class is to improve your overall musicianship.

BASIC PIANO 2

This is a continuation of Basic Piano 1.

Prerequisite: Basic Piano 1

**If you are a drummer and wish to pursue more study in this area, you may register for this class as an elective.*

ORIGINAL PROJECT 1 & 2

All students are divided into various ensembles, honing their skills as performers and learning performance from a production standpoint. Classes are a combination of lecture, demonstration, and ensemble participation. Information and demonstration will be presented and students will participate in ensemble work in class. Students will spend 10 weeks preparing a 20-minute set for their final concert (which will have at least one original element). They will have their material chosen by week 8 and spend weeks 8-10 working on their physical performance and perfecting their show. This will require a reasonable amount of rehearsal outside of class. Class during week 10 will take place in a professional recording studio session, where each group will record their song(s), followed by a photo shoot.

READING REALITY

This course is designed to give guitarists, bassists, and drummers the real-life experience of producing music from the page - the way countless pros do on the bandstand every day. Students gain this experience by interpreting simple lead sheets and Real Book charts of Pop, Latin, Brazilian and Jazz standards at sight, and on the bandstand. Students come to class without knowing what will be played, with no rehearsal, and will not keep any repertoire from class for further study. The goal is to simply develop the ability to render credible live versions of tunes in the aforementioned styles on the spot. General sight-reading practice of similar material, away from the classroom, is the only prep required. The primary goal is to develop the student's fundamental sight-reading ability in live, real-world situations. A secondary but equally important result is for the student to acquire a working knowledge of standard contemporary repertoire in a variety of popular styles.

RHYTHM SECTION WORKSHOP

Rhythm Section Workshop is an all-school, instrumental performance lab which affords anyone from the drum, guitar, and bass departments an opportunity to play together and experience ensemble playing/coaching in a classroom setting. The focus is on understanding and developing a better awareness of what it means to play with other musicians, emphasizing dynamics, time, feel, blend, form, listening ability, group communication, attitude, and overall musicianship. Songs reflecting a wide variety of musical styles are used as vehicles to explore these values, with a particular emphasis on grasping the feel and intention of the music. Vocalists will be invited to join in the 4th quarter.

MUSIC BUSINESS AND MARKETING

This course covers music publishing and the various income sources in the music industry. We will also cover the essential elements of music marketing, all critical to creating the optimal mix of activities needed to market yourself and your music. Topics include: choosing between BMI and ASCAP; how to protect your song or song performance through copyright; recording artist deals and record companies; understanding the Musicians Union and scale for a variety of jobs; understanding lawyers, contracts, networking; basic copyright concepts; personal managers, how to pick a team, various marketing channels and media such as advertising, PR, internet marketing and promotion, demo packaging, and CD packaging and production.

ELECTIVES



The elective courses described below are available for those who want to expand their knowledge and skills beyond the instrumental Degree Program. You can take the following electives (when available) each quarter at no additional cost (lab fees may apply).

Course Descriptions

ARRANGING AND ORCHESTRATION 1

This course is designed so that, by its conclusion, you will have the ability to arrange and orchestrate a coherent vocal/instrumental composition for a rhythm section with 3 horns, more specifically: piano, bass, drums, guitar, trumpet, tenor sax, and trombone.

During this 10-week course, you will learn the musical relationship between the rhythm and horn sections. You will also learn various techniques used in voicing horns in addition to their appropriate ranges and transpositions. You will learn about the melodic and harmonic roles played by the rhythm and horn sections. Also, this course covers the various ways in which to score the horn section. You will have a continuing understanding of arranging/orchestration through listening and analysis.

By the conclusion of this course, you, with the guidance of your instructor, will have arranged and orchestrated a musical composition and have it professionally recorded. A lab fee is required.

Prerequisite: Harmony & Theory 2

2 credits

ARRANGING AND ORCHESTRATION 2

This course is designed, so that, by its conclusion, you will have the ability to arrange and orchestrate a coherent vocal/instrumental composition for a rhythm section with 6 horns (plus doubles), more specifically: piano, bass, drums, guitar, 2 trumpets and/or flugelhorns, alto sax, tenor sax, baritone sax with any combinations of flutes and clarinets, and 1 trombone. This course will start you on the road to listening to music through color as well as sound.

During this 10-week course, you will learn about the various roles of the woodwind section and the most effective techniques in which to voice them. You will

explore the many colors you can achieve by the blending of the saxes, flutes, and clarinets. You will explore the possible colors you could achieve when blending the woodwinds with each other as well as with the brass section. You will learn about the brass section in the same manner. You will learn various ways in which to score the woodwind and brass sections, whether accompanying a vocalist or in an instrumental arrangement. You will also achieve a better understanding of arranging/orchestration through listening and analysis.

By the conclusion of this course, you, with the guidance of your instructor, will have arranged and orchestrated a musical composition and have it professionally recorded. A lab fee is required.

Prerequisite: Arranging and Orchestration 1

2 credits

ARRANGING AND ORCHESTRATION 3

This course is designed, in addition to being a continuation of Arranging/Orchestration 1 and 2, to prepare you to be able to arrange and orchestrate for an augmented ensemble from that of 2. This will include oboe or English horn, bassoon, French horn, tuba or bass trombone, and percussion.

This course presents the possibilities you could achieve when combining jazz and classical elements to form a cohesive musical work. You will learn about the various colors of the newly introduced instruments as well as their ranges and transpositions. This course will continue to explore the art of combining the vast array of colors each instrument has to offer. You will continue to learn the art of linear vs. block writing. As this course unfolds, you will have a better understanding of arranging/orchestration through listening and analysis.

During the 10 weeks, you, with the guidance of your

instructor, will be arranging and orchestrating your final project which will then be, upon completion, professionally recorded. A lab fee is required.

Prerequisite: Arranging and Orchestration 2
2 credits

ARRANGING AND ORCHESTRATION 4

This course is designed, in addition to being a continuation of Arranging/Orchestration 1-3, to prepare you to be able to arrange and orchestrate for the string family, including violins, violas, celli and acoustic bass. In addition to this, you will also learn the art of arranging and orchestrating for voices (soprano, alto, tenor and bass).

During this 10-week course, you will learn about the many qualities of the string family, including their individual colors, the blending of their colors, and the endless possibilities they possess, from slow, lyrical playing to the fastest, most difficult passages. In addition, you will also learn about arranging and orchestrating for the human voice. This course will explore the beautiful colors and timbres of the voice from the soprano down to the bass. This course will go more in-depth about the linear approach to orchestration. As this course unfolds, you will acquire a better understanding of arranging and orchestration for strings and voices through listening and analysis.

During this course, you, with the guidance of your instructor, will arrange and orchestrate your final project, which, upon completion, will then be professionally recorded. A lab fee is required.

Prerequisite: Arranging and Orchestration 3
2 credits

RECORDING FOR INSTRUMENTALISTS 1

In RFI 1, we will define and explain the digital workstation. This will include creating a ProTools session, understanding file management, and exploring MIDI fundamentals. Signal path and all its components will be explored along with mic pre interfacing, creating a track and saving a session. We will also record a single ensemble consisting of bass, drum, vocals and guitar. The finer points of recording these aforementioned instruments will be identified. The mix and edit window as well as the in-going sound quality will also be addressed. A lab fee is required.

2 credits

RECORDING FOR INSTRUMENTALISTS 2

In RFI 2, we will begin MIDI recording as well as editing, where we will explore and learn to fix all tracking issues. In addition, this course introduces the art of mixing and

mastering while re-exploring the skills acquired in RFI 1. A lab fee is required.

Prerequisite: Recording for Instrumentalists 1
2 credits

MUSIC HISTORY 1*

This course offers a broad survey of musical masterpieces from the Middle Ages to the Baroque era. Emphasis is on major composers, rhythmic, harmonic and melodic inventions, form, period instruments, secular and sacred music, and listening awareness.

2 credits

MUSIC HISTORY 2*

This course offers a broad survey of musical masterpieces from the Pre-classical era up to and through the 20th century. Emphasis is on major composers, rhythmic, harmonic and melodic inventions, form, period instruments, secular and sacred music, and listening awareness.

2 credits

REPERTOIRE/STYLE ENSEMBLE*

In keeping with the practical, work-focused approach to the curriculum, we feel strongly that you should get in-depth experience with specific repertoire in ensembles consisting of your peers as well as certain professional accompanists where deemed necessary. Focus is on specific periods, styles and/or composers/artists/groups. You are expected to learn material so that it becomes second nature. You will rehearse with a preselected ensemble, supervised by an instructor experienced in the area of focus. A final performance will take place in the studio and/or in a live performance setting. Ensembles may include Pop/Rock, Latin Covers, Jazz Standards, Blues, Country/Nashville Pop, Hip Hop, "The Ultimate Cover Band," etc. Beginning in the 3rd quarter, you can participate in 3 Horn Band and Big Band (when available).

1 credit

VOCALS FOR INSTRUMENTALISTS*

Many instrumentalists find significant employment advantage in being able to perform vocally. This course is designed to provide basic training to instrumentalists wanting to develop their vocal skills for these situations, whether as front person or background vocalist.

1.5 credits

STYLES AND ANALYSIS OF MUSICAL COMPOSITION IN WESTERN MUSIC 1

This course is designed to give you a better understanding of how the principles of music theory are applied to create

a coherent musical composition. This will be done by analyzing classical, pop and jazz music by composers such as Bach, Mozart, Ellington, Gershwin, and Stevie Wonder, to name a few.

We will trace the evolution of melody and harmony, and see the connection that they have shared for the last 600 years. You will also learn the importance of form in musical composition, and the various shapes it has taken through the musical periods and genres.

Throughout the 10-week course, you will learn how to construct melodies and harmonize these melodies. You will also learn how to fit your melodies and harmonies into various types of musical form. At the conclusion of this course, you will possess the musical knowledge and skills to compose an original musical piece, which will then be professionally recorded. A lab fee is required.

Prerequisite: Harmony and Theory 2

2 credits

STYLES AND ANALYSIS OF MUSICAL COMPOSITION IN WESTERN MUSIC 2

This course is designed to introduce you to a variety of musical categories in the field of commercial music including pop (Stevie Wonder, Steely Dan), bebop (Charlie Parker, Dizzy Gillespie, Miles Davis), impressionist jazz (Herbie Hancock, Wayne Shorter), fusion (Chick Corea, Weather Report, the Yellowjackets), tin pan alley (George Gershwin, Cole Porter, Irving Berlin), and the ballads of Duke Ellington.

Throughout the 10-week course, you will discover, through analysis and listening, the similarities and differences of melody, harmony, and form between the classical music written from 1400 to the present, and the various categories of commercial music written during the past 100 years. In addition to compositional skills and techniques, this course will also teach you analysis techniques that are vitally important for composers and performers.

During this course, you, with the guidance of your instructor, will be composing your final project, which will be (of your choice) in the style of one of the categories of music studied. It will then be professionally recorded. A lab fee is required.

Prerequisite: Styles and Analysis of Musical Composition in Western Music 1

2 credits

**Subject to availability*

Instructors*

JOHN AVILA

John was born into a musical household and raised in San Gabriel, California. He began playing guitar at six and bass at sixteen. John cut short his musical studies at East L.A. College to tour with El Chicano and soon found himself on tour opening for Santana. John later toured with jazz vocalist Randy Crawford, and, in 1981, he co-founded Food For Feet and joined Oingo Boingo in 1984, with whom he played until 1995. During his time with Oingo Boingo, John co-produced four full-length releases with Danny Elfman and Steve Bartek. Since 1995, John has run his own recording studio called Brando's Paradise, producing bands such as Reel Big Fish, Voodoo Glow Skulls, Quetzal, and Robbie Krieger. During this time, he also played bass on recordings by Steve Vai and the Stewart Copeland Orchestra. He also sang lead vocals on Disney's *Another Goofy Movie*.

KACEE CLANTON

After studying at a classical Conservatory of Music, this Northern California native packed her heart and soul and everything else she owned into a truck bound for Los Angeles and the freedom it offered. Kacee wrote, produced, and released her debut CD *Seeing Red* in 1996. Shortly after, her career branched out into modeling, acting, and commercial work as a singer, writer and producer. In the summer of 2001, Kacee was cast in the role of a lifetime: playing the lead in Off-Broadway's *Love, Janis*, an extreme rock musical about the life and music of legendary singer Janis Joplin. Over the last decade, she has performed this role in various cities, including San Diego, Kansas City and Rochester. In early 2002, she was asked to join Big Brother & The Holding Co., Joplin's original San Francisco-based band, as their lead vocalist. She continues in both of these capacities as time permits. In 2005, she joined forces with rock icon Joe Cocker as a background singer on his Heart & Soul world tour. In early 2008, she completed a second world tour to support his CD release *Hymn For My Soul*. Kacee's sophomore recording effort *Mama Came To Sing*, released in 2005, delivers the raw vocals and powerful lyrics which are the cornerstones of Kacee's success as a singer/songwriter. Kacee was honored to join the faculty of the LA Music Academy in 2008 as a vocal and performance instructor. She has been instrumental in designing both the performance

program and rock division of the vocal department. In the summer of 2008, Kacee began singing behind the incomparable Luis Miguel on his Complices tour. Recently, Kacee has had the privilege of joining Rickey Minor and The Tonight Show Band. She was also thrilled to be part of the cast of *Your Town Follies*, a Cirque Comique directed by Cirque du Soleil Comedy Designer Stefan Haves. For more info, please visit Kacee's website at www.kacee.info.

RICK GARCIA

Rick Garcia grew up in South Texas and began his music career as a drummer. He performed and toured with numerous bands before making the switch to that of singer/songwriter. Currently, he is the lead singer and co-songwriter for the band The Green Car Motel. Besides live performing, Garcia has become a sought after singer/songwriter in the film industry. He has written/co-written and performed songs for such films as the Oscar Award-winning *Brokeback Mountain*, *Hancock*, *Seven Pounds*, *Collateral*, *The Interpreter*, *Glory Road*, *The Kingdom*, *Next*, *My Best Friends Girl* and *Domino*, among others. In 2008, he was asked by ASCAP to participate in the program FREE STYLE, Creativity In The Classroom. The program was conceived by actor Jason Alexander and ASCAP and designed to have professional songwriters collaborate with aspiring songwriters from inner city schools throughout Los Angeles. In 2009, he co-composed the award-winning film score to *Another Harvest Moon*. Over the years, he has been active in mentoring upcoming songwriters and performers and has served as a guest panelist for both Grammy and ASCAP held events. He is currently working on songs for several upcoming films.

CHRIS JUERGENSEN

Native New Yorker, long-time studio musician, and session guitarist Chris Juergensen is in constant demand as a sideman, frontman and clinician. He has played sold-out venues as intimate as the world-famous Blue Note and as large as the Long Beach Auditorium. After teaching guitar for six years at the prestigious Musicians Institute in Los Angeles alongside Paul Gilbert (Mr. Big), Scott Henderson and Joe Diorio, Chris left the States to become the Director of Education at Tokyo School of Music in Japan where he resided for fifteen years. He currently divides his time between Tokyo and Los Angeles where he continues to write, record, play and teach. His first solo CD *Prospects* was critically acclaimed worldwide and his second release *Big Bad Sun* painted a completely new portrait of him, showcasing his singing talent as well as his guitar playing. The

opening song "Sweet Melissa" was used by Australian filmmaker Sean King in his short film *Regrets*. His newest CD *Strange Phenomena* was released in early 2008.

DAVE POZZI

Dave Pozzi has been a Los Angeles-based freelance artist since 1979, recording and playing with artists including: Santana, Henry Mancini, Mel Torme, Celine Dion, David Foster, Johnny Mathis, Jeff Hamilton, Rich Little, Charlie Shoemake, Melissa Manchester, Marvin Stamm, Bobby Shew, Pete Christlieb, Don Menza, Roy McCurdy, Bob Cooper, Jeff Berlin, Diana Krall, Billy Childs, and others. Big band credits include Ray Anthony, Bob Crosby, Bill Watrous, Louie Bellson, Bob Florence, and Doc Severinsen. Dave is featured as a soloist on recordings with John Patitucci, Nick Brignola, Dick Berk, Bob Magnusson, Ray Pizzi, and Milcho Leviev. Other recording work includes radio and TV commercials, TV shows such as *The Osbournes*, and numerous demos and record dates.



HOWIE SHEAR

After receiving a master's degree from the Eastman School of Music, Howie moved to Los Angeles to pursue a career as a musician/composer/arranger. He soon took a slight detour to go on the road where he played lead trumpet with the Woody Herman Orchestra. After two years, he moved back to LA, and has since performed on countless TV and movie soundtracks, commercials, Broadway shows and recordings. Howie has performed with Tony Bennett, George Benson, Stevie Wonder, the Temptations, Natalie Cole, Linda Ronstadt, and Mel Torme, to name a few. In addition to performing, Howie has been an active composer/arranger/orchestrator, getting his first big break as the musical arranger for the Joan Rivers late night talk show, where he composed for a 16-piece big band 5 nights a week. Howie has also scored several movies. He received his doctorate in music from the University of Southern California in 2002.

*Elective courses are also taught by departmental faculty.

DISCLOSURES



Catalog Disclosures

Information found in this catalog was current at the time of printing and is subject to change.

STUDENT RECORDS

Student records are retained for 7 years after program completion.

ESL

No English-as-a-second language instruction is provided by the LA Music Academy.

ACCREDITATION & LICENSURE

The LA Music Academy is accredited by the National Association of Schools of Music (NASM, <http://nasm.arts-accredit.org>). You may verify this certification by visiting the website listed above and viewing lists of institutions. You may also visit the Office to view this certification or for more information. The LA Music Academy is fully licensed with the Bureau for Private Postsecondary Education within the California Department of Consumer Affairs.

DEFINITION OF A FULL-TIME STUDENT

A student enrolled in 12 credits per quarter.

DEFINITION OF AN ACADEMIC YEAR

An academic year is defined as a minimum of 45 credits.

COMPLETION STATISTICS

For students enrolled between September 2000 and September 2005, an average of 85% have completed the program in which they enrolled.

Campus Security

Pursuant to 20 United States Code 1092 (a) and (f) also known as the Jeanne Clery Campus Security Act, the LA Music Academy adheres to the following security and crime reporting procedures.

You must report any and all campus incidents to a designated Attending Rep (AR) on post at the student entrance so that it can be noted on the Daily Crime and Incident Log for investigation. This includes crimes and accidents within and around the campus building.

In the event an Attending Rep (AR) is unavailable or not on post at the time of the incident, it is the responsibility of the witness/victim of the incident to complete a Crime and Incident Report (found at the student entrance) and turn it into the Attending Rep (AR) upon their return or submit it to the Administrative Office during regular business hours. You may also seek assistance with attending school faculty during regular school hours.

The LA Music Academy will not be held accountable for the loss or theft of personal property. It is your responsibility to keep track of your own personal items.

ANNUAL CRIME STATISTICS

The Campus Security Act also requires the Academy to compile a report with data gathered from its own campus security and crime report coupled with statistics from Pasadena's local police department and make it available for distribution annually in October. A notification will be sent out announcing when the crime report is available.

Alcohol & Drug-Free Campus Policy

The LA Music Academy is committed to providing a safe environment and to fostering the well-being and health of its employees and students by maintaining a drug-free campus in accordance with federal law. The LA Music Academy has established the following policy with regard to alcohol and drug abuse to ensure that we can meet our obligations to our students and employees alike.

The LA Music Academy prohibits any employee or student from possessing, selling, trading, or offering to sell illegal drugs, intoxicants or controlled substances or otherwise engage in the illegal use of drugs or alcohol at any time while on or using company property, conducting company business or otherwise representing the Academy. Serving and consumption of alcohol by persons of legal age will only be permitted at designated Academy-sponsored events that have been specifically authorized by the school's Director.

DISCIPLINARY ACTION

Violations of this policy are subject to strict disciplinary action. Discipline may include one or more of the following: warning, letter of reprimand, disciplinary probation, loss of financial aid award, termination of employment and/or expulsion from the Academy's academic program and/or mandatory participation and successful completion of a drug abuse assistance or rehabilitation program approved by an authorized health or law enforcement agency.

THE RISKS

Substance abuse can lead to major health risks including but not limited to malnutrition, organ damage, blackouts, impaired learning, dependency, disability, and even death.

Other possible risks of substance abuse may include personal and economic problems leading to diminished self-esteem, depression, alienation from reality, suicide, loss of job, loss of academic standing and loss of financial aid eligibility.

COUNSELING & TREATMENT

It is the responsibility of the Academy to counsel employees and students whenever they see changes in performance or behavior that suggest an employee or student has an alcohol or other drug problem. Although it is not the Academy's job to diagnose an employee or student's

problem, it is the Academy's commitment to encourage him/her to seek help by offering assistance in obtaining adequate counseling.

The Academy will provide drug and alcohol awareness information to all employees and students as part of their Employee Assistance Program (EAP) benefit. The scope of this benefit is providing information that includes the Academy's policy on a drug-free campus, information explaining the magnitude and dangers of drug and alcohol abuse and referral numbers of local community resources.

The Academy recognizes that drug and alcohol abuse can be successfully treated and is committed to helping employees who suffer from these problems, while holding them responsible for their own recovery. It is the employee's responsibility to ensure the treatment facility provides the Academy with the necessary documentation to establish compliance with the employee's rehabilitation obligations. If the EAP determines a referral to a treatment provider is necessary, the employee is responsible for the full cost of these services.

The goal of this policy is to balance our respect for individuals with the need to maintain a safe, productive, and drug-free environment.

To obtain additional drug and alcohol awareness information, please visit the Administrative Office.

FOR HELP

Employees who need help, please contact:

Tom Aylesbury, Executive Director
(626) 568-8850 ext. 11
Tom@lamusicacademy.edu

Students who need help, please contact:

Dave Pozzi, Dean
(626) 568-8850 ext. 14
Dave@lamusicacademy.edu

The Center for Substance Abuse Treatment and Referral Hotline

(800) 662-HELP (4357)

National Alcohol & Drug Abuse Helplines

Intervention Hotline	(800) 252-6465
Rapid Detox	(800) 996-3784
Treatment & Referral	(800) 454-8966

Notification of Rights Under the Federal Educational Rights & Privacy Act

The Family Educational Rights and Privacy Act (FERPA) affords you certain rights with respect to your education records. These rights include:

1. The right to inspect and review your education records within 45 days of the day the LA Music Academy receives a request for access. You should submit to the Dean written requests that identify the record(s) you wish to inspect. The Dean will make arrangements for access and notify you of the time and place where the records may be inspected. If the Dean does not maintain the records, he/she shall advise you of the correct official to whom the request should be addressed.
2. The right to request the amendment of your education records that you believe are inaccurate or misleading. You should write the Academy official responsible for the record, clearly identify the part of the record you want changed, and specify why it is inaccurate or misleading. If the LA Music Academy decides not to amend the record as you request, the Academy will notify you of the decision and advise you of your right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided when you are notified of your right to a hearing.
3. The right to consent to disclosures of personally identifiable information contained in your education records, except to the extent that FERPA authorizes disclosure without consent. One exception which permits disclosure without consent is disclosure to school officials with legitimate educational interests. A school official is a person employed by the LA Music Academy 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 the LA Music Academy has contracted (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.

4. The right to file a complaint with the US Department of Education concerning alleged failures by the LA Music Academy to comply with the requirements of FERPA. The name and address of the office that administers FERPA is:

Family Policy Compliance Office
 US Department of Education
 400 Maryland Avenue, SW
 Washington, DC 20202-4605
 Tel: (202) 260-3887
 Fax: (202) 260-9001

Upon request, the LA Music Academy discloses education records without consent to officials of another school in which you seek or intend to enroll. [NOTE: FERPA requires an institution to make a reasonable attempt to notify you of the records requested unless the institution states in its annual notification that it intends to forward records on request.]

The "USA Patriot Act", which went into effect on October 26, 2001, established the following exceptions relative to the release of information from institutional files:

Ex Parte Orders. The LA Music Academy can disclose, without the consent or knowledge of you or your parent(s), personally identifiable information from your records to representatives of the Attorney General of the United States in response to an ex parte order in connection with investigation or prosecution of terrorism crimes. An ex parte order is an order issued by a court without notice to an adverse party. When the LA Music Academy makes a disclosure pursuant to an ex parte order, it is not required to record that disclosure of information in your file.

Lawfully Issued Subpoenas and Court Orders. In the following two contexts, an institution can disclose, without consent, information from your education records in order to comply with a lawfully issued subpoena or court order:

1. **Grand Jury Subpoenas**
2. **Law Enforcement Subpoenas** – For these subpoenas, the court may order the LA Music Academy not to disclose to anyone the existence or contents of the subpoena or our response. If the court so orders, neither the prior notification

requirements nor the recording requirements would apply.

Health or Safety Emergency. The LA Music Academy is permitted to disclose personally identifiable information from your education record without your written consent in the case of an immediate threat to the health or safety of students or other individuals. This is limited to a situation that presents imminent danger or to a situation that required the immediate need for disclosure to avert or diffuse serious threats to the safety or health of a student or other individuals.

Disclosures to the US Citizenship and Immigration Service (USCIS). The LA Music Academy may release personally identifiable information of anyone who has signed a Form I-20 and anyone attending on an F-1, M-1, or J-1 visa to the USCIS.

Directory Information. The Family Education Rights and Privacy Act of 1974 allows the Academy to designate certain information related to students as "Directory Information". The LA Music Academy defines Directory Information as your full name, address, telephone numbers, email addresses, date and place of birth, dates of attendance at the Academy, program of study, date of graduation and/or date of withdrawal and credentials awarded. As part of our policy and operating procedures, the Academy never volunteers Directory Information, only verifies it.

The Academy may disclose any of the above-listed items without your prior written consent unless a non-disclosure form is filed with the Administrative Office.

Optional Disclosure

All other student academic information is considered confidential and will not be released, with certain exceptions, without your written permission. Your grades and financial records are a part of your education record and are thus considered confidential information. Therefore, if you wish to have grades and/or financial records sent to parents or other named individuals or entities, you must sign a disclosure form and return it to the Administrative Office to authorize the Academy to release these records. An "Optional Disclosure" section is included in the Application for Admissions.

Student Grievance Policy

PURPOSE OF THE STUDENT GRIEVANCE POLICY

The purpose of the student grievance policy is to provide due process for resolving student complaints against faculty, staff, or other Academy employees concerning:

1. Discrimination on the basis of age, sex, race, ethnicity, religion, national origin, disability, or other conditions or preferences
2. Sexual Harassment
3. Unfair treatment that is in violation of students' basic rights, as set forth in the Academy Catalog
4. Academic matters where students have a grievance. Areas for appeal include, but are not limited to, classroom procedures, charges of unfair treatment by an instructor, charges of unfair grades given by an instructor, absence and tardiness practices, course requirements that differ substantially from those set forth in the syllabus, and the right to participate in Academy-sponsored activities.

NOTES: If any of the above are committed against a student by another student instead of an Academy employee, the offended student should report the matter immediately to an Academy official. The offending student will then be dealt with according to the Student Code of Conduct. Under no circumstances will a student requesting due process be harassed, intimidated, discouraged, or denied access to the Grievance Procedures (Due Process).

GRIEVANCE PROCEDURES (DUE PROCESS)

LA Music Academy College of Music has established three grievance procedures for students to follow depending on the nature of the grievance. These three procedures, Standard Grievance Procedure, Procedure for Resolving a Sexual Harassment Grievance, and Procedure for Resolving an Academic Grievance, are explained in detail here.

Standard Grievance Procedure

1. **THE DEAN** - If a complaint cannot be resolved in an informal conference with the offending person, or if the nature of the complaint demands it, the student may then appeal with a written, signed and dated statement to the Dean, who will schedule a conference with the student and the other involved party or parties.

2. **THE APPEALS COMMITTEE** – If the matter cannot be settled by an informal conference, the Dean or his/her designee shall appoint an Appeals/Review Committee to review the appeal or allegations. The committee shall be comprised of one general education faculty member appointed by the Dean or his/her designee, one faculty member appointed by the Department Chairperson of the major department of the student filing the request for appeal, and two students appointed by the Dean or his/her designee. The Dean or his/her designee shall chair the Appeals/Review Committee.
 3. The Committee shall consider all relevant testimony and supporting documentation presented by the student filing the request for appeal or review. Legal counsel cannot represent the student.
 4. Based upon a thorough review of all relevant evidence and testimony, the Appeals/Review Committee shall make a recommendation to the Dean. This shall take place within 10 business days from the filing of the request for appeal or review. The Dean will render a written decision.
 5. If the student believes that there are extenuating circumstances or that all of the evidence presented was not appropriately considered, the student may submit a written appeal to the president of LA Music Academy College of Music. The President shall review the appeal and render a written decision. The decision of the President is final.
2. **The Department Head** – If the informal meeting with the instructor does not resolve the grievance, the student may then go to the Department Head with a written, dated and signed statement.
 3. **The Dean** – If the meeting with the Department Head does not resolve the grievance, the student may then go to the dean of the program to seek resolution.
 4. **President for Instructional Services** – If the grievance is not resolved in the meeting with the Dean, the student may appeal to the president for instructional services. If the grievance is not resolved by the president for instructional services, the student has access to the Standard Grievance Procedure beginning with the Appeals Committee.
 5. **Interim Decision Concerning Student Status** – Before the student goes before the Appeals Committee, the vice president for instructional services will determine the feasibility of keeping the student in class while the appeals process continues. Should the circumstances warrant, the vice president for instructional services may decide that the student should be removed from class and/or the campus until the appeals process has ended.
- All written or verbal communication on the part of LA Music Academy College of Music faculty or students will be confidential.

Procedure for Resolving a Sexual Harassment Grievance

If the grievance pertains to a charge of sexual harassment by an employee of the Academy, the student may go directly to the president rather than to the offending person. If the matter is not resolved by the president, the student has access to the Standard Grievance Procedure described above, beginning with the Appeals Committee.

Procedure for Resolving an Academic Grievance

An Academic Grievance must be resolved within 10 days or by the Friday before the beginning of the following quarter. If the grievance is regarding an academic matter, the following steps must be followed:

1. **The Instructor** – The student must go first to the instructor with whom he/she has the grievance. A conference with the instructor will be held to resolve the grievance informally.

